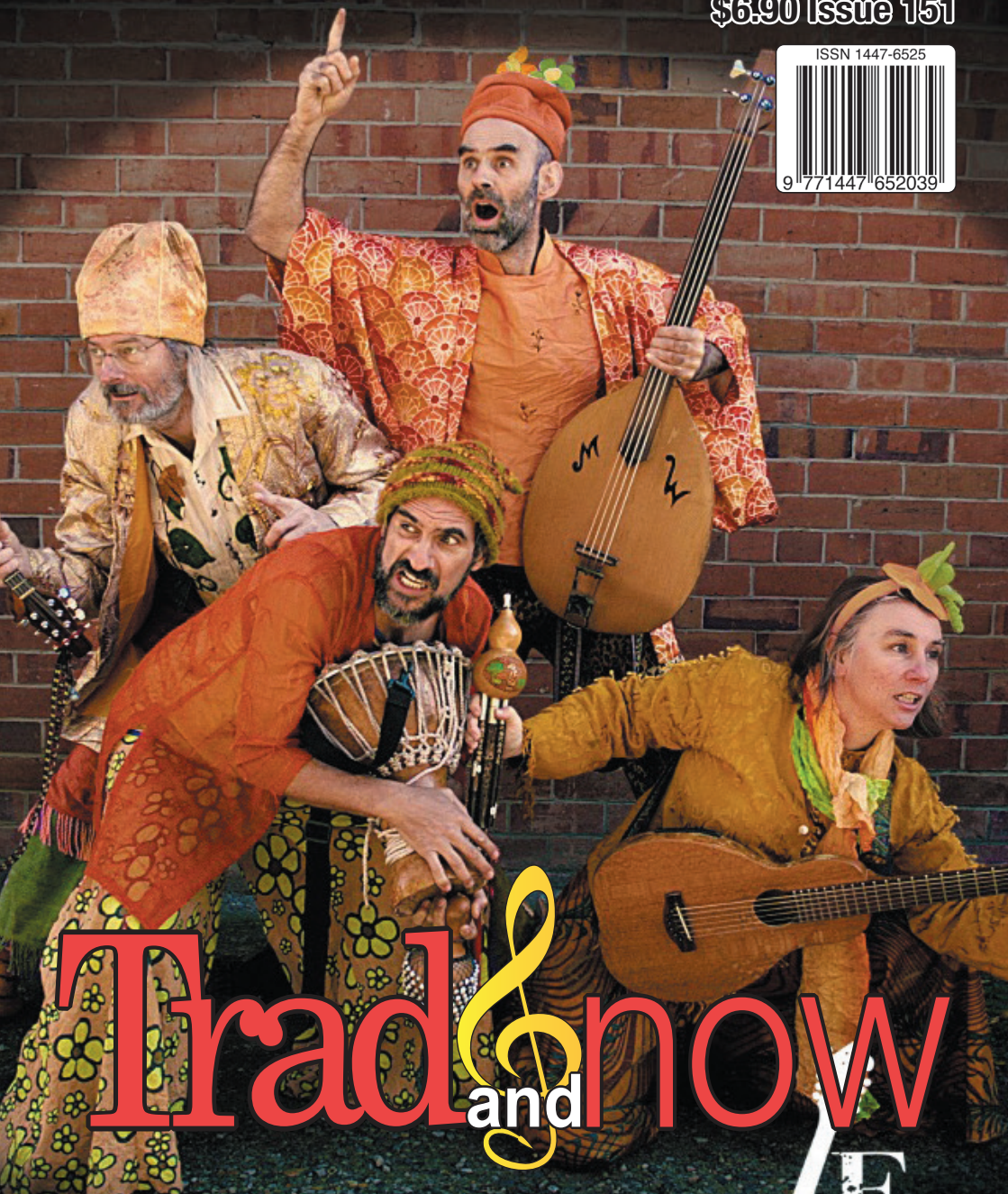


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EDITORIAL DEADLINE: OCT 30, 2022

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# Sierra Ferrell and her band to tour Australia this month

by Dave Laing

**Already a favourite figure on Australia's burgeoning alternative-country scene thanks to two appearances in 2018 and 2019 at Melbourne's Out On The Weekend Festival and shows with C.W.Stoneking, West Virginia-born, Nashville-based singer-songwriter Sierra Ferrell returns to Australia this month with her band.**

Special guest at most shows will be the legendary musical innovator, original leather craftsmen, and recent LA realtor, Jonny Fritz.

Sierra's latest visit follows her long-awaited Rounder Records debut 'Long Time Coming', which was released to much acclaim in August 2021.

The album and its singles, including "In Dreams" and "Bells of Every Chapel", gained traction on ABC Country (including Album of the Week), Kix-Country and CMT in Australia, feature album on Melbourne's 3PBS, and some excellent press.

Sierra has just completed a sell-out UK and European tour, and her October visit will be her first here with her band.

While the prospect of seeing Sierra with her band is undoubtedly exciting, what

remains most striking about this artist is her voice.

"Her voice," as Pitchfork has said, "is what made Ferrell go viral in the first place.

"(Her) singing has clear antecedents, Loretta Lynn's holler-raised twang, Dolly Parton's effortless melodiousness, Bessie Smith's confident rasp, but her nods to those legends always feel heartfelt, never academic.

"Already, she's learned to sound only like herself."

Sierra will return to 'Out On The Weekend' — Australia's original and best alternative-country/Americana festival, as the headliner.

With fellow OOTW favourite, Jonny Fritz, in tow, she will also play side shows in Sydney, Canberra, Brisbane, Eltham, Melbourne, Meenyan and Adelaide.

With her spellbinding voice and time bending sensibilities, Sierra Ferrell makes music that's as fantastically vagabond as the artist herself.

A lifelong singer, she got her start performing covers in a local West Virginia bar at the young age of seven.

"There was this little dead-end bar nearby that my mom and I would go hang out at during the day, and I'd get up and sing Shania Twain songs," she recalls.

"There'd be hardly anyone in there, so I'd have free reign of the place."

Later on, while living in a



trailer park, Ferrell had a chance encounter that would soon turn out to be life changing.

"I met all these homeless kids who were traveling all over the place and playing amazing old songs, and I wanted to be a part of that", says Ferrell.

"The music they were making was so honest, so pure, it seemed important to bring that kind of music back, and it's been with me ever since".

Sierra left home in her early 20s to journey across the country with these kids, playing everywhere from truck stops to alleyways to freight-train boxcars speeding down the railroad tracks.

After years of living in her van and busking on the streets of New Orleans and Seattle, she moved to Nashville and soon landed a deal with Rounder

Records on the strength of her magnetic live show and a series of viral YouTube videos on the GemsOnVHS channel, including one for "In Dreams" which has amassed over six million views.

On her highly anticipated label debut 'Long Time Coming', which was co-produced by Australian, Stu Hibberd, and 10-time Grammy Award-winner, Gary Paczosa, (Alison Krauss, Dolly Parton, Gillian Welch), Ferrell was joined by a knockout line-up of guest musicians including Jerry Douglas, Tim O'Brien, Chris Scruggs, Sarah Jarosz, Billy Strings, and Dennis Crouch, adding entirely new texture to each of her gracefully crafted and undeniably heartfelt songs.

The result was an album beautifully unbound by genre or era; one that instantly transports

her audience to an infinitely more enchanted world.

While the wayward sound of 'Long Time Coming' is in many ways a perfect echo of Ferrell's free-spirited nature, there's also a much deeper intention at play: a desire to expand her listeners' capacity for wonder, so that they might uncover some enchantment in their own lives.

"A lot of us are taught to wake up, go to work, make money, eat, sleep, rise, repeat", says Ferrell.

"It's so easy to get caught up in that nine-to-five routine, and end up numb and dulled-down to everything.

"I want my music to help people break away from that, to get lost in their imagination, and start seeing how magical the world can be if you just pay attention".



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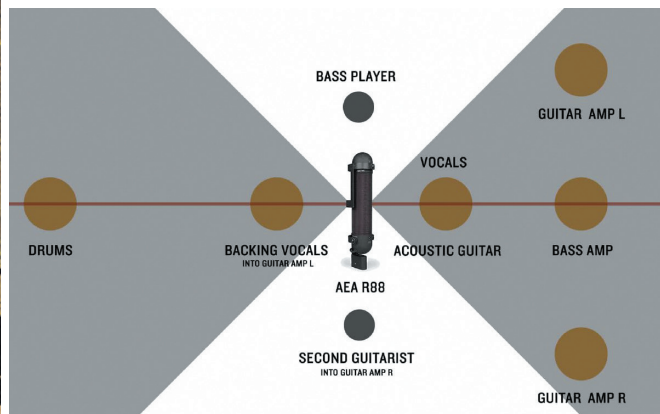




# Single mic single take - recording

## RareTreats "On The Streets"

by Tony Macfarlane, Engineer, The Hear After



**The RareTreats were hot, having just done well in original song writing competitions.**

They were highly practised, with all their act together from their recent stint as invited buskers at the National Folk Festival.

They were in a good musical place all round.

To capture the sound of the Treats for their new album, "On the Streets", we decided to try recording them live, using single takes only, with a single microphone.

The secret sauce for this style of recording is a band that knows their stuff, is well rehearsed, and plays easily together.

Using a live take preserves the energy and musicality of the band in a way that multi-tracking may not.

The musical communication between players, looking at each other and bouncing off

each other in real time, and the immediacy of the music, shines out when the musicians are playing together, at least we found it so.

I say "single microphone", but another secret to capturing these live performances was in the particular microphone used.

It was actually two mics in one, an AEA R88a stereo ribbon mic.

This is a very special mic.

Its use is championed by American recording engineer, John Cuniberti, and if you are at all interested in this technique I highly recommend looking him up on Youtube using the search words "Cuniberti Onemc".

The music he engineers is itself a real pleasure to listen to, and his recording technique is fascinating.

Without going overboard on the technical detail, the R88a has two ribbon mics mounted at 45 degrees to one another, with one above the other in a coincident pair to give a pinpoint

stereo image.

Each ribbon records both what is in front of it, and what is behind it, equally well in either direction.

So the players have plenty of space both in front of and behind the mic to set themselves up.

The sound must come from a 90 degree sector, either in front of the mic or behind it.

Any sounds coming from the side sectors are subject to phase cancellation.

This is best illustrated in the diagram which shows the setup of a band for one of Cuniberti's recording sessions using the R88.

In this case, the bass player and the electric guitar player were physically located in the side quarters, but their amps and hence the sound, were in the front/rear quarters.

When using this style of recording, the volume balance between the band members is achieved either by them singing or playing louder or softer, or by adjusting how close they were to the mic, or by turning their amp up or down.

No faders were used in the making of this album!

The stereo image is created by where they are placed in the sector.

The lead singer is placed on the centreline, as are the bass and drums.

Accompanying instruments are placed to the left or right depending on the stereo image desired.

The two raw stereo tracks from the mic were fed into a Macbook Pro using an Apogee Duet.

That's it....very simple.

It either worked or it didn't.

The two stereo tracks were then each panned hard left/right and the stereo image appeared, that was pretty well most of the post processing.

No mixing required, in fact no mixing possible.

There were some additional tweaks using outboard, mid/side compression and mid/side EQ, but to be honest, the improvements were subtle and the tracks could have stood without that.

So, all sounds easy eh?

Well, the hard part was figuring out where everyone should stand and how loud they should sing/play.

Neither I nor the Treats had ever done anything like this before.

The R88a arrived at my place in Sawtell in the week before the Treats did so I was able to have a bit of a play-around to see how it might all work, but the real trials started once the band rocked up to The Hear After.

We had just under 4 days to lay down the album.

The mic was positioned roughly in the middle of the

space.

The centreline of the mic, together with its "sector limits", were marked on the floor using masking tape.

Fortunately we had a large room to work with and we used a lot of that space.

With no experience to call on, we had a stab at what should be done, tried one take and then listened.

Not too foul, but a long way short of the mark.

The volume on the keyboard amp was adjusted, the drums (Terry's delightful little suitcase set) were moved back a bit, the singers and instrument tutored in volume, everyone shifted a bit to adjust the stereo image.

Second take, better.

Play-listen-adjust.

Everyone listened on a 4 channel headphone amp.

I guess it probably took us about half a dozen goes to get that first song right.

Masking tape was the crucial tool in getting the musos into the right position in a repeatable way.

Subsequent songs came easier, but each song had its own challenges.

You see, with a band like the RareTreats, everyone does more than one thing and the band was put together differently for each

song.

Cec plays banjo, guitar and mando, sings lead and backup vocals, and covers on drums for Terry when he is at the mic.

Trudy sings lead and backup vocals, does percussion, and plays the uke.

Greg is the keyboard player but also sings lead vocals and backup, and Terry sings lead and backup, plus plays guitar, mandolin and drums.

So for each song we had to find out how to arrange people physically in the room.

It was a bit of work for the first few songs but we got better at it as time passed.

Another sort of challenge was when one member of the band played an acoustic instrument but also sang lead.

To get the lead vocal at the right volume they had to stand pretty close to the mike but then the instrument could then be too loud – Catch 22.

Sometimes they just had to play more softly, which threw them a bit, or we could lift the mic so that their instrument was further away than their voice, and sometimes they just put their instrument away.

We were able to get this sorted most times.

One final aspect of the recording is that the R88 is a



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"far field" mic.

It is not one of those mics that you have to swallow to sing into, or place right in front of a speaker cabinet.

It excels at picking up sounds from all around the room.

The drums were a good 5m from the mic, as was the keyboard amp.

For one song, Cec was sitting on a sofa at the back of the room, well below mic level, gently plucking a mandolin, but he came through bell-like and clear.

The closest any vocalist got to the mic was about a foot.

We laid down 14 tracks.

11 made it onto the album, all original.

One of the other three tracks was a cover of Red Right Hand by Nick Cave, very good but

no place for it on an album of originals.

The other two tracks that didn't make it onto the album blew me away.

We got up on Tuesday morning, the day they were leaving, and Cec and Terry each rushed out saying they had written a song overnight.

We managed to arrange them, set up, record them and have them in the can before they left to go back to the Central Coast at high noon.

Bloody good songs too!

Maybe we could have done better on a couple of the tracks, technically that is.

Perhaps on a future RareTreats album we will, but the learning curve was steep and I think we did well.

Each song is original, was

recorded with a single mic, in only a single take, with no further mixing or balancing possible, and very minimal post processing.

We were all chuffed with the outcome.

14 tracks in just under 4 days, having all the energy that shines from the RareTreats!

### Breaking News!

After only two weeks on the international music platform N1M, the first track on the RareTreats album, 63789, debuted at number 5 on the Folk music in Australia Chart and shot to number one in the second week.

Move over Ed Sheeran!

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# National award finalists announced

by Keith Preston

**Folk Alliance Australia President, Keith Preston has released the list of finalists selected by the Alliance's panels of judges from around Australia for the 2022 Australian Folk Music Awards.**

## Traditional Folk Music Album of the Year Finalists

Austral – Thylacine (Vic)  
Broken Creek - Small Town  
Anthropologies (Vic)  
The Lost Clog – The Sparrow  
Made Some Beer (Vic)  
Sásta – Eirelocked (Qld)  
Telenn Tri – Macquarie Street  
(SA)

## Contemporary Folk Music Album of The Year Finalists

Above the Bit – Above The Bit

(Vic)  
Charm of Finches –  
Wonderful Oblivion (Vic)  
Michael Waugh - The Cast  
(Vic)  
Montgomery Church - Where  
The Quiet Can Hide (NSW)  
The Weeping Willows - You  
Reap What You Sow (Vic)

## Artist of the Year – Solo Finalists

Fred Smith (ACT)  
Kurna Cronin (SA)  
Khristian Mizzi (Vic)  
Lucy Wise (Vic)  
Michael Waugh (Vic)

## Artists of the Year Duo/ Group/Ensemble Finalists

Austral (Vic)  
Bush Gothic (Vic)  
Charm of Finches (Vic)  
Montgomery Church (NSW)

The Weeping Willows (Vic)

## Instrumentalist of The Year Finalists

Andrew Vievers (Qld)  
Justin Bernasconi (Vic)  
Paddy Montgomery (Vic)  
Rhys Crimmin (Vic)  
Xani (Vic)

## Youth Folk Artist of The Year Finalists

Award recipient and runner  
up to be announced

Anna & Jordan (Vic)  
Ella & Sienna (SA)  
Oceanique (WA)  
Sadie Mustoe (Vic)  
Sari Abbott (Qld)

## Community/Cultural Project of the Year Finalists

Celtic Piping Spring Online  
Program (NSW)  
Cresfest (Vic)  
For Folk Sake (NSW)  
Melbourne Tune Collection  
(Vic)  
The Sparrow Made Some  
Beer (Vic)

## Contribution to Folk Award

This Award Recipient(s) will  
be announced at the AFMA  
Awards Night on October 26.

## People's Choice Award Finalists

There are 14 Finalists



with the award winner to be determined by public voting which closed on September 30.

The winner will also be announced at the AFMA Awards Night on October 26.

Crystal Robins (NT)  
 Rebecca Moore (WA)  
 The Raglins (Vic)  
 The BordererS (SA)  
 Sionnach Rua's Great Irish  
 Song Book (Vic)  
 Joyce Prescher (Vic)  
 Hillbilly Goats (Qld)  
 Austral (Vic)

Kym Pitman (NSW)  
 Mick Coates & the Shallow  
 Gravediggers (Vic)  
 Tuck Shop Ladies (Vic)  
 Sarah and Silas (Vic)  
 Nick Vulture (SA)  
 The Weeping Willows (Vic)

### Awards Night

The Nine Award Recipients will be announced at the AFMA Awards Night, our special night for Folk music, on Wednesday, October 26 @ 7.30pm at the

Brunswick Ballroom, Sydney Rd, Brunswick, Melbourne.

The night is to be held as a lead in event of the 2022 Malden Folk Festival, featuring award announcements and an array of live music performances.

For full details please go to [www.folkalliance.org.au/afmas](http://www.folkalliance.org.au/afmas).

If you can't be in Melbourne, the event will be Livestreamed on the AFMA's YouTube channel

AFMA's enquiries to: [afmas@folkalliance.org.au](mailto:afmas@folkalliance.org.au) 0418 839 264



## Botany Bay

by Stephen Whiteside

**'Botany Bay' is the third song on Burl Ives' seminal 1953 album, 'Australian Folk Songs'.**

It was signed, sealed, and delivered to Australia by Englishmen, which I must admit, I find a little depressing.

There was no creative input by any Australian at all.

Nevertheless, the Australian people have taken it to their hearts, no doubt in part because it is such a good 'singalong' song.

Before I go any further, we need to talk a little about Botany Bay.

It was so named by Sir Joseph Banks, the botanist accompanying Captain James Cook when he sailed up the east coast of Australia in 1770.

Banks was swept away by the rich variety of plant life in the area.

Initially, Cook referred to the area as Stingrays' Harbour because of the large numbers of these fish that they caught.

Cook noted the entrance to Sydney Harbour, but did not sail into it, and no doubt failed to properly appreciate its full potential.

He named it Port Jackson after Sir George Jackson, one of the Lords Commissioners of the British Admiralty.

The early settlement of what is now Sydney began at Botany Bay, when the First Fleet, consisting of eleven ships, of which six were filled with convicts, under the command of Governor Arthur Phillip, landed in 1788.

The land was low lying and swampy, however, and Phillip quickly moved the settlement north to Port Jackson, which was far more suitable.

They chose a small bay which they named 'Sydney Cove', and there began Australia's first convict settlement.

The song 'Botany Bay' featured in a musical melodrama, 'Little Jack Sheppard', which premiered at

the Gaiety Theatre in London in 1885.

It was staged in Melbourne, at the Opera House, the following year 1886, and Sydney the year after that 1887.

Yes that's right, the Melbourne Opera House!

It was written by Henry Pottinger Stephens and William Yardley.

The music was written by Meyer Lutz, with songs written by others.

It is not clear exactly who wrote 'Botany Bay'.

The Gaiety Theatre programme in London credits Lutz, but the sheet music published by Allen & Co. in Melbourne credits Florian Pascal, the pseudonym of Joseph Williams.

The London newspaper, 'The Era', stated in 1890 that the melody was a hundred years old.

Jack Sheppard was a real person, and he inspired many serious plays, one of which was turned into a novel.

'Little Jack Sheppard' was



written as a parody of these.

He was an English thief who was best known, and loved, for his multiple escapes from gaol.

He was eventually hanged in London in 1724.

A crowd of 200,000 people, which was a third of the population of London at the time, formed a procession as he was taken to the gallows.

An 'autobiography' was distributed, thought to have been ghost written by Daniel Defoe, the author of 'Robinson Crusoe'.

As Sheppard's dead body was cut down, a crowd of people gathered around to prevent it being taken away for post-mortem examination.

The song is written from the perspective of one of the English convicts who has been transported to Australia for a seven-year penal sentence.

He is still on-board ship and is singing on behalf of his fellow convicts as well as himself.

It is a warning, albeit a very jolly and light-hearted one, for fellow potential criminals not to follow the path the narrator has chosen or else they, too, will end up in a similarly unenviable

position.

Many of the words to 'Botany Bay' bear a resemblance to a much earlier song, 'Here's Adieu to All Judges and Juries', which is thought to have been written in about 1820.

The song's sentiments are very similar to those expressed in 'Botany Bay', though the mood is much more sombre.

'Botany Bay' contains the following verse:

Oh, had I the wings of a turtle-dove,

I'd soar on my pinions so high,

Straight back to the arms of my Polly-love,

And in her sweet presence I'd die.

'Adieu to All Judges and Juries' has this:

Oh, if I had the wings of an eagle

High up on these pinions I'd fly.

I'd fly to the arms of my true love,

And in her soft bosom I'd lie.

Indeed, it is worth taking a small diversion here, and noting the frequency with which the fantasy of being able to fly to a

far distant, much happier place appears in other folk songs.

For example, 'The Dying Stockman':

Oh, had I the flight of a bronzewing,

Far o'er the plains I would fly.

Straight back to the land of my childhood,

And there I would lay down and die.

'The Dying Stockman' was adapted from another song entitled 'The Tarpaulin Jacket'.

The second verse reads as follows:

Had I the wings of a little dove,

Far far away would I fly; I'd fly

Straight for the arms of my true love

And there I would lay down and die.

Today we have our own big steel birds to take us quickly to where we want to be, provided we have the money for the fare and all the paperwork is in order.

Perhaps there is some irony in the fact that the area around Botany Bay is today the site of Sydney Airport.



Black-eyed Sue and Sweet Poll of Plymouth taking leave of their lovers who are going to Botany Bay



# Gippsland Acoustic Music Club

by Barry Woods



## How do you start a successful folk club and keep it going for 40 years?

Well, you could follow the example set by the Gippsland Acoustic Music Club (GAMC) in rural Victoria.

GAMC formed in June 1982 when an advertisement was placed in the Latrobe Valley Express calling for music lovers to meet.

A crucial decision was to call the club an acoustic music club rather than a folk club.

With time and changing tastes, this allowed a variety of changing musical genres to be included and welcomed.

The first night involved local musicians performing at Moe High School, but soon artists from outside Gippsland were being asked to perform.

Club archives show that approximately 500 artists have performed nearly every style of acoustic music offered on the Australian music scene.

Moving venues, the monthly "club nights" are held at the Tyers Hall.

Bigger concerts featuring local and overseas artists have been hosted in the Traralgon Arts Centre.



In all these gigs, one thing that is important to the club is having local support acts from members.

A key to the success of the club is that things have been kept simple, with lots of participation by members.

The club has very few assets and the membership fees have remained the same for about the last 20 years.

The club has now outgrown the iconic supper room with its great acoustics.

On average, it's not important if nights make a profit or loss.

The important thing is the music, the social gathering and the opportunities for members to help and participate.

Artists and audiences enjoy the acoustic nights with no technology distractions.

In addition to "club nights," the club runs weekend camps.

Lots of sessions in summer and winter.

These are great bonding experiences with plenty of shared food and music.

Another annual highlight is the Acapella festival with a leader engaged to run a workshop during the day and choirs in an evening concert.

Fortunately for such events,

the club has its own great caterers, and again, food features as a highlight.

When the ukulele craze hit, GAMC started providing uke lessons for its members which continue to this day.

From this, GAMC now has its own annual uke festival and a performing uke group called Ukelificious.

Another key to club success is the dedicated work performed by 40 years' of great committees.

One committee strength is that they all sing and play so it's easy to relate to artist and audience needs.

GAMC is a wonderful social club for individuals and families with an interest in the club's music.

Many Christmas parties, restaurant nights, picnics and gatherings of all sorts have allowed friendships to grow.

Trips to folk festivals such as the National, and Maldon are always more enjoyable when a mob from GAMC are there together.

Find us and join in the sessions because a love of music, people and good times is what GAMC is all about.





# A tribute to Judy Small

by Jefferson Lee

## The 2022 National Folk Festival Lifetime Achievement Award went to Judy Small.

The award is for an individual or a group who, during their lifetime, has made a significant commitment and contribution to enriching folk music and culture in Australia.

The Festival included a tribute concert, 'Songs of Judy' where her songs were performed by a number of other artists.

Judy Small was a contemporary student with me at the Uni of NSW in the 1970s.

The first time I heard her was in her student dig lounge room.

After hearing two songs I said: "Judy you're a folk singer".

The reply: "Yes Jefferson, I know".

It was less a case of Judy testing her skills on a campus student radical than an awakening for me that there was more to the Sydney folk scene than just Jeannie Lewis and Margaret Roadknight, with whom I had been enamoured as though they were all that mattered.

The next time we met up close was after she had been carried away by four policeman at the Mobilisation Against Rockefeller demonstration in 1976.

Judy asked the police to stop being violent and to add ignominy to her unjust arrest, the picture of her being carried away limb-by-limb finished up on the front pages of the newspapers.

Feeling responsible for the chaos, I meekly offered an apology.

Hopefully this photo was not noticed when she applied to be a

judge.

Ah well, she was acquitted of all charges anyway.

A few years later, I felt guilty for not keeping a date with a Balmain folkie, the late Damian Cobbly-Finch, for a wine bottling event to raise money to fund Judy's first vinyl record 'On My Selection'.

From then on, every vinyl and CD release by Judy marked a significant influence on my life.

When I first heard the song 'You Don't Speak For Me' at Port Fairy, a protest song aimed at Pauline Hanson racism in the 1980's, I was stunned to watch how the applause by thousands made the few racist country rednecks in the crowd shrink back in silence.

Like Eric Bogle, Judy would turn up with at least one track on each CD that struck a chord about our times with a broad cross-section of society and would forever be hummed as an act of faith.

Our paths have crossed a number of times since the early days.

The exchange is usually brief.

I bait her with a mild incendiary politically incorrect observation and she corrects me with civility and an ironic but humorous response about the state of the world.

It's like having a lifelong part time mentor.

She knows I'm forever a fan and plays on it.

This year it was: "Jefferson, meet my wife of the last seventeen years".

She knew I'd be thinking, when was that Rainbow Referendum again as I asked about some girlfriend from decades ago?

The tribute concert at the NFF

itself began with 'Mary Parker's Lament', fitting because that's where Judy began and we've all got "a little more grey in our hair nowadays" as older fans of Judy.

Next up was Katie Noonan on keyboards doing a slower version of 'Mothers, Daughters, Wives'.

Judy explains that the origin of this song came from her mother's card games with female friends, played for money: "Ahh The Syndicate, they talked of wars and men going away".

Her mother came from the generation when fathers went to WW1, husbands to WW2 and sons to Korea or Vietnam.

Judy felt it fitting to record this at a time when all folkies were focused on Eric Bogle songs about WW1.

Judy's 1983 song 'From the Lambing to the Wool' was sung in The Budawang that day by Jo Daie.

Judy again took a cue from Bogle here with his song 'Now I'm Easy'.

Unlike Enda Kenny's satirical poke with his 'Windscreens O'Brien', Judy just wondered what might have happened if Eric's Cocky Farmer's wife hadn't died in Eric's second verse.

If she'd been around those fifty years, like most other Cocky's wives, to fight off the droughts and floods and bank debts.

After 50 years, Judy felt the relationship would be solid as they retired on "the finest place there is" and she would have been "quite contented now".

Judy then described the period of change in her life choices.

From giving up a job as a psychologist, as she didn't want to live that close to others and her

own problems, she embarked on studying law while squeezing gigs in at the ANU Bar and the famous Tilley's wine bar in Canberra.

Another life change was becoming overtly public on her LGBTI stance.

Inspired by Cindy Crawford on the cover of Vogue being outed, this led to the song 'Lesbian Chic'.

In her words: "Lesbian chic has passed me by/No supermodels want to shave my chin/No one chases me at the gym/My whole leather wardrobe is on my feet/I guess lesbian chic has passed me by..."

As Robyn Archer was unable to attend the National this year, Penelope Swales, assisted by Mal Webb and Cory, joined the program of dedication, singing 'Love is a Peaceful Thing'.

The song was inspired by Judy's watching 60 Minutes' coverage of a Mississippi interracial couple being torn apart by the system.

Judy reflects that love generally is a finer thing that "pays no mind to the colour of your skin or gender" as the Budawang crowd join in on the chorus.

Dale Dengate was up next to sing one of Judy's more self-introspective, yet humorous songs 'Rolly Polly People'.

Yes, we were all reminded that Weight Watchers was owned by Heinz.

There was a reference here to the Judy Small Song Book which quickly joined my shelf collection along with Bogle, Redgum, The Bushwackers and other now collectables....to be loaned out to visiting musos under the strictest return-by dates.

Next up was the rather bashful and awestruck Georgia Mooney who was playing a dulcimer that she had won ten years earlier in

the NFF annual raffle.

She confessed to never having heard Judy's songs until two months earlier as she did a fine rendition of the 1984 song 'Voice in the Crowd'.

This reminded me of watching 'Sweet Songs and Soft Guitar, Two Voices in the Crowd' by Mathew and Kathy Clarke who performed their own Bogle/Small CD songs elsewhere in the festival later that day.

Judy noted that it was the 30th anniversary of the uplifting and powerful Yothu Yindi's release of their song 'Treaty'.

She acknowledged the Makaratta, walking forward together towards a First Nations' Voice in Parliament.

She also noted that it was 30 years since the Black Deaths in Custody Royal Commission.

Then she noted that Sonny Butcher could not come to the NFF to perform his latest CD with Neil Murray following the death of his nephew in the NT during a raid by police on a mourning ceremony that week.

The song performed was 'Stolen Gems', dedicated to the late Ruby Hunter.

With great performers like Ruth O'Brien and Kim Yang, both from Canberra, and the likes of Maggy Carty with Irish background but

now in Melbourne, chipping in with a song each, the stage was crowded with a diverse range of seasoned and up-and-coming female performers to delight the audience.

Off stage was a huge screen depicting the various CD release covers throughout Judy's career.

Added to this were memorable snap shots from Judy's performances and the somewhat humorous shots of her at official gatherings from her legal career.

What a wonderful life!

Acknowledgement by the NFF meant more to most than another Joni Mitchell tribute the night before.

The release of a woman's Song Book and the bracket of new songs Judy performed during her solo bracket the day before, reminded us that her milestone retirement from her legal duties has opened up yet another performing career where she is now touring nationally again.

The concert concluded with a song inspired by a Nationals' politician claiming on 'A Current Affair' that he spoke for the silent majority.

Judy's response was 'You Don't Speak For Me'.

The song rang out with Maggy Carty's sweet banjo and a crowd chorus.





# How I almost tasted a whisky

by Tony Smith

**Recently, I was preparing to sing 'Train to Lidcombe' in a zoom memorial to singer-songwriter John Dengate.**

In a large repertoire, the lyrics to this song are among Dengate's best, I think.

Among the song's several themes, the narrator develops a thirst and fantasises about 'breweries and stills'.

Given that the song concerns a 'blazing day in January', interest in whiskey (the Irish version) seems odd.

It reminded me of how in one blazing January, I almost tasted whisky (Scots version).

A major event in the Scottish cultural calendar is the birthday of national poet, Robbie Burns, which is on January 26.

It is not difficult to imagine Scots gathering on a freezing night in historic stone castles and huddling around great fireplaces to eat the traditional haggis, tatties and neaps and to sip on a warming whisky.

The town where I almost tasted whisky was however, in the southern hemisphere,

where the weather is very different in January.

The town, Coonabarabran, has several telescopes, some of them staffed by British astronomers.

I suppose that, homesick, some transplanted Scots decided to hold a Burns supper.

Gene and I were invited to play, but our sweaty fingers made the instruments difficult to grip.

To call the evening hot is a huge understatement.

The effect of the January heatwave was accentuated by the venue, a little CWA hall which was uninsulated and had just one fan for cooling, and much of the time, the fan seemed to be blocked by blokes lifting their kilts for a relieving breeze.

The Scots however showed their determination by piping in the haggis and serving the traditional boiled vegetables.

When most locals had probably dined on cold ham and salad since Christmas, the food came as something of a culture shock.

But worse was to come.

When I went to the little serving hatch to investigate some liquid refreshment, I returned with a jug of warm tap water and two glasses of whisky, ready for the inevitable toast.

In retrospect, it seems a wonder that no-one died!

When the time for the toast arrived, it seemed incumbent upon a guest to sip the whisky generously provided.

I raised the glass to my lips, and this is when I almost tasted whisky.

I swear that when I tipped the glass in order to pour the liquid, the whisky evaporated (the angels' share?).

That was the only time I tried to taste whisky and still I do not appreciate its attraction.

At least the tap water remained in liquid form long enough for me to get it into my mouth.

Dengate's talk of breweries is understandable, but stills are surely a sign of his fevered imagination, and perhaps the narrator's heat stroke.



## Make recycling at work easy...on the go

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

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



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

# 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**

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**

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**

Australian & overseas  
folk/bush, festival &  
performer updates  
Every Saturday 2-4pm  
rodworthing1@gmail.  
com

## **NSW - Focus on Folk 2MBS 102.5 FM Sydney**

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**

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**

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**

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**

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**

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



# Essential folk songs for Labor Day

by Kim Ruehl, FolkAlley.com

## Labor Day in the USA was held on September 5.

Throughout history, wherever people have organised for a fair wage and a safe workplace, there has always been music involved.

In early folk song collecting, in fact, "labor music" was so prevalent that it was believed to be a separate category of music from "folk."

Though the federal holiday of Labor Day was signed into law in 1894 by Grover Cleveland, efforts to make a national holiday that recognised the successes of the labour movement go back even further.

Yet, it wasn't until the early 20th century that folksingers like Woody Guthrie and Pete Seeger and their cohorts in the Almanac Singers, Bess and Alan Lomax, Sis Cunningham, Butch Hawes, Millard Lampell, Lee Hays, sometimes Lead Belly and others, began working labour songs into their repertoire and recordings.

Guthrie, especially, enjoyed singing for labour unions and

saw labour songs as equivalent to all the other kinds of songs that he sang: love songs, historical songs, children's songs, and so on.

Seeger was heavily influenced by him and also by their mutual friend Zilphia Horton from the Highlander Folk School in Tennessee.

She was intentionally using folk songs and labour songs side by side for the purpose of organising within the labour movement during the 1930s and '40s.

The Almanacs were among the first to record a full album of just labour music, but many others have come along since.

In fact, throughout the 20th century, the intertwining of folk and labour songs became so tight that labour songs like "We Shall Not Be Moved" and "Solidarity Forever" defied the understanding of the early folklorists and became part of the American folk canon.

To celebrate Labor Day and this rich history of labour songs in folk music, the first hour of

the September 8 Folk Alley Radio Show was all labour songs.

You can hear the full hour by listening on-demand via FolkAlley.com.

## Utah Phillips – "There Is Power in the Union"

There have been few greater champions of the legacy of Joe Hill than the late Utah Phillips.

Hill was the Industrial Workers of the World (IWW) songwriter and song leader whom many believe was framed on a murder charge.

His contributions to the IWW's Little Red Songbook were toted around with Wobbly workers from jungle camp to worksite for many years.

Phillips brought them to the stage.

## Pete Seeger – "Solidarity Forever"

This song, originally written by Ralph Chaplin and collected in Horton's 1939 songbook for the Textile Workers Organizing Committee, was set to the tune of the Battle Hymn of the Republic.

Seeger certainly knew the song's history and origins.

His booming baritone certainly gave power to its refrain.

## Rosalie Sorrells – "I Am a Union Woman"

Rosalie Sorrells was a long-beloved folksinger who continued to tour and perform for more than a half-century.

Here, on this song originally written by Aunt Molly Jackson,

## The Songwriting Society of Australia

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

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



Sorrels sings the refrain about the National Miners Union (NMU) with a spirit that makes clear it could be sung for any union.

### Hazel Dickens – “The Rebel Girl”

This song is another from Joe Hill's contributions to the Little Red Songbook.

Indeed, the Industrial Workers of the World was far ahead of its time in the fact that it welcomed

women, immigrants, and people of colour into its ranks, while many other unions were segregated.

The tune was reportedly written for, or at least dedicated to Elizabeth Gurly Flynn.

### Valerie June – “Workin’ Woman Blues”

As evidence of how intertwined work songs have become with the folk canon,

here's a more contemporary classic from Valerie June's 2013 breakthrough, 'Pushing Against a Stone'.

Like many of the work songs that came before it, it sees June fantasising about a time when so much work is no longer necessary just to get by.



# Trad<sup>and</sup>now

## www.tradandnow.com

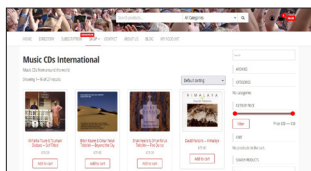
Did you know that the world's largest range of Australian recorded folk music and related genres available for sale is featured on the Trad&Now website, [www.tradandnow.com](http://www.tradandnow.com) ?

Quantities of many hundreds of titles, collected for nearly 20 years from performers around the country, are there for you to choose from.

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If it's out of stock, we will try and source it for you from the original performers.

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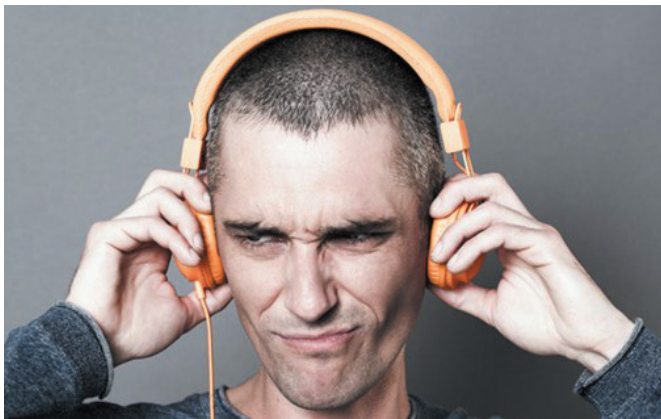


Phone 0410 522 070 or email [info@TradandNow.com](mailto:info@TradandNow.com) if you need more specific information.



# Five ways to avoid a muddy mix

by Rob Mayzes, Discmakers.com



**If you keep these five principles in mind when working on audio mixes in your home studio, you can avoid a muddy mix every time.**

Have you ever heard the Primus song, "My Name is Mud"?

I have a saying inspired by this song: My BANE is mud, as in, I hate the sound of a muddy mix.

If you record at home, or you are mixing a standard rock band setup, a muddy mix is a problem that needs addressing every time.

Working in less than ideal rooms, as is typically the case with home recording, almost always leads to a build-up of frequencies in the lower mids, the frequency area responsible for muddy mixes.

But people neglect to address this problem, or in many cases, make it worse.

When you treat muddiness, your mixes can become clearer and more defined.

Apply these five principles when recording, and you will be well on your way to clear, soaring audio mixes.

## 1. Improve your arrangements

Before you even think about addressing muddiness with EQ, consider the arrangement of the song.

A typical rock band has multiple instruments focused in the lower mids (male vocals, electric guitars, snare drums, and sometimes keys).

This leads to a build-up of frequencies in this area, making the mix sound muddy.

To counteract this issue, analyse the arrangement of the parts within the song.

If multiple instruments are sitting in the same register or octave, muddiness will increase.

One fix is to spread the different parts across multiple octaves.

For example, rather than having two guitarists playing their parts on lower frets, move one part up an octave further up the neck.

## 2. Manage the lower mids

In general, 200-500Hz is the frequency range responsible for muddiness.

If you start boosting instruments in this frequency

range, you are going to make the problem worse.

If you want to make a track sound warmer, try cutting the upper mids around 2-6kHz instead of boosting the lower mids.

Also make sure you apply cuts and boosts in the context of the mix.

Quite often, something will sound like it needs more warmth in solo, but will sound perfectly fine in the mix.

## 3. Use a reference track

It's hard to tell if your mix sounds muddy or undefined without comparing it to a professional release.

Pull in a song from your favourite CD or your iTunes collection (avoid compressed tracks) and A/B your mix alongside it.

You could import it into your DAW for quick comparisons, or just play it through the same speakers or headphones.

Focus on the lower mids.

Does your mix sound muddy in comparison?

If so, which instruments in particular sound like they are contributing to this problem the most?

Continue to use a reference when applying EQ to make sure you don't remove too much of the 200-500Hz range, as this could make your mix sound brittle.

Using a reference doesn't only apply to treating muddiness.

You can use a reference track to check the low end, high end, and overall balance of your mix.

Another reason referencing is important is that the setup of your studio and speakers could be

be making your mix sound muddy, even if it isn't.

You could counteract this problem with room correction software, such as Sonarworks Reference 4 Studio Edition.

But an even easier way is to use a reference track to give you a basis for comparison.

#### 4. Pinpoint the culprits

Even after focusing on a strong arrangement and avoiding a boost in the lower mids, subtractive EQ is usually required to fully address this problem.

In most cases, I will apply a subtle wide cut in the lower mids on guitars, vocals, snare, overheads, and keys.

If you notice that a particular instrument sounds muddy, start with a wide 3dB cut centred around 300Hz.

Now move the frequency around until you notice the muddiness disappear, and adjust the gain to taste.

If you find that a smaller frequency range (e.g., 400-450Hz) is guilty, use a narrow bandwidth.

Otherwise, keep it wide and cut the entire 200-500Hz range.

#### 5. Check on the mix bus

One of the quickest and easiest ways to treat muddiness in a mix is to apply a subtle cut on your mix bus or master fader.

Again, start with a wide cut, around 300Hz, and adjust to taste.

Keep it subtler this time, and try not to cut by more than 1/2dB.

I recommend using an analogue modelling EQ for this to add more character to your mix, or you could use a linear-phase EQ if you want the cut to be more

transparent.

Although most people reach for EQ to fix muddiness, you should address the arrangement and instrumentation first.

Even after that, some EQ work will be required to ensure that your mix is not muddy.

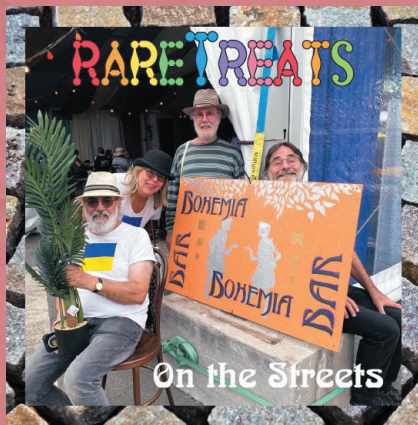
Make sure you aren't making any of these mistakes, and your listeners will thank you for it.

Rob Mayzes is an audio professional, musician, and educator.

He has helped thousands of home studio owners produce better music through Musician On A Mission, his website full of tutorials designed to provide a way for people to learn music production and launch a career in the industry.



# Out now!



**Track 1, '63789', debuted at No. 5 in the international music platform N1M's folk music charts for Australia in its 1st week and in the 2nd week, it shot up to No. 1**

*"I am sure I have made the point many times but this is an album showing how much the ensemble members are enjoying playing music with one another.*

*"This makes the album infectious and the audience good willed and happy.*

*"The old cliché about leaving them wanting more applies here.*

*"RareTreats play in a style that makes you want more."*

*Tony Smith CD review*

**RareTreats debut CD. Eleven completely original and very different songs featuring multi vocal harmonies and multi instruments. Available from [www.TradandNow.com](http://www.TradandNow.com) Only \$20 + P&H.**



# Performers' Directory

## 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

## Chasing the Moon (2309-158)

Sydney based 6 piece band delivering a feast of hot club swing infused with Latin sounds and a dash of folk and blues.

Regulars at Leichhardt Bowling Club and at Foundry 616.

PPK@ChasingtheMoon.com.au

WWW.ChasingtheMoon.com.au

## 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

## Craig Sinclair (2320-156)

Contemporary folk/blues singer songwriter and composer currently based in Sydney, NSW.

CraigSinclairMusic@gmail.com

## Enda Kenny (649-157)

Multi-award winning singer, songwriter and guitarist.

Touring nationally and internationally for over three decades.

Professional entertainer. 8 albums.

Ph: 0402 280 430

www.endakenny.com.au

## Evan Mathieson (1773-157)

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 (314-164)

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

## Goodwills (The) (1636-158)

Award winning songwriter Bob Wilson and partner laurel Wilson showcase Bob's witty story songs as often heard on the ABC's Australia All Over.

WaiKareliTi@gmail.com

## Hallett Flood (2000-199)

NSW Blue Mountains acoustic roots duo covering songster greats 50s-70s and beyond, plus originals on guitars, harmonica fx, 5-string banjo.

02 4787 5689

tomflood@hotmail.com

## Hither and Yon (1669-151)

Acoustic duo singing original songs plus interesting & exciting arrangement of Aussie & Celtic folk standards, based near Canberra

Lthorburn@vira.com.au

## Hoya (20-164)

Sydney based quartet made up of Margaret and Sonya Bradford, Gwyn Cleaves and Ian Knight. Their CD, Inspirational Women, includes songs and stories of remarkable Australian women, many of whom remain unknown.

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

MargieB639@gmail.com

**Ian Dearden (210 156)**

Passionate and entertaining singer, songwriter, composer and multi-instrumentalist.

**lDearden@icloud.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**

**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**

**Michael Fix (1025 155)**

Guitarist, producer, composer.

International touring solo performer.

Co-presenter with Mark Cryle of 'Timelines – Australian Stories in Song'.

Acoustic Guitar Spectacular tours

annually, July/August

**info@MichaelFix.com**

**Nerds & Music (425-152)**

Original wordy comic songs by Novocastrian 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 (744-160)**

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**

**Ryebuck Band (52-155)**

Have been playing for concerts and dances for longer than they would like to admit.

**0400 786 494**

**G.Alex.Bishop@gmail.com**

**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**

**Tripple Effect (2312-164)**

Award winning Newcastle based acoustic trio performing original contemporary folk songs with tight harmonies informed by social and environmental issues as well as songs that speak to the heart.

**TrippleEffect.Band@gmail.com**

**Urban Guerillas (2945-154)**

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

**HelloGuerillas@Yahoo.com**

**Vanessa Craven (2059-169)**

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

**AcousticSessions@Mmnet.com.au**

**www.facebook.com/**

**VanessaCravenMusic**



# Singing in the shadow of Belmarsh

**I've been in England since late June, taking part in a variety of events, including a commemoration of Julian Assange's 51st birthday, in front of Belmarsh Prison in London, where he is held in a cage.**

From some vantage points, there may be little relationship between the commemoration of a labour struggle involving farmworkers in 1830's Dorset that I sang at last weekend, and the imprisonment of a journalist in present-day London.

But for all of the folks I know who have had their eyes on this connection for one reason or other, the parallels are veritably shouting for our attention.

In 1834, six hungry farmworkers who became known as the Tolpuddle Martyrs, swore a secret oath, that they would organise nonviolently to better the conditions of the farmworkers of Dorset, who lived wretched lives under the thumb of the Squire, the landowner, who was also the judge for the sham trial the men were subjected to.

They were sentenced to "transportation" to the miserable, 111-day journey to the other side of the world, to split rocks beneath the blazing sun in Australia for seven years, a form of torture that many did not survive.

By 1834, forming a union had been legal under British law for a few years.

But swearing a secret oath was another matter entirely, at least according to the Squire's

court.

Around the country back then, people mobilised, seeing the stark injustice in the case of these farmworkers in Tolpuddle, and further seeing that if they could be charged with swearing a secret oath and sent to Australia, then this could potentially happen to anyone trying to form a union anywhere in the country.

Although the families of the transported farmworkers were denied assistance from the State, supporters around the country looked after them well, and due to their ongoing mobilisation, the men were eventually pardoned, and brought back to England at the State's expense in 1836.

In 2019, an award winning journalist and editor named Julian Assange was forcibly removed from the Ecuadorian Embassy by British police and taken to the supermaximum Belmarsh Prison on the outskirts of London, to be held without bail in solitary confinement, prevented from almost all communication with the outside world, to face extradition to the United States, whose Justice Department is pursuing charges against Assange under the 1917 Espionage Act, for exposing US war crimes in Iraq, which had been classified, of course, and so Assange was thus exposing state secrets, punishable under the long ignored Espionage Act with decades and centuries in prison.

In recent years, since all of Assange's worst predictions about the intents of the US government in his case have

by David Rovics, Courtesy Counter Punch

been proven accurate, support for his freedom and against his extradition to the US has been growing everywhere, including all over the UK.

More and more people are realising that if Assange can be silenced and put away for the rest of his life for the laws he has ostensibly broken, then the same thing could be done to any other journalist who does their job well.

Journalists work with confidential sources and expose state secrets all the time, and are frequently awarded for this sort of thing, including recently, with journalists in Russia and the Philippines receiving a Nobel Prize.

The notion of continuing to imprison Julian Assange because he exposed state secrets, illegal under this draconian law that hasn't been used in a century, that is blatantly in contradiction with all notions of press freedom, increasingly terrifies journalists and anyone else who may currently be waking up to the fact that if they can prosecute Assange under the Espionage Act, then they could just as easily prosecute the editor of the Guardian, the New York Times, Der Spiegel, El Pais, (Trad&Now?) or any number of other journalistic outlets that have undoubtedly violated all of the same laws Assange has allegedly violated.

Saying that it's legal to form a union, but it's illegal to take a secret oath declaring that you have done so, is obviously troubling, and people up and down this island could see that

back in 1834.

Saying it's OK to be a journalist, but if you do any investigations that turn up secret information and you publish any of it anywhere, you may face the rest of your life in a supermax prison somewhere in the United States, is similarly contradictory, and increasing numbers of people can clearly see that today.

If those attending the Tolpuddle Martyrs' Festival in July might be a bit of a bellwether of progressive opinion in Britain today, which I think they very well could be, then the circumstantial evidence was everywhere.

The table for the Julian Assange Defence Committee always had people at it, buying books and talking with those of us behind the table.

Marching through town with the Free Julian Assange banner elicited nothing but supportive chants, shouts, and applause, along with Jeremy Corbyn (former opposition leader) joining us to hold the banner and march with us for a couple minutes, though apparently not long enough for anyone to take a decent picture.

As a microcosm of the British left, those involved with this very Labor movement oriented festival are a collection of people with much that both unites and divides them.

The evidence of the ongoing rift within the left around what I would emphatically characterise as completely false accusations of antisemitism of various Labor Party members is not hard to find.

Neither is it hard to find the divide around how to react to the Russian invasion of Ukraine.

But wherever someone

stands on these matters, at least in these circles, support for Assange's freedom and opposition to his extradition to the US seems universal.

So broad is the support for Julian Assange, in fact, that for some it can be challenging, because his support does not come only from well behaved leftists, but from lots of other folks as well, such as the folks who were putting me up in Dorset for the weekend, who I first came into contact with because of our mutual support for Assange.

As the former treasurer

for the Libertarian Party, my host and I have lots of political differences, but none when it comes to press freedom or Assange's freedom.

A groundswell of support for the wrongly accused Tolpuddle Martyrs got them pardoned and returned to England within two years.

A similar groundswell of support for this wrongly accused, imprisoned journalist over the past few years has so far not achieved his freedom.

But the injustice involved in both cases could not be more outrageous, or obvious.



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INVITES ENTRIES FOR THE 2023

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in memory of the late singer, songwriter,  
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[www.alistairhulett.com/songs-for-social-justice-award](http://www.alistairhulett.com/songs-for-social-justice-award)



Please note:  
Entries for this year's  
award close on  
31 DECEMBER, 2022



# 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.**

### OCTOBER

#### **NSW – Dashville Skyline (2313-157)**

Long weekend annual folk/country festival near Maitland.

**Mail@Dashville.com.au**

**www.Dashville.com.au**

#### **NSW – Kangaroo Valley Folk Festival (1873-154)**

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

Next scheduled for **October**

**14-16, 2022.**

**www.**

**KangarooValleyFolkFestival.com.au**

#### **NSW - Wingham Akoostik Music Festival (1955-153)**

The festival brings a burst of activity to the mid-coast for three brilliant days on Wingham Showground with on-site camping and walking distance to town centre.

Three day event on the third weekend October across Friday, Saturday and Sunday.

**hello@akoostik.com.au**

#### **NSW – Dorrigo Folk & Bluegrass Festival (2212-150)**

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

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

**21-23 October 2022**

**Festival@**

**DorrigoFolkBluegrass.com.au**

**www.**

**DorrigoFolkBluegrass.com.au**

#### **SA - Fleurieu Folk Festival (1134-152)**

An annual three day family friendly multi-staged event set in the historic township of Willunga SA 21-23 October 2022

**admin@**

**fleurieufolkfestival.com.au**

#### **Vic – Maldon Folk Festival**

Annual intimate four day festival always held over the weekend before Melbourne Cup Day, continuing into the Monday.

Maldon is a historic, National Trust Classified township.

Quality folk, bluegrass, a little jazz, and a little blues music, and dance and interactive workshops at affordable prices.

All venues are walking distance from the centre of town.

**Pam 0421 643 478**

**www.maldonfolkfestival.com**

### NOVEMBER

#### **NSW – Northern Beaches Music Festival**

Sydney's only World folk music festival held in the Northern Beaches area.

Annually on the first weekend of November.

**WWW.NorthernBeachesMusicfestival.org**

#### **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.

**Ph: 0418 113 7831**

**CameronJones@tpg.com**

#### **SA – Wirrina Bluegrass & Acoustic Roots Festival (2314-156)**

Music Camp (Nov 22-24) and a smaller acoustic music festival (Nov 25-27) within a few hour's drive from Adelaide.

**Ph: 0428 263 795 (Text preferred)**

**WirrinaBlueGrass@Gmail.com**

# Festival Directory

## JANUARY - 2023

### Tas - Cygnet Folk Festival (2241-165)

Showcases local and international music, dance, poetry, workshops, kids' entertainment and a festival marketplace; set in the breathtaking scenery of Tasmania's Huon Valley. 2nd weekend of January each year.

**info@cygnetfolkfestival.org**

### Vic - Newstead Live (2269-153)

A celebration of folk and acoustic music, spoken word, kids shows and sessions all in the welcoming village of Newstead in beautiful Central Victoria. Held annually over the January weekend before schools go back.

**newsteadlive@gmail.com**

## MARCH

### Vic - Port Fairy Folk Festival (100-153)

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

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

Held on the March long weekend every year.

**Admin@PortFairyFolkfestival.com**

## APRIL

### ACT - National Folk Festival (1226-163)

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

Held every Easter, Thursday to Monday, Exhibition Park, Canberra

**info@FolkFestival.org.au**

### NSW - The Gum Ball (2313-157)

Long weekend of school holidays annual folk/country festival near Maitland.

**Mail@Dashville.com.au**  
**www.Dashville.com.au**

### Vic - CresFest (1309-155)

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

1-3 April, 2023

Features great acts and plenty of chances to sing and dance - a folk'n roots festival for all.

**JudyTurnerMusic@Gmail.com**

## JUNE

### NT - Top Half Folk Festival (329-164)

The 2022 Top Half Folk Festival was cancelled.

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

### tophalffolkfestival

## AUGUST

### NSW - Sydney Folk Festival (92-158)

A World of Music in the Heart of the City held in mid August.

**Join the e-News list: www.sydneyfolkfestival.com.au**  
**Margaret Walters 0427 958 788**

## SEPTEMBER

### NSW - Irish & Celtic Music Festival (2315-156)

Annual event held on the 3rd week of September celebrating the arts across traditional Celtic and Australian music, poetry, spoken word and dance.

Enjoy Celtic markets, performances, crafts, exhibitions and buskers.

**Ph: 0429 608 566**  
**Janno499@Bigpond.com**

### WA - Manjimup Bluegrass & OldTime Music Weekend (2126-159)

Annual bring your instruments weekend and learn from and jam with professional and amateur bluegrass and old-time musicians - make music and friends.

September long weekend.  
**info@ManjimupBlueGrass.com**  
**www.manjimupBluegrass.com**



# Festival News & Reviews

## Folk music returns to Maldon in a big way

by Mandy Connell and Andrew Pattison

### The Maldon Folk Festival is back for its 47th year!

Four days of live music and workshops (Oct 28-31) offer something for everyone.

Quality folk, bluegrass, a little jazz, and a little blues music, and

dance and interactive workshops at affordable prices, to suit all age groups.

All venues are walking distance from the centre of town and have access for people with a disability.

The festival has an intimacy engendered by its setting in the National Trust classified town.

The smaller venues allow you to feel connected with the performers and then you can bump into them and have a chat sitting in the cafes in the main street.

Held on Dja Dja Wurrung Country, the festival returns after a hiatus of two years and is looking forward to welcoming diverse audiences from across Mt Alexander Shire and beyond.

Bush tunes, Bluegrass, Scottish Ballads, and much more are on offer, interspersed with workshops and kid's entertainment.

The festival opens with a Welcome to Country at the brand-new space at the Old Bank Corner in the centre of town.

This year performers include Albi & The Wolves from NZ, The Weeping Willows, Rich Davies and the Low Road, Margaret and Bob Fagan, Khristian Mizzi, South Australia's Loren Kate and Kauria Cronin, Mutawintji's Park Ranger Leroy Johnson, the legendary Maldon local Mick Coates and the Shallow Grave Diggers and of course festival favourites, Claymore.

Once held at Butts Reserve National Park, the events are now all held in town, although camping remains available at no charge at the reserve, courtesy of Parks Victoria.

**The CYGNET Folk Festival**

**BACK in FULL SWING**

**13<sup>th</sup>-15<sup>th</sup> JANUARY 2023**

# Festival News & Reviews

Powered and unpowered campsites are available at the Football oval in town.

Like any long running event, Maldon Folk Festival has developed its own traditions and communities, and has an organic spirit which can only come from the long involvement of the wider community.

The necessary relocation of the festival from the Reserve back into the town has met with mixed feelings in the folky community, the increased accessibility of the venues and facilities has compensated for the nostalgia of the Butts Reserve stages and increased traffic for local businesses, strengthening local's relationship with the event and boosting the town's involvement in music and events throughout the year.

Of course, the Kangaroo Hotel has always been famous for its packed and lively traditional music sessions (all welcome) and the Maldon Hotel is a favourite for its bistro stage, especially on the final Monday night.

Festival Choir, Irish Dancers, Gospel, Poetry, and Instrument Makers displays pack out a full program, and on your way between venues, or lunch in one of the many cafes, you might spot Campbell the Swaggie.

Campbell is probably the most photographed personality in all of Australia's folk festival history, and, a genuine Swaggie, he is the son of a Maori Princess and a Scottish adventurer.

He was a huge fan of The Bushwackers and when he retired from his day job because of problems with his hands, he

took to the road following the band, and he has lived on the road ever since, hitching from festival to festival where he is a renowned reciter.

Since 1974, the festival has hosted some of the best acts in the scene, and prides itself on the welcoming atmosphere it creates.

Today, it is still one of the most affordable events of its kind in Australia, and fosters the careers of local and emerging artists (Sadie Mustoe, Hannah Schmidli) alongside acts like Michael Waugh (Golden Guitar Winner 2022), Greg Champion, and Charm of Finches (2021 Best Folk Act).

With the return of programming, the festival is keen to welcome back its beloved folk community and to welcome a new diverse audience from the growing Mt

Alexander and Bendigo regions, and beyond.

Andrew Pattison still hosts the famous Troubadour venue, which first came to Maldon in 1995, and as well as being a very dedicated 'listening' venue, it is a boutique wine bar, and Andrew claims that the one good thing he has done in his life is to introduce quality wine to folk festivals!

The Troubadour regulars would add that there is something uniquely special about the atmosphere in The Troubadour, which is up close and intimate, and reverential towards the performers.

Consequently, the venue is a performers' favourite and if you park yourself in The Troubadour for the entire festival almost all of the top performers will come through at some stage.



*Rich Cavies & The Low Road*



## Festival News &amp; Reviews

# Fleurieu Folk Festival 2022

## is primed to party

by Val Corfield

**The Fleurieu Folk Festival is ready to charge full steam ahead with a weekend of vibrant music and festivities taking place in picturesque Willunga, just 45 minutes from Adelaide, from October 21 – 23.**

2022 is celebrating 16 years of the Festival, promoting South Australian, Interstate, and even International artists, now that borders have reopened.

The festival embraces collaboration with local businesses, schools, organisations, and events within South Australia and Interstate, contributing to continued sustainability and growth for the Folk Music industry.

The Festival also epitomises community and collaboration, this year featuring exciting unprogrammed venues, such as Café AcousticA, with spontaneous collaboration sessions for musicians from the Festival and community to jam together.

Here, talent who have been separated by COVID can come together again to play, and Festival goers can enjoy listening to the collaboration.

Promoting young South Australian musicians has always been a significant priority for the Fleurieu Folk Festival and tickets include an opportunity for young people to be included in the Festival's designated Space Jams marquee, made possible through the Festival's reception

of the Music SA See It Live Grant.

Run by youth entrepreneur and musician, Josh Morphet, the Space Jams marquee will host young bands and artists as they collaborate and create new musical projects all weekend.

After a number of years of COVID-related impacts, event organisers are excited to again grow the Festival in 2022 and attract strong support from attendees to support participating artists and musicians.

There are over 50 acts to look forward to this year, featuring a vast range of music from genres including indie-pop, Celtic, blues, Americana, roots, and much more.

Fleurieu Folk Festival is South Australia's largest folk music festival, completely organised by volunteers.

Established in 2007, the festival is an annual three-day celebration held in the glorious Fleurieu wine region of Willunga.

The award-winning festival is aimed at supporting live performance, folk music, dance and poetry and generates an estimated \$2million dollars of economic benefit to the region.

The workshops, sessions, dancers, blackboard concerts, musical theatre, poetry and children's entertainment, as well as local food, wine and market stalls, ensure that there is truly something for everyone!

Camping available onsite. Tickets available online.



# FLEURIEU FOLK FESTIVAL

21-23 Oct 2022

WILLUNGA - SOUTH AUSTRALIA

OVER 50 ACTS • 10 VENUES

## THREE SPECTACULAR DAYS OF

• FOLK • CELTIC • AMERICANA • BLUES • ROOTS •  
• BLUEGRASS • COUNTRY • WORLD • ACOUSTIC •

• CLAYMORE VIC • SIOBHAN OWEN SA • TOBY BEARD WA •  
• THE ROYAL HIGH JINX VIC • TOTALLY GOURDGEIOUS VIC •

• ANNA SMYRK • BRUCE WATSON • AUSTRAL • CAL WILLIAMS JR •  
• DANIEL J TOWNSEND • FOLKSTONE AVENUE • JERI FOREMAN •

• MAL WEBB & KYLIE MORRIGAN • MEANWHILE BACK AT THE RANCH •  
• ELLA & SIENNA • SAJE • SAOIRSE • SARAH AND SILAS • SPIRAL DANCE •

• BRUSHWOOD • CAJUN SWAMP BAND • CALDER & COHEN (IN CONVERSATION) •

• CIARAM GRANGER • CRAIG ATKINS • CROCODILE COUNTRY •

• CROOKED ROAD • DUO CELTICA AND TELENN TRI • DUSTBOWL CHIC •

• GLEN AND BERNIE • GREAT AUNT • HUT • ISADORA'S DREAM •

• JEN LUSH • JIMMY O'HARE • KATE BATTERSBY • KELLYS WAYKE •

• LISNACRIEVE TRIO • PAULA STANDING • SADIE MUSTOE •

• SALTWATER TAFFY • SEVENFOLD • SNEZ • THE CHOOKS •

• THE RIVER PEARLERS • ADELAIDE EMPIRE BAND •

• ADELAIDE MORRIS MEN • HOT FOR JOE BORDER MORRIS •

• LANCASHIRE WITCHES NORTH WEST MORRIS •

• WINED UP THEATRE • THE AMAZING DRUMMING MONKEYS •

• WILLUNGA PRIMARY SCHOOL •

• CONCERTS • WORKSHOPS • DANCE • SESSIONS •

• OPEN MICS • POETRY & SPOKEN WORD •

• FOOD & CRAFTS • KIDS' ACTIVITIES •



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## Festival News &amp; Reviews

# Kangaroo Valley Folk Festival is back with more

by Julie Ward

**On many levels, 2020 and 2021 will be known as a double leap year, when life was put on pause and we now pick up where we left off.**

Such is the case for the Kangaroo Valley Folk Festival, which returns with a traditional three day format from October 14-16.

It's a comeback event that promises to be bigger and better than ever, with the line-up featuring old favourites and new, performers who have been on

standby waiting for the return of live music.

Haven't we all?

"I've been excited about this line-up for the past two years and now and finally, we get to stage the event, our 15th festival", said Festival Director, Stuart Leslie.

"Kangaroo Valley is such a popular destination and the artists love being part of the festival, but I think the enforced hiatus will take it to a whole other level.

"Audiences can expect an absolutely bumper weekend of

entertainment from performers like 19Twenty, The Bushwackers, Mic Conway and Robbie Long, Fiona Ross & Shane O'Mara, Fred Smith, Benji and the Saltwater Sound System, Kerryn Fields, We Mavericks, Jane And The Rain, Bromham and a whole lot more."

With borders now open, the White Top Mountaineers will make their KV debut along with another returning offshore favourite, George Mann.

Alongside an eclectic range of music performances, poetry and dance also take the stage

## Wirrina Music Camp 2022



### 3 FULL days of music tuition, jamming, & fun!

Join other players of stringed instruments in tuition from our acclaimed American Old Time tutors plus Australian musicians. Daytime classes, evening jams. Suitable for adults and older teens with some skills. Improve your skills and learn new styles in guitar, fiddle, mandolin, banjo. More classes will be included if there is demand — let us know!

**Located at Wirrina Cove Holiday Park**, on the beautiful Fleurieu Peninsula, South Australia.

**Accommodation:** Camp onsite or rentals in area.



*Wirrina*  
**Bluegrass**  
*& Acoustic Roots Festival*

#### DATES

Tues 22 —Thurs 24  
November, 2022

#### BOOK NOW

Limited places available

**TICKETS: \$280**

From: <https://events.humanitix.com/wirrina-bluegrass-and-acoustic-roots-music-camp>

#### MORE INFO:

[www.wirrinabluegrass.com](http://www.wirrinabluegrass.com)

#### EMAIL:

[wirrinabluegrass@gmail.com](mailto:wirrinabluegrass@gmail.com)

**Tues 22 – Thurs 24 Nov. Stay on for the Wirrina Bluegrass & Acoustic Roots Festival: Fri 25 – Sun 27**

# Festival News & Reviews



and audiences of all ages are encouraged to join in.

The daily Poet's Breakfast is hosted by multi award winning performance poets Robyn Sykes and Peter Mace, and walk-ups by amateur poets are welcomed.

When it comes to dance, the line-up this year is a veritable step-ball-change around the world and another great chance to get up off your seat.

Margaret & Bill Winnett head up the Sydney Irish Ceili Dancers and have taught dance workshops up and down the eastern seaboard at numerous festivals for many years.

If hip swinging is more your thing than a highland fling, Sapphire Tribal Bellydance from the Far South Coast of NSW have channelled the original gypsies of Egypt and are bringing it to our Valley.

Founder and Artistic Director, Nicole Stenlakje, promises colourful and elaborate costumes with lots of variety, with props including skirts, shawl, fan, finger cymbals and swords.

Macedonian Dance, Scottish Country, Nordic Folk and good old fashion Aussie bush dancing will complete the offering and give a good reason to head to

the bar for a refreshing drink.

Koori Camp will return in 2022 with talented Didge/Yidaki player Riley Nolan taking a key role.

Riley will be pulling together and sharing culture and ceremony with workshops in Bush Tucker, Didge playing, indigenous weaving and more.

The website has the full line-up of performers and links to their music, along with a curated Spotify playlist with a sample of them all.

The Folk Festival is a safe

and friendly environment for the whole family and accompanied children under 12 are free.

With entertainment across some ten venues/stages in the Showground, and a vast array of food, drinks, arts and crafts, there really is something for everyone.

Tickets are available online only via the website [www.kangaroovalleyfolkfestival.com.au](http://www.kangaroovalleyfolkfestival.com.au)



19 Twenty





the 47th  
**Maldon**  
**FOLK**  
festival

**FEATURING**

Albi & The Wolves (NZ) **Leroy Johnson and The Waterbag (NSW)** **Enda Kenny**  
**Smith Allen Peterson (USA)** Greg Champion **Michael Waugh** Khristian Mizzi  
**Claymore** Sadie Mustoe **Saoirse** Kaurna Cronin (SA) **Charm of Finches**  
**Rich Davies & The Low Road** **Sarah and Silas** The Weeping Willows **Loren Kate (SA)**  
Matt Glass **Fiona Ross & Shane O'Mara** **The Jam Tarts Trio and Band**  
**The Humbuggin' Pickups** Tinman **Gallie** Mick Coates & the Shallow Gravediggers  
**Knot o' the Gate** **Eric Purdie – Glasgow Comedian and Storyteller**  
Kevin McCarthy's Crocodile Country (NT) **The Green Among the Gold (NT)**  
**The Brass Harpies** **Whimsical Tricycle** Victorian Folk Music Club **Billabong Band**  
**Brewers Own Bush Band** Bush Sessions **Grace Ethel Martyr** Bob and Margaret Fagan  
Maldon's Forgotten Wartime Poet **Campbell the Swaggie** **Darling Buds of Maldon**  
**Freya & Tom McGowan** Emu Creek Bush Band and Friends **Gay Charmers and Friends**  
**Gospel in the Maine** **Harpers Bizarre** Jeanette Gillespie & Duncan Brown  
Lorraine McCrimmon **Margaret Crichton: the festival choir** **Marty Mulholland**  
**Raging Bull – Bush Poet** Rhymer from Ryde **Geoffrey W Graham**  
**O'Shea-Ryan Irish Dancers** **Michael the Balloonologist**  
Rudy the one man band **Castlemaine Steiner School Orchestra**  
**The Connected Circus** The Britannia Morris

**28 - 31 OCT 2022**

**www.maldonfolkfestival.com**





# Northern Beaches Music Festival

by Paul Robertson

## Hello friends of live music, welcome to the Sydney Northern Beaches Music Festival 2022.

We, like a magical musical phoenix rising from the ashes of Covid closure, are once again raising our live music banner high.

On November 5 and 6, we are presenting 50 acts on five stages over the weekend.

The festival is located at the Tramshed Community Arts Centre and The Berry Reserve by the beautiful Narrabeen Lake.

Our festival includes fabulous, multi genre world music on four ticketed stages and one free to the general public stage, set amidst our festival village of world food and merchandise stalls.

All of our community and beyond are welcome to a fantastic weekend of live music, dance, food and performing arts.

When we say "multi genre world music" we mean it.

From the brilliant Afro Moses delivering African dance rhythms and song, to the toe tapping, hard driving swamp blues of Daddy Longlegs and The Swamp Donkey, to "they just make me want to dance" Psycho Zydeco and the wild Celtic whirlwind

that is Firrin.

Following this is the original country diva, Lou Bradley, plus the bluest of grasses, The Willing Ponies and the local original genius, Luke Escombe.

But wait!

It doesn't stop there, as we also have the glorious danceable and costumed Ukranian band Jaga and the original high energy dynamism of Akova, plus the up tempo Anglophiles, Traditional Graffiti, and the coolest of groove, Dead Mellow, as well as the raucous punk folk juggernaut, The Bottlers and the awesome retro 70's cabaret of The Trippy Hippy Band.

Other acts include Australian legendary troubadour, Pat Drummond, BluesAngels and the touring international artist from the USA, George Mann.

Wow!! What can I say?

It's going to be great.

The list of the other incredibly talented original artists goes on and on.

You are going to love it!

This is definitely a BYO dancing shoes fun event!

The Northern Beaches Music Festival is a not for profit, community based event operating since 2011.

We are supported by The Northern Beaches Council, Mona

Vale Music, FFWOIN Multimedia Productions and The Northern Beaches Music Alliance, which is made up of seven major music clubs.

These are the Shack, The Manly Fig, Humph Hall, Fairlight Folk, Songs on Stage, The Music Lounge and The Acoustic Picnic.

The Alliance's collective aims are: To produce and present musicians and other performing artists including local and up and coming artists; To provide support for and to create performing arts venues in our community; and, To invite and involve our diverse community including local schools, the disabled, plus our multi-cultural and First Nation members, especially with regard to music, performing arts, food, dance, costume and culture.

So there you have it!

The Northern Beaches Music Festival is back and it is an affordable and enjoyable live music event not to be missed.

Everyone is invited to attend.

We are also looking for volunteers and for more information on that and ticket sales and program please refer to our website [northernbeachesmusicfestival.org](http://northernbeachesmusicfestival.org)

See you there!





**50 ACTS**  
**5 STAGES**  
**2 DAYS**

# NORTHERN BEACHES MUSIC FESTIVAL

**TRAMSHED & BERRY RESERVE**

## NARRABEEN

**5<sup>TH</sup> – 6<sup>TH</sup> NOVEMBER 2022**

**MUSIC, DANCE, FOOD, CULTURE & COMMUNITY**

**HUMANITIX – [NBMFESTIVAL@GMAIL.COM](mailto:NBMFESTIVAL@GMAIL.COM) – 0418 641976**

**[northernbeachesmusicfestival.org](http://northernbeachesmusicfestival.org)**





# WELCOME TO SPACE JAMS

## – See It LIVE

by Val Corfield



**Josh Morphet is a South Australian musician who has been active in the music community for 20 years.**

After the overnight eradication of Australia's live performance industry in March 2020 due to the COVID-19 pandemic, Josh initiated SPACE JAMS, an online music festival predominantly for SA musicians.

It received a SAM Award nomination for "Best Innovation" in 2020.

Over the last 2.5 years, the

initiative evolved into a touring festival and won a SAM Award for "Best Small Festival/Event" in 2021.

The Fleurieu Folk Festival is excited to introduce and welcome SPACE JAMS to its festival family and invites you to enjoy even more of the best South Australian live music and talent on the new SPACE JAMS – See it LIVE stage.

Not to be missed performances on Saturday commence at 11am and will continue through until 10pm when they will be followed by

DJ Es'Ay to get everyone on their feet till midnight.

On Sunday the SPACE JAMS marquee will host a podcast workshop run by David Coulter between midday and 1pm then the music kicks off with a number of groups until 6pm.

SPACE JAMS – See it LIVE is a family friendly and safe space for all to have fun, party, play, sing, dance and enjoy some of the best live music SA has to offer.





# A Night With Uncle Jack

## ...was always a night to remember!

by Peter James Dawson



*Jack Charles*

Photo by Bindi Cole

**Jack Charles is the third of our First Nations elders to pass into the universe over the past 12 months, after David Gulpilil and Archie Roach, having died suddenly of a stroke on September 13.**

I was lucky to see him on stage twice; once in the Old Gaol in Castlemaine ("My favourite," he declared) and last March at

the Adelaide Fringe.

Self-confessed "bad lad come good", Jack had the audience in the palm of his hand as he answered questions from host, Cash Savage.

The evening began with a solemn Welcome to Country by the Kurna Ngarrindjeri elder, Major Sumner (Uncle Moogy), who called on the ancestors to "sit down with us", and using a special plant conducted a Smoking Ceremony to "take

away negative energy".

Introduced by Frankie Mazzone, who gave the crowd a potted history of Jack's battles with heroin and the law, he was soon regaling us with his sharp wit.

The man might be tiny but he packed a terrifying verbal punch!

Totally unrehearsed, he launched into a long spiel about *Bastardy*, the documentary film, made by a student from Swinburne Tech, Amiel Courtin-Wilson who followed Jack over seven years.

"Most of the time I was stoned off me tits after putting it up the Warwick Farm (arm)," Jack explained, "but I was clean by the time it was screened."

While serving his last prison sentence he had firstly been prescribed methadone, then got completely off the hard stuff six months before his release.

Jack felt that, if he was to be regarded as Uncle, a term of respect for an elder, then he needed to take on the role of the "Fitzroy-Collingwood Featherfoot Kadaitcha Man" to oppose the drug dealers destroying his friends.

At his favourite gaol in Castlemaine, Jack studied to become a teacher and became a potter who ran workshops for inmates, where he called his studio "Psycho Ceramica".

Cash then asked if it was true that he had forced the Australia Council to change its policy of expecting Aboriginal and Torres Strait Islanders to prove their Aboriginality before being giving grants.

Jack explained that he had been acting with Cate Blanchet in the Sydney Theatre Company, and was so "pissed off I went out and had a beer".

Jack exclaimed, "How could (Deputy Chair) Lee-Ann Tjunypa Buckskin and (Executive Director ATSiA) Lydia Miller expect the likes of the Donovan sisters, Archie Roach, Ruby Hunter, Kutcha Edwards and M. Yunupingu to prove they were aboriginal so as to receive funding?"

But with Cate's blessing and support he took on the Council, saying he would quit the production if he were expected to "fill out the forms".

Parvyn, the former lead singer with The Bombay Royale, added to her list of solo performances when she was invited by Uncle Jack to perform a sweet Punjabi song and Cash finished off the evening with a song she accompanied on electric guitar.

It was an evening I shall never forget and I shed a tear on hearing of Jack's sudden death.

Born on the September 5, 1943 at Cummeragunja Reserve on Yorta Yorta country, he died on

the September 13, 2022 in The Royal Melbourne Hospital.

A poet, songwriter and playwright, Jack co-founded the first Indigenous theatre in Australia, Nindethana Theatre, with Bob Maza in Melbourne in 1971.

His film credits include The Chant of Jimmie Blacksmith (1978), among others, and more recently appeared in TV series, Cleverman (2016) and Preppers (2021).

In his one-man show, Jack Charles V The Crown, he told and sang the true story of a life lived to its utmost - from film sets to prisons, 1970s Koori theatre to the Stolen Generation of Australia's indigenous children, with shows in New York as well as around Australia.

Reviewer, Belle Donati, wrote of the 2014 performance in London's Barbican, "In the end the credit for this fantastic piece of theatre must go to its performer, for it was a gift to the director and co-writer.

"The story was already there, already documented, performed by a natural performer, but, as we're reminded by the macabre sight of Charles standing by

own his homemade gravestone, thank goodness they put it on stage before his truth was buried with him."

Thankfully, the truth has not been buried and Jack's legacy will live on!

Knowing of his ancestors from several Victorian First Nations, Jack was surprised to find that his five-times great-grandfather was Mannalargenna, a highly respected Aboriginal Tasmanian elder and leader, during an episode of SBS TV's Who Do You Think You Are?.

Over his lifetime, the Yorta Yorta, Woioiurrung, Boon Wurrung, Dja Dja Wurrung and Palawa elder was in and out of prison having stolen to feed his heroin addiction, which he ascribed largely to trauma that he experienced as a child of the Stolen Generations.

Having navigated his way through careers in the world of crime and in the stage, Uncle Jack Charles was a gleaming beacon in the dark despair of so many lost blek balas leading them to a better life.



*I miss my Dad, but with  
Legacy's help we won't be alone.*

When Jacob's Dad passed away after returning from East Timor, he and his family were devastated. Legacy stepped in to offer practical help. Legacy helps many brave families like Jacob's every week of the year. To keep us going, please donate to Legacy. Thank you.

Phone 1800 534 229 or  
visit [www.legacy.com.au](http://www.legacy.com.au)





# Bluegrass News

by Lindsay Mar

## Smith Allen Peterson

**Smith Allen Peterson is a trio comprising Beverly Smith (Mars Hill, North Carolina), Kellie Allen and Pete Peterson (both from Oxford, Pennsylvania) traveling to Australia for the Dorrigo Folk & Bluegrass Festival and the Wirrina Bluegrass and Acoustics Roots Festival.**

They are superb instrumentalists and sing three part harmony, drawing repertoire from the likes of the Carter Family and Charlie Poole amongst other early country music artists.

For those seeking intense concentrated learning, they will also be teaching, conducting workshops and jams at the Dorrigo Old Time Music School and Wirrina Bluegrass And Acoustic Roots Music Camp that each precede their corresponding festivals.

Beverly Smith, who plays fiddle, guitar and mandolin, will be making her debut visit to Australia in 2022.

She has taught and performed across the US, Canada and Europe and has appeared and played on live radio programs such as "A Prairie Home Companion", "E-Town", "Voice Of America" and "Mountain Stage".

She has toured and recorded with Alice Gerrard, Tara Nevins,

Rafe Stefanini, John Hermann, Bruce Molsky (who himself visited Australia 2011 & 2018), Laurie Lewis (visited Australia 2015), Carl Jones (visited Australia in 2017 with the Galax Bogtrotters) and Paul Brown (visited Australia 2018).

In addition to maintaining her Old-Time repertoire, she uses the style to write her own songs too.

Kellie Allen and husband Pete Peterson visited Australia in 2015 as part of the band Orpheus Supertones.

Kellie plays guitar and bass, and is originally from Kansas, but now lives in Oxford, Pennsylvania.

She started playing Old-Time

music with her brother Greg Allen, then the Delaware River String Band and now the bands, Orpheus Supertones and Sugar Pie, as well as playing with Pete.

She draws inspiration from the likes of Riley Puckett, Roy Harvey and Gene Meade.

Pete Peterson is at the forefront of keeping alive the Charlie Poole up-picking three finger style of Old-Time banjo, a refreshing contrast to the usual clawhammer style that has dominated Old-Time playing since the 1960s.

Pete himself has been playing guitar and banjo for over 60 years.

Pete has taught at the prestigious Augusta Heritage

*Kellie, Beverly and Pete*



Camps and has been a judge at the Charlie Poole Festival and Clifftop Appalachian String Band Festival.

The group has just recorded a twelve track CD, self titled "Smith Allen Peterson", comprised of traditional numbers and Beverly Smith compositions, and plan to have it available for their Australian visit.

Smith Allen & Peterson can be found at the Oct 19-21 Dorrigo Old Time Music School NSW; 21-23 Dorrigo Folk & Bluegrass Festival NSW; 28-31 Maldon Folk Festival Vic; Nov 18-20 Mountaingrass, Beechworth Vic; 22-24 Worrina Bluegrass and Acoustic Roots Music Camp SA; 25-27 Worrina Bluegrass and Acoustic Roots Festival SA.

### **The Whitetop Mountaineers**

The Whitetop Mountaineers, Martha Spencer and Jackson Cunningham of south-west Virginia, have been visiting Australia so often that we have lost track of the number of visits and suspect that the immigration department who control the turn-styles welcome them back on a first name basis, especially given that their 2020 visit was cancelled because of the you-know-what.

It should be no surprise that their duet singing, fiddle, clawhammer banjo, mandolin, guitar and clogging has made them friends around the world, and besides venues across the US and Australia, they have also visited Canada, the UK, Ireland and New Zealand.

In 2022, the Whitetop Mountaineers tour Australia as follows, Oct 7-9 Blue Mountains Music Festival, Katoomba NSW; 11 Mountain Pickers Association, Ferntree Gully Vic; 12 Yinnar Hotel, Yinnar Vic; 13 Caravan Music at Archies Creek Vic; 14 St John's Anglican Church, Moruya NSW; 15-16 Kangaroo

Valley Folk Festival NSW; 19-21 Dorrigo Old-Time Music School NSW; 21-23 Dorrigo Folk & Bluegrass Festival NSW; 25 Uralla Arts House Concert, Uralla NSW; 26 Upper Lansdowne Hall, Upper Lansdowne NSW; 28 Illawarra Folk Club, Diggers Club, Wollongong NSW; 29 Leichhardt Bowling Club, Lilyfield NSW.

### **Dorrigo Folk & Bluegrass Festival**

The Dorrigo Folk & Bluegrass Festival NSW Oct 21-23 celebrates its 20th year this year (yes, coming of age, next year) with the customary acoustic concerts, workshops, dance, jamming, impromptu performances and entertainment for the kids (read Pitts Family Circus).

There will also be the customary Saturday Bluegrass Breakfast in town, a dedicated Saturday night Bluegrass jam with Markus Karlsen and Jamie Clark (from the band "The Company") and the Main Hall Sunday Gospel show.

The event is drug, alcohol, plastic and bicycle free (we suspect that with a historical precedent that unicycles might still be OK – but check first).

As of this year, all festival and camping tickets will be sold online only through the festival website.

Camping at the Dorrigo Showgrounds will be open from Mon Oct 17, 2pm.

USA artists include Smith, Allen and Peterson and the Whitetop Mountaineers.

Bluegrass Parkway from WA will travel to the event with fiddle player Michael Patrick making his east coast debut with the band, although he himself is originally from north Queensland.

Other Australian groups include Cat & Clint, Craig Woodward & Kat Mear, Denny

Hanrahan & Dave O'Neil & The Rum Runners, Gallie & Paddy Montgomery, Genni Kane, Lyrebird, Montgomery Church, Mountain Folk Cafe (Martin Louis, family and friends), Newbury Fog, the Blue Creek Boys, Double Dole Stringband, the Morrisons, the Weeping Willows and Bellingen band Wild Thyme (combining Bluegrass and Eastern European sounds).

The volunteer program trades 10 hours of volunteering for a full weekend pass.

For those seeking extra-curricular activities and the local incredible scenery, note that the Dorrigo Showgrounds is just minutes away from the Dorrigo National Park Rainforest Centre and skywalk, and the spectacular Dangar Falls.

### **Dorrigo Old Time Music School**

Preceding the Dorrigo Folk & Bluegrass Festival will be the 4th Dorrigo Old-Time Music School Oct 19-21, located on the grounds of the 7th Day Adventist Church across the road from the Showground.

The school provides three days of workshops in traditional fiddle, banjo, guitar, mandolin and autoharp, ensemble playing, singing, concerts, jamming and a chance to be a part of tuition group that will present a performance on stage at the weekend festival.

Tutors will include Beverly Smith, Kellie Allen, Pete Peterson and Martha Spencer and Jackson Cunningham (the Whitetop Mountaineers), and Shay Garriock, a south-west Virginian fiddler and return tutor from the inaugural Dorrigo school.

Book online through the Dorrigo Festival website.



## Wirrina Bluegrass and Acoustic Roots Music Festival

The Wirrina Bluegrass and Acoustic Roots Festival will be held Nov 25-27 at the Wirrina Cove Holiday Camp, SA.

The artist lineup includes Smith, Allen and Peterson (USA), Gwyn Ashton (UK), Dave Diprose Trio, BluGuru, Burning Bridges (Canada), South Season, Crooked Road, Bluegrass Junction, The Cherry Pickers and Bluegrass Quartet.

Being hosted in a caravan park, apart from the usual organiser's suggestions of what to bring such as camping chairs, picnic rugs, hats and sunscreen, you can now add face masks.

The event venue appears to be dog friendly, and in the interests of keeping waste paper cups to a minimum, festival mugs will be available for purchase from the festival office.

There is also a volunteer benefits scheme – six hours of volunteering with stage and marquee setup, ticket and merchandise sales, maintenance and pack up, results in a

weekend pass.

## Wirrina Bluegrass and Acoustic Roots Music Camp

Immediately in the days prior to the Wirrina Festival, is the Wirrina Bluegrass and Acoustic Roots Music Camp, Nov 22-24, also at the Wirrina Cove Holiday Camp.

Camp instructors will be Beverly Smith (fiddle, guitar, mandolin), Kellie Allen (guitar, bass, mandolin) and Pete Peterson (banjo, guitar, autoharp) with themed classes and a songwriting class.

Bookings will be taken to the end of September.

## Other Bluegrass News

The Fleurieu Folk Festival Willunga SA Oct 21-23 includes in its artist lineup, Crooked Road, Calder & Cohen in Conversation, Totally Gourdgeous, "Meanwhile Back At The Ranch" (a Western Swing Band) and the Cajun Swamp Band.

Mountaingrass Nov 18-20 is set to return to the George Kerferd Hotel, Mayday Hills, Beechworth Vic and patrons

might care to know that the Beechworth Celtic Festival has been deferred until 2023, but more in the next issue of Trad&Now.

## Australian Artist Dates

Melbourne Alt-Country group "Canyon" play the Sep 27 Mountain Pickers Association, Ferntree Gully Vic.

Montgomery Church perform Oct 15-16 Kangaroo Valley Folk Fest NSW; and 21-23 Dorriggo Folk & Bluegrass Festival NSW.

Kristy Cox returns to her Australian homeland from Nashville TN for Oct 28-30 Groundwater CMF, Gold Coast Qld; Nov 4 Murray Delta Juke Box, Goolwa SA; 5 The Barn, Wombat Flat – Neales Flat SA.

Cat & Clint play Nov 25-27 Queenscliff Music Festival Vic.

The Stetson Family celebrate Nov 25-27 Queenscliff Music Festival Vic.

## Transcription

This issue we present a tune often played in both Bluegrass and Old-Time jams, Forked Deer.

## Forked Deer

Traditional

1

5

9

13

# 'Dancing in Fetters: the culture of convict dance' at the Norfolk Island Museum

by Lisa Richards

**There are many good reasons to join the May 2023 trip to Norfolk Island, organised by Dr Heather Blasdale Clarke, focusing on convict culture via dance, music, talks and tours.**

The touring exhibition 'Dancing in Fetters: the culture of convict dance' will be on display at the Norfolk Island Museum at the time, providing an excellent back drop to a unique week focusing on convict culture.

The national tour of the exhibition is funded by Visions of Australia and partnered by Bush Traditions and the Abbey Museum.

The programme includes dances, dance workshops and a curator's talk by Dr Heather

Blasdale Clarke as well as music sessions with Roland and Isabel Clarke, John Tomlin and Trish Williams.

Don and Sue Brian will present singing sessions and their talk 'Convict Songs of the Second Settlement'.

A special feature of the week will be a talk by Robert Wills, author of 'Alias Blind Larry', and editor of 'The Castle Andalusia ... as performed by convicts on Norfolk Island in 1840'.

For one day in 1840, the convicts on Norfolk Island were encouraged to dance, sing and play.

On May 25, they celebrated the birthday of the young Queen Victoria in a remarkable day when there was no crime or punishment, only rejoicing.

News of this event caused such an uproar in Sydney and

London that Commandant Maconochie was officially reprimanded by the Governor and roundly criticised in the press.

Holiday packages have been prepared including return airfares from Sydney or Brisbane, 7 night's accommodation and a half day island tour.

A separate registration to the Convict Culture week of activities is \$160pp and includes:

Welcome 2 course dinner at Norfolk Island RSL followed by a presentation

Dances and dance workshops with Dr. Heather Blasdale Clarke

Music sessions with Roland and Isabel Clarke, John Tomlin and Trish Williams

'Convict Songs of the Second Settlement' and singing sessions with Don and Sue Brian





*Kingston**Inset: Headstone*

Talks: Convict theatres, Untold stories of Norfolk Island, Dancing in Fetters, etc.

Norfolk Island Museum Pass, Tag-A-Long Tours and a Cemetery Tour

Farewell Dinner and Dance night at Tampali on May 25 to celebrate Queen Victoria's Birthday

How can one small South Pacific Island contain so much diversity?

Within a breathtakingly beautiful environment you can experience everything from snorkelling in turquoise waters over coral reef, soaking up

history in a World Heritage listed area and exploring a unique local culture.

From Polynesians, to convicts to the descendants of the Bounty mutineers, there are museums, tours and spaces to just wander and soak up the stories.

Kingston boasts the finest collection of Georgian architecture with an incredible array of houses, barracks and structures left from convict eras.

The Island environment is pristine, clean, green and abundant.

Whether you are in or on the water, a 4WD tour, a National Park walk or simply out and

about, the beauty of an un-spoilt environment surrounds you.

Island food is fresh, seasonal and tasty.

Norfolk Island has always lived off its fresh seasonal produce.

It's common to see restaurants advertising that day's fishing catch on the menu and with no cold storage it will most likely be served with vegetables harvested that day.

To enquire further or make a booking, contact Sophie O'Connor at Norfolk Island Travel Centre on 1800 1400 66 or email [sophie@travelcentre.nf](mailto:sophie@travelcentre.nf)



# Dance Directory

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

## **Stringfiddle – (264-155)**

Fiddles and piano – Play for Scottish Country, Ceilidh, colonial and bush dances.

Perform concert brackets at festivals.

**Stringfiddle@gmail.com**

## **ACT – Monaro Folk Society (2225-151)**

Run a variety of folk music and dance workshops and other events in Canberra.

Monday night: Bush Dance Workshop with Bush capital Band.

Tuesday night: Contra dance and band- English Country Dance – alternate weeks

Wednesday night – Irish set dance

**info@MonaroFolk.org.au**

**www.MonaroFolk.org.au**

## **NSW – Sydney English**

### **Country Dancers (2194-160)**

Group aims to teach and learn traditional and contemporary English country dances.

4th Saturday, Strathfield.

ChristineThereseMiller@Gmail.com

**www.SydneyEnglishCountryDancers.org.au**

## **NSW - Wongawilli Colonial Dance Club (395-151)**

Bush dance at Heininger Hall, 22 Heininger St Dapto.

Sunday afternoon-tea dances at 2pm.

See What's On for dates.

Dances walked through and called. \$5 adults incl light refreshment.

**0431 733 770**

**GwenBurke1@Yahoo.com.au**

## **SA - Australian Traditional & Bush Dance Society (553-147)**

Have fun and stay fit with a group of singles and couples who enjoy bush and folk dancing and other social activities. Meets late January to mid-December - 2nd, 4th & 5th Tuesdays, 7.30 - 9.30pm, Prospect Town Hall, 128 Prospect Rd (cnr Vine St),

Prospect.

**enquiries@atbdsdancesa.com.au**

**http://www.atbdsdancesa.com.au/**

## **Vic – Bendigo Bush Dance & Music Club (596-156)**

Old time, colonial and bush dances on third Saturdays

**03 5442 1153**

**Secretary@**

**BendigoBushDance.org.au**





## Queenscliff beckons

**The Andrew Gurruwiwi Band members can't wait to strut their stuff at the 2022 Queenscliff Music Festival.**

The fellows of this high-energy, 8-piece funk and reggae band have honed their chops on the beach at Birtjimi and in the dirt of Yirrkala, Arnhem Land, Northern Territory.

They are led by the one and only Andrew Gurruwiwi, a shy-but-extravagant, blind, keytar-wielding Yolngu elder.

## Emma Donovan

Emma Donovan and funky rhythm combo, The Putbacks, exploded on the scene with their album *Dawn* in 2014, followed by *Crossover* in 2020.

Emma's songwriting is positive, ardent, and candid, and with The Putbacks' funky jazz-rock fusion, she has reached an adoring audience wherever she has played.

Emma's first experience of life on stage was as one of The Donovans, with her mother and five uncles, after a childhood

# In Didj'n'Us

singing church songs with her grandparents on the north coast of New South Wales.

Having toured and recorded with many established artists, including the late Jimmy Little, Archie Roach & Ruby Hunter, plus Frank Yamma, her cousin Casey Donovan, Ursula Yovich, Shellie Morris, Kerriane Cox, Christine Anu, Tiddas, Yothu Yindi and Paul Kelly, she has also collaborated with the new generation of *blek bala* singers, such as Dan Sultan, Bumpy and Spinifex Gum.

She was a member of the Black Arm Band project and it was in this group that Emma met members of The Putbacks and they just clicked immediately.

Super session musos and experienced pros, The Putbacks have laid a solid foundation to Emma's soulful sound.

She has also recorded with The Teskey Brothers on their recent single, a cover of Archie

by Peter James Dawson

Roach's 'Get Back To The Land'.

## Bumpy

Bumpy's debut release, 'Falling' (Sept 2020) caught national and international attention, and saw her featured in ABC's NAIDOC Special alongside Emma Donovan and the Putbacks, Uncle Kutcha Edwards and Kee'ahn.

This vibrant artist has performed at Rabbits Eat Lettuce, Strawberry Fields, Grampians Music Festival and St Kilda Festival, while also receiving a Music Victoria nomination for the Archie Roach Award for Emerging Talent, and is now working on a follow up release this year.

## Kee'ahn

By taking her name from her Wik people, meaning to dance, sing and play, Kee'ahn is honouring her ancestors through her music full of heartbreak and healing.

Kee'ahn released her debut single 'Better Things' on May 28, 2020 and was awarded the Archie Roach Foundation Award at the 2020 National Indigenous Music Awards.

As a proud Kuku Yalanji-Jirrbal-Zenadh Kes songwoman from North Queensland she now pursues her dream at Naarm (Melbourne) in the Kulin Nation.

Already the 23-year-old has accrued a remarkable number of performances including BIGSOUND 2020, plus festivals - St Kilda, Yirramboi First Nations, Laneway, National, Woodford, Cygnet, Splendour In The Grass and Dark Mofo.

Her first EP 'In Full Bloom' followed the releasing her debut single in 2020.

## Vika & Linda

Soul siblings, Vika & Linda Bull have been singing together their entire lives, starting in church with their mother, Siniva, who came to Australia as a nursing student in 1959.

"Tongans by nature are fun, always laughing, always eating, always singing and always praying," Vika explains.

"We learned to sing at church," Linda adds, "as our mother was our teacher and we loved listening to the Tongans singing, it was joyous."

Many will have seen them singing backing vocals for Joe Camilleri and Paul Kelly, but they rip it up as a duo.

It is gratifying to see more and more First Nations artists getting a guernsey at all the major festivals now, including Woodford, Port Fairy, WOMADelaide, Bluesfest and as seen at the Katie Noonan-invigorated National Folk fest last Easter.

## TJAKA DO THE DU

The brothers Geoff and Jake Fabila are proud descendants of the Djabera Djabera tribe in the Western Australian Kimberley,

and are joined by their family friend and guitar virtuoso, Felix Fogarty.

Tjaka is an abbreviation of the skin name, Tjakamakarra given to the brothers and comes from the WA Kimberley kin naming system.

Tjakamarra is the next of kin name given to the sons of Tjupurru (Tjupurrula), their didjeribone-playing father who has been a touring schools, festivals and overseas events for over two decades.

The brothers connect to their Indigenous roots through their music, crafting a contemporary experience influenced by hip-hop, reggae, funk and sounds from their ancestral Aboriginal culture.

Uniquely, Tjaka use the didjeribone (a slide didjeridu) and the facebass (a seismic microphone placed inside the mouth), blending them with electric guitar, fiery vocals and

looped programming.

The fellahs say they "don't just want continue what their predecessors started, but take it even further.

"The message that we are bringing to our listeners is that for 60 thousand years, indigenous culture continues to stay strong," says Geoff Fabila.

Releasing the single, 'Break It Down' in August, Tjaka is keen to take that message to the public.

"The thinking through this music video was to best represent our song visually through dance and special types of shots and throughout the video, and there are cuts to both a modern style of dance (hip-hop) by indigenous dancer, Leelana Fabila-Hicks and to traditional dance led by Derek Sandy, a young cultural leader and teacher.

"We have many indigenous people innovating and excelling in the modern world we live



Layla Barnett  
Photo: Zoe Worth



in today and Tjaka, alongside many other indigenous people, are showing the importance of maintaining this culture.

"Breaking this message down was our aim for the song both musically, lyrically, and now visually and we hope audiences, wherever they are, enjoy this project we've worked hard on along with a very special and talented team."

Tjaka pay respect to those who have paved the way before them; in particular musical innovators, Charlie McMahon (creator of the Didjeribone and Facebass) and the Fabila's dad, Tjupurru.

"Their groundbreaking experiments with the didjeridu showcased it as a lead instrument and laid the foundation for generations of musicians to come," Tjaka believe.

Videographer, Joshua Hickie, shot the music video on Yuggara and Turrbal land showing the two ends of the Fabila's culture, their ancestral roots and modern-day interpretations through hip-hop dance.

Having recently played the Jungle Love Festival, Maroochydore's Solbar, The Bearded Lady in Brisbane's Westend and Mo's Desert Clubhouse, the trio hopes to tour extensively this summer.

## Mulga Bore boys support Kiss

From the outback to front the big stage, the Mulga Bore Hard Rock Band were thrilled to be a support act for the last KISS Australian concert in Queensland.

The band of high school students from Annmatyere–Alyawarre Country got to meet their rock idols as well as being their opening act.

A sell-out crowd of thousands



of KISS fans on the Gold Coast in Queensland watched the Mulga Bore Hard Rock Band blast out a half-hour set that included original songs like 'Big Train', which won the Battle of the Bands in Alice Springs earlier this year.

With lead guitarist and singer, Alvin Manfong, fronting the band with their KISS-inspired make-up and stage antics, the crowd gave them rousing applause.

"We were excited to jump up on the stage and rock it out, and we did," the 19-year-old Alvin said.

Later the band had a private meeting with their idols who congratulated them and in turn accepted gifts of boomerangs and art, plus a standing invitation to visit Mulga Bore was also extended.

The Mulga Bore Hard Rock band is named for the band member's tiny community, located 240 kilometres northeast of Alice Springs, where the teenagers had formed the band as part of a school music program.

Alvin's brother, Aiden, is the drummer; bassist Triel Bird is his cousin, with Talvin Bird and Niara Tilmouth on guitar and vocals.

## Layla is in the mix

Thirteen-year-old Layla Barnett, who had performed with the late Archie Roach in one of his last performances at the National Folk Festival over Easter, took the stage like a pro.

With her mentor, Katie Noonan on keys, Layla was one of the Eumundi School of Rock kids to play the Sunshine Sounds Festival in late July at Eumundi.

Playing a tribute to her Mum with 'My Everything', the song's lyrics included, "You are the light at the end of the tunnel, you are the stars in the night sky".

With the theme of choosing joy over despair, the songs 'Dull Day' and 'Breaking Free' were sweetly soaring, with Layla's superb vocals soaring as she accompanied herself on acoustic guitar.

Clare Bowditch called Layla up to sing a duet during her set on Saturday night and it was as if the newly made friends had sung together for years!

More stories of First Nations artists & bands can be found on the InDidj'n'Us webmag ~ <https://mujik7.wixsite.com/indidjnus9> ...



# 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**

## **Concertina Shop Australia (2300-156)**

Buy, sell, consign, trade  
your concertina.

**0432 346 821**

**www.ConcertinaShop.  
com.au**

## **Damien Gerard Studios (2292-153)**

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over 30 years recently moved  
to West Gosford, NSW – SSL  
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Tools, 2" tape, mastering,  
large live rooms, huge amount  
of outboard, backline, classic  
instruments.

**0416 143 030**

**Marshall@DamienGerard.  
com.au**

## **Foghorn Music Group (2292-153)**

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

**0416 143 030**

**Marshall@**

**FoghornRecords.net**

## **Folk Alliance Australia (587-153)**

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

## **Fusion Boutique (2294- 153)**

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and event management  
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live music in a wide range of  
Blue Mountains NSW venues.

**info@FusionBoutique.  
com.au**

**www.FusionBoutique.  
com.au**

## **Guitar Factory Gladesville (1275-200)**

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Collings, Dana Bourgeois, Ome  
Eastman, Gold Tone, GFI.

**02 9817 2173**

**www.GuitarFactory.net**

## **Listening Through The Lens (2306-157)**

Roots music website –  
news & reviews

**Team@**

**ListeningThroughTheLens.  
com**

**www.**

**ListeningThroughTheLens.  
com**

## **MAD CDs (2000-199)**

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class packaging and disc  
replication for independent  
musicians since 1999.

**03 5762 5490/ 02 9557  
9622**

**Melinda@MadCDs.com.  
au**

**www.MadCDs.com.au**

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or duos performing blues and  
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## **Rouseabout Records (1078-154)**

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www.Undercovermusic.  
com.au**

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**https://troyhorse.com.au**



# TALKING GUITAR

WITH NICK CHARLES

## Another album for the ages!

### MISSISSIPPI JOHN HURT - AVALON BLUES: THE COMPLETE 1928 OKEH RECORDINGS

#### Greetings guitar lovers.

I hope you enjoyed my last article and hopefully became reacquainted with or even discovered the wonderful 'Will the Circle be Unbroken' epic double album, truly one for the ages.

In keeping with the aim of this series, I'd like to introduce another great acoustic guitar album.

Quite different, another genre, but equally profound.

The basis for this series and the criteria that I apply is simply that the recording and artist has had a deep and lasting effect on acoustic guitar music.

There are so many superb albums that have been released and continue to be produced, but I'm looking for that seismic shift, a recording that sets a train in motion and fundamentally changes the way we play.

Big call? Why not?

'The Complete 1928 Okeh recordings of Mississippi John Hurt' is one such album.

As the folk and roots movement was gaining steam in the late 1950s and early 60s, a great number of the then young generation of acoustic musicians were actively searching for the source, the fountainhead, and so Mississippi John became one obsession with just a handful of enthusiasts initially.

The rediscovery and rebirth of many of the early blues and folk musician's careers is well documented, but for a detailed study of our subject, I heartily recommend 'Mississippi John Hurt - His Life and Times' by Phillip Ratcliffe.

There is far too much information and research there to cover his remarkable story but in essence, a number of New York musicians craving to perfect acoustic country blues began the search for the primary sources.

They wanted to find out who was still alive, who was still playing, and whether they could reintroduce these artists to the world.

The landmark album, Harry Smith's 'Anthology of American Folk Music' on Folkways Records acted as the impetus as it had a few tracks from Harry's own 78rpm record collection of the 1928 releases of Mississippi John.

Other artists on Smith's album included Bukka White, Son House, Furry Lewis, Charlie Patton (under the pseudonym of "The Masked Marvel"), Blind Willie Johnson and many more.

These recordings were long since deleted.

Most of the labels had gone under as a result of the Great Depression and the players had disappeared into their various

rural communities or passed in the intervening decades.

Hurt's two known tracks from the anthology were "Frankie" (often called "Frankie and Albert") and "Spike Driver Blues", and these had created quite a stir because of the intricate fingerpicking, quite unlike the other "discovered" players.

These researchers hoped that there might be more material from this great player and perhaps he might even be alive and able to perform again.

When he was eventually found in 1963, 35 years after his Okeh releases, he was still living in Avalon Mississippi (the lyric "Avalon my hometown" was the geographical clue!).

When they found him, he didn't even own a guitar.

That was soon remedied, and a new and much more financially rewarding career began.

New albums and new versions of his old catalogue were recorded and his concerts, festival appearances and workshops became, until his death in 1966, incredibly popular and truly enlightening.

Stylistically, the finger picking of Mississippi John is one of the foundations of anyone playing country blues, folk, as well as underpinning much of the whole singer songwriting movement

from the 60s onward.

The epicentre of the folk revival in the US was Greenwich Village and the incredible number of important songwriters and players who grew from that movement have shaped the acoustic world ever since.

Hurt's arrival there was the seminal moment.

Players like John Sebastian (who named The Lovin' Spoonful after a John Hurt line), Stefan Grossman (arguably the most important teacher of the era), Dave Van Ronk, Jerry Garcia and even Dylan were under the spell of this style.

Later, the likes of Taj Mahal, Doc Watson, Bruce Cockburn, Chris Smith and on and on all covered his songs and passed on and championed his techniques.

That alternate bass, melodic and easy feeling became and still is "the way" in folk, blues and country playing for a solo artist when looking for extra variety in a repertoire.

In the mid-1990s, Columbia Records, one of the parent companies of many of the old blues labels, re-released and remastered the complete 1928 Okeh Recordings.

These were the original tracks gathered from the various 78s that Hurt recorded in Memphis and New York in that year.

The track listing reads as a must learn song list for aspiring acoustic blues/folk pickers.

On a personal level, his "Spike Driver Blues" was the tune that first inspired my fingerpicking adventure (via the lessons of Stefan Grossman) and then the classic "Candy Man", a demanding work if ever there was one, and then songs like "My Creole Belle" and "Nobody's Dirty Business" from the modern recordings continued my journey.

All of the 1928 session tracks are worth investigation.

The sounds and effects are quite different from the typical aggressive and perhaps jagged style of say the Delta blues and stem in part from the earlier minstrel and folk music of the 19th century.

The style is gentle, rhythmic, melodic and so very adaptable.

It's a whole other world of blues.

John revealed that his mentor was the mysterious William Henry Carson, from whom he

learned his basic method and even some of the repertoire while still a young teen in the early 1900s.

Carson falls into that misty area of prerecording times, late 1890s, early 20th century, when blues and jazz styles were solidifying.

Buddy Bolden is a similar figure in jazz, though better documented.

Perhaps Bill Monroe's Uncle Pen is another.

Mississippi John's repertoire and style was already formed before he ever recorded and it remained largely unchanged even on his 60s records.

The later albums (Vanguard records etc) are also well worth visiting for a look at his broader repertoire which he hadn't recorded in the early days.

He typically plays in the common guitar keys and shapes of C and G, sometimes venturing into A shapes, and a few songs in open G and open D tunings.

It's my belief that a fully balanced acoustic blues artist needs some reference to this wonderful artist and the timeless catalogue that is the 1928 sessions.



MISSISSIPPI  
JOHN  
HURT

AVALON BLUES:  
THE COMPLETE  
1928 OKEH  
RECORDINGS

OKEH ELECTRIC RECORDS



MISSISSIPPI JOHN HURT

~ (vocal with Guitar) ~

Avalon Blues

Okeh  
ELECTRIC

COMPLETE 1928 OKEH RECORDINGS



# FOLK FORUM

**Prior to the Federal election, I invited all political parties to send me their policies regarding the music industry, particularly relating to Folk music.**

I also included the need for more folk music on the ABC, access to Double J etc., so that readers could see what's on offer and perhaps vote accordingly if it was important

## The Reply:

The Australian creative sector, including folk musicians and organisations such as yours, play a fundamental role in shaping our national identity, social and community cohesion and economy. Thank you for highlighting the challenges currently being faced by the folk music sector within Australia.

The Minister's first priority is to work with the Australian creative sector to develop a new cultural policy for the decade ahead and he welcomes your participation. This new policy will be shaped by the diverse voices of the Australian creative sector around the five goals of *Creative Australia*, launched by Prime Minister Julia Gillard in 2013.

Information on how to get involved, including details on our consultation process is available at [www.arts.gov.au/have-your-say/have-your-say-new-national-cultural-policy](http://www.arts.gov.au/have-your-say/have-your-say-new-national-cultural-policy). Submissions will close on 22 August 2022.

Thank you for taking the time to write and I trust that this information will be of assistance

## FORUM

enough for them to do so.

As advised in Trad&Now edition 148, the Indigenous Party was the sole respondent.

Some other parties sent me holding information but nothing else.

After the Federal election, on June 10, I contacted Tony Burke MP, Minister for Employment,

Workplace Relations and the Arts about the challenges facing folk music in Australia.

Understandably, he was a bit busy but he does have a large beaurocracy working for him.

Nevertheless, I didn't receive a reply until over two months later, on August 16, from a departmental assistant secretary.

Unfortunately, it wasn't possible at that late stage to get this information out to readers so that they could make a submission before they closed, given deadlines, publication time etc.

Readers can make of all that as they will.

In the meantime, I'll reply to the Assistant Secretary and perhaps in several editions hence, I can let you know what's transpired.

**Cec Bucello,**  
Publisher, Trad&Now

# 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 (22-169)

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.

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**Peter@PeterWilley.com.  
au**

## Rhymer from Ryde (663-174)

The Rhymer from Ryde's bush poetry is 98% fat free, low in salt, good for your cholesterol and best enjoyed sitting down. In true larrikin

style his reciting covers everything from the silly to the serious, traditional, contemporary and original verse. Crowds around the country enjoy his easy going manner and theatrical style of delivery.

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www.**

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# FOLK FORUM

## Paraguayan memories revived

The passing of Geoff Welham, folk dancer, musician and luthier in Trad&Now 150 Page 19, made me very sad, but in reading his obituary I suddenly realised that he had played a pivotal role in my musical development in Australia.

We had had a random conversation at a folk festival.

I don't even remember which one, but it was a long time ago, when we learned that we had both been in Paraguay at the very same time, back in the 50's, not something you would expect at a far-away Australian folk event!

Not only that, but it was there that we had each learned to play the guitar for the first time.

We played in the same style, using the typical Paraguayan rhythms and strumming patterns.

This was a pleasant surprise and I saw it as an affirmation of the authenticity of our interpretations.

At that time, I had turned away from the Paraguayan music of my younger days with the traumatic ending of an engagement to a young

Letters to the editor welcomed. See page 3 for address and contribution conditions. Opinions expressed are those of the writer and not necessarily those of the magazine

Paraguayan doctor, due to time and distance.

It was too painful a reminder of that lost part of my life.

But playing music with Geoff changed all that, and it made me want to brave my sad memories and enjoy the beautiful songs I had learned there.

We had a quick practise and actually performed together on stage at the festival, which was quite a thrill for me.

From then on, I never looked back!

I was invited to the same festival the following year, but Geoff and I did not repeat our Paraguayan connection, as by then, he was well and truly into what became his lasting love of Morris dancing.

In the meantime, I connected with the Sydney Paraguayan

community, and I had the honour of representing Paraguay several times at the Shell Folkloric Festival in the Sydney Opera House.

Through the Paraguayan consul, I learned about the Australians who went to Paraguay with William Lane in the 1890's to set up a utopian colony, a fascinating story.

As I delved into that saga, I found out about Dame Mary Gilmore, as she was later known, and the connection the great writer Henry Lawson had with the community.

That began my lifelong fascination with Lawson.

He did not participate in the Paraguayan colony, but he was interested in it.

I soon began to devour as much as I could of the many songs that have been put to his poems, and they are now a big part of my repertoire, as they are for many folkies.

So a chance meeting with Geoff Welham at a folk festival led me full circle back to my Paraguayan musical past and on to a keen new interest in Henry Lawson's works.

Thank you, Geoff!

**Mary-Jane Field**  
Coogee, NSW



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# FOLK ON THE ROAD

by Bill Quinn, with Frank Hodges and Alan Dawson

## Fo'c's'le Firkins - Shanties and Songs of the Sea

**Many of us in WA and further afield are getting excited for the Albany International Folk 'n' Shanty Festival to be held from September 30-October 2.**

"From fireside folk sessions and concerts to full blown pub shanty singing, from tales of pirates and whales to shipwrecks, the Albany International Folk 'n' Shanty Festival turns historic Albany/Kinjarling into a playground of maritime culture", according to the Festival's website.

In the lead-up, The Original

Fo'c's'le Firkins launched their live CD of sea shanties and songs of the sea in Fremantle at the Navy Club on August 20.

It was a nice piece of musical recording symmetry as the album was recorded at the same venue.

Jon Cope, from the group, appeared on 'Folking Around' on Radio Fremantle to talk about the recordings' evolution and background.

My radio co-host, Frank Hodges, asked the lion's share of the questions, and Alan Dawson was on the panel, knobs, buttons, and for light relief. Frank Hodges: This is the third CD from

the Firkins? Jon Cope: Depends if you include the cassette tapes! FH: Ah yes, there were cassette tapes,

I've got one at home.

So for this particular CD, you had who editing you, helping you?

JC: Yes, this is live at the Fremantle Navy Club.

The Original Fo'c's'le Firkins, for those who don't know, was established back in 1985 for the National Folk Festival in Perth and it's been going on and off for almost 40 years. Last year we did a show for The Sirens, a female fan club of the Fremantle Dockers.



It was a bit like The Full Monty, but we kept our clothes on! Terry Hill does the sound in the Fremantle Navy Club and has done an album with us before, so I asked Terry if he could record everything - and the audience.

We took all those tracks to Pete Grandison from Shanghai Twang Studio, and Pete's been slowly working on it with us over the past year.

Then we went back into the Fremantle Navy Club and double-tracked our choruses, which is not unusual these days.

A bit like the ABBA effect of having two singers singing the same part, and that really fattens out the sound, especially in the choruses.

FH: I dare say this CD will be on sale down at the Albany Shanty Festival?

JC: Yes. The Albany Shanty Festival is brilliant.

The whole shanty renaissance around the world in the last few years, it's incredible.

And for the Firkins, who started in 1985 and then reformed with the original lineup in 2013, for the last decade we've regrouped and we've been riding this wave of the shanty revival.

And hats off to the other bands like The Lost Quays and The Albany Shantymen, great bands, great energy, and the whole initiative around the Albany Folk'n'Shanty Festival is just brilliant.

It's free. Nobody gets paid.

We all make this huge commitment just because we love the music, to drive five hours to Albany for the weekend and back again. I think that just shows the impact of this music in our community. It's great.

I love that when a new festival starts up, there's a lot of energy around and a lot of enthusiasm.

2020 didn't happen because of Covid, so there was a lot of enthusiasm to reconnect everyone last year. And I like that I see a lot of people I used to see back at the old Toodyay Folk Festival performing at this festival and there's people of all ages performing there.

We started as a ten man shanty band back in 1985, and a few have passed on to 'Fiddler's Green', some have retired, and some have pulled out for health reasons.

We've still got five originals, but we just fit.

If you'd told me 40 years ago when I was still a teenager that these guys would be coming around to my place and rehearsing once a month, I just wouldn't have believed it.

We're so locked in with the sonic levels of the band; who's singing high and who's singing low, and phrasing and so forth.

FH: You say 'sea shanty' but you can get songs of the sea, and you can get shanties which were for different people on a boat, depending on what job they did or what area they worked on a boat.

JC: That's right. So, the different work songs had different roles and rhythms, and they also went for different lengths of time.

'Hanging Johnny' was for pulling up sails.

There was a book by Stan Hugill about shanties, this was before the internet.

If you had read the book, you had the knowledge.

FH: I did notice that although there's some traditional, there's

people like Stan Rogers and Tom Lewis, going back to the original shanty men.

JC: The whole tradition of shanties being those work songs from that era, and then in the folk scene they come back.

I think what's happened, and particularly in Western Australia, is that you've got a lot of groups singing sea shanties.

I think there's about 12 shanty groups now.

This is very much driven by the Albany Shanty Festival and Grizz [Garry Greenwald, The Albany Shantymen] who's got that one going and encouraged a lot of groups to get started all over Western Australia in Bunbury, Mandurah, Dunsborough, and Geraldton. The Firkins were influenced by Kimber's Men (UK) when they came out to that first festival in 2019.

We bought all their CDs and realised that they started out as a big raggle, taggle bunch of guys singing shanties, and then over the years, they got more refined. The group that came in 2019 was a quartet with this phenomenal driving bass singer, John Bromley, plus really good harmonies.

It's not barber shop, it's not pretty harmonies, just good folk harmonies, and that influenced us.

We were talking about traditional shanties, but we've also got some original tracks in this one, including Greg Hastings' track 'Sail', which he wrote and recorded previously. We should acknowledge that it was Peter Bugden who started the Fo'c's'le Firkins probably back in 1984, because Peter was running the Peninsula Folk Club in Maylands at the time.





I was first taken to the Peninsula Folk Club by Francis Gill, a former merchant seaman and folk singer, as a teenager in the late 1970s, and Francis would sing sea shanties.

He was a semi-regular performer at the club, as were the Hastings family, and Tony Henry was singing and Paul Presbury.

But it was Pete's idea, because the National was coming up, to do a shanty workshop.

So Francis and Peter together cooked up this idea for the Fo'c's'le Firkins.

They named the band together.

They contacted singers that Pete had seen at the folk club, and it all sort of started that summer.

The National was held at the University of WA over Easter in April 1985.

And there's a photo on the album: that's the morning of the workshop, and that's about 8.30am.

You can see that some of the guys are drinking beer.

I was told, as a teenager, "That's the first thing you do, Jon!"

Alan Dawson: You look like you'd been drinking some beer!

JC: Neville probably passed me a beer.

I think we drank Emu Export back then.

The original lineup was Francis Gill, Peter Bugden, Greg Hastings, Peter 'Murf' Murphy, my brother Steve Cope and myself, plus Tony Henry, Paul Presbury, Neville Threlfall and Bryan Totterdell. So that was the ten guys that started it, and we acknowledge all those guys on the CD, and we also acknowledge all the guys that came along the way: Digger Wilson, Fred Carter, Alan Ralph, Terry Reddy, Bob Eden, and Maurice Archinald.

We had this burst of activity because after the 1985 National festival, the America's Cup was coming and in 1986 they had the preliminary Luis Vuitton Cup yacht races.

It was a huge time in Fremantle.

People coming in from all over the world, this maritime theme.

We were getting so many gigs. Murf kept it going until about the mid-2000s, then it stopped and had a pause for a while.

Then in 2013, the original group reunited for a charity concert for Little Folk at the Maida Vale amphitheatre. 450 people turned up and we were a bit shocked.

We thought we've got the

start of something re-emerging, so we've kept going since then. It's a pretty good story.

Almost 40 years ago, a bunch of strangers all sing together, and here we are, all these decades later.

FH: Still going strong.

JC: Hopefully. We hope people come and support the new album launch because we don't know how many more of these we'll be doing.

If you've appreciated the voices of people like Greg Hastings, Peter Bugden, and Murf and Steve [Cope] and I, then come along.

Postscript: Just under two weeks after this interview on Radio Fremantle, The Original Fo'c's'le Firkins launch of 'Live At The Fremantle Navy Club' took place as advertised at the Fremantle Navy Club.

It was a marvellous night.

MC Bernard Carney was in sparkling form, Phil Beck was at his usual sardonic, laconic, and hilarious best, and the Firkins were in fine voice.

Post Postscript: Since the interview and album launch, Jon Cope was announced as the new Artistic Director of the FolkWorld Inc Fairbridge Festival for 2023-2024. The full interview is available at [www.OverheardProductions.com](http://www.OverheardProductions.com)



# What's on around the clubs?

**Following is a list of specific activities booked in over the coming weeks taking place at venues listed in our Directories.**

**For regular events and/or more information, see the entry in the appropriate directory.**

## **NSW Humph Hall**

September 30–7pm-Albi  
& the Wolves (NZ)  
October 8-2pm-Ensemble  
Rastanak  
October 21-7pm-  
Baggage& Stuff

## **Shack (The)**

October 1-Coomba All  
Stars, Felicity Dowd, Sky  
Juice

## **Troubadour Folk Club**

October 29-George  
Mann(USA) and Solidarity  
Choir

November 26-The Water  
Runners  
December 17-Christmas  
Concert

## **Wongawilli Colonial Dance Club**

### **Sunday Bush Dances –**

2-4pm  
Oct 2, 16 & 23  
Nov 16 & 20  
Dec 4 & 18

## **Qld**

Folk Redlands 1-4pm  
October 16-Diddy Squat  
November 20-Scarlett  
Road

## **Unplugged Gigs (the BUG) 7.30pm**

October 4-Noel Gardner, 3  
Miles From Texas  
October 11-Great Aunt,  
The Munsterbucks  
October 18-Sue Ferrers  
Trio, The View From  
Madeleines Couch  
October 25-Le Nuvole  
November 8-Enda Kenny  
November 15-Emily  
Maguire  
November 22-The  
Stowaways  
November 29-Jo Davie

**All clubs and venues listed in the Clubs and Venues Directory  
are welcome to have their upcoming specific events listed here**



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# Club and Venues Directory

**Attention all clubs and venues. If you are a functioning club or venue and would like more people to know about you, then become included in this Directory. See pages 72 and 73 for more information. Directory entry is free to subscribers.**

## **ACT – Monaro Folk Society (932-165)**

Run a variety of folk music and dance workshops and other events in Canberra.

Tuesday night music group session

**info@MonaroFolk.org.au**  
**www.MonaroFolk.org.au**

## **NSW - Bowral Folk Club (1952 – 164)**

Local performers sign up to a white board and take turns with songs, poems and stories.

Candlelight atmosphere.  
BYO refreshments. \$5 donation

4th Thurs each month Feb – Nov, 7pm setup, 7:30 start  
13/40 Station St, Bowral.  
Advice via mailing list. New venue!

**0406 939 309**

**brian@haydons.com**

## **NSW - Bush Music Club (1115-154)**

Founded 1954 to promote Australian folk tradition through collecting and popularising songs, dances, music and folklore. Contemporary compositions encouraged.

Beecroft Bush Dance – 1st Saturday.

Pennant Hills Dance

Workshop – each Monday night.

Concert party & music workshop – Monday night (Marrickville)

**0466 877 423**

**www.bushmusic.org.au**  
**bmcmail1954@gmail.com**

## **NSW - Goulburn Club (2054-163)**

The Goulburn Club is a heritage venue promoting music and art, focusing on local and touring performers presenting alternative music, folk, blues, jazz and roots.

Aus blues festival - 2nd weekend in Feb

Bush trad sessions - 1st Fri of month- 7pm

Celtic trad sessions - 3rd Fri of month - 7pm

Folk music sessions - every sun - 3 - 5pm.

**secretary@goulburnclub.com.au**

**Ph: 4821 2043**

**www.goulburnclub.com.au**

## **NSW – Humph Hall (2288-153)**

Formerly the Allambie Heights Uniting Church, Humph Hall is now part of Gail and Wayne Richmond's home. It is used as a rehearsal

and performance space for Loosely Woven. Since opening in 2009, it has also hosted performances by hundreds of artists from around Australia and across the globe.

**Wayne@HumphHall.org**

## **NSW – Illawarra Folk Club (1765-156)**

Club comprises local musicians, dancers, poets, storytellers and culturally minded folk.

Concerts on 1st Fridays at City Diggers Club in Wollongong.

**Ph: 1300 887 034**

**info@IllawarraFolkClub.org.au**

## **NSW - Newcastle and Hunter Valley Folk Club (532-162)**

Newcastle and Hunter Valley Folk Club supports and encourages Folk Music, Dance and Poetry with regular concerts and activities showcasing international, national and local artists. Club night concerts are held on the first Saturday of each month (except January) at the Uniting Church Hall, 178 Glebe Road, Merewether, starting at 7.30 pm. Check out our website for details.

**Chris 0408428083**

### **NSW - The Shack (1700-158)**

Presents folk, world and acoustic music in a cabaret atmosphere.

1st Saturday, Ted  
Blackwood Hall, Warriewood.  
BYO food & drink.  
**0413 635 856**

**RhondaLMawer@Gmail.  
com  
ShackFolk.com**

### **NSW – Sutherland Acoustic (2311-156)**

Folk club operates out of Gynea Tradies.

Concert night with invited guest artists and walk ups on 2nd Thursday.

Session night on 4th Thursday.

**JG.Watson@Hotmail.com**

### **NSW - Toongabbie Music Club (2148-159)**

Welcome all performers from beginners to professionals. Musicians, Singers, Poets and yarn spinners. Since 1983 performed at festivals, charities, etc.

Meet 2nd & 4th Friday (except Jan) 7:30pm – 11:30pm and 3rd Wednesday's 11am – 3pm at Scout's Hall Northmead NSW, Cost \$7  
**allendavisguitar@gmail.  
com**

### **NSW – Troubadour Central Coast (2028-158)**

Folk and acoustic music and spoken word.

Regular concert – 4th Saturday  
Club performer's night –

2nd Saturday  
Sessions – 1st and 3rd  
Sunday

Ukulele group – the  
Troubadukers – weekly practice  
**TroubadourFolkClub@  
gmail.com**

**www.Troubadour.org.au**

### **NSW - Wagga Acoustic Session (1935-154)**

Not meeting at present.

**Mick 0431 246 023**  
**Hootwhistle@gmail.com**

### **Qld – Brisbane Unplugged Gigs (the BUG) (1362-167)**

Music concert held every Tuesday evening featuring two acts after a 30 minute blackboard concert.

Has been running for 20 in various venues. Now at New Farm Bowls Club.

**www.  
BrisbaneUnpluggedGigs.org**

### **Qld – Folk Redlands (1602-160)**

Folk club running for over 17 years.

3rd Sunday from 1pm at Victoria Point bowls Club.  
**Nightingale.Colin@Gmail.  
com**

**https://folkredlands.org**

### **SA – Hats Inc. (2307-168)**

Hats Courthouse (Auburn) is a multi-award winning organisation delivering a curated program of cultural events and regular live music concerts.

**Cherie: 08 8849 2420**  
**Admin@HatsIncSA.com**

### **SA – Port Pirie Folk Club (2204-169)**

Meet weekly in homes to play music.

Also 3rd Wednesday from 1-3pm at Arts Now Here, Warnertown.

**Mary: 0408 334 086**  
**Mabiena.mb@Gmail.com**

### **Vic – The Boite (347-155)**

Presents a regular program of concerts featuring fabulous culturally diverse music from around the globe.

Visit the website for upcoming events.  
**www.Boite.com.au**

### **Vic - Newport Fiddle + Folk Club (2253-158)**

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

We are a membership based organisation with an elected committee.

Various sessions most Friday nights, plus annual bush dance / 3 day festival and xmas carols show.

**www.nffc.org.au**  
**info@nffc.org.au**

### **Vic – Victorian Folk Music Club (2231-164)**

Practising Australian traditional dance, music, poetry and song since 1959.

Meets every Tuesday for round robin session, all in session or concert night.

Family Bush Dance 1st Sat.  
**www.VFMC.Org.Au**  
**Enquiries@VFMC.org.au**



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

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

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

This helps readers decide whether they

should purchase a CD or not by giving them some idea as to what to expect.

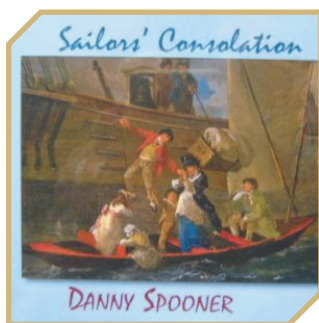
However, as with movie reviewers and with any critics generally, the review published may not be the same as what you would personally feel about a CD.

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

endless.

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

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



## Danny Spooner - Sailors' Consolation

*CD review by Tony Smith  
TN2435-88 - \$25*

**When asked how he chose his repertoire, the late great Danny Spooner remarked that it seemed as though the songs chose him.**

Whether in songs about workers in Britain and Ireland or about seafarers, as on this album, Danny was dedicated to ensuring that his renditions of songs were as faithful as

possible to the originals in these genuinely 'folk' songs.

The title song among these 14 tracks is by Charles Dibden, perhaps England's best known composer of maritime ballads and ditties.

In it, two sailors remind each other why they are lucky to be at sea when there is a storm because in towns, people can be killed by flying debris!

Although an efficient guitarist, Danny used only his concertina to create the nautical atmosphere for this album.

He sings about a third of the songs unaccompanied, which is probably how sailors themselves would render many of them.

Needless to say, in his customary fashion, Danny undertook meticulous research and conscientiously acknowledges sources and describes their provenance.

In the notes about 'Jack the Jolly Tar' for example, he mentions McColl, A.L. Lloyd and

Cecil Sharp, and Sharp's source, and his own.

While most of the songs are about English sailors, 'You Gentlemen of Boston' and 'Jamestown Homeward Bound' concern the American experience.

There is a strong theme of sailors getting into trouble while on shore.

Sometimes they were exploited as on 'Ratcliffe Highway' a Wapping street which became so notorious its name was changed.

Sometimes they caused the mischief, as did the opportunistic 'Jack the Jolly Tar'.

There are songs looking forward to the company of girls ashore such as the 'Spanish gals along the coast of Chile' who make the risks and hard work of 'Rounding the Horn' worthwhile.

'The Indian Lass' describes how a sailor might be enchanted by a girl who was not out to strip his pay packet.

'The Captain's Apprentice' describes a tragedy when a skipper let his cabin boy die.

A captain was God aboard his ship and it was probably rare that one was held to account.

'Young Edwin in the Lowlands Low' concerns the murder of a sailor ashore by the parents of his sweetheart who did not want them marrying.

There are also songs of leave taking from sweethearts, including lots of promises and broken hearts such as 'Here's Adieu Sweet Lovely Nancy' from the singing of the Copper family of Sussex.

There is some happiness too in 'The Bold Fisherman'.

'The Candlelight Fisherman' Danny learnt from his skipper, Bob Roberts.

It tells of the importance of the wind and other weather in the mariner's life and how by blowing out the candle and opening the lantern, you can tell from where the wind is blowing, its strength and what weather is likely ahead.

Danny also covered a Gordon Bok song 'Dark Old Waters' which gives the boat builder's perspective.

The final track is 'The Sailor's Hymn' traditionally sung to the tune 'Abide With Me' at the blessing of the fishing fleet in England.

Danny Spooner was better qualified than most to sing songs of the sea, having himself worked as a mariner.

This is a beautifully presented CD with the lyrics to all the songs and a painting illustrates every page.

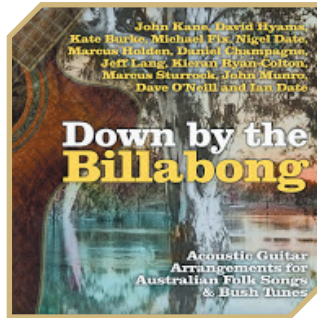
Danny thanks Charles Ipcar for the images and Dieter Bajzek for the design and artwork.

As well as presenting sea

songs beautifully sung, the album is visually attractive.

It might be a cliché, but this album prompts the thought about Danny Spooner that alas, his like won't come again.

We are very lucky he left behind so many excellent CDs.



### **Down By the Billabong: Acoustic Guitar Arrangements for Australian Folk Songs and Bush Tunes**

*CD review by Tony Smith  
TN2352-84 - \$25*

### **Warren Fahey's life work is to advance knowledge, understanding and appreciation of Australian folklore.**

This 24 track album is an ambitious project in which each track has an acoustic guitar rendition of a folk tune.

Generally, guitar music of this sort makes relaxing listening and the musicians represented are all outstanding exponents of finger style guitar.

For listening guitar players, one of the most interesting features of this album is the variety of guitars and tunings that turn up.

On 'Condamine Way aka the Banks of the Condamine' for example, which at 5 minutes and 5 seconds is the longest track on the album and one of the most

## **CD book Reviews**

enjoyable, the remarkable Jeff Lang plays a resonator guitar made by Don Morrison of South Australia out of 'sheet metal from an old corrugated iron shed.

Very Australian!

He also uses electric guitar and loops to add variety.

Other players depart from the usual EADGBE tuning, often using DADGAD.

Marcus Sturrock has some unusual tunes and also a seven string guitar and a steel stringed baritone guitar.

He presents 'Brisbane Ladies', 'Merrily Kissed the Quaker's Wife' and 'Drowsy Maggie'.

'Brisbane Ladies/ Overlanders/ Augathella Station' is also covered by David Hyams.

Apparently, Warren Fahey produced a list of tunes, from which the guitarists could choose.

It is not clear whether there were suggestions which were not included, but overall the selection is pretty comprehensive.

The guitarists chose those tunes, whether for songs or instrumentals such as dance music, on personal taste, but no doubt with a clear idea of which tunes would present well and allow the musician to display his or her virtuosity.

Yes, there is one female guitarist, Kate Burke, who gives excellent expression to 'The Lost Sailor' and 'Spanish Waltz'.

Marcus Holden assists on several tracks adding variety and filling out the tunes, with Nigel Dale ('Bluey on the Brink' and 'The Rambling Sailor') and



Kieran Ryan ('Eileen McCoy's Varsoviennne No.1').

Date and brother Ian are experienced jazz musicians and this influence is plain on their contributions.

My favourites are the tracks with straight interpretations, particularly John Kane's 'Tomahawking Fred' and Michael Fix's 'Ryebuck Shearer/ Lachlan Tigers' and 'Waltzing with Matilda'.

There are also contributions by Dave O'Neill, John Munro and Daniel Champagne.

As usual, Warren Fahey has provided meticulous details about the provenance of the tunes, noting for example that Sally Sloane referred to the Varsovienna as 'Arse-Over-Anna'.

Fahey also has a good introductory essay about the place of acoustic guitar in the Australian folk music tradition, its origins and influences.

This album should have great appeal to general listeners as well as to fans of guitar and of Australian folk tunes.



### Jack Nolan - Gabriel

*CD review by Tony Smith*  
TN2502-50 - \$20

**This 2021 album is the fifth solo album for Sydney singer songwriter, Jack Nolan.**

He has also fronted the Kelly Gang with some very experienced musicians.

While someone dubbed his music 'Darlinghurst Country', these ten tracks, covering 40 minutes, are much more readily characterised as very laid back blues.

There is a touch of Dire Straits in the opening track 'Tomorrow Came', which is really a warning that relationships do not necessarily last forever.

'Faster Than the Speed of Change' is a yearning kind of song.

The title track 'Gabriel' seems to be a turning point in Nolan's life.

The banjo is a nice touch here.

City dwellers are sure to be homesick when they hear 'The Sweet Sun Sets Over Sydney' with its steel guitar riffs.

For the best song here it is difficult to pick between three: 'Blue' is extremely laid back, 'A Fool Would Follow Me' has some really melodious harmony and 'Hold Your Horses' is philosophical.

This last advises that you stand by your choices and never compromise.

'The Hopeless Son' sounds quite distant.

It seems to emerge from shadows and has almost a psychedelic quality.

'Restitution Song' and 'Chit Chatter' make up the set.

Production of this album was by Justin Weaver with engineering and mastering by Chris Mara and Ryan Smith.

Nolan sings and plays guitar, Justin Weaver is there too with guitars, banjo, synth and backing vocals, Jimmy Paxson with drums and percussion, Chris

Autry bass guitar and synth, Phil Towns with keys and David Spires on pedal steel.

Terri Lynn Weaver and Siobhan Maher Kennedy provide the all important backing vocals.

Cactus Moser provides more drums and Jimmy Olander is there with guitar.

At times, Jack Nolan expresses his feelings with a kind of slow drawl.

However, his voice never takes on that dreary country whine adopted by too many singers.

He has certainly learnt one lesson that so many songwriters never learn.

His lyrics show that less is more should be a guiding principle for any songwriter.

This album, with its 'angelic' cover, rewards careful listening.



### Yellow Monday - Kanchendzonga

*CD review by Tony Smith*  
TN2458-88 - \$12

**This 2019 album is a neat juxtaposition of cultures.**

Kanchendzonga is the third highest mountain in world and the highest in India.

Yellow Monday is, with green grocers, black princes and various drummers, a common enough variety of the cicada.

The music of the Himalayas fits very well into the playing of

musicians born, bred or situated in Australia.

The band has Ziaul Islam on tabla, Lara King on cello and vocals, Craig Calhoun on bass and vocals, Lexi Rose on vocals, Shane Flew on percussion and vocals, Jeremy Boz on strings, John Pennings on trumpet, Ozkan Bayar on baglama, Andy Gray on guitars, hang drum, dumbek, vocals and cittern.

Gray was also songwriter and arranger for this album and Phil Snow was the recording engineer at Bulletin Place Studios in Sydney.

David Price-Jones drew the cicada for the cover and Steve Oatley did the 'handwriting'.

The five tracks cover some 27 and a half minutes.

'Should I Jump' features some bright guitar, bass riffs and vocal harmonies and is lifted by the tabla.

The song is about decisions and their place in our lives.

'World Through Those Eyes' has simple enough lyrics, reminding us to broaden our views.

The cello becomes the leading instrument here.

'Kanchendzonga' is a soaring instrumental in which the baglama enriches the exotic flavour, especially mixing so well with the tabla.

'Minda Love' has cittern for variety, the cello again impresses and the vocal harmonies are uplifting.

'Simpatico' with tutti playing, including bright trumpet, is like an upbeat Bollywood dance finale.

The Yellow Monday like all cicadas is renowned for raucous calls.

Listeners will be pleased that Kanchendzonga's music is much gentler than the album title might suggest.

Andy Gray's arrangements blend the instruments and voices

into pleasing harmonies.

This album shows how lucky we are in Australia to have musicians who play in styles native to India, Turkey, the Middle East and many other countries, alongside familiar western instruments such as guitar and cello.

This CD helps us aspire to a unified world through music.



### Kavisha Mazzella - Empty Sky, Sacred Songs and Chants

CD review by Peter James Dawson  
TN2498-63 - \$25

**"This is an offering of holy songs for crazy times, a little antidote."**

"May they replenish your soul and bring you joy," is Kavisha Mazzella's mission statement on this 2020 release of gentle traditional chants and original songs to enrich the soul.

Recorded at the Malmsbury home studio of multi-instrumentalist and producer, Nicholas Lyon, the album is Kavisha's answer to the negativity of these covid years.

The opening track, 'Gayatri Mantra', is the first of five Hindu-Buddhist meditative mantras, which also include 'Om Mani Padme Hum', 'Gate Gate-Heart Sutra Mantra' and 'Om Shanti', with Kavisha's 'Everything is You' a tribute to Shiva.

She seems to have delved deep into her spirituality with the

## CD book Reviews

richness of her voice touching the listener's heart.

Her backing vocal on 'Gate Gate-Heart Sutra Mantra' has a tribal-like quality that acknowledges the similarity between cultures worldwide in their striving for sacred meaning in life.

Duetting with herself, Kavisha begins Peter Makena's 'Magnificence' with the sound of the sea, then her tender touch on guitar with Nicholas' harp notes; harmonious as they spiral around one another in fluid sonic waves.

'Prayer of Saint Francis' is a nod to Christian hymns: "Make me an instrument of thy peace... Where there is hatred let me sow peace."

It is almost a hypnotic round in the traditional Western folk style.

'Love Swing' and 'Sweet Divine Love' are love songs that are both an accolade to a lover and homage to the Universe.

The other love ballad is Jerek Czchowicz's 'Love I call your name', to which Kavisha has added her own Italian verse.

'Mother Earth Sacred Earth' is Kavisha's declaration to defend our Earth against the problems wrought by pollution and climate change, which are becoming more and more evident.

Throughout this album of calming kirtan, Kavisha's solid acoustic guitar work sets the foundation for the songs, augmented by her sweet, understated playing of Shaman drum, Tibetan bells, mandolin and recorder.

Nicholas, on synthesiser, bowed double bass, harp and glockenspiel, provides the



ultimate accompaniment to complement Kavisha's vision.

In her long career, Kavisha has gained a well-respected name as a community musician, as well as a regular performer at festivals and as a touring artist.

It all began in 1981 with her brother Giri Mazzella and Sanjiva Margio in I Papaveri playing Neopolitan and Southern Italian Street Songs from the 14th to the 20th Century.

She first came to national attention with her appearance in the Franco Di Chiera documentary, Joys Of The Women in 1993.

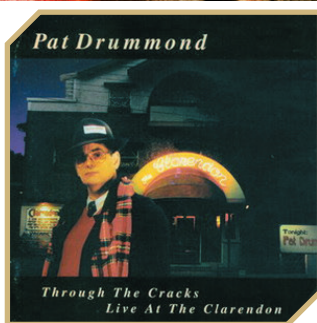
Having won accolades for her sensitive songwriting, she garnered a 1998 ARIA for her second album, Fisherman's Daughter.

Other recordings are The Fearless Note (2016), Riturnella (2014), Love and Sorrow (2011), Suitcase Serenata (2009), Silver Hook Tango (2003), Canberra, Cork, Calgary...Live 2000, Fisherman's Daughter (1998), Mermaids In The Well (1995), plus several albums with choirs, including the Melbourne Millenium Chorus and Le Gioie Delle Donne Italian Women's Choir.

Six of Kavisha's albums are available from Trad&Now.

Kavisha has also a substantial record of involvement in multicultural theatre, from a long-time association with Fremantle's Deckchair Theatre Company to the Castlemaine co-production (with yours truly) of How The Hell Did We Get Here??? in 2018.

This year, the planetary wanderer is resuming her intimate guided tours of Italy with Italian Choral Adventures co-hosted by foodie extraordinaire Valdo Michelangeli in Tuscany, in May and June.



### **Pat Drummond - Through The Cracks-Live At The Clarendon**

*CD review by Graham Blackley*  
**TN710-75 - \$30**

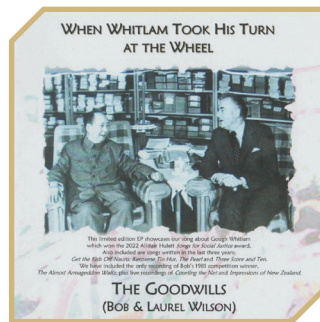
**Prolific Australian singer-songwriter, Pat Drummond, who has had a long and interesting career that included a stint in The Bushwackers, is an accomplished storyteller who is adept at using real-life experiences or thoughtful observations as creative springboards for colourful and relatable songs.**

This song-writing prowess is evident on "The Road to Damascus" in which Drummond manages to combine gentle humour, deep empathy and a rich humanitarianism with a toe-tapping melody and a suitably driving rhythm.

Drummond's skilled song-writing and impressive vocal dexterity shines on the clever "Conversation as a Bloodsport" which features recognisable situations and familiar characters while remaining topical and relevant, even though this album was released in the late 1990's.

Drummond's between-song banter, which is warm, entertaining and informative,

provides intriguing insights into the songs while enabling him to generate an inclusive atmosphere that bridges any possible or perceived gap between listener and performer.



### **The Goodwills - When Whitlam Took His Turn At The Wheel**

*CD review by Ian Dearden*

**With a (semi-retired) journalist's eye for often quirky detail, a bowerbird's instinct for bright shiny objects, and a deft skill at wordsmithing both the written word and that which is sung, songwriter Bob Wilson brings his latest offerings and a few of his much earlier songs to this latest release from The Goodwills.**

Expat New Zealander, Bob Wilson, and his life and singing partner, Canadian expat, Laurel Wilson, bring years of vocal and matrimonial harmony to The Goodwills, drawing on the deep well of Bob's songwriting expertise, and a flair for telling great yarns in song, which has made them not only folk club and festival favourites, but also a regular feature of Ian McNamara's ABC Sunday morning 'Australia All Over' radio show.

Bob and Laurel's latest offering is a limited edition EP, 'When Whitlam Took His Turn At The Wheel', which features five new songs written and recorded in the past four years, plus three bonus tracks drawn from live shows in 2006 and 1998.

At a significant turning point currently in Australia's body politic, it is fascinating to look back, in song, at the extraordinary times of Gough Whitlam, and his short three years in office from 1972.

Utilising the ballad format, with a refrain, the song takes us on a potted journey of the highs, and lows, of that pivotal era.

Who would have thought that politics in song could be so engaging?

'The Pearl' is another slice of history, a Brisbane River ferry which capsized in a flood in 1896, after it became entangled in the anchor chain of the government yacht, the Lucinda, drowning a number of passengers.

Drawing on the writings of legendary Queensland journalist, Ken Blanch, Bob brings to life and sharp, personal focus, this tragic slice of late 19th century Queensland history.

'Kerosene Tin Hut' is another slice of Australian social history, but this time drawing inspiration from coming across a replica of a depression era tin hut.

Bob's songwriting deftly brings touches on the struggle of those doing whatever they could to survive such times.

Bob's special gift is to connect us in a deep human way with those struggles.

'Three Score And Ten' gives Bob an opportunity to contemplate biblical measures of our mortality, measured against the never-ending 'to do' list we all have, in our heads or on the fridge, and the irresistible urge to chuck it all in instead and

become grey nomads, all dressed up in a remarkably jaunty tune, and presented with style and panache, as only The Goodwills can do.

The last of the recent songs is "Get The Kids Off Nauru", which is unashamedly hard hitting and polemical, and sadly still relevant.

A classic of the 'truth telling to power' genre.

The final three songs on the EP are terrific live recordings of The Goodwills performing Bob Wilson classics, "Courting The Net", "Impressions Of New Zealand" and the 1981 competition winning "The Almost Armageddon Waltz", which provide a delightful look back over some classic tracks from Bob's deep and fascinating songwriting catalogue.

"The Almost Armageddon Waltz", chillingly prescient in the light of the invasion of Ukraine, has never previously been released on CD.

It is, by way of disclosure, the first Bob Wilson song I personally learnt to play!!

As always, the combination of Bob's songwriting, Bob and Laurel's singing, and the production and performance skills of Roger Ilott and Penny Davies (tracks 1-4), and Pix Vane-Mason (track 5), brings something truly special to this EP.

A big shoutout to Mal Webb's brass arrangements and playing, as well as other contributors including Silas Palmer, Tony Ilott, Jenny Fitzgibbon, Alan Buchan and Pix Vane-Mason.

At the risk of repeating the old Molly Meldrum line, do yourself a favour and buy a copy of the CD.

# CD book Reviews



## John Munro - The Eureka Suite

CD review by Graham Blackley  
TN2425-87 - \$20

**Highly respected musician John Munro, who passed away in 2018, played an important role in the Australian folk music scene after moving here from Scotland in the mid-1960's.**

It was a pleasure to see Munro and Eric Bogle performing together years ago at the Port Fairy Folk Festival as their deep rapport and intuitive connection was apparent throughout a robust set.

On The Eureka Suite, which Munro composed and produced, he is joined by the always-inspiring Bogle and a host of other luminaries such as John Schumann.

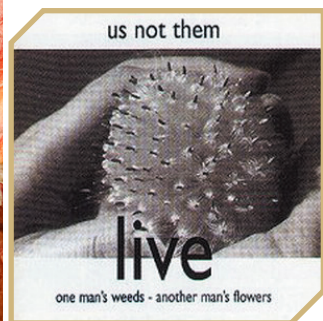
This excellent collection can be enjoyed as a window into a pivotal historical and cultural event, The Eureka Stockade, and as a glimpse into the republican cause or you can simply sit back and relish the sheer musicality of the talented performers.

"The Yarrowee", for instance,



# CD and book Reviews

is a beautiful tune delivered with a light touch and tinged with a gentle melancholy.



## One Man's Weeds – Another Man's Flowers and Tie Wire – Chloë and Jason Roweth

*CD review by Graham Seal*  
*One Man's Weeds – TN381-68 - \$25*

## Chloë and Jason Roweth are a multit talented couple of singers, instrumentalists, reciters and songwriters.

They have been interpreting traditional music and creating new material live, on recordings and, of late, online, for well over twenty busy years.

These outstanding performers have stayed true to their commitment since their early CD, recorded live at Wongawillli Hall, NSW, in 2001.

Then, performing as 'Us Not Them', this CD was titled 'One Man's Weeds – Another Man's Flowers'.

It contained contemporary songs, several poems set by Chloë and Jason, a couple of their own compositions, some tunes, a few traditional tracks ('The Drover', 'Maiden's Prayer', 'Exile of Erin'), Tex Morton's 'Move Along, Baldy' and three Mike

O'Rourke compositions - 'Sweet Necessity', 'Poison Train' and the CD's final track, 'Sing Us a Song, Boys'.

Jim McWhinnie helped out very effectively with bodhran on a couple of tracks.

Twenty years later, they have released another live CD, Tie Wire (and other grand plans).

Like most performing artists, Chloë and Jason have used their enforced holiday from live gigs to work on recording projects, usually at home.

With a similar balance of songs and tunes to their first CD, this one showcases the skills in early evidence, now honed to a confident and, at times, passionate delivery.

Some bushranger ballads are featured, together with some contemporary numbers with a social and political message by masters including John Dengate, Alistair Hulett and Harry Robertson.

There are a couple of sets of beautifully arranged mazurkas and reels, together with a sprinkling of great traditional ballads - 'Dark Eyed Gypsies' and 'The Female Rambling Sailor' in the version collected from Mrs Catherine Peatey of Brunswick in 1959 and living here once again.

Then, and now, Chloë and Jason interpret their material with a variety of musical styles and distinctive arrangements that enhance the music rather than getting in its way, always remaining true to the sources of the songs and their singers.

With such a range of talents, it's no surprise that they have been a fixture at festivals, concerts and clubs around the country for many years and collected a few awards in the process.

Along the way, including playing and recording with the band 'Collector', they have created a body of work that

respects the tradition and keeps it alive with fresh interpretations and new creations in the same spirit.

WWW.TradandNow.com has several Chloë and Jason Roweth, Collector and Us Not Them albums available.



## Kirsten Mackenzie – Saltwater

*CD review by John Hamilton*  
*TN494-44 - \$30*

## Kirsten Mackenzie is a singer, songwriter and vocal teacher, based in Bellingen.

She studied at Queensland Conservatorium of Music and is interested in an eclectic range of vocal genres, from folk and world music to gospel, classical and musical theatre.

She has performed with a variety of ensembles, including Arramaida, who headlined Australian festivals in the 1990s.

The latter band are credited with influencing Australia's a-capella scene.

Since her output involves vocal innovation rather than a genre boundary, she has recorded songs by different artists, from Cesaria Evora in Portuguese, to Joni Mitchell.

Her voice is clear and evocative, a sort of cross between Joni Mitchell and Jeannie Lewis, to me, anyway.

There is also a lot of vocal collaboration across the collection.

Saltwater was featured on a Radio National breakfast program.

The opening track, Hugo, begins with a marimba, which weaves through much of this collection.

Indeed, a link on her profile page shows a clip from a Zimbabwe marimba challenge.

The song demonstrates the expansiveness of her reach, musically and thematically.

It contains the lyrics, "I am a brother, I can hold you in my heart", "You surround me".

There is a sense of embracing and being part of the world around her, both the natural one and other humans and their journeys and plights.

Some of the songs seem grounded in the surrounding landscape, including birdcalls.

Divorced is an emotional ballad, sung against a backdrop of several counter melody vocals.

Many of the songs layer vocals to create a kind of writhing dance.

They often seem like anthems.

In Divorced, she includes didgeridoo, bird calls and even a reference to Jesus.

The song conveys intense heartbreak, grief and a search: "I've been divorced for too long, I need somewhere to call my home".

Freedom & Tama Oma add African rhythms, percussion and vocals to the marimba.

They celebrate and call to action: "Life can be a beautiful thing".

Freedom, a plea, may remind you of some of the harmonic collaboration on Paul Simon's Graceland.

Butcher Bird lives up to its name, using lyric-free vocals to emulate the songbird.

It's playful.

Sehani Yangudy starts with one voice and progressively adds

three more, all singing rounds.

The effect is compelling, as if it is being sung by a choir sitting around a campfire.

There's even a bit of laughing and dialogue at the conclusion.

There are four pieces with more traditional folk song form, Moan Brother, Million Miles and Claypan.

Moan Brother starts with the sound of a horse-drawn wagon, before the voices enter.

It's a lament: "Moan, brother, moan, ... Will you find your way home?"

Million Miles has upbeat instrumentation and lyrics: "I'm getting on with my life ... I'm catching glimpses of your life".

Moala, the closing track, is probably the name of a person, although it could be a Fijian Island or a Hawaiian beetle, or all of the above.

In any case, it's a soft lullaby, with a quiet reassurance.

The singer is watching and soothing: "I showed you the moon".

Perhaps the simplest song on the album is Claypan.

It evokes a strong sense of place - the desert, Central Australia:

"Touch the sky...Shadows gather and retreat;

"I stare into the coals;

"All is watching, all is waiting, all is listening, all is breathing;

"And the wind sighs away over the claypan;

"We'll watch a million stars swing across the sky"

The song is my favourite on the collection.

It has a sense of timelessness, something which I suspect draws Kirsten Mackenzie and which she would like to infect us with.

The accompaniment is gentle acoustic guitar and haunting harmonica.

She makes a compelling case to join her dances and to "Dance

# CD and book Reviews

with me on the claypan".



## Steve Tyson - Green Side Up

CD review by Graham Blackley  
TN1953-83 - \$20

**Australian singer, songwriter and guitarist, Steve Tyson, has had an exciting globe-trotting musical career.**

For example, his band, Rough Red, has played in Switzerland, Denmark, Norway, Belgium, Germany, Sweden, Ireland, Estonia and France.

Recorded in Byron Bay, Tyson's second solo album, "Green Side Up" opens with the slow-burning yet powerful and memorable track, "Ellen", which features smoky vocals, a driving rhythm and a robust chorus.

From the fiddle driven, toe tapping, energy of "Cafes" to the effervescent folk-pop of "Tangled Vines", this album covers a number of musical bases with aplomb.

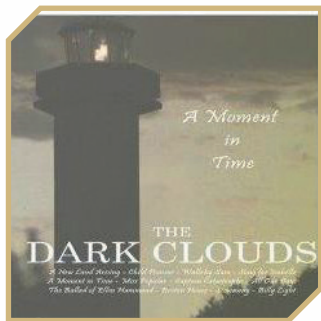
One of the highlights of "Green Side Up" is the melancholy and beautiful "Lisboa", spawned from a dream, and suitably ethereal in tone and execution.

The magnificent vocal



# CD and book Reviews

interplay between Tyson and backing singer, Sarah Calderwood, encapsulates the yearning and loss so deftly conjured by the lyrics.



## The Dark Clouds - A Moment in Time

CD review by Tony Smith  
TN2335-82 - \$25

**Being a fan of historical folk music, I have a definite weakness for albums which address a single theme or tell a story from Australia's past.**

In this album of songs, Lisa and Gary Webster and company have 12 stories from South Australia's Eyre Peninsula.

The Dark Clouds might form around the Websters, who are the main vocalists and songwriters and players of plucked instruments, but they include also Benita Doughty (keyboards/organ), Ben Christensen (double bass), Peter Mihalaris (bass/backing vocals), Chris Atkinson (drums/percussion), Alex Thomas (violin), Michael Hester (flute), Kesi Webster (backing vocals) and Pete the Greek (djouira).

Peter Mihalaris recorded

and mixed the album at Atlantis Studios, Port Lincoln.

The tracks are presented in the chronological order of the stories they tell: 'Captain Catastrophe' (1802), 'A New Land Arising' and 'All Our Days' (1839), 'Child Pioneer' (1840), 'Billy Light the Whaler' (c.1840), 'Song for Isabella' (1845), 'The Ballad of Ellen Hammond' (1860), 'Boston House' (c.1885), 'Wallaby Sam' (c.1880s), 'A Moment in Time' (c.1890), 'Miss Popular' (c.1900s) and 'Stowaway' (c.1928).

This gives a feeling for the early history of the Peninsula.

'All Our Days' is one of the most interesting songs, expressing Captain John Bishop's yearnings to his wife Mary, who died with their baby.

'Child Pioneer' is written at the memorial to Frank Hawson, a boy left alone and vulnerable in a bush block disputed by the Indigenous people.

'Boston House' adds variety, telling the story of Frederick Samuel Sison.

'A Moment in Time' eulogises William Argent, farming pioneer of the Donington Peninsula.

Nor are female pioneers neglected as the titles of the tracks show, as 'Miss Popular' is about a mysterious Fanny and 'Stowaway' tells of the adventures of Jeanne Day.

Some songs are in first person, some address the characters in second person and some are in third person, adding some variety.

The arrangements vary also and the instruments are strong.

At times I wished the voices could be set into the foreground more firmly.

Given that the lyrics are sometimes in a predictable rhyming pattern but sometimes in free verse, the listener needs to be able to anticipate and relax rather than to be concentrating on the lyrics sheet.

The narratives are densely packed and the choruses with repetitive lyrics comparatively brief.

The stories are worth telling and repay careful listening.

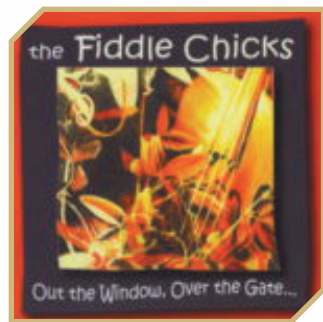
Dark Clouds express 'special thanks to Margaret Tilsner for her tireless enthusiasm and support in historical research'.

Well they might, because in these 12 tracks there is a wealth of historical detail, bringing people, places and times to life.

Visitors to the area could almost use the CD as a guide to the highlights for tourism.

While these songs are primarily about the characters and particularly the settlers rather than Indigenous peoples, there are mentions of numerous features of the landscapes.

The album, obviously a labour of love, made the Eyre Peninsula come alive for this outsider.



## The Fiddle Chicks - Out the Window, Over the Gate

CD review by Tony Smith  
TN638-82 - \$25

**This album of 13 tracks reminds me how lucky I was to hear this group as a trio.**

Arts South Australia and Tim Wright Guitars deserve commendation for supporting this recording project so that the Fiddle Chicks' impressive combination can be appreciated into the future.

Emma Luker, Kim Perry and Dee Trewartha all play the standard fiddle and all provide lead or backing vocals in glorious harmony.

They also indulge in fiddle bass, fiddle mandolin, fiddle accordion, fiddle table, fiddle beats, fiddle drum and wah-wah fiddle.

Half of the tracks are originals, four by Dee and two by Emma.

But there are also some traditional tracks and covers of songs by Kristina Olsen, Soursob Bob and Josh Cunningham and tunes by Anton Seoane and Haugaard/ Hoirup.

Trewartha wrote 'Cold Mountain', 'Heroes' and 'Katz', which provides the title of the album and its theme of breaking out.

For me, her best song is 'Water to Wine': 'I'm lyin' on the grass on a hot summer's day/ white cotton clouds gonna carry me away/ I've got sugar for my baby in the sweet sunshine/ go on down to the river to turn the water to wine'.

These lyrics encapsulate the fresh air and the outdoors nature of this album.

Other songs include Soursob Bob's 'Chocolate Ice Cream', the restful rhythm of Kristina Olsen's 'It All Gets So Peaceful' and Josh Cunningham's 'Lighthouse'.

'Maid on the Shore' and 'Tamlin' are a traditional song and tune.

The maid tells the story of a young woman seeking revenge for the death of her parents at the hands of some pirates and 'Tamlin' is a 'kick-ass' traditional Scots tune.

'What am I doing here?' and 'The Rainbow Sarong' are instrumentals by Luker, who plays with the Eric Bogle Band.

'Adana Oro' is a traditional instrumental from Turkey named after the country's fourth largest

city Adana.

The Chicks show that they love the more colourful and joyous side of Morris dancing in 'The Morris Set', consisting of the traditional 'Princess Royal' and 'The Cuckoo's Nest'.

'Danish Popcorn' is an interesting choice.

'A Bruza' by Seoane and 'Syren and Hyld' Haugaard/ Hoirup raise images of women of the heath, heathens and witches.

There is a good humoured tone to the playing on this album.

The Fiddle Chicks display great virtuosity and sing in perfect harmony.

They thank the 'Other Chicks' Sonya and Bridget.

Most tracks open with some pizzicato playing which sets up a nice rhythm for each piece.

The approach is fresh and very Australian, perhaps because there is so much aural sunlight in these tracks.



## Greg Barnett – The Flat White Album

*CD review by Jess Chizuk – Courtesy The Ark of Music*

**Australia based artist, Greg Barnett, has been a musician since his teenage years, but didn't discover his capacity for songwriting until age 50.**

In the nearly two decades since, Barnett has released three albums: two co-written works

# CD book Reviews

in 2002 and 2015 and, in 2020, The Flat White Album.

Inspired by The Beatles' White Album, this extensive work similarly features 30 stripped down, acoustic forward tracks that span a variety of genres and styles while keeping Barnett's songwriting at the centre of it all.

The album opens with 'The C-Bomb', a heavy title followed by heavy content.

Clips of politicians denouncing global warming (yes, climate is the C-word at play here) play over tense, dissonant strings in the first minute.

This slowly gives way to a strummy, soft acoustic guitar and the entrance of the real lyrics.

Barnett has a warm, deep timbre to his voice, easygoing and relaxed in this number and the Beatles' influence that Barnett has mentioned is on full display right away, with sing song melodies and complex chord arrangements.

Old Love moves us in a gentler direction.

Saccharine and tender, this track is a music box style guitar and clean vocals, nothing more.

This is a love story of the purest kind, and the standout line "the beautiful simplicity that really works for me" seems to be self reflective with regard to this piece.

We get a lighthearted taste of Australian culture in Down Here.

Jovial and upbeat, this foot-tapping number gives those of us not fortunate enough to have traveled down under a sampling of everything the country has to offer, from wildlife to geography to local cuisine.

The eclectic mix of production



# CD and book Reviews

gives this track a hearty dose of texture, and the choir effect in the chorus emphasizes a welcoming community feeling.

A Little Death presents a particularly unique lyrical challenge.

Here, Barnett compares the famously provocative phrase "la petit mort" to the literal act of dying, in a way that is never too suggestive or risqué.

There's plenty of smart word choice throughout, notably lines like, "I feel it's all coming to an end, that I'll soon be letting go" and "once it's over and done, is it the same for everyone?"

Musically, this track has some dark alt-folk undertones with a generally more modern feel than many of the preceding tracks, a balanced compliment to the complex subject matter.

There are a handful of instrumentals throughout this album, a welcome inclusion when much of the music requires an ear intently focused on the lyrics.

Guitar Sweet is one such instrumental.

As the name suggests, this is a guitar focused piece, with a simple drumbeat behind smooth and polished acoustic riffs.

It's bright, amiable, and the refreshing kind of simple, nothing overly showy or overdone, just pure and wholesome music.

Hamster Wheel has perhaps hints of Americana and electronic-pop notes, with its rapid-fire acoustic rhythms and a hearty dose of synths.

The comparison of the rat race of the corporate world to a literal hamster wheel isn't entirely original, but the inclusion

of some familiar computer sound effects succeeds in breaking the fourth wall a bit in this track.

Those small details force a thought, seems as though we all might be in this hamster wheel too.

The lyrics of Fairytale were inspired by a poem submitted to Barnett by an 8-year-old girl.

The story is full of the grand imaginative displays of childhood, and the brass and string elements give a rounded, regal feel to this absolutely heartwarming number.

Perhaps one of the darkest moments on the album comes with Losing My Grip.

The composition is fairly light, with passing minor chords and dramatic moments throughout.

But the lyrics tell a much more somber story, one of a descent into deep depression and hopelessness.

It's an intense and gripping subject, very interestingly juxtaposed with an almost cinematic manner of production.

Guitar Suite is another notable instrumental, extremely orchestral in its arrangement, as the title suggests.

It starts on a haunting note, a sole acoustic guitar plucking out a melancholy melody.

But as it builds, it gains intensity and momentum, the first half of the track growing to a thunderous peak and settling back down into a reprise of the intro.

This track seems to be broken up into movements, as the second half retains a guitar focus but takes a much sunnier approach.

It too features an intense build, leaning into ethereal strings and keeping that symphonious feel all the while, and ending on a perfectly simple guitar riff, bookending the track.

It's exceedingly well written and equally as well executed.

Things pick up a bit with The Web, almost folk-rock in execution.

The energy and movement here is once again a great complement to the story, a recurring theme throughout this project as a whole.

Here Barnett explores the metaphor of love as a spider's web, himself the willing victim to a predatory black widow of sorts.

The last chorus has what is perhaps the most compelling section of this track, the layers of vocals creating a rich tapestry of sound.

It should come as no surprise, due to his excellent compositional skills on display across this album, that Barnett has done some work in film.

On this album, he includes Remote, which was his submission for Australia's 2015 Short Film scoring competition.

Though this is a shortened version of the full film's soundtrack, the selected moments give a wonderful sampling of southwestern Americana, a twangy guitar and bouncy energy that feels like a horseback ride through the desert.

One of the album's most prominent highlights arrives at track 18.

Featuring a bright 12-string guitar as the driving force of the track, Take My Advice is produced by Barnett but composed and performed by his nephew, James Barnett.

This track leans in a power-ballad direction, with warm bass tones and light percussion accompanying a spectacular string arrangement.

The vocals of James Barnett are also a wonderful addition; he brings a modern timbre and a hint of rasp and smokiness to the track.

The intro riff to Promise is one of the album's catchiest

melodic lines.

Bluesy, dissonant, and a little electronic, this track brings back the Beatles' influence, though in a less direct manner and more reminiscent of their later, more psychedelic material at times.

Oy Vey Maria is another bright moment of commentary.

Here, Barnett explores the contrast between religious teachings and the behaviors of humanity, as they seem to drift further and further apart in modern society.

The second half of the composition is reminiscent of grandiose church music, with an organ front and centre for the duration.

The regality of this section combined with the defeatedness in the earlier lyrics makes for excellent contrast, highlighting the two extremes.

An interesting topic appears in One Goodbye.

The concept that someday, we will say goodbye to each person in our lives for the last time, is a theme that is occasionally seen in passing in popular music, but not often the focal point of a track.

Here it is front and centre, presented with dramatic musical flair, thanks particularly to the layers of strings and suspenseful melody.

It's an introspective message paired beautifully with a thought-provoking chord progression that keeps the listener on their toes, never falling into the traps of predictability.

We get a taste of Barnett's disapproval of the state of popular music in the aptly named Pop Song.

In between the tongue-in-cheek comments about metaphor and the overwhelming use of the word baby, there's a little documented struggle on display here.

Many musicians feel the

need to create music that fits within the pop genre, but they often struggle to maintain their own artistic identity in the process, and Barnett makes several references to this in the first verse: "Stuff creeps in that I want to say, it just comes out that way."

Perhaps most amusingly, the track ends abruptly at 2:59 – because everyone knows a pop song can't be over 3 minutes long.

Shadows is another dose of heaviness for the album, inspired by a poem by Katina Michael.

It's a haunting tale of obsession and stalking disguised as love.

The vocal harmonies in the chorus immediately jump out as notable, providing both richness and tension as an accompaniment to the main melody.

The double bass, too, adds complexity and deep warmth and balance to the composition.

But once again, the lyrics are the star of the show, a chilling, lovesick depiction of someone on the brink of a breakdown.

A welcome criticism of the toxic media cycle appears in Together.

With an emphasis on unity and a bright, sweet composition, Barnett implores us to put aside the negative news and work together to solve the problems we're facing in society today.

There's an overall feeling of optimism and hope in this track, carried by the acoustic guitars and the angelic synths present in the musical interlude.

Closing the album is Frogs in a Pan, and it is a well chosen bookend for the album.

Revisiting the opening track's theme of climate change, this track goes deeper and calls out world leaders for their endless pursuit of power and blatant corruption.

## CD and book Reviews

Including a memorable horns feature, this is an up-tempo, rock-tinged number that, as you might expect, still manages to pack a punch lyrically.

With a lengthy work like this one, it's difficult to select just one solitary favorite.

But early on in this work, there's one piece that stands out as a particularly exceptional moment, highlighting Barnett's impactful writing and accompanied by a composition that is near perfectly suited to the message.

Throughout this album, it's clear that the stories and lyrics containing them are often the centrepieces of Barnett's work.

Last Post is the first piece to make this statement with conviction.

This is a spoken word poem set to music.

Barnett's singing has an inviting richness and depth to it, but his speaking voice somehow seems to further amplify these qualities.

In this track, he details a brilliantly written poetic rendition of the tales of young, brave men lost to useless wars.

The musical composition beneath the poetry is a dynamic, emphatic blend of military rhythms and bugle calls, but the words, visceral, evocative, and painfully honest, are the star of this show.

This extensive collection of work is a dynamic and contemplative project.

With moments of lyrical brilliance around every corner, carried by graceful melodies and refreshingly light production, The Flat White Album is full of



excellent commentary on the world, captivating storytelling, and heartfelt lyricism that will resonate with anyone with an appreciation for pensive, forthright singer-songwriter style.

Jess Chizuk is an indie-folk/Americana singer-songwriter in her late twenties from Buffalo, NY, with a number of songwriting awards and achievements under her belt. Normally a busy performer across the USA (touring in a van!), the reduction in gigs due to COVID caused her to turn to doing music reviews.

"The Flat White Album" is digital-only and available from all online stores and streamers.

A Songbook and "Making of" books are available for free download ... check "About/Links" at [www.clancys.com.au/The-Flat-White-Album/](http://www.clancys.com.au/The-Flat-White-Album/)



### Traditional Graffiti – 1

*CD review by Chris Spencer*  
*TN2431-87 - \$15*

**Sometimes a CD comes along that is a surprise and such a pleasure, despite being based in a genre that is familiar, to such an extent that the listener is taken aback at how they could be moved by new music.**

Sometimes, it's the choice

of material, perhaps familiar tunes arranged or presented in a different way, or the musicians seem to gel perfectly.

I feel that way with this release.

Traditional Graffiti are a trio of men based in Sydney: Nigel Walters, Ian Macintosh and John Milce.

Their choice of instruments is not complex - two vocalists, one percussion, guitar, melodeon and mandolins.

I hope the trio aren't insulted when I describe them as 'experienced', which is borne out in their common past history, all having been members of the Wheeze & Suck Band.

A bit more research found that the trio have already recorded an earlier album, Waterside, in 2014.

Macintosh has also performed with, and recorded under the moniker, The Dukes.

The descriptions that the trio have included on their BandCamp site include folk, acoustic, roots.

They could also add early blues.

Most of the material is written by the band, including two instrumentals, ("Fool's Round" & "Up The) Dilly Dancer").

There are takes of two traditional numbers ("Somerset Wassail") and an acknowledgement to a Tommy Johnson song, "Cool Drink of Water Blues", recorded in 1928.

I am not familiar with Johnson's song, so I presume the arrangement is similar or they've borrowed some lyrics.

One other songwriter, Steve Knightley of Show of Hands, is credited for writing "Longdog".

First up is a medley of two tunes "Fool's Round" "Puzzlejug", followed by the traditional "Somerset Wassail", which leads

into the first rendition of "Come In Come In".

Designated as a bonus track, there's an 'electrique mix' of "Come in" which had me thinking of Fairport Convention.

My partner described their sound as very English, not surprising really, since all 3 members were apparently born in the UK.

This track of the two songs runs to eight minutes, making good use of the main vocals, echoing support vocals and a droning underbelly.

However it's one of the strongest tracks on the CD.

"Longdog" is coupled with "Poacher's Run"; it's a rollicking jaunt both invoking a poaching theme.

"White Bread & Whiskey" is a bluesy thing, the tempo is slowed down compared to other tracks and I suspect is deliberately recorded to sound like the era in which Tommy Johnson performed.

I enjoyed the use of the melodeon towards the end, which leads into a rousing mass choir.

"(Up The) Dilly Dancer" is another instrumental lead by the melodeon, it becomes almost a march.

"Tomorrow Night" is a love song, and to my mind is a bit out of place on this recording.

Highly recommended.



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\*AIHW, 2008-2009.

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