

Chasing the Moon performing live in Sydney

Chasing the Moon returns to the stage at Foundry616 in Ultimo, NSW, on Saturday, February 25 <https://foundry616.com.au> and at Leichhardt Bowlo (leichhardtbowlingclub.com.au) on Saturday, April 1.

Inspired by the romantic and exuberant sounds of Gypsy Swing and European jazz, the band will be cooking up a feast of heart thumping swing, Latin, soulful blues and modern sounds.

With a rich palette of

instruments to draw on, the solos pass from one player to another allowing each member a chance to shine.

Chasing the Moon is led by vocalist and violinist Kathy Bluff, along with saxophone and flute player, Paul Burjan.

The two musicians have a rapport informed by many years of playing music together.

Kathy Bluff delivers her distinctive style of soulful vocals and swinging jazz violin, balancing melody and harmony with Burjan's saxophone and flute.

Well respected Sydney

guitarist, John Blenkhorn provides the rhythmic pulse as well as beautiful solos played with flair and detail.

That essential Parisian ambience comes with the piano accordion of Garry Steel, an engaging and gifted musician.

The rhythmic groove is provided by Merv Sequiera on double bass and the versatile and creative drummer, Mike Quigley.

This is a band of high calibre musicians playing with passion.

There is a magic that happens with a group like this, who play together regularly and

by Franny Cowap

develop that intuitive sense of each other's approach, the ability to follow whatever musical thread is offered up, add to it and then take it somewhere else.

The group becomes an organic whole, the sum of the parts and all the diverse musical experiences that each player brings to the mix.

The shows will include songs and tunes from the gypsy jazz tradition of Django Reinhardt and Stephane Grappelli, as well as original numbers, referencing European, Latin music and swing

sounds.

The repertoire includes Latin style Milongas and French Musettes, soulful ballads, and perhaps a Leonard Cohen song or two.

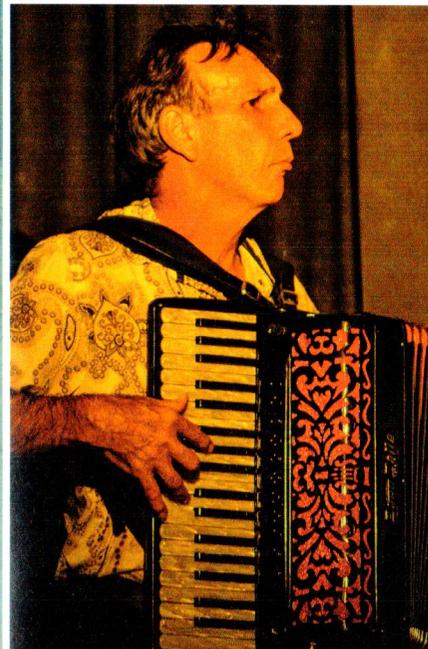
Chasing the Moon has released 2 CD's, 'Nuages' and 'Ooh La La' which have both received airplay on ABC Jazz, ABC Radio Sydney, 2MBSFM, Eastside Radio and a number of regional stations.

They have also performed at Illawarra, Newcastle, Dubbo, Moruya and Wagga Jazz festivals

and perform regularly in the Sydney region.

The CD 'Ooh La La' was recently reviewed by Tony Smith in Trad and Now Magazine where he said, "Their evocation of gypsy swing, cool blues, and continental jazz styles is peerless among Australian groups.

"The quality of the arrangements, the virtuosity of the instrumentalists, and Kathy Bluff's vocals are simply outstanding."



Gary Steel



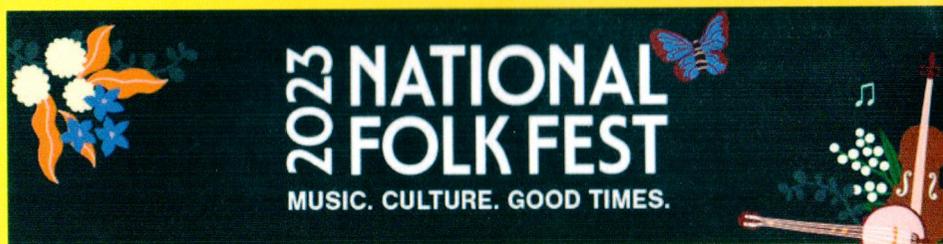
Paul and Kathy

Your chance to WIN!

Trad&Now and the National Folk Festival are offering readers the chance to win a double pass with camping to the 2023 National Folk Festival over Easter.

See the festivals pages of this edition of Trad&Now for more information on this wonderful event as well as on the Trad&Now website.

For more information, also visit www.FolkFestival.org.au



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Valè Renée Geyer



APRA AMCOS has advised that Australian soul singing legend, Renée Geyer has passed away on January 17, at age 69.

We are saddened by the announcement today that acclaimed soul singer Renée Geyer has died.

Renée joined APRA AMCOS in 1976 and during her long career became known as a great interpreter of songs, in addition to writing and co-writing dozens of her own.

Memorable hits include her cover of James Brown's 'It's a Man's Man's World', 'Heading in the Right Direction' by Garry Paige and Mark Punch and the Paul Kelly-penned songs 'Foggy Highway', 'You Broke A Beautiful Thing' and 'Difficult Woman', to name a few.

"I always try to co-write with different people for every record.

"My ego as a singer is bigger than my ego as a writer, so it's always the best songs that make it," she said about her song choices.

Renée was nominated for an APRA Music Award for 'Most Performed Jazz Work' with Carl

Orr for their song 'Until'.

In 2005, she was inducted into the ARIA Hall of Fame, and in 2013 she became the first woman to be inducted into the Music Victoria Hall of Fame.

In 2018, Renée received the inaugural Lifetime Achievement Award at the Australian Women in Music Awards.

She led a powerful performance the following year at the 2019 AWMA finale with Kween G and Dizzy Doolan, Katie Noonan, Zoe Hauptmann, Ali Foster and Jess Green.

We extend our condolences to Renée's family, friends and many fans.

Jeff Jenkins from theMusic.com added: It was announced this afternoon that the singer died peacefully surrounded by family and friends from complications following hip surgery.

While in the hospital, it was discovered that she also had inoperable lung cancer.

Asked in 2008 to describe herself, Renée Geyer replied: "Triple F: foolish, feisty, fun-loving and frightful.

"I'm too big a personality to keep it to three."

The trailblazing singer always did things her own way.

Renée Rebecca Geyer was born in Melbourne in 1953, the youngest of three children to Edward and Ella, who met in Palestine after World War II.

Ella, a Holocaust survivor, was from Slovakia and Edward was from Hungary.

Mr Geyer preferred Mahler to pop music.

He would often say: "All the

pop music is shit, but of all the shit, my daughter's shit is the best."

Renée dedicated her final album, *Swing*, to her dad, who died in 2013.

"I was an annoying cocky child," Renée admitted.

"I knew I was good, but I didn't actually think that a Jewish girl from Dover Heights would actually get into the music industry.

"I didn't think that was pulloffable, but when it happened, there was no looking back."

Renée's first serious band, Dry Red, featured Mondo Rock's Eric McCusker.

She then joined a jazz-rock band, Sun, who released an album, *Sun 1972*.

Roger Davies, Sherbet's manager, wrote Renée's first review, comparing her to a Greek goddess.

Daddy Cool's Eagle Rock was Renée's local inspiration.

"All this ear candy was serious enough for me to get the hell out of Dodge (Sydney) and move to where the action was, Daddy Cool's hometown, Melbourne.

"Eagle Rock and its creators played a huge role in my choice to endure the rigors of life as a musician."

Renée released her self-titled debut in 1973, the first of 15 studio albums.

She blazed a trail for women in Australian music, but on her own terms.



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David Rovics says

exactly what needs

to be said."

Ian McMillan, BBC

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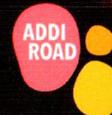
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In September, 2022, I decided to do a film and recording session as a way of refreshing/relaunching the trio post-lockdown and to help promote the OzManouche Festival in Brisbane that we performed at in November.

The recordings turned out very well, and I decided to share them rather than wait until mid-next year when I have enough material to present an album.

I chose the title "Drawn From Memory", because each tune represents a memory of time and place in first hearing it, during the learning process, or in performing it.

The recording session took place at Church Street Studios in Camperdown, NSW.

It's a very familiar place for the trio, as we have started hosting the 'Gypsy Swing Soirée' once a month in the performance space upstairs, and both Joseph Zarb on rhythm

guitar and I have done album projects in the same studio.

Sean Carey did a wonderful job recording the audio, and my old mate Andy Agnew did the filming.

I did the video editing while learning the software simultaneously, which I wholeheartedly don't recommend you try!

You can find the videos of the performances on my YouTube channel.

The tracks are as follows.

'Ma Premier Guitare', a tune composed by 60's-70's French pop star and guitarist, Sasha Distel.

This tune has become a favourite to open our live shows.

I tend to be nervous when beginning concerts, and as a result, we tend to play this tune 'trés agressivement' as I work out the nerves.

Initially, this wasn't supposed to be included.

I'd recorded this tune previously on The Waterfall Way

album and had no intention of putting out another version.

There was a power outage in the studio on the day of the session, which delayed our start and was a huge frustration as we only had a couple of hours to work.

As we were warming up with this tune, Sean had the presence of mind to capture it.

I remember feeling a mixture of stress, nervousness, frustration and relief to be getting going.

The resulting recording was a first take that sounded close to what our live shows are like, so I guess it was all worth it in the end.

'Torontói Emlék', or 'Souvenir of Toronto' is a Romani waltz from Hungary composed by Sandor Jaroka Jr.

For over five or so years, I was fortunate to travel and study with some of the greatest Sinti and Manouche guitarists in Europe.

One year, on one of my journeys, I was at a Sinti community concert on the grounds of a kind of scout hall/community centre in Eindhoven, in The Netherlands, watching three amazing guitarists perform on a haywagon at dusk.

I still remember their silhouettes as it got dark as they performed.

The tune and the feeling behind it best represent that time for me.

'Pour Pierre' was composed by Dorado Schmitt and brought to global attention by the Rosenberg Trio, Bossa Dorado.

It is one of the most popular tunes in the gypsy jazz songbook.

One day while out walking, I thought to myself, "I wonder if Dorado has any other compositions as good as this one?"

This question led me on a lovely little rabbit warren journey and the discovery of this tune.

As with many gypsy jazz tunes, improvisation features highly, and you're often left wondering what the actual melody is.

My version is an amalgam of three versions.

One where Dorado plays the guitar, another live performance where he's playing the violin and the third YouTube clip featuring

his son, Amati, performing the tune.

Each version was slightly different, and there was quite a bit of decision-making on my part in deciding which direction to take the tune.

To accompany the release on Bandcamp, I asked Newcastle-based musician and artist, Jennifer Hankin, to design an artwork for each track and have each artwork connect in a theme for the E.P. cover.

That way, when you listen to the E.P. on your devices, you will see a different image for each tune.

Jennifer said this about her process of designing the cover: "There is a beautifully distinct Australian twang to Cameron's

Jazz language, and I wanted that to come through in this illustration.

"I matched each track with a native Australian bird set on a classic gum tree."

You can purchase Drawn From Memory on Bandcamp or stream on all available platforms.

Upcoming Cameron Jones Trio Performances:

Feb 25th Gypsy Swing Soirée – at Church Street Studios Camperdown featuring violinist Phoebe Haseldon

March 25th Gypsy Swing Soirée –featuring Emma and Thomas Hamilton



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"Their evocation of gypsy swing, cool blues, and continental jazz styles is peerless among Australian groups.

The quality of the arrangements, the virtuosity of the instrumentalists, and Kathy Bluff's vocals are simply outstanding."

– Tony Smith, Trad & Now Magazine

"Like walking through a music festival in a European village" – Simon Martin, ABC

www.chasingthemoon.com.au



Prime Minister Anthony Albanese at the 35th Woodford Folk Festival



Known for its dynamic 6-day programme of artists, performers and speakers, the annual Woodford Folk Festival also played host to some of Australia's most influential decision makers.

In his fourth visit to the festival, Australia's 31st Prime Minister, the Hon Anthony Albanese MP, took to the stage at the festival's newest venue, the AmphiGrande, as well as Bob's Bar, to talk about constitutional recognition, his government's achievements in its first seven months in office, as well as the importance of the arts.

"The arts suffered terribly during COVID," Prime Minister Albanese said.

"The arts are not a luxury, they are central to our very being.

"The arts contain, nurture and protect our very sense of self.

"One of the great things about coming to Woodford is to

hear the artists who aren't in your record collection, and to discover something new.

"It's a great opportunity to walk around, see a bit of music and meet with people."

His address came after a powerful talk on constitutional recognition by the Minister for Indigenous Australians, the Hon Linda Burney MP, the first Aboriginal woman to serve in the Australian House of Representatives, and lawyer, academic and policy advisor, Noel Pearson.

"Prime Minister Albanese has said that there will be a referendum to establish an Aboriginal and Torres Strait Islander Voice in the second half of next year," Minister Burney said.

"I am of the Murrumbidgee Wiradjuri and our history is in our landscape, and in our hearts.

"I want us to dare to dream.

"In 2023, you will get your chance to write 'Yes' in very big letters, capital letters actually, in

a referendum.

"And in 2023, I know this country is up for it.

"I know that this country will vote 'Yes'.

"It will be a simple but momentous step on the path to making Australia a better place for everyone.

"Woodford is a great gathering of minds from across this country, and you will hear lots of interesting discussions over the next coming days.

"But I want you all to personally commit to do one thing for me, when you leave here, talk to your friends about the Voice.

"Talk to your family about the Voice.

"Talk to your work colleagues about the Voice.

"Because we have an opportunity to unite Australia."

Festival Co-director, Amanda Jackes, said the arts, music and cultural festival is a forum for talking about our collective aspirations for the future.

"We are honoured that our leaders, including the Prime Minister, think that the Woodford Folk Festival is a great place to share their hopes and dreams for the year ahead," Ms Jackes said.

"That's the beauty of Woodfordia, at its heart it is a gathering of the community, a place to celebrate what's important to us.

"The return of the festival after an almost 3-year hiatus due to COVID restrictions means that these conversations are even more important than ever."



10,000 gigs election promise

by Christie Eliezer, Music.com

Both the Australian Recording Industry Association (ARIA) and Support Act responded to the Victorian Government's 10,000 gigs election promise.

On November 19, Premier Daniel Andrews and Minister for Creative Industries, Steve Dimopoulos, outlined a \$34 million live music support package, including cash to support 10,000 gigs over the next four years and \$1,000 grants for artists.

"The Victorian music community was hit hard by extended lockdowns leading to live performance cancellations, and now faces the challenges of

reopening with rising costs, skills shortages and poor consumer confidence," ARIA stated.

"This commitment addresses a range of aspects in the music ecosystem including live music, festivals, education and importantly the mental health toll on our community.

"It will go a long way to helping the music industry get back on its feet and share great music with Victorians."

Support Act applauded the \$2 million pledged to it, with CEO, Clive Miller, stating it would "have an enormous impact for our programs in Victoria, and help us to help the industry build back better after the disruptions of the past few years."

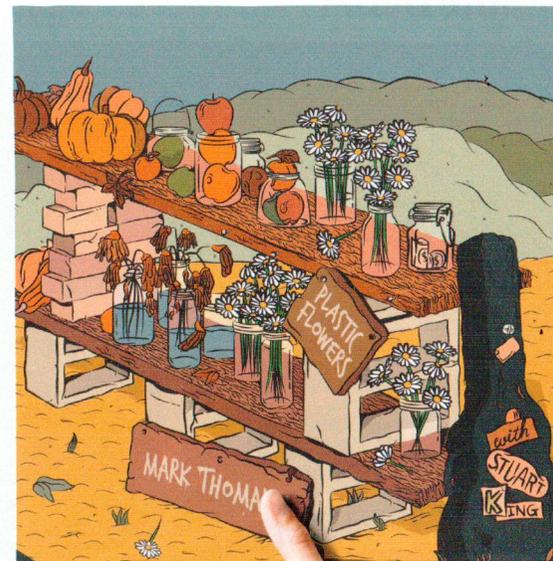
He added that psychological

distress, suicide ideation, anxiety and depression had risen in the music sector, and "Our prevention, education and training programs have real impact, as they are designed and delivered by people who work in music and have lived experience."

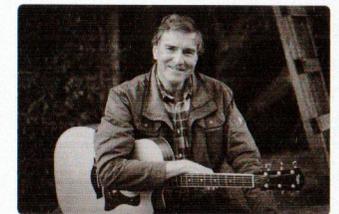
Such programs destigmatised mental health and encouraged people to seek behaviour, "especially with hard-to-reach population groups such as crew and First Nations music workers."

Labor election commitments

The state government's pitch to the music sector also included:



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* \$7.5 million to provide up to \$1,000 to musicians to perform at live music venues.

* \$2.5 million for a Live Music Major Events Fund, with grants of up to \$50,000 for festivals.

* A cultural precinct planning overlay that protects the use of live music venues.

* Create new venues by ending freeze on late-night licences in inner-city councils and CBD.

* Additional \$20 million for the Always Live scheme for another four years.

* \$2 million for music students in secondary schools to get mentoring from pro songwriters and musicians.

* Ensure at least 25% of music festivals and gigs are held in regional Victoria.

* Establish the Music Industry Advisory Council to provide a forum for advice and collaboration between industry, government and community.

Premier Andrews said it "further cements our reputation

as Australia's live music capital.

"Live music is a vital part of the Victorian economy – we are proud of our vibrant creative scene and we'll continue to back the artists and venues who entertain us all."

Minister Dimopoulos stressed: "We're not just talking about it, we're getting on with delivering more opportunities for musicians and the teams that support them."

Coalition election commitments

Coalition leader Matthew Guy also announced his music policies on Saturday.

* \$150 million home grown events fund to assist planning, attracting and re-starting local festivals, concerts and events.

* \$1 million in grants for venues to upgrade and maintain capability.

* Review insurance arrangements for creative industry events, planning and liquor licensing regulations and

establish an annual Victorian music showcase.

Greens election commitments
* A pilot living wage program for 2,000 creatives to be paid \$42,200 per year for three years.

* A \$1 billion Secure Art Fund for small and medium arts organisations to provide ongoing funding to support artists and deliver the arts projects and events.

* \$100 million per year for new festivals, with a focus on bringing events back into the inner city.

* Sick pay for the sector to get same rights as other casual and contract workers.

* Find ways to bring back skilled workers.

* Meaningful consultation with live music and theatre venues on a plan for recovery.

* Funding to future-proof theatres and live music venues, such as improving ventilation.



100 essential folk songs

Courtesy FolkAlley.com

The year we have just entered, 2023, is Folk Alley's 20th Anniversary and to kick things off, we decided to convene a group of artists, DJs, critics, and various other people within the music industry to come up with a new list of "100 Essential Folk Songs."

"Essential" does not mean these songs are the objective "best."

It simply means that they are songs that our panel of contributors believed folk music fans should get to know.

We asked contributors: "If you were to make a mix tape for a dear friend, to introduce them to folk music, what songs would you include?"

The result landed us with a list of more than 200 songs.

A few artists—Woody Guthrie, Pete Seeger, Joni Mitchell, Bob Dylan, and Buffy St.-Marie—had several songs mentioned, so we narrowed it down to one song per artist, which in itself was no small feat.

It was important to us that the final list of 100 essentials include songs by artists from beyond North America.

We wanted to make sure that every notable era in American folk music was represented, including the present.

We wanted to make sure that the folk artists on this list represented marginalised communities and included influential artists from numerous

ethnic groups.

We recognise that folk music is inherently diverse, so we wanted to land on a list of essentials that represented the broad array of artists and styles that have been defining and influencing the genre from the start.

Our contributors included several artists: Adeem the Artist, Amy Ray, Edie Carey, Eliza Gilkyson, Jaimee Harris, Jake Blount, Lizzie No, and Steve Forbert.

We also included people

from various areas of the folk music industry: Cindy Howes, Henry Carrigan, and Kim Ruehl from Folk Alley; Hilary Saunders and Stacy Chandler from No Depression; Devon Leger of Hearth Music; and Ashley Shabankareh from Folk Alliance International.

And here they are, in alphabetical order:

1. "\$20 Bill (for George Floyd)" by Tom Parasada-Rao
2. "32 Flavors" by Ani DiFranco
3. "500 Miles" by The Journeymen

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4. "A Change Is Gonna Come" by Sam Cooke
 5. "Ain't No Grave" by Charlie Parr
 6. "All the Pretty Horses" by Suzy Bogguss
 7. "Angel from Montgomery" by Bonnie Raitt
 8. "At Seventeen" by Janis Ian
 9. "Best of Friends" by Mimi Fariña
 10. "Black Myself" by Amythyst Kiah
 11. "Blowin' in the Wind" by Bob Dylan
 12. "Bonaparte's Retreat" by William Hamilton Stepp
 13. "Borrachito Borrachon" by Los Shapis
 14. "Can the Circle Be Unbroken?" by The Carter Family
 15. "Carinito" by Los Hijos del Sol
 16. "Circle Game" by Tom Rush
 17. "City of Immigrants" by Steve Earle
 18. "Closer to Fine" by Indigo Girls
 19. "Clouds (Both Sides Now)" by Joni Mitchell
 20. "Cumba" by Orchestra Baobab
 21. "Dead Skunk" by Loudon Wainwright III
 22. "Delbar" by Sima Bina
 23. "Diamonds and Rust" by Joan Baez
 24. "Didn't It Rain" by Jake Blount
 25. "Ella's Song" by Sweet Honey in the Rock
 26. "Everything Is Free" by Gillian Welch
 27. "Fast Car" by Tracy Chapman
 28. "Ford Econoline" by Nanci Griffith
 29. "Four Strong Winds" by Ian and Sylvia
 30. "Freedom" by Richie Havens
 31. "Freight Train" by Elizabeth Cotten
 32. "Goodnight Irene" by Lead Belly
 33. "Green Fields" by Terry Gilkyson
 34. "Harlem River Blues" by Justin Townes Earle
 35. "Hasta la Raiz" by Natalia Lafourcade
 36. "Have Another Pill" by Sunny War
 37. "Heartbeats Accelerating" by Kate & Anna McGarrigle
 38. "Hello in There" by John Prine
 39. "Home" by Karla Bonoff
 40. "Hound Dog" by Big Mama Thornton
 41. "House of the Rising Sun" by Doc Watson
 42. "I Ain't Marching Anymore" by Phil Ochs
 43. "I Hate the Capitalist System" by Barbara Dane
 44. "I'm from New Jersey" by John Gorka
 45. "If I Had a Hammer" by Peter Paul and Mary
 46. "John Henry" by Bessie Jones
 47. "Jug Band Music" by Jim Kweskin Jug Band
 48. "Just a Wave, Not the Water" by Butch Hancock
 49. "Keep Your Lamps Trimmed and Burning" by Rev. Gary Davis
 50. "Kumbaya" by H. Wylie
 51. "La Bamba Rebelde" by Las Cafeteras
 52. "Little Boxes" by Malvina Reynolds
 53. "Lonely Are the Brave" by Kieran Kane & Rayna Gellert
 54. "Lopin' Along through the Cosmos" by Judee Sill
 55. "Love Comes Back" by Rose Cousins
 56. "Lovin' in My Baby's Eyes" by Taj Mahal
 57. "Make Me a Pallet on Your Floor" by Mississippi John Hurt
 58. "Mercy Now" by Mary Gauthier
 59. "Middle of a Heart" by Adeem the Artist
 60. "Mohabbat" by Arooj Aftab
 61. "One of These Days" by Bedouine
 62. "Pajaro Cenzontle" by Son Pompe Pera
 63. "Pancho and Lefty" by Townes Van Zandt
 64. "Polly Ann's Hammer" by Our Native Daughters
 65. "Residential School" by Chris Pierce
 66. "Run Indian Run" by Buddy Red Bow
 67. "Sing Me Back Home" by Hazel Dickens & Alice Gerrard
 68. "Slouching Towards Bethlehem" by Eliza Gilkyson
 69. "Snake Farm" by Ray Wylie Hubbard
 70. "Solidarity Forever" by Utah Phillips
 71. "Sometimes I Feel Like a Motherless Child" by Odetta
 72. "Songbird" by Jesse Winchester
 73. "Sound of Silence" by Simon & Garfunkel
 74. "Suzanne" by Leonard Cohen
 75. "Tailor" by Anais Mitchell
 76. "The Body Electric" by Hurray for the Riff Raff
 77. "The Christians and the Pagans" by Dar Williams
 78. "The Oil Song" by Steve Forbert
 79. "The Problem" by Amanda Shires & Jason Isbell
 80. "The Way I Talk" by S.G. Goodman
 81. "There Is No Mail Today" by Samantha Crain
 82. "There Is Power in a Union" by Billy Bragg
 83. "These Days" by Jackson Browne
 84. "This Land Is Your Land" by Woody Guthrie
 85. "This Train" by Big Bill Broonzy
 86. "Til I Can Gain Control Again" by Emmylou Harris

87. "Time Has Told Me" by Nick Drake
 88. "Turn Turn Turn" by Pete Seeger
 89. "Universal Soldier" by Buffy Sainte-Marie
 90. "Up Above My Head" by Sister Rosetta Tharpe
 91. "Up Jumped the Devil" by Robert Johnson
 92. "We Shall Overcome" by The Staple Singers
 93. "When the Levee Breaks" by Memphis Minnie
 94. "Who Knows Where the Time Goes" by Fairport Convention
 95. "Workin' Woman Blues" by Valerie June
 96. "World So Full" by Jon Dee Graham
 97. "Worn Out American Dream" by Jimmy LaFave
 98. "You're Not Alone" by Allison Russell
 99. "You've Got to Go Down and Join the Union" by The Almanac Singers
 100. "Your Heart's a Big Tent" by Willi Carlisle

Using a similar criteria, it would be excellent to have a

list of what Trad&Now readers would include in their list of 100 essential Australian (lyrics and/or music) folk songs.

Send me your top 10 by email to: info@tradandnow.com and I'll attempt to put a list together based on popularity, with the main difference being that an artist can have more than one song included, given that we're likely to have a lesser number of artists to choose from.

Nominations close on March

12.

Valè Les Barker

Les Barker, 75, a poet, author and musician of global repute, was found at Park Hall, Oswestry on Sunday morning, January 22, after collapsing the night before.

He will undoubtedly be remembered as a man who made people laugh with his poetry and his friendship.

He performed on a number of occasions at The National and at Humph Hall in 2010.

Humph Hall convenor and owner, Wayne Richmond, said "I have the concert on video" and posted it on his weekly FolkMail, a What's ON newsletter on behalf of the Folk Federation of NSW, as the 'Video of the Week'.

"I also hosted an online session with him called 'An evening with Les Barker's Breakfast' in January, 2021", Wayne said.

Jacey Bedford, his agent, said: "Though the scruffy, cardigan-wearing idiot was his stage persona, in real life he was a scruffy, cardigan-wearing



gentle genius who wrote not only side-splittingly funny poems, but, serious ones, too, biting political or searingly beautiful.

"His stage performances, reading his poems from one or more of his numerous books, sold said books, and CDs, in fistfuls after each show."

Alan Gough said: "Sorry to hear of the death of Les Barker, a very inventive and very funny man.

"I last saw him perform at Bromyard festival in September, 2022.

"He was a unique poet with a great deal of creativity and with a list of titles that would be hard to match.

"Everybody had their favourite poems.

"Mine include 'news of the iceberg' and 'Cosmo, the fairly accurate knife thrower'."

A large selection of Les Barker and Mrs Ackroyd CDs is available at WWW.TradandNow.com

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.

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**NSW - Focus on Folk
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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

**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
98.3 FM 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

**WA - Radio Fremantle
107.9 FM**

A mix of Australian, International and local WA folk music presented by Frank Hodges and Bill Quinn.
9-11pm Mondays
www.radiofremantle.com.au

Mark Thomann releases his debut album

Mark Thomann, from Weston Creek, ACT, pulled his debut album together over the last three years while in self imposed isolation and recovery from heart failure.

The ten-track album is a serious but fun look at life that leaves the listener both humming and musing on the hook lines.

The album is described as story driven country blues songs with quirky lyrics, catchy hook lines and grooves that take you to the heart of modern Australia and back again.

The title song, "Plastic Flowers" takes a different angle on love and flowers as a metaphor for the transience

of relationships, with plastic flowers being the obvious solution!

But the real love song is probably "Bush Rocket", which celebrates Mark's travels through the heart of Australia in his beloved "battered old Troopy" and explores the divide between urban and rural life.

The country rock song "Seven Long Years" and the more folky "Where's Summer Gone?" take a lively but personal look at the impacts of climate change.

While much of the album is positive and upbeat, a couple of tracks are more reflective such as "My Father's Voice" and "Coming Back".

"Those songs took time and effort to get them (and me) into

shape", Mark said.

"It was worth the effort, maybe music really can mend a broken heart!

"While I am proud of my songs, this album is also worth a listen for Stuart King's guitar playing and the other great Canberra musicians playing on the album," Mark added.

The album was on February 5 at the Canberra Irish Club and it was also released digitally on the same date.

The album was recorded, mixed and mastered locally by David Pendragon at Pendragon Studio in Charnwood, ACT.

For fifty years, Mark has been playing country/blues/roots songs, but his earliest musical influence was his Dad who played piano accordion

Trad and now

www.tradandnow.com

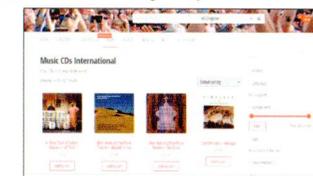
Did you know that the world's largest range of Australian recorded folk music and related genres available for sale is featured on the Trad&Now website, www.tradandnow.com?

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

If you want to hear something that you recall fondly from a performance on a stage, at a club or at a festival, it's very likely to be still available for purchase from the website.

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

Take a look now!
You'll be amazed at how extensive a range of CDs, books and some DVDs is available.



Phone 0410 522 070 or email info@TradandNow.com if you need more specific information.



and loved swing jazz bands, the romantic European classical composers and, Frank Sinatra and Dean Martin.

Mark spent many hours listening to his Dad's record collection until the fateful day he discovered 70s country/blues/rock, picked up a guitar and then joined a semi-professional band called Blackwood Creek as their young bass player.

That was the '70s in Tasmania and a lot of water has passed under the bridge since then.

Throughout his management career, he continued to play and write songs across genres but found himself drawn back to the songwriting vibe of the '60s and

'70s in pursuit of a good story and an unforgettable hook.

His songs are nostalgic in part for those sounds and times while pursuing the art of storytelling relevant to today's issues and stories.

How would he describe his songs? – well, just think Nostalgia Rock meets Indie on the road to Tamworth and winds up in Memphis.

Mark first learnt the art of playing in a band in the Launceston Railway Silver Band.

It was a formative experience, especially the sombre occasions playing in Anzac Day parades and the resonant emotive sounds of the solo trombone or euphonium.

But the draw of the guitar (and rock 'n' roll!) was irresistible and he moved on to playing various styles of guitar which can all be heard in his songwriting.

Some of his biggest influences include Jim Croce, Bonnie Raitt, Dan Hicks, Eric Bibb, Taj Mahal, the Zac Brown Band, the Rolling Stones and Bob Dylan.

The highlight of his career to date has been the release of his first album and playing with some of Canberra's best musicians such as Stuart King (guitar), Matt Nightingale (bass), Jonathan Jones (drums), Valdis Thomann (trombone), Dan Mclean (trumpet), Dan Bray (saxophone) and Dave O'Neill (fiddle and mandolin).

Another highlight was having his son arrange the horn parts and play trombone on the album.

Valdis remembers some of the songs from his childhood which he channels into his solos on the album, and so the story comes full circle.

The Songwriting Society of Australia

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

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

A new National Cultural Policy

In July, 2022, the then new Federal Government called for submissions to develop a national cultural policy and we published the contribution submitted by the Folk Federation of NSW in Trad&Now 152.

The Australian Government, through the Office for the Arts, has now released its landmark National Cultural Policy, 'Revive: a place for every story, a story for every place', on January 30.

Revive is a five-year plan to renew and revive Australia's arts, entertainment and cultural sector, following the most difficult period for the sector in generations.

It delivers new momentum so that Australia's creative workers, organisations and audiences continue to thrive and grow, and so that our arts, culture and heritage are re-positioned as central to Australia's future.

Revive will change the trajectory of the creative sector and deliver new momentum to Australia's arts, entertainment and cultural sector.

Revive is structured around five interconnected pillars which set out the Government's strategic objectives.

The pillars are: First Nations First, recognising and respecting the crucial place of First Nations' stories at the centre of Australia's arts and culture; A Place for Every Story, reflecting the breadth of our stories and the contribution of all Australians as the creators of culture; Centrality of the

Artist, Supporting the artist as worker and celebrating artists as creators; Strong Cultural Infrastructure, Providing support across the spectrum of institutions which sustain our arts, culture and heritage; and, Engaging the Audience, Making sure our stories connect with people at home and abroad.

Sitting across these pillars are ten principles that guide the Government's actions and investments over the next five years.

The principles are: First Nations arts and culture are First Nations led; All Australians, regardless of language, literacy, geography, age or education, have the opportunity to access and participate in arts and culture; Artists and arts workers have career structures that are long-term and sustainable, supported by vocational pathways; Australian students have the opportunity to receive an education that includes culture, creativity, humanities and the arts; Creative talent is nurtured through fair remuneration, industry standards and safe and inclusive work cultures; Arts and cultural organisations have representation and leadership that is reflective of contemporary Australia; Cultural infrastructure, including galleries, libraries, museums, archives and digital collections, is restored, built and maintained; Australian stories are seen and heard, regardless of platform; Creative industries and practice are future focused, technology enabled, networked

and globally recognised, including through reciprocal exchange, export and cultural diplomacy; and, Arts and culture are generative (creating new works and supporting emerging artists) and preservative (protecting heritage and conserving cultural memory).

The centrepiece of Revive is the establishment of Creative Australia, which will restore and modernise the Australia Council for the Arts.

With an additional \$199 million in funding over 4 years from 2023-24, Creative Australia will provide greater strategic oversight and engagement across the sector.

Within Creative Australia, a dedicated First Nations-led Board will be formed.

This is critical to self-determination, supporting the telling of First Nations' histories and stories, and to strengthening the capacity of First Nations creative workers.

Recognising creative sector workers as vital contributors to our national culture and economy, Revive will establish a Centre for Arts and Entertainment Workplaces within Creative Australia.

It will provide advice on issues of pay, safety, codes of conduct and welfare across the sector.

Creative Australia will also establish Music Australia, to support the Australian music industry to grow, including through strategic initiatives and industry partnerships, research, skills development and



Australian Government

Department of Infrastructure, Transport, Regional Development, Communications and the Arts Office for the Arts

export promotion.

Writers Australia will also be established within Creative Australia, to provide direct support to the literature sector from 2025, including for writers and publishers, to grow local and international audiences for Australian books and establish a National Poet Laureate for Australia.

Other key measures within Revive include: Sharing the national collection by establishing a program of long-term loans of works from the National Gallery of Australia's collection to regional and suburban cultural institutions across Australia; Introducing stand-alone legislation to protect First Nations knowledge and cultural expressions, including to address the harm caused by fake art, merchandise and souvenirs; Establishing a First Nations Languages Policy Partnership between first Nations representatives and Australian governments to improve outcomes for First Nations peoples; Enhancing the Resale Royalty Scheme to provide royalty payments to visual artists, including First Nations artists, from the commercial sale of eligible works internationally; Developing an Arts and Disability Associated Plan, under Australia's Disability

Strategy 2021-31, to enable people with disability to access and participate fully in the cultural and creative life of Australia; Increasing support for regional arts and culture through an increase to Regional Arts Fund; Supporting specialist in-school arts education programs that directly draw from cultural and creative sector expertise, focusing on areas of identified disadvantage; Modernising and extending the Public and Educational Lending Right Schemes to include digital content under the schemes; and, Providing pilot funding to support access to art and music therapy programs, and generate valuable data on the broader community impacts of, and demand for these services.

Five expert Review Panels were appointed for each policy pillar and responsible for identifying key issues and themes raised through the consultation process, including through the review of public submissions.

The Policy Advisory Group reviewed advice from each of the five expert Review Panels and provided overarching strategic advice to inform the development of the National Cultural Policy.

This new policy was shaped by the diverse voices of the

Australian arts, entertainment and cultural sector.

Town hall events were held across the country for stakeholders and community members to convey their views.

There was also a public submissions process.

The Australia Council for the Arts welcomed the National Cultural Policy, which sets out the Australian Government's vision for the future of arts and creativity and a modernised Australia Council.

Australia Council CEO, Adrian Collette AM, said the policy was a transformational step in the evolution of the Australia Council.

"Creative Australia will be an even bigger, bolder champion and investor in Australian arts and creativity.

"The National Cultural Policy provides recognition of the real value of the arts and creative industries, generating employment, skills, a stronger economy, and supporting the education, health and wellbeing of Australians.

"We welcome the commitment to dedicated investment, through initiatives supporting First Nations, Music Australia, Writers Australia and the works of scale fund.

"Creative industries are powered by creative workers.

"We welcome the

commitment to establishing the Centre for Arts and Entertainment Workplaces, recognising that artists are workers and the need to ensure they are working within safe environments and under equitable conditions.

"Additionally, the return of investment to the Australia Council will enable us to effectively support the sector through our existing programs to deliver greater impact in areas including youth and community arts.

"As we transform to become Creative Australia, we will forge even stronger connections with the public, private and

commercial sectors.

"This will enable us to connect Australian stories with audiences and build the marketplace for those stories to be shared on a national and international scale, enhancing our reputation, and bringing our rich culture to the world."

Led by the principle of First Nations first, the policy includes a commitment that a dedicated First Nations-led Board will be formed within Creative Australia.

Australia Council Executive Director First Nations Arts and Culture, Franchesca Cubillo, said this was an important step in ensuring self-determination and strengthening First Nations arts

and culture.

"As we mark the 50-year anniversary of targeted investment in First Nations arts through the Australia Council, we welcome this important commitment to self-determination as the next step to build on the success of First Nations arts and culture.

"Creativity connects us.

"Ultimately, our vision is for every voice to find its place, reflecting the rich and evolving diversity of Australia, informed by our history, as we grow and foster the next generation of storytellers."



CAMERON JONES TRIO

New EP

Drawn from memory



Available for download at
www.cameronjones.co

Next ten years are 'critical' for Australian music

by Dean Ormston, CEO APRA AMCOS

Many years ago, I was told by someone in government that they had always seen the music industry as something of a bit of a rabble.

In the nicest possible way, I think it meant we were disparate, disorganised and a bit rough around the edges.

Thank God that's changed over recent years!

For decades the music industry didn't need much in the way of government help or support.

The business of the industry was pretty simple and was held together by the gaffer tape of live music, copyright, the sale of music and publishing.

Every now and again an Australian act would make global waves in the US, Europe or the UK and travel the radio waves around the world.

Fast forward to 2023 and the Australian music industry is a world away from the analogue 80s.

Australian music is digital, published and recorded from studios and bedrooms to global audiences.

Australian songwriters and composers are creating the soundtrack to digital games, films and the small screen.

They are living around the nation and around the world, part of a U.S.\$90 billion industry that is likely to double by 2030.

The music industry has been successful in recent years working with governments to ensure intellectual property arrangements continued to support creators in the digital age.

In 2009, APRA AMCOS,

together with the Australia Council and the Australian Government, established Sounds Australia – a unifying, strategic approach to supporting Australia's music export opportunities.

In 2019, we also secured the very first election commitments for the contemporary music industry from both the Government and the Opposition, each worth \$30 million.

When COVID-19 shut the industry down, it was the biggest crisis to hit the industry since the arrival of Napster.

Venues were mothballed, livelihoods hurt, businesses lost and a mental health catastrophe.

The various parts of the industry, songwriters, composers, artists, managers, producers, crew, publishers, labels, venues, festivals, promoters, agents came together en masse and campaigned hard to secure support for the industry and protect the work of the thousands that support the ecosystem.

With a commitment from the new Australian Government to create a national cultural policy last year, eighteen music industry bodies came together once again and articulated a vision for the Australian contemporary music industry to "move from a music nation to a global music powerhouse that can fully realise the cultural, economic and social benefits of a vibrant, healthy and sustainable music industry accessible to all Australians."

As part of that vision, we called for the establishment of a national music development function a "Music Australia", enabling a whole-of-government, cross-

portfolio, strategic, long term and invested relationship with the breadth of the contemporary music industry.

A national music development function would allow us, as an industry, to collectively think big, imagine and plan the local and global opportunity for Australia's most vibrant and exciting cultural and creative industry.

It would provide support for the establishment of First Nations led music creation and music businesses, the opportunity for musicians, artists, businesses, and workers to have a voice and agency across the full breadth of the music industry ecology, a new framework to ensure the visibility of Australian music across platforms, support for Support Act and investment in the skills, training, development and export of great Australian music.

The next ten years will be critical if Australia is to realise future job creation and build skills in music, one of the fastest growing global industries at the forefront of cultural expression, community building, innovation, and economic growth.

As APRA Chair, Jenny Morris, articulated in an address at the National Press Club in Canberra in August 2020: "Australia should have a vision to become a net exporter of music.

"This won't happen overnight and it could well take a decade but you need a clear vision in order to start change now.

"Aussies have never backed away from a challenge, we need to back ourselves.

"The potential reward is nation defining."

The music industry is backing itself, and on the eve of the release of the National Cultural Policy,

we will see whether we have a government that's going to back us as well.

The dividend of this partnership has the potential to provide not just

a cultural and social dividend, but an economic one as well.

Above all else, it will provide a musical legacy for generations.

Arlo McKinley replaces Ian Noe on Australian tour

by Dave Laing

Lonesome Sound in 2014 at the age of 35.

In 2019, at a show in Nashville, a fan came up and introduced himself.

That fan was John Prine, and Arlo's life was soon changed forever, as he became the last artist signed by the late songwriting legend to his pioneering Oh Boy label.

Growing up in a music-loving family in Cincinnati, Arlo spent his early adulthood working in a record store and playing in a duo called The Great Depression, before a job delivering tuxedos gave him time enough behind the wheel to develop his songwriting.

This Mess We're In, like his first Oh Boy release, Die Midwestern, which Rolling Stone praised for its "songs of heartbreak, restlessness and hard-won experience", was recorded at the legendary Sam Phillips Recording Service in Memphis with an ace band that includes drummer Ken Coomer (Wilco), guitarist Will Sexton and keyboardist Rick Steff (Lucero, Cat Power).

Producer, Matt Ross-Spang, who's worked with Jason Isbell and Margo Price, is back as well, and for the first time McKinley incorporated strings into some of his songs, reflecting his love of artists like Nick Drake and Nick Cave.

This Mess We're In has been well received in Australia.

Love Police announced on January 25 that Kentucky's Ian Noe has had to pull out of what was to be his first Australian tour, a co-headliner with fellow young Southern singer-songwriter, Alabama's Early James.

In a like-for-like swap, Early James will now be joined on tour with another first-time Australian tourist and up and coming singer-writer, Cincinnati-based ARLO McKinley, who was the last artist signed by the late John Prine to his Oh Boy Records label.

Details of the tour were first published in Trad&Now 153.

Ian Noe's management has issued the following statement: "Due to personal health issues, Ian unfortunately is unable to get to Australia for his March dates.

"These issues have forced him to cancel or reschedule significant shows in the USA also.

"Ian would dearly love to eventually get to Australia, but at this time, it makes the most sense to cancel his involvement in the tour.

"We'll revisit this as soon as we can.

"The team and Ian appreciate patience and understanding."

Love Police's BT also said: "Fortunately, I was in Nashville when I was hit with the news about Ian Noe not being able to make the March shows.

"I was watching Arlo McKinley at about the exact time I got the news.

"Arlo is a similar intense,

colourful and magical artist, and as luck would have it, he was free to head to Australia for the first time ever.

"It's a bummer when acts cancel, particularly Ian, as this is the second time now, but we wish him well with his personal issues.

"The great ones generally always have them..."

"We're hoping you'll take a chance and discover Arlo's music if you haven't heard him before.

"Managed by Tyler Childer's people, signed to John Prine's label, he's gotta have something!

"If not, you can get a refund for 2 weeks.

"See you at the shows."

While naturally saddened to hear of Ian's health issues, Love Police remain extremely excited by the tour, which will still present two captivating young Americana outsiders in Australia for the first time.

The pairing of Arlo McKinley and Early James promises a night of grit, honesty, colour and vibration.

Refunds are available for 2 weeks until February 8, should you not like to spend the musical evening with Arlo and Early.

Ticket buyers will also be contacted by the relevant ticket agencies.

Arlo McKinley, who is coming to Australia on the back of his acclaimed third album, This Mess We're In, was something of a late starter, releasing his first album, the DIY Arlo McKinley & The

In solidarity and liberation

by Paula de Angelis

Portland, USA based singer-songwriter, David Rovics, has been a professional performer since the 1990s.

He combines the empathic ear of a storyteller with a deep sense of where we are located in history to tell the stories of ordinary people and our social movements, and his songs reflect our aspirations on a global as well as a deeply personal level.

Like our very own John Schumann, he has a natural talent for oral history, and a deeply affecting ability to render the voice of his subject, whether it is individual, social, or historical.

As a performer, David deploys these skills and talents to create a unique community spirit and human connection between and within his audience, an experience we all need in this alienating age.

In a society that works hard to convince us of our atomisation, attending a David Rovics concert reminds us that we are all part of a collective called humanity, and gifts us with the inspiration and strength to act on this connection.

David's musical and personal connections with Australia go back a long way.

He toured extensively across four countries with the late Scottish-Australian songwriter, Alistair Hulett, with whom he

was close friends.

In Australia, that tour braved the heat of a Queensland summer for the Woodford Folk Festival, and travelled all the way to the Wheatsheaf Hotel in Adelaide.

The concerts at Adelaide's highly respected acoustic venue have been added to youtube for posterity.

He has shared a stage with Mick Thomas and Andy Irvine, in the UK and Ireland respectively.

Over repeated tours of the country he has written many songs that tell our stories.

Topics include a history of the Eureka Stockade, the plight of our refugees, and heroic examples of direct action and resistance.

Whenever he visits, you can be sure that songs and stories he has absorbed or experienced will show up in song form on the next album.

David is deeply committed to the campaign to free Australian political prisoner Julian Assange, and has written several songs to this end.

He is acquainted with a wide range of change makers and artists all over the country, and has listened to and told a great many of their stories.

The story of the Eureka Stockade was based on the version he heard from long standing Melbourne based radical unionist and founder of the Earthworker Co-operative,

Dave Kerin.

Australian activist and musician, Kamala Emmanuel, regularly appears on stage with him, and contributes to studio recordings, such as the one currently taking place in Hawai'i, produced by none other than the legendary Chet Gardiner.

David's last visit was, of course, cut short by the 'rona.

He has overcome the increasing difficulties of travelling here from the United States, especially for an indie performer on a shoestring budget, and will be touring Queensland and New South Wales in late March and early April, accompanied by a beautiful, borrowed guitar hand made by Australian instrument maker Scott Wise.

As well as his concert at Addison Road, Marrickville on March 26, he is also playing at the historic Albion Peace Centre in Brisbane, amongst other venues, and houses across both states.

He is still taking bookings, so if you want David to contribute his particular form of inspiration and imagination to your community and/or cause, contact him!

Come and see David Rovics on the road and in the streets.

It will replenish your spirit and refresh your communion with humanity.



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.

MARCH

NSW – Cobargo Folk Festival (2328-158)

An annual festival event since 1996 (Covid excepted). 2023 event to be held on the first weekend of March
Zena.JArmstrong@gmail.com
See WWW.tradandNow.com/festivals for more detail

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

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.

March 31-2 April, 2023

Features great acts and plenty of chances to sing and dance – a folk'n roots festival for all.
JudyTurnerMusic@gmail.com
See WWW.tradandNow.com/festivals for more detail

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
See WWW.tradandNow.com/festivals for more detail

NSW – The Gum Ball (2313-157)

Long weekend of school holidays (April 21-23/2023) annual folk/country festival near Maitland.

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

JUNE

Maleny Music Festival (2330-158)

Folk, country, blues, poetry, sessions, camping, stalls, bars, street performers.

Held last weekend of June celebrating Winter Solstice.

**Ph: 0492 076 881
Mail@MalenyMusicfestival.com**

NT - Top Half Folk Festival (329-164)

Celebrating 51 years of folk in the Northern Territory.

2023 Festival will be held on 10-12 June at Mary River Holiday Park.

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

See WWW.tradandNow.com/festivals for more detail

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
See WWW.tradandNow.com/festivals** for more detail

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

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.

www.kangaroovalleyfolkfestival.com.au
See WWW.tradandNow.com/festivals for more detail

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 (2212-160)

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.

Festival@
DorrigoFolkBluegrass.com.au
www.DorrigoFolkBluegrass.com.au

See WWW.tradandNow.com/festivals for more detail

SA - Fleurieu Folk Festival (1134-152)

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

admin@fleurieufolkfestival.com.au

See WWW.tradandNow.com/festivals for more detail

Vic – Maldon Folk Festival (1323-169)

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.

Pam 0421 643 478
www.maldonfolkfestival.com
See WWW.tradandNow.com/festivals for more detail

NOVEMBER

NSW – Northern Beaches Music Festival (1700-158)

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

Annually on the first weekend of November.

WWW.NorthernBeachesMusicFestival.org
See WWW.tradandNow.com/festivals for more detail

Qld – OzManouche Festival (2290-169)

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
info@ozmanouche.com

SA – Worrina 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)
WorrinaBluegrass@gmail.com

See WWW.tradandNow.com/festivals for more detail

DECEMBER

Qld – Woodford Folk Festival (2329-158)

Australia's biggest Folk Festival held annually for December 27 until January 1 inc.

Also produce The Planting, Lake Gkula Camping & Festival of Small Halls.

Reception@Woodfordia.com
www.Woodfordia.org
See WWW.tradandNow.com/festivals for more detail

JANUARY - 2024

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
See WWW.tradandNow.com/festivals for more detail

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



What will you do today to help beat cancer?

cancerandnow.com cancerouncil.com.au



Festival News & Reviews

Get your folk on in Canberra

by Kate Edwards

Tickets are now on sale for the 2023 five-day National Folk Festival, headlined by Australian folk rock legends, The Waifs, known for their hits "London Still" (2002), "Bridal Train" (2004) and "Sun Dirt Water", as well as supporting Bob Dylan on his 2003 Australian and North American tours.

Alongside them will be English singer-songwriter, Billy Bragg, an activist and well known for his hits in the late '80s, bringing his musical tales of romance, politics and protest.

Other acts performing over the Easter long weekend include returning favourites Fred Smith, Steve Poltz, Jan Preston, The Pigs, Tony McManus, Apodimi Compania and ARIA Award-winning, Kavisha Mazzella.

The festival will also include: Natalie and Brittany Haas from the USA; storytelling duo, We



Melbourne Ceili Camera
Dance - Jumptown Jammers

photo: Adam Purcell

Mavericks; well-loved local trio Keith Potger, formerly of The Seekers, with Moya Simpson and John Shortis; and all the way from the UK, Chris White and Julie Matthews.

Further adding to the line-up, the festival is excited to host many of this year's Folk Alliance Australia Folk Music Award winners including: Austral, Winner of Traditional Folk Music Album of the Year; Charm of Finches, Contemporary Folk Music Album of the Year; Fred

Smith, Solo Artist of the Year; The Lost Clogs, Community/Cultural Project of the Year; and, Hillbilly Goats, recipient of the People's Choice Award.

Beyond the world-class performances on stage, the festival will once again offer markets, food, music, craft and dance workshops for adults and children alike, and of course, the famous Session Bar.

51st TOP HALF FOLK FESTIVAL
9 - 12 JUNE 2023
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Follow the facebook pages to keep up to date with folk happenings in the Top End

Festival News & Reviews

CresFest is a 3 day multi-generational celebration

Held in the beautiful Victorian town of Creswick, CresFest is a 3 day multi-generational celebration of music, arts and culture.

The festival sees the whole town throw open its doors and arms, with contemporary folk and roots artist performances from some of the best local, national and international artists hosted across a variety of locations, from gold rush era buildings and local pubs to cafes and outdoor venues.

From the giant festival parade featuring street bands from across Victoria, to 100+ concerts, music and dance workshops, family events, busking, markets, jam sessions,

'Courthouse Conversations' and so much more, there are plenty of activities to keep both the young, and the young-at-heart, happily occupied.

Just 90 minutes' drive from Melbourne, Geelong and Bendigo, Creswick is nestled between Daylesford and Ballarat, easily accessible by road or public transport, both train and bus, and is the perfect place to spend a lazy weekend, or longer, with numerous accommodation and dining options nearby to suit most tastes and budgets.

Supported by most of the local businesses, a crucial CresFest partnership is with the RACV Goldfields Resort, with its lush grounds and golfing facility

making a special weekend for all.

Founded to celebrate the town of Creswick, its people, and the joy of music and dance, CresFest showcases artistic talent and the natural beauty of the town.

With core values of community, creativity, inclusivity and sustainability, CresFest will again be a welcoming hub of music and art, programmed with our broad variety of audiences in mind.

Cresfest was the best regional festival finalist in the 2022 Music Victoria Awards.

It will be held from March 31 to April 2.

by Annie Johnsson



The Melbourne Scottish Fiddlers

Festival News & Reviews

Sam Buckingham shares her Woodford experience

Jefferson Lee caught up with Sam Buckingham at Woodford 2022/23

Sam Buckingham is a Folk and Americana singer songwriter based in Sleepy Hollow, north of Byron Bay.

Jefferson: Can you tell me more about your Woodford experience?

Sam: Apart from the awesome shows and the people I met as I walked through the festival, I really loved how it felt like I was in a space with tens of thousands of equals.

It feels like there's no hierarchy at Woodford.

We're all the same, there to enjoy music, art, connection and to come together and share ideas on how to help make the world a better place.

J: I'd like some background on how you became involved in the folk scene and scored the coveted prize of being chosen for the Small Halls tour.

S: I think I accidentally became involved in the folk scene.

My music fits in because it's so story based, and I often play with an acoustic guitar ... so I've naturally gravitated towards the same kinds of musicians and they've naturally gravitated towards me.

Folk is such a broad and inclusive term and I'm thankful for that because otherwise, I'm not quite sure where my music would fit in.

I met someone from the Small



Left: Joe D'Esposito (violin), Right: Monique Clare (cello)

Photo: Flávio Moraes

Halls team a long time ago and we stayed in touch.

Just before I released the new album they got in touch to see if I'd be interested in doing a tour.

We went back and forth for a while trying to figure out which tour would be the best fit and I'm so glad I ended up on the 2022 Summer tour.

It felt like divine timing both for my career and for me personally.

I'm so grateful for what Small Halls have created.

J: You seem, judging by the comments above, to be an introspective performer, structuring your songs around personal experience, yet having a wider appeal to your listeners? .

S: Yeah - I'm always trying to tell my story in the most specific and real way possible, while also telling it in a way that respects the fact that it probably reflects a lot of other people's stories too.

I feel like that's my job as an artist and songwriter, to share myself in a way that helps others know they're not alone in their experiences.

J: Basically, I'd like to know how Woodford fitted into your overall tour.

What are the songs you performed at Woodford about and why you chose them, e.g. were they all just chronologically taken from your album?

S: I played songs from my new album 'Dear John' at Woodford.

I toured that album throughout 2022 and have been told that the 'Dear John' live show and the stories that come with it are really uplifting, powerful and important.

I have other albums with songs I love to play, and I have new songs I haven't released yet that I'd like to share, but I feel like the album still deserves more time in the spotlight.

J: What were the songs performed? Are they all around the same themes?

S: Dear John is an album about healing, learning, and rising up to become the woman I want to be.

J: What's the story behind Dear John?

S: I wrote the album after

Festival News & Reviews

the dramatic ending of a toxic relationship.

The title track is a letter I wrote (and didn't send), to my ex, to outline a list of his abusive behaviours.

The album itself isn't really about him though, it's about my decision to rise up from this horrible experience, un-learn all the bs I'd learnt about my "role" as a woman, and make decisions that would serve me as I rebuilt my life.

It's a deeply personal story, but it's the story of so many women around the world.

I wrote it for me and I wrote it for them.

J: Why did you say you enjoyed being co programmed with Inn Echo in Small Halls?

S: Not only are they brilliant musicians, they are also such wonderful people.

We became great friends and it was such a joy to spend time with them over the seven weeks and become a touring family.

It can be really lonely touring as a solo artist and they made being on the road feel like home.

J: Do you have any influences

or favs in the folk music scene? Why?

S: I have so many! I think I'm influenced by everything I hear, in one way or the other.

But my new favourite is Keyim Ba, whom I discovered at Woodford.

West African music that is so filled with joy, you can't help but move your body and remember all the things that make life beautiful.



Cobargo 2023 is much more than music

by Peter Logue

It's been a tough few years for Cobargo and the NSW Far South Coast, but the Cobargo Folk Festival team has been working hard to put together an exceptional line-up for its first full sized festival since 2019

As most people know, the 2020 festival was cancelled because of the devastating bushfires that ravaged the area and 2021 was affected by the Covid Pandemic.

In May 2022, organisers were able to put together a smaller festival that was well attended and which lifted the spirits of many in our community.

The first weekend in March this year sees a return to a full sized festival with more than 50 acts, headlined by national folk icon Eric Bogle, and multi award winning Mutti Mutti singer/songwriter, Kutcha Edwards, and featuring such international folk legends as Martyn Wyndham-Reid, guitar

virtuoso Tony McManus and an exciting young band from Brittany, Startijenn.

Cobargo is highlighting its folk roots...

Added to the musical performances, the Festival is thrilled to introduce KIDBARGO!, our revamped children's festival; The Crossing Youth Tent; the First Nations' Elders' Tent, dances, poetry breakfasts and storytelling, music, singing and dance workshops for all, morning yoga and a brain challenging Ideas From the Edge program.

There will also be a wide range of food and craft stalls, as well as our newly expanded bar area, where there's plenty of room to social distance if you feel you need to.

All of this in a most beautiful part of Australia, with some of the best beaches, restaurants and other attractions just a short drive away.

What makes folk festivals different is that they are not simply

about watching bands all day.

There's heaps to share, whether learning new things in workshops, joining in the picks and Sessions, or catching up with friends and family around the campsite.

And when you attend community-based folk festivals you can be sure that you are directly supporting the performers, local service providers, local communities, providing local jobs and helping the ongoing development of local, regional and national music, art and culture.

If you are looking for a special experience with your family and friends, or simply want to join a bunch of people having a heap of fun, then the 2023 Cobargo Folk Festival is for you.

For more information go to www.cobargofolkfestival.com

Tickets here: <https://www.iwannaticket.com.au/event/cobargo-folk-festival-2023-MjczMzA>



Festival News & Reviews

60th Anniversary Nariel Creek Folk Festival

by Jane Bullock Courtesy Australian Tradition February 2023

We arrived on Tuesday, December 27, in time to settle into our cabin at Colac Colac Caravan Park, Victoria, and then have happy hour with other folkies already there.

It was Ray Mundy's birthday and Joan had made him a cake, so we sang happy birthday and sampled the cake.

After dinner, leftovers from Christmas, we were all off to the Cudgewa Hall for the first dance of the Nariel Folk Festival.

The dancers did outnumber the musicians but not by that much!

The music was great and the programme was well thought out.

The dance finished early as some of us were tired!

Wednesday and we went into Corryong and bought essentials and non ones too!

The dance today was the Contra.

John, having broken his elbow, wasn't there, so Lynnette took over.

Maggie, Kirsty, Richard and I all helped out with calling some interesting dances.

We had about 8 musicians keeping us all in time.

Stephen and I, with the folkies from the caravan park, all went to dinner at the Cudgewa Pub.

Well, when we got there, there was no fish or pizza left,

so I opted for bangers and mash, but by the time my dinner arrived, no mash left, so I ended up with bangers and chips.

Thursday was the day for Ian Simpson's memorial service and this was held down at the Festival site at 8pm.

Before that, with the support of all our folkie mates, we ran a family bush dance for the families staying at the Caravan Park.

We wondered how the dance would work in the late afternoon instead of early evening, but it seemed even more popular than in other years, and we all had great fun for a couple of hours.

Ian's memorial service was special.

Emma, his daughter, spoke about her dad, and then others were invited to share memories of Ian with us all.

It was beautiful, the sun was setting and we were all caught up in the moment.

Down where Ian used to set up camp, an octagonal (concertina shape) ring of benches had been built, with a fire pit in the middle.

To conclude the event, Ian's waltz was played with numerous musicians sitting on the newly installed benches.

Friday, December 30, the next dance in the Cudgewa Hall, and it was packed.

The stage was packed with musicians and the floor with dancers.

Lots of young families

attended with their children and all got up and danced and had lots of fun.

It was a great night and Jen Simpson had organised a great programme.

This one was a late night but I wasn't tired as I love to dance and even Stephen stayed awake on the stage playing his recorder.

New Year's Eve and we all went over to the Festival Site by 7.30pm for the 60th Anniversary ceremony and cake.

Ray Simpson welcomed everyone and then Jen Simpson took over and introduced Stephen, who spoke about the long term connection between the Nariel Festival and the VFMC.

After the speeches, Keith Klippel, son of Con and Beat Klippel who founded the festival, and who still played with the Nariel Band throughout the festival, was called to the stage to cut the huge birthday cake.

Children got to eat a piece first and then the adults were allowed a slice.

The evening continued on a high from there.

The Nariel band playing first with Jen calling and then some of them left the stage and other musicians got up to play for the next couple of hours, with Maggie, myself and Pete Anderson calling.

It was great for the callers as we only had to mention the next dance will be and there were hundreds of people on the 'Green' ready to dance.

Festival News & Reviews

for the next couple of hours, with Maggie, myself and Pete Anderson calling.

It was great for the callers as we only had to mention the next dance will be and there were hundreds of people on the 'Green' ready to dance.

The Nariel band musicians came back onto the stage after 11pm, and soon it was time for the countdown to say goodbye to 2022 and hello 2023.

We finished the evening celebrating with all the folkies at the Caravan Park with mulled wine and biscuits our grandchildren had made.

New Year's day 2023 we slept in!

Later, we joined in with the chicken and champagne breakfast with our friends at the caravan park before spending a couple of peaceful hours down at the 'Green' listening to a very good 'blackboard' concert.

We didn't get to the dance that night as we were a bit tired still, but I understand it was just as good as the night before.

However, we did get to the last dance of the Nariel Folk Festival, which was held in the Cudgewa Hall on January 2.

The festival committee had

instituted a shuttle bus from the Festival Site and Caravan Park to Cudgewa Hall, which was a brilliant idea and well used.

This last dance wasn't as packed as the 30th one, but nevertheless the hall was filled with excited dancers and talented musicians.

The supper, as always at the hall, was very tasty and eaten with gusto after we had used up so much energy.

We left on January 3, having re-booked our accommodation for the next festival, and had a safe journey home.



Ian's Waltz

Ian Simpson

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Festival News & Reviews

The little festival with a big heart

by Anna Grosvenor

The revitalised Top End Folk Club is working to bring the Top Half Folk Festival to life at Breeze Holiday Parks, Mary River NT on the June 9-12 long weekend.

Featuring a diversity of performers and participants, it promises to be a family friendly, inclusive weekend of performances, sessions, and other fun events (Folk Quiz anyone?).

Singer-songwriter and past performer, Ruth Hazleton, recalls "a wonderful event for musicians, music lovers and families, the Top Half Folk Festival is an immersive experience rich in community, participation and sharing, one of the best little festivals, held in stunning locations, and a big personal favourite."

The volunteer committee is developing a program that includes much-loved Territory acts and some exciting interstate guests.

Expect presentations celebrating cherished old songs with new and contemporary Territory folk offerings and themed workshops.

A dedicated kids' program with something special for all ages also promises to be a highlight.

Interstate visitors are warmly encouraged to make the trip.

Regular attendees, Diane Gaylard and Dave Alleway, have made the journey "every two years for the last 10 years" and describe it as "a small-scale festival with a big heart that makes everyone feel welcome."

"Centred around the great performers of the Northern

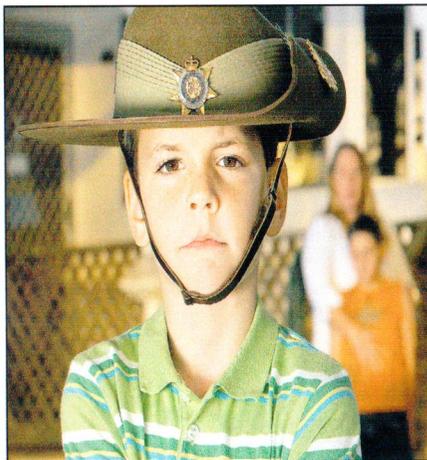
Territory, ably assisted by interstate guests, it offers music, song, stories, and yarns to suit every taste."

Email secretary@topendfolkclub.org with your questions and be added to the mailing list.

Call 08 8978 8877 or email maryriver@breezeholidayparks.com.au to reserve accommodation including camping - it will book out early!

Remember to name the festival - Don't use the online booking option.

Festival tickets on sale soon. Contact john.maccartie@gmail.com to access cabins at the Bark Hut Inn if there's a Friday night shortfall at Mary River.



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The Double Dole String Band • The Michael Menager Trio
The Princesses of Planting • The Rhymer from Ryde • TONY McMANUS
Tuck Shop Ladies • Ungus Ungus Ungus • Warren Ngarrae Foster
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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

Nick Vulture (2338-160)

Singer-songwriter from SA. Background in garage punk scene although his solo work is contemporary folk.

NVulture52@Gmail.com
www.NickVulture.com

Pete & Sue McMahon (249-157)

Full time professional folk and country musicians, bush poets and producers.

Over 80 years' experience in all aspects of the acoustic music industry.

Ph: 0414 319 588
www.PeteMcMahon.com.au

Peter Vadivelloo (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.petervadivelloo.com.au

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Ph: 0409 896 877
Tiffany.Eckhardt@Gmail.com
See www.TradandNow.com
for more info

Traditional Graffiti (2294-165)

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JMilce@Sherborne.com.au

Tripple Effect (2312-164)

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TrippleEffect.Band@
gmail.com

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for more info

Urban Guerillas (2945-154)

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

HelloGuerillas@Yahoo.com

Vanessa Craven (2059-169)

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

AcousticSessions@Mmnet.com.au

www.facebook.com/
VanessaCravenMusic

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



By John Taylor

The Fifth String

Ashokan Farewell by Jay Ungar is a well loved and well known, almost always recognisable tune.

It is most commonly associated with the magnificent Ken Burns documentary on the American Civil War.

Burns also used it in an earlier work, Huey Long.

What is always interesting is the surprise one experiences when the tune itself was only written in 1982.

Since, however, it has been covered by just about everyone on a wide range of instruments, including the banjo, including by me, and I have always succeeded in making it sound like it shouldn't be played on the 5: A Shockin' Farewell, if you will.

That does not mean there are not versions out there, and you can find them via <https://www.banjohangout.org/w/tab/browse/m/bykeyword/v/Ashokan+Farewell> and they are a mix of 3 finger and clawhammer approaches.

The arrangement here, however, from Montz Matsumoto, takes it to the next level with an exceedingly tasteful weaving of a standard 3 finger approach, but double timed in 3/4.

Then there are the chordal and tonal influences of the classical or parlour style of playing, which was all the rage once, it being regarded at times as a genteel and refined piece of kit, and without the reputation it

now so justly deserves.

And that's only due to 99% of banjophonists giving the rest a bad name.

Montz is someone who does not, being about one of the most multi dimensional banjo pickers I've met and had the pleasure of picking with.

Born in Japan, Montz started on the bluegrass banjo aged 15.

Since then, he has toured with Pete Rowan, Sydney based band 'The Pigs' and Pete Denahy.

He's won bluegrass and banjo prizes all over the place and has released a new album, *Missing Home*, supported by Paddy Montgomery, Luke Plumb, Elisse Kleiner and Ross Sermons.

The original version of *Ashokan Farewell* is in D.

It is relatively common to change up the tuning and one sees tabs in the D tunings common to the 3 finger and clawhammer approaches.

In this setting, Montz has used the key of C, and a dropped C tuning: gCGBD.

You could, if you wanted, however, capo on the 2nd fret and you'd be in the tuning of the original.

Montz does note that he uses the expression "dropped C" to differentiate between that and "double C" which is taken to refer to the clawhammer tuning of gCGCD.

At this point there'll be an argument going on somewhere about the tunings that Scruggs used for Reuben and what to call that.

Let's leave them to it.

They all sound good.

Do what works for you depending on the tune.

For this arrangement, I'm right with Montz in loving the sound of it.

The approach just works.

Montz has been kind enough to provide a YouTube link to the arrangement below, and there's the added bonus of it being a medley with two other fine pieces.

<https://www.youtube.com/watch?v=f7SrljDap7g>.

If you have any questions you can get a hold of Montz at: matusmotomontz@gmail.com.

You can also find out more about Montz here:

<https://montzbanjo.com.au/>
<https://www.facebook.com/profile.php?id=100027702476130>

<https://www.youtube.com/channel/UCEy4ZLdn1PhfeNG-i1Jh9nQ>

Montz' Hot Tips for Practice

Good news is this is a nice and slow tune, so there's no need to getting into the play as fast as possible business.

The bad news is that you need to learn new positions if you are not used to this tuning.

To make nice full sound, I'm using a lot of full chords in this arrangement.

Since the tune is slow you can use the same picking fingers twice on low strings.

Make sure that you are aware of the melody notes and filling notes.

Three dance events held in December

by
Antonella Salpietro and Colin Fong

December 2022 was notable for three dance events held in Canberra and hosted by the Monaro Folk Society. Mr Fezziwig's Ball

A special social dance was held on December 17 at the Folk Dance Hall, with music by the Earthly Delights and calling by John Gardiner-Garden and Katherine Tamaro.

John Gardiner-Garden was the principal caller and MC for the afternoon.

John is a veteran of the Australian dance scene, an engaging dance leader and an internationally recognised dance historian.

John was instrumental in creating the vibrant Earthly Delights dance scene, has produced eight CDs and several publications of traditional dance music and has toured extensively overseas.

Katherine Tamaro coordinates Dance Delights, a group of very versatile dancers who hold regular dance classes in Canberra and at the Ball



they performed a few dance demonstrations.

It was a beautiful sunny day and several people enjoyed having a picnic on the lawn behind the hall before the dancing began.

Dancers enjoyed a number of dances that were designed to be performed to popular Christmas carols.

The band was lively and consisted of piano, clarinet, saxophone, bagpipe, flute, lute-backed hurdy-gurdy, guitar, mandolin and banjo.

There was a short break in the mid-afternoon allowing participants to mingle on the

verandah and enjoy a variety of savoury and dessert food before dancing was resumed.

Contributing to the festive atmosphere were the Christmas decorations all around the hall.

It was John and his band's first dance for the Monaro Folk Society for many years and despite the worries of the times, there was a bumper attendance, with people coming in from far and wide to fill the hall.

Every song was enthusiastically received and the band themselves even joined dancers on the floor for the final dance of the afternoon.

The program, which included dances in a variety of rhythms, formations and styles, was great fun and the ball was also a feast for the eyes with Regency, Victorian and colourful casual Christmas dresses enlivening the dance floor.

Dancing in the Park

A new season of Dancing in the Park began in mid December for another summer of open air dancing on Canberra's iconic Stage 88 in Commonwealth Park.



As always, the Monaro Folk Society (MFS) live band provided great music for the many styles of dance presented by the MFS experienced callers.

Dancing in the Park continued in January and February with a wide selection of dances to live music by the Bush Capital Band.

New Years Eve dance

The New Years Eve dance was held as usual at the historic woolshed at Yarralumla.

Headlining the night was the Woolshed Hoppers, consisting of at least 15 musicians mainly from Canberra, Goulburn and the Southern Highlands.

They were led by Dave Johnson and dances were called by Don Richmond.

Dave Johnson, one of Australia's leading traditional musicians, shares his passion for our musical heritage playing in bush bands, publishing music, presenting workshops and concerts, and organising music and dance events.

Don Richmond is one of the best callers in Australia and is

well-known for lending a great deal of energy and enthusiasm to events and for thorough and concise teaching and calling.

The musicians worked with Don Richmond to create a great dance experience, expertly matching tunes to dances and drawing from a breathtaking variety of styles and rhythms.

Over 70 people attended, ranging in ages from primary school to the nineties.

There were some easy dances and some more challenging dances.

Publicity was via local media outlets, Trad&Now and word of mouth.

The program included favourites such as Blackwattle Reel, The Maxina, Thady You Gander, Manchester Gallop, and Marching through Georgia, as well as less known dances from Don's vast repertoire.

Many beginners marvelled at how easy it was to learn new dances.

The supper break was a nice chance to socialise and dancers were asked to bring something

along for the supper tables.

The tables were festooned with biscuits, cakes, Lebanese sweets, Rocky Road and other delicious sweet and savoury delights.

Following the break, there was more dancing to work away the calories just gained!

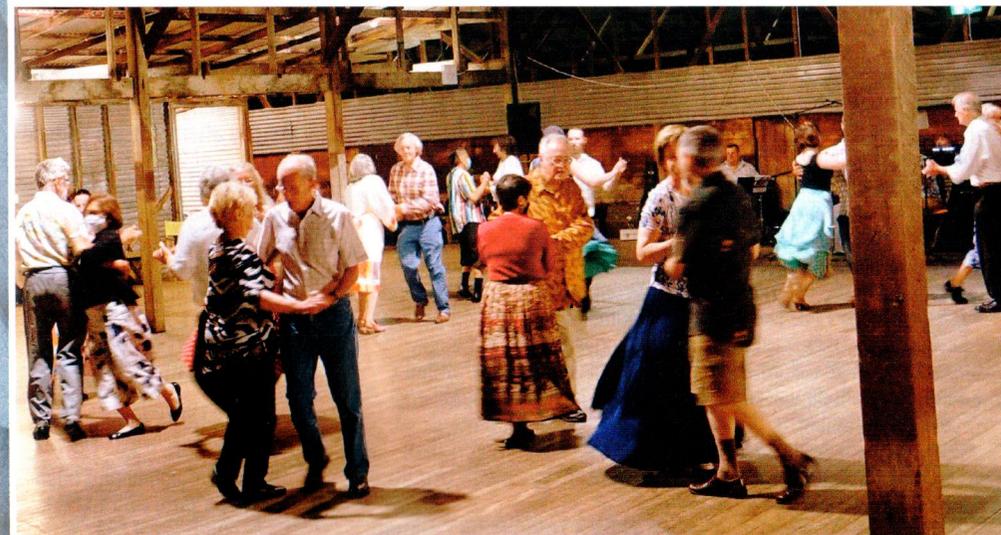
After midnight, we all joined hands with a rendition of Auld Lang Syne and then sang happy birthday to Bob Hodgson, a well know Canberra musician who turned 80 on January 1, 2023.

Then, more dancing with the challenging dance called Postie's Jig.

With a bit of guidance from some of the experienced dancers, even some novices got the hang of this dance.

The evening ended with people 'tripping the light fantastic' with some waltzing.

Thanks go to the organisers from the Monaro Folk Society, the bands, callers, other helpers and of course the dancers who participated in making these such fun events.



New Year's Eve dance

photo: by Lance Court

Reg Murray Memorial Charity Concert and Bush Dance

The Wongawilli Colonial Dance Club and the Chord-eaux Band will be staging the Reg Murray Memorial Charity Concert and Bush Dance on Sunday, January 29 at 1:30pm in Dapto's Heininger Hall to honour the memory of Reg Murray, who passed away in May 2022 at the age of 89.

Reg was a widely-known and

much-loved Jamberoo-based musician who was involved in a number of bush bands over many years.

The concert will include performances by Chord-eaux, with a guest appearance from Reg's son, Graeme Murray, and Az-I-Am, and will be followed by afternoon tea and a bush dance.

Entry will be by donation only, and all takings will be donated to the Melanoma Institute of Australia.

The Wongawilli Colonial

by Cris Terry

Dance Club hosts not for profit Sunday bush dances.

Up-coming dates are Feb 5 and 19 and March 5 and 26.

These are all in Heininger Hall, Heininger St, Dapto NSW.

Doors open at 1:15pm with a ½ hour lesson starting promptly at 1:30, and dancing until 4pm.

\$5 includes a live band and afternoon tea.

No partner needed.

Beginners and families welcome.

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 (2225-167)

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

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

Old time, colonial and bush dances on third Saturdays

03 5442 1153

Secretary@

BendigoBushDance.org.au

FOLK FORUM



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

I was lucky enough to attend the Illawarra Folk Festival which took place January 20 -22 in Bulli.

I say lucky enough because the festival tickets for Saturday were sold out.

The festival was smaller than past festivals with only 5 venues. All the venues I attended were well patronised.

There was a great variety of performance from poets to Bluegrass.

There was always something interesting to attend.

Some of the performers found it a bit challenging due

to music coming from another venue, but they still put on a very entertaining professional show regardless.

Just outside the bar area there were tables and chairs providing a good place to catch up with folk family that you may not have seen for a while or meet new friends.

I was able to do both.

The volunteers were wonderful, efficient and friendly.

It was easy to get tickets, order drinks from the bar, and all the shows that I saw were on time.

Change overs with artists were seamless.

All in all a strong comeback for Illawarra Folk Festival.

Marina Robins

Dundas (Dharug country) NSW

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.

His jokes have not been tested on animals. Hilarious!

0411 697 532

Peter@PeterWilley.com.au

Poets at the Petersham Bowlo (NSW) (2289-154)

Open mic soiree – 3rd Thursday. 6.30PM

4th Thursday on Zoom. Every month.

Poems, short stories, comedy & music.

Free admission.

Facebook: Poets at the Petersham Bowlo

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.

Ph: 0419 415 137

TheRhymerFromRyde@

Bigpond.com

www.TheRhymerFrom

Ryde.com

TALKING GUITAR

WITH NICK CHARLES

NORMAN BLAKE – WHISKEY BEFORE BREAKFAST (Rounder)

As we get further into forming this list of incredible guitar albums, I think I should point out that I'm covering "almost" exclusively acoustic players, fingerstyle and flatpickers.

Some of the players and albums we eventually cover will have electric elements too and will be known as singer-songwriter albums too.

This month's picker is generally known as a flatpicking virtuoso, but like Doc Watson, has occasionally dabbled in fingerpicking.

In choosing a definitive album by Norman, we have to consider a career spanning more than sixty years, at least forty wonderful albums and countless collaborations, soundtracks and innumerable sessions on ground breaking recordings.

In 1976, when Norman released *Whiskey Before Breakfast* my ears were startled by the absolute virtuosity, the scope, the pure sound and the timelessness of this album.

I can safely say it sounds as fresh today as it did then.

It continues to be a

reference for recorded guitar sound.

I've never heard better!

One of the definitive songs in acoustic folk, 'Church Street Blues', is here in its original glory and alone would have made for a great album.

The following generation of flatpicking singers made it a touchstone for technique and expression (hear Tony Rice, Dan Crary etc.).

But of course, there is so much more.....

Here is a rundown of the significant tracks.

After a fine version of the country blues vocal 'Hand Me Down My Walking Cane', the first iconic piece is Norman's translation of the old march 'Under the Double Eagle'.

This is a classic and perfect example of that elusive style we call crosspicking.

That is, a rhythmic approach within a flatpicked melody such that the rhythm seems to continue while the melody line stands out.

Here Norman sets the benchmark continued on by players like Tony Rice.

Deceptively difficult but so sonically rewarding.

'Six White Horses', another

old style country blues, is followed by one of the album standouts, the fiery flatpicking standard 'Salt River'.

Here's the first version I recall (there were earlier ones).

It doesn't get much better than this.

Doc Watson and Co. have all recorded it.

Technique in abundance and melodic invention to boot!

Next, after another little country blues, 'Old Grey Mare', we hear one of those little melodic gems that seem to recall earlier times but in fact are Blake's original melodies, 'Down at Millow's House', an evocative short instrumental hybrid picked (picked and fingers I believe).

Lovely, soulful.

I've covered it and play it regularly!

Following directly on is a medley of what have become flatpicking standards, 'Sleepy Eyed Joe/Indian Creek', once more highlighting Blake's stellar crosspicking lyricism.

Here's where I should bring your attention to the sound of Norman's Martin D18, I believe a 1938 model.

It sounds incredible.

The price tag would be

incredible now too of course!

Mahogany clarity, dreadnought punch!

Place a good large diaphragm about a foot from the 12th fret and there is the sound made in heaven!

Just when you think you've had a lesson, next up is 'Arkansas Traveller', a truly wonderful version of this bluegrass standard.

Simply, it has everything I've already mentioned.

Interestingly, Blake has been quoted as saying that recording to him is just that day's version of his music and he doesn't stress or worry about minor errors etc.

He simply hopes for the mood and a reasonable statement of the piece.

To him, recording is a quick process with minimal or no retakes!

This album has that live energy that can easily be diminished by the player/players over working their parts.

He gets a sound, and he puts it down, easy for some!

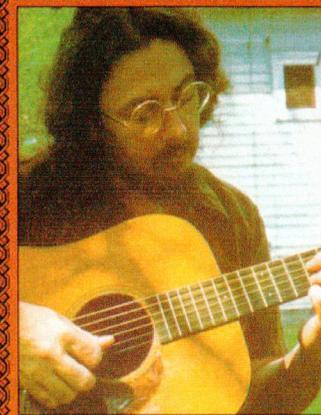
Following on is one of Norman's wistful songs 'The Girl I Left in Sunny Tennessee' from somewhere in America's past.

I have also read that he used to scour old book shops for song sheets from the 19th century and resurrect long lost songs.

Following on we have a delightful interpretation and medley of two tunes, 'The Minstrel Boy to the War has Gone/The Ash Grove', highlighting brilliantly how a fiery repertoire can benefit from the addition of a subtle understated moment of melody and soul.

I have already mentioned

NORMAN BLAKE



WHISKEY BEFORE BREAKFAST

'Church Street Blues'.

This is the definitive version of Blake's song and often transcribed in guitar magazines.

It really should be attempted by all serious country, bluegrass and folk musicians in my opinion.

There's a lot to be gained from studying this track both as a songwriter and an instrumentalist.

A lesson in full accompaniment for the singer-songwriter if ever there was one.

Up next is 'Maçon Rag', a lovely, short melody, crosspicked, slow, moody and drawing on a world of southern American influences.

This sets up the penultimate track, another fiddle tune/flatpicked medley, 'Fiddler's Dream/Whiskey Before Breakfast'.

Another perfect example of

acoustic guitar art!

Technique, feel, tone, phrasing, need I say more?

To finish this extraordinary album, we have a Blake original song, 'Slow Train Through Georgia'.

A classic example of his songwriting style that seems to echo bygone days and reflects his love of the story song, a theme that grows through his later recordings.

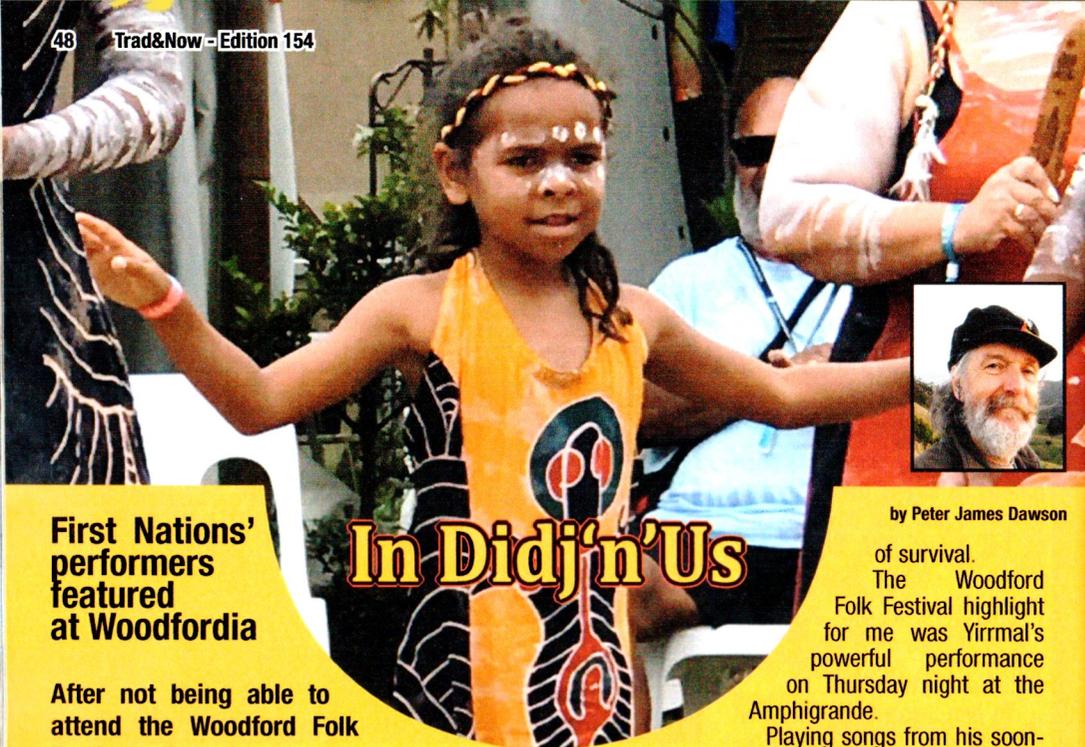
Norman Blake, as I mentioned, has recorded over forty albums, but to me, this is still the one I turn to for inspiration.

It still sounds as fresh as the day I first heard it.

The playing is outstanding, the recording perfect.

It's a must have in any guitar player's collection.





First Nations' performers featured at Woodfordia

After not being able to attend the Woodford Folk Festival, Qld, for several years, I was interested to see how well the First Nations mob fared, now that the fabudeadly Rhoda Roberts is no longer programming them.

The Murri venue used to be somewhat in the sidelines but the Jinibara mob had a more central position, with a sandy dance area, elders' tearoom, workshop tent and the truth telling theatre, which showed the seven-part film series, First Australians.

The various musicians and bands were programmed at venues around the festival.

Emma Donovan has been a busy lass in recent years with her band, The Putbacks, having released two albums with the jazz-rock ensemble that has kept her fans happy through the covid years.

Crossover, released in 2020, and Under These Streets (2021)

In Didj'n'Us

are full of power-packed tracks that Emma has been able to play live around festivals and venues this year.

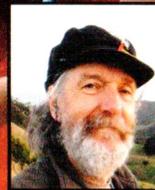
She played the large Amphigrande on two days, plus a couple of gigs with various friends at the Stardust Theatre in the Children's festival.

Seeing her face close up on the big screens at the Amphigrande gave punters a feeling for her expressive performance.

Liz Stringer led a tribute show to the unsung heroes, the Pigram Brothers, along with Emma, Deline Briscoe, Neil Murray and Marlon & Rulla.

Bj Djiniidjini Murphy, who sang a welcome to the crowd, introduced a moving memorial concert to Uncle Archie Roach and Auntie Ruby Hunter.

It also featured a tearful Emma, as she and many of the musicians that Archie had mentored interpreted songs the couple had made anthems



by Peter James Dawson

of survival. The Woodford Folk Festival highlight for me was Yirmal's powerful performance on Thursday night at the Amphigrande.

Playing songs from his soon-to-be-released debut album, the young Yolngu songman had the audience in the palm of his hand right from the off.

Prowling the stage like a hunting dingo, his voice a sonorous howl, Yirmal sang of love of country and of family, as his Yirrkala community is his life!

Dami Im guested on a couple of numbers, including 'Promised Land' and 'Which Way', her strong, soulful voice soaring to the heavens as it spiralled around Yirmal's earthy tones.

Bluesfest boss, Peter Noble, wrote, "I was fortunate enough to experience Yirmal; this was simply a brilliant performance by one of Australia's greatest singers, songwriters, dancers and entertainers.

"Yirmal's gift is for the world!"

Yirmal is a young dynamic singer from Yirrkala in Eastern Arnhem Land who has recently recorded his self-titled debut album in Tamworth, produced by INXS keyboardist,

Andrew Farriss.

'Dhaliwuy Bay', 'Promised Land' (featuring Dami Im) and 'Shining Light' are three singles released last year, with 'Love Sweet Love', will be released soon and will be performed at the Byron Bay Bluesfest.

He previously sang on 'Marryuna', a collaboration with 2022 ARIA award winner, Baker Boy.

Airileke has put together an eclectic mob of aboriginal, West Papuan, PNG and Torres Strait Islander performers called Sorong Samarai, to make the public aware of the genocide going on in West Papua, an Indonesian colony.

The band had nailed it at WOMADelaide 2022 and did so again with two big colourful performances at the Amphigrande.

Also high on my list of highlights was the unbelievable concert by the vivacious Spinifex Gum.

The vocal harmonies of the grrrls were augmented by choreographed dance moves and back-projected video and images.

This was particularly poignant during the emotive song, 'Ms Dhru', which tells the sad story

of a black death in custody and featured Felix Riebl (The Cat Empire) on lead vocal.

The choir has an album coming out early next year, according to the all-female group's mentor, Felix.

Neil Murray, the founder of the Warumpi Band, performed his intriguing storytelling songs of people and country.

A man on constant move, he travels right across the land from aboriginal communities to city venues, is the founder of the Gunditjmarra Eel Festival at Lake Bolac and was an integral part of this year's National Folk Festival in Canberra.

Deline Briscoe describes herself as, "A strong Yalanji woman of song from the Daintree Region of Far North Queensland."

Her roots planted deep in Yalanji culture and Gospel vocals, Deline combined the two worlds in her soulful rendition of songs from her 2018 album, Wawu.

At her show in the Halcyon, she was joined by percussionist, Greg Sheehan, and her nine year-old daughter, Merindi, who sang her own tribute to a treasured dog that had died.

Electric Fields, an electronic music duo made up of vocalist



Zaachariaha Fielding and keyboard player and producer, Michael Ross, combined modern electric-soul music with Aboriginal culture and sang in Pitjantjatjara, Yankunytjatjara and English.

Yarrabah and Jinibara are two cultural dance groups that were integral to the Opening Ceremony and performed at the Jinibara Centre and on the Village Green, while Jem Cassar-Daley carried on the family tradition in the country music vein as her dad is the Tamworth hero, Troy Cassar-Daley.





by Bill Quinn

FOLK ON THE ROAD

As I type, it's the last day of January 2023, and last night I sang farewell to Fremantle, Walyalup, in local Nyoongar language.

The venue was Clancy's Fish Pub, the song was (of course, if it's me), Rag and Bone by Ian Mackintosh of The Wheeze & Suck Band, and the crowd was glorious.

Also, this article is running late because after 16 years of A Punter's Perspective/Folk On The Road, you don't [muck up] with tradition.

This edition's column was originally going to be about an unsavoury crowd/audience incident from late last year in Walyalup.

I need another month to process that, though the audio version exists in the on-demand section of 107.9FM Radio Fremantle.

I've already resigned from that radio gig while waiting to raise my anchor.

So for now, here's my column from April 2011, and I'll organise my thoughts for March 2023.

Late last year (2010), I witnessed a reasonably unsavoury moment in crowd behaviour at a folk gig.

Countrified folk.

Folkified country.

No, the genre labelling wasn't the unsavoury bit.

It was the mix of 'crowd there for music' vs 'crowd there for tipping several vats of beer and/or pre-mixed drinks down their throats before collapsing somewhere outside the venue'.

Which got me to thinking about the whole performer/crowd interaction cocktail (no pun intended), and how that affects a performer's mojo on stage.

Myriad questions sprang to mind, and I planned to pose them to those best-equipped to answer them.

Months later, and with deadline looming, I threw a vague question to the four winds (ok, Facebook) one Sunday night and got a whole heap of responses.

So I'll can the investigative essay for now and just give you some responses, because they're many, varied and some quite entertaining.

Toby Montgomery (Dingo's Breakfast, Perth) has appreciated crowds of different shades and hues in his time:

"I grew up at gigs and festivals, sleeping under mixing desks, and sometimes touring with my father (Roger Montgomery, then in the Mucky Duck Bush Band).

"The folk audiences are the most pleasurable to play for.

"Active listeners, appreciative, diverse in background, beat a pub crowd any day.

"And while I still harbour fantasies of being a rock god one day, it's playing contemporary Australian music with a blend of traditional and folk that gives the most satisfaction to me."

Canberra-based singer songwriter, Craig Dawson, has a love/hate relationship with performing to changeable crowds:

"You can never ever guess what the crowd is going to be like.

"There doesn't appear to be a constant, and consequently this is often a cause of anxiety for a performer.

"Some performers, like Pat Drummond for instance, can motor on no matter how perilous the circumstances and more than likely win over the audience, but I find it extremely difficult to focus if the audience is not with it or doesn't like our act or is waiting for the main act.

"It often takes a while to recover from a bad gig.

"On the other hand, a good respectful audience like you usually get at folk venues definitely brings out the best in you."

Canberra-based fiddler Jerry Everard loves all crowds: big and small.

"So long as they're there for a good time!"

"Most memorable crowd experience was playing at a New Year's Eve dance with 6,000, people and calling the 'Heel and Toe Polka'.

"I called out: 'Repeat after me: Heel!' and the response of 6,000 people letting rip with a deafening 'HEEEELL!' was simply awesome – in every sense of the word."

Rosie McDonald (Mothers of Intention/RAPT/Folklore, Sydney) has a similar tale to tell from a recent day celebrating a certain St Patrick in an undisclosed Sydney pub.

"Fields of Athenry' featured in each of the four sets and each time was met with a more

enthusiastic and more spirited response from the well-merry crowd.

"Not sure if it was a high or a low point sonically speaking!" Doug Jenner from the UK continued the St Patrick's theme by recalling a fairly raucous night at King's Cross:

"We were playing the last of five gigs and were completely knackered.

"The pub was packed and all, it seemed, were [sounds like 'pithed'] to the eyeballs.

"People were trying to dance and falling over.

"One guy plunged into a boom mic and our singer cut his mouth, so we started packing up.

"Some [pith]-head from the crowd shouted at us and ordered us to keep playing.

"[Duck] off!" we chorused at him, before realising he was the bar owner.

"He waved an extra 400 bucks in our faces so we played on into and past the small hours."

And Doug also offered this anecdote that has to be included:

"Irish band gig in Crow's

Nest with Louis Carey, Jimmy Donnelly, Ross Dixon and Johnny Duke.

"We got to the chorus of 'The Nightingale' – 'And they kissed so sweet and comforting.' – just as one punter king-hit another.

"We serenaded the ensuing brawl, crying with laughter as we did so.

"I ended on the floor, still trying to play the fiddle with aching sides and the whole band in hysterics."

Raucous and rowdy doesn't have to be all bad, as Clark Gormley (Nerds and Music, Newcastle) once found out to his good fortune:

"One night I performed at a pub in Newcastle, not realising the local rugby team had celebrated their end of year function there that afternoon.

"It was difficult.

"Only one of them actively heckled me, but they were extremely loud.

"However, it wasn't all bad.

"The arrangement was that we were paid a percentage of what they made over bar while I played, so I actually got paid well for that gig."

Paul Buckberry (Buck and Deanne) recalled these memories from his rich (or not so) busking history:

"Busking outside The Ken Done Shop at The Rocks, surrounded by 40-50 people singing the chorus to American Pie so loud the shop window vibrations set the alarm off.

"Busking in Rundle Mall, Adelaide, someone yelled out: 'If that's your 15 minutes of fame I'll come back in half an hour.'"

Thanks to all who contributed.

What a wondrous thing to head off to work on a Sunday night while the massed intellects of the social media can write your content for you.

As mentioned above, the genesis of this article was the thorny issue of how to deal with a problem audience member, or members.

Or, do you deal with them or push on through?

I'll be exploring that next month, or in a later edition. I'd love to hear your thoughts and experiences.



John Thompson not forgotten

by Nicole Murray

There was a moving tribute concert for John Thompson at Woodford Folk Festival.

It was a 9am start, but the Luna venue was full for 'John Thompson - A Tribute', a show to finally commemorate the late singer, comedian, songwriter, lawyer and multi-

instrumentalist, who died in 2021 during covid lockdowns.

From the opening bars of a recording of John himself singing in four part harmony, to performances from the remaining members of John's many bands, the Morris dancers, and the surprise entry of a 30-piece walking orchestra, it was an emotional and

cathartic experience.

The show was filmed and will be available soon on Cloudstreet's Youtube channel.

Fred Smith will also be releasing the song he wrote for John, with footage from the concert, to mark the second anniversary of John's death, on 4 February.



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)

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

0416 143 030

Marshall@DamienGerard.com.au

Foghorn Music Group (2292-153)

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

0416 143 030

Marshall@FoghornRecords.net

Folk Alliance Australia (587-161)

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

Folk Federation of NSW (32-199)

Champions the folk arts in all their diverse forms, supporting

folk artists and bringing folk music and folk arts to the widest possible audiences.

FolkFederationofNSW@gmail.com

<https://FolkFedNSW.org.au>

Fusion Boutique (2294-153)

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

info@FusionBoutique.com.au

www.FusionBoutique.com.au

Guitar Factory Gladesville (1275-200)

Guitar specialist store. Agents for most leading brands including Lowden, Collings, Dana Bourgeois, Ome Eastman, Gold Tone, GFI.

02 9817 2173

www.GuitarFactory.net

Listening Through The Lens (2306-157)

Roots music website – news & reviews
Team@

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

ListeningThroughTheLens.com

MAD CDs (2000-199)

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

03 5762 5490/ 02 9557 9622

Melinda@MadCDs.com.au
www.MadCDs.com.au

No Dagg Music (2000-199)

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

0418 649 477

WilmaVanLaar@Yahoo.com.au

Rouseabout Records (1078-154)

Part of Undercover Music and is home to Eric Bogle, Gary Shearston, Warren Fahey, Marcus Holden, Robyn Archer & many more.

RouseAbout@

UnderCoverMusic.com.au
www.Undercovermusic.com.au

Trad&Now

National folk music and dance magazine published every 6 weeks.

Website has the world's largest selection of Australian recorded folk music for sale as well as books and DVDs.

Info@TradandNow.com
<https://TradandNow.com>

Troy Horse (1257-154)

30 + years' experience offering unique personal and Professional service.

Vinyl pressing, CD/DVD duplication and replication, T-shirts, tea towels, caps, stubby coolers, graphic design and print.

02 9319 1799

<https://troyhorse.com.au>

Poetry and the written word

Woodford Folk Festival

22-23 – Spoken Word

Review by Jason Roweth

It was a great joy to see spoken word on the stage once again at Woodford Folk Festival!

Amidst the six-day folk-arts feast, the Spoken Word programme was extensive, unique, and unforgettable.

Each day started with a two-hour Poets Breakfast, with big crowds building each day, creating a home away from home for spoken word in the spacious and sparky Bluestown venue.

The Breakfasts had a different co-host every morning, with a strong drive towards diversity of voice and language, a robust and welcoming microphone for walk-up poets, and fine feature poets every day.



Gabe - Gabrielle Journey and Jason Roweth

photo: by Jak Webb

We heard extraordinary work from the hearts, minds and voices of Irish Joe Lynch, David Hallett, Linda Jay, Angela Peita (and Abbey Church), Luke Robinson, Skillz FJ, Loki Liddle, Peter Willey, Jan 'Yarn' Wositzky and Campbell the Swaggie.

As both coordinator and host, my focus always remains on the walk-ups, and especially in encouraging first-time reciters, and each day we saw a list of walk-ups longer than could be squeezed in.

There were a remarkable forty-four first timers!

So many standing ovations!

The six-day festival offers a unique extended opportunity for budding poets to work actively on their art, with a variety of feature poets rhodelling their particular style of poetry each morning, followed by a mid-morning workshop shortly after the Breakfast.

I lost count of the walk-up poets performing newly written poems.

Twelve hours of Poets Breakfasts and six hours of workshoping resulted in an overwhelming quality and diversity of work.

You can imagine how hard it was to judge the walk-up of the year!

The judges are always hoping for that one stand-out performance, and thankfully we heard something truly rare and powerful on the second last day.

Congratulations to Woodford Folk Festival Poets Breakfast 'Walk-up of the Year' Gabe – Gabrielle Journey.

The announcement was made at the final Poets Breakfast, the 'First of the First' morning, where New Year's Day saw feature poets and walk-ups offering final thoughts to carry out of the festival, theme of engaging in the festival theme of "Imagining a Beautiful Future".

The Spoken Word programme on New Year's Eve was particularly memorable.

As the festival atmosphere launched into the evening with enormous energy, we heard three successive shows in the buzz of the Coopers Bar Folk Club, a concert from Irish Joe Lynch, David Hallett's book launch for 'Out of the Blue', and a toast to the great storytellers with 'Raise a Glass' with Joe, David, and Chloe and Jason Roweth.

The return of Woodford Folk Festival, for me The Greatest Show on Earth, as a hub for creativity of all kinds is something to celebrate.

I'll be reflecting for a long time on the diversity, quality, and sheer number of voices heard, performances given and poems said.

Enough to keep me inspired well into the new year, and on to Woodford 23-24.

Poetry and the written word

The Man from Snowy River Bush Festival 2023

The Autumn leaves are turning, Summer's heat has faded and the citizens of Corryong wait with open arms to welcome back Australia's Bush Poets to this year's Festival.

Assistant Poetry Events Manager, Graeme Johnson, has now completed hiring his list of "Featured Artists & Judges" who will 'strut their stuff' at 'Banjo's Block', and it's a mighty impressive cast of characters I must say.

First and foremost, we have festival stalwart, Geoffrey W. Graham, whose tribute shows to Banjo Paterson and the like fill the marquees each and every time he takes the stage.

Not to be outdone we will also showcase the many skills of "The

Man of Many Hats" Gregory North, former 3 x times Australian Bush Poetry Champion.

He will share the stage and judging table with "The Rhymer from Ryde" and ABPA President Tim Sheed, amongst other luminaries.

Tall tales and general bulldust throwing will be the domain of Matthew Hollis, 2 x times Australian Yarnspinning Champion, who will also Co-MC the Poet's Breakfasts.

Bush Music, campfire singalongs and all things 'Australiana' will be looked after by festival favourites Kevin McCarthy and Simon Dillon.

Bring your instrument and become part of this merry band of minstrels.

The 'Bonza Blokes Bush Band'

will play an assortment of classics 'around the traps'.

Christine Middleton also brings her consummate musicianship and beautiful playing to our musical crew.

But of course, the most important part of the Bush Poetry troupe is YOU!

Our wonderful and loyal audiences and 'Walk-up' Poets who bring their own vibrant personalities and skills to share with their "Aussie" mates.

Come One, Come All to Corryong! We're waiting for you!

Entry forms and further information is available on the following websites.

www.bushfestival.com.au,
www.abpa.org.au, www.vbpma.com.au



13-16th APRIL, 2023

2023 Bush Poetry Programme

Competitions: Man from Snowy River Recitation, One Minute Poem & the Jack Riley Heritage Award (music, song or yarn) - \$1000 (total prize pool)
3 Poet's Breakfasts-Anzac Tribute Show
Featured Poets & Walk-Up Concerts, Campfire sessions etc.
Entry Forms & conditions from the ABPA / Bush Festival websites in Dec 2022
Enq 02 6076 1992 events@bushfestival.com.au www.bushfestival.com.au

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Bluegrass News

by Lindsay Mar

Valè Norm Walker

Norman Allan Walker, of Emu Plains NSW, born Sep 28, 1937, passed away Jan 3, 2023 after two and a half years of battling Parkinsons.

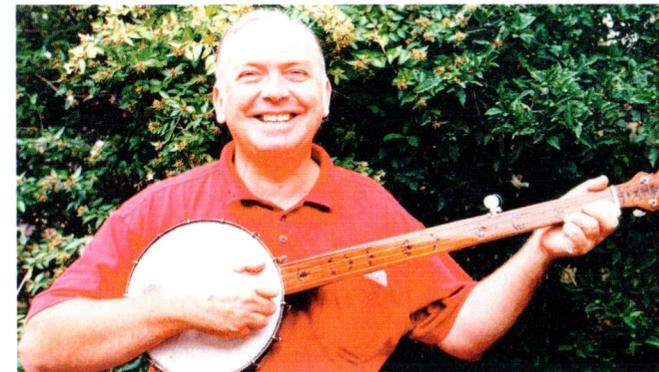
He is survived by his wife Robyn and family, including five grandchildren, each to receive one of Norm's banjos, plus three fretless gourd banjos that he had made himself.

Norm was heavily involved with the activities and mission work of his local St Andrews Presbyterian Church at Penrith, where a memorial service was held on Sunday Jan 15.

However, many readers will remember Norm and Robyn for their business, Hard to Find Recordings.

In 2023, with Youtube and easily down-loaded music, it is difficult to appreciate the 1990s significance of having a reliable local Australian based source of Bluegrass and Old-Time and Celtic records.

CDs, cassettes and LPs were pretty much the only way you could hear Bluegrass and Old-Time and it was mind boggling at the time to have access to an incredible facility, whereby we could phone up Norm for a recording, and via the magic of credit card transaction, have the CD posted to you overnight.



Australia Post used to deliver daily.

If he didn't have your heart's desire in stock, he could get it for you in about a week.

To achieve this, Norm ensured he was well connected with US wholesalers, and that came about through trust, honest dealings and a lot of hard work.

In 1995, prior to launching the business, Norm and Robyn visited the USA including Elderly Instruments at Lansing, Michigan, and then the headquarters and distributors of Rebel and Copper Creek and other labels in Roanoke, Virginia.

From there, they set up their mail order business Hard to Find Recordings.

They also maintained a record table at various festivals, the major ones being Ausgrass, Yarra Junction Fiddlers Convention, Harrierville and

Imbil, but also some smaller events such as the Pub With No Beer and the Geelong Celtic Festival.

Norm was always recognisable at these events with his distinctive 10 gallon hat that had been bought for him by his sister while she was in the USA.

The business was wound up in about 2003, so it wasn't a particularly long run, but it was important for the distribution of all sorts of Bluegrass and Old-Time music at a time in Australia when such music really was hard to find.

Labels included Rebel, Copper Creek, Hay Holler, King, Gusto, Rounder, Pinecastle, Smithsonian Folkways and Shanachie from the USA, and the famous Bear Family from Germany.

The artist list ranged from Bill

Monroe and Flatt & Scruggs to the Seldom Scene and Tony Rice, to the Bing Brothers and Dwight Diller, Norm and Robyn could put you into contact with it all.

Robyn says that it was a great deal of fun and appreciates the thoughts, cards and letters following Norm's passing.

Thanks to Norm and Robyn for their service to the music fraternity and their friendship.

Yarra Junction Fiddlers' Convention

The Yarra Junction Fiddlers' Convention at Camp Eureka, Yarra Junction Vic is set for Feb 10-12, just before this edition of Trad&Now was published.

Director, Mark Pottenger, is taking over the reigns from Max Amos, who in turn took over from the late Ken McMaster.

Spanning approximately forty years, this annual gathering, about an hour east of Melbourne, has been Australia's premier event for Old-Time and Stringband music and with Mark himself being a veteran participant of many years and well familiar with the traditional rustic nature of Fiddlers, we are sure that we will be in for "more of the same".

The website yarrajunctionfiddlersconvention.com is little changed, with most of the old policies and adjectives retained, including "notorious" toilets, "load of old" rubbish and instructions regarding horses and sobriety.

The 2023 program is similar to previous years', with afternoon concerts on Saturday and Sunday, a Cajun, followed by an Old Time dance on Saturday night, a Gospel sing along on Sunday morning, and

instrumental workshops on both Saturday and Sunday.

The most notable policy changes are an increase in ticket price to a still modest \$60 for the weekend, and the most significant change in many, many years, is a request to have dogs on leashes.

Cobargo Folk Festival

The 2023 Cobargo Folk Festival Mar 3-5, hosted by the Yuin Folk Club at the Cobargo Showgrounds in the Bega Valley on the NSW south coast features four stages, food and market stalls, a dance program, workshops, jam sessions and Festival Choir. Bluegrass / Old-Time bands.

Artists amongst its folk lineup include Andy Baylor, the Antipodeans, the Black Mountain String Band, Double Dole Stringband, Eda Kenny & Dave O'Neil, Montgomery Church, Pickin' Time Bluegrass and some Cajun / Zydeco in the form of Harmanianx.

The Showgrounds are located 1km from the Cobargo Village centre and pub, but management advises that BYO will not be possible and instead, a licensed bar will be located at the Showgrounds for the serving of alcohol.

Camping sites at the showground will be unpowered and only available to weekend ticket holders who have pre-purchased on line.

The site aims to be zero landfill and visitors are encouraged to take their recycling and rubbish home with them.

There is a volunteer program where eight volunteer hours can be exchanged (as we understand it) for a weekend pass.

Go to cobargofolkfestival.com for more information and tickets.

Festival Watch

The second Bunyip Bluegrass Jamboree, is set for the afternoon of Mar 4, at the Bunyip Hotel, Cavendish, Vic with band line up including the Davidson Brothers, The Cartwheels and The Burning Bridges.

The Mar 10-12 Sandford Bush Music Festival, Vic includes a number of Bluegrass and Bluegrass influenced musicians and groups including Crooked Road, Paul Wookey, Mafeking Hillbillies, Tony O'Rourke, Moonshine Coalition and Possums On The Porch.

Mountaingrass, Beechworth, Vic has announced that their event will be held Nov 10-12, 2023, a week earlier than is customary, firstly to avoid a clash with Indigo Shire's Drag'd Out Festival, and also to make it easier to attract US artists to the event.

Tamworth 2023 Golden Guitar Awards Nominations

Tamworth nominations and winners of special interest to Bluegrassers are as follows:

Bluegrass Recording of the Year nominees

Sweet Sister Jasmine – Angus Gill

Until This Song Ends – Lynchburg & The Weeping Willows

Road Man – Michael Carpenter and The Banks Brothers

House Of Sin – The Weeping Willows

Winner: Good Morning Moon – Kristy Cox

Instrumental of the Year nominees

Dust – Angus Gill & Pixie Jenkins

Burning Mountain – Michael Carpenter and The Banks featuring Hamish Davidson

Fidget Spinner – Mickey Pye
Clippetty Clop – Pete Denahy

Winner: Soda Cap Boogie – The French Family Band

Other Bluegrass News

Gareth Leach & The Davidson Brothers have released a music video entitled Big Ole Feelings on RTC records, shot, recorded, edited and directed by Gareth's wife, Jade Robinson in Sedgwick, Vic featuring Gareth Leach on guitar and vocals, Lachlan Davidson mandolin, vocals, Hamish Davidson banjo, vocals, Isaac Barter double bass and Shane McGrath lead guitar.

The Bluegrass and Traditional Country Music Society of

Australia will extend their Christmas hiatus, with first Saturday Annandale meetings not resuming until Apr 1 but in between time invited pickers to a Bluegrass Pick In The Park at Banjo Patterson Park, Gladesville NSW on Sunday Feb 5 and possibly another informal pick Mar 5 (TBC).

Australian Artist Dates

Bluegrass Parkway, Summer Concert Fremantle Park Sport & Community Centre, Perth WA, Feb 11 2023.

The Stetson Family play the Post Office Hotel, Melbourne Vic Feb 11 2023.

Cat & Clint and their Old-Time music are a part of the artist lineup at the Mar 3-6 Nannup Music Festival WA.

Bluegrass Junction are part of the Mar 17-19 Penola Coonawarra Acoustic Music Gathering SA.

Black Mountain String Band plays the Apr 14-18 National



Kristy Cox Tamworth 2023 Golden Guitar - Bluegrass Recording of the Year

Folk Festival, Exhibition Park, Canberra ACT.

Transcription

For this edition of trad&Now, we have a tune named for a river that runs through central Ohio, The Big Sciota (pronounced say-o-tee).



Big Sciota

Traditional - inspired from the playing of Russ Barenburg and Bryan Sutton

G

C D G

G G D C

Em D G G

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



Austral - Thylacine

CD review by Tony Smith
TN2515 - \$20

This quartet plus guests play music of a very high standard.

They obviously enjoy themselves and their music is consequently infectious.

Austral are Rhys Crimmin (guitars, didgeridoo, percussion, harmonica, vocals), Angus Barbary (fiddle, mandolin, vocals, bodhran, banjo), Connor Hoy (uilleann pipes, flute, whistle) and Caity Brennan (fiddle, vocals).

The supporting artists

are Niroshan Sathiyamoorthy (tabla), Mischa Herman (piano), Beth Knight (vocals) and Sam Arthurson (electric guitar).

Writing credits for various tunes and songs go to Ciaran O'Grady, Ed Pickford, Tom Freiburghaus, Richard Thompson, Norman Blake and Corey Henderson.

The opening track, 'Throwdown Hoedown' is pure party, while 'Thunderberg' has rather a more ominous sound.

'No Frills' is another fast dance tune with a Celtic swing.

'Edgy in Zurich' has some fine flute and bass notes on electric guitar.

'Woodford Nights' is a light, breezy instrumental set that skips into the changes.

'Thylacine' is a more lyrical instrumental about the Tasmanian tiger.

The strings conjure up a wandering spirit.

'Bok Choy' has ethereal flute leading in with accelerando following.

CD book Reviews

'Henry Bloods' begins with ominous chords then develops with flute over arpeggios.

It evokes vistas such as mountains in fog with sunlight breaking through.

The songs are every bit as accomplished as the instrumentals.

All are by prolific songwriters.

'Pound a Week Rise' (Pickford) presents a nice arrangement of instruments and voices.

'Down you go down below Jack, never see the sky, working in a dungeon for a pound a week rise'.

This is a great song in the working class tradition, specifically in the sub-genre about the drudgery of working in the pit and the stinginess of management.

'Beeswing' (Thompson) describes falling for a 'laundry girl'.

The songwriter recognises her inner spirit - a rare thing, fine as a beeswing.

This is a song about a lost child running wild, even a gypsy caravan was too much settling down for her, but she knows that 'you wouldn't want me any other way'.

'Billy Gray' (Blake) features fine voice solo unaccompanied.

This is a tragic ballad about a dangerous outlaw of the American frontier.

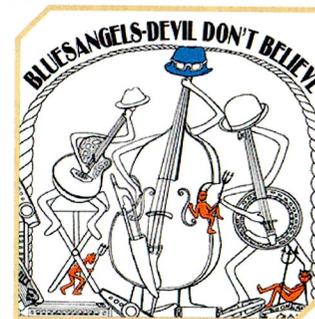
The CD was recorded on Wurundjeri land by Mischa Herman at Echidna studio and on Kurna land by John Murphy.

Austral note their great respect for 'elders past, present and emerging on the sacred country of these nations'.

The CD was mastered by Joe Carra at Crystal Marketing.

This album presents a very good balance of lively danceable tunes, songs with interesting lyrics and evocative flute and fiddle playing.

Hopefully, others will follow.



BluesAngels - Devil Don't Believe

CD review by Tony Smith
TN1925-1 - \$20

These angels are Tom Flood (vocals, 5-string banjo, harmonicas, guitar, washboard), Cec Bucello (vocals, guitar, mandolin, banjo mandolin, stomp box, kazoo, tambourine, keys) and Frank Russell (vocals, double bass, sound recording, mixing).

Tom Flood originals include 'Couldn't see it for Lookin', 'Then It's Gone', 'Lay Down with Jesus', 'Mountain', 'Nectarine', 'Fried Bread', 'Devil Don't Believe', 'Love's Trombone', 'Best Be Blue' and with M. Driscoll, 'Spirit Blues'.

Other songs here are covers of Randy Newman's 'Sail Away', J.L. Hooker's 'Boom Boom' and Mississippi John Hurt's 'Sliding Delta'.

Also Cec Bucello wrote 'Pie in the Sky' warning against deferring pleasure against the religious hopes for eternal rewards in an afterlife.

Tom Flood's sleeve notes describing the evolution of the tracks he wrote are really very good.

He answers the questions other singer-songwriters would

CD book Reviews

ask about the writing process, from inspiration and first thoughts through various drafts and deciding on a final form each song should take.

Flood points out that the final version of several of his songs depended on the input from Russell and Bucello and notes that in the case of the title track, 'Devil Don't Believe', the song developed almost accidentally - and serendipitously.

Flood recognises the influence of his years living in the Blue Mountains getting close to black cockatoos.

He also notes the effect of the loss of a fellow musician from the area and of various moves of residence.

This is honest self-reflective stuff.

So is Flood's admission that at least one track evolved because of a desire to go easy on his growly voice.

Flood's mother was Dorothy Hewett, some of whose verse such as 'Weevils in the Flour' has been turned into songs by folkies.

She reminded him of the time living in Redfern that their diet consisted mainly of 'Fried Bread'.

These experiences are grist to the songwriter's mill.

Flood knows and acknowledges influences such as Etta James and Tom Waits.

The reprise of the title track takes a Muddy Waters approach.

The other major influence on Flood's music has clearly been love.

Relationships can be difficult to write about, but the fact is

Trad and now

All of the CD reviews published in Trad&Now are also published as part of the CD description for each title in

WWW.Tradandnow.com

CD book Reviews

pleasant harmonies.

Bucello's 'Pie in the Sky' could become an agnostic anthem.

Flood's harp is always right and the banjo and banjo mandolin provide perfect blues rhythm.

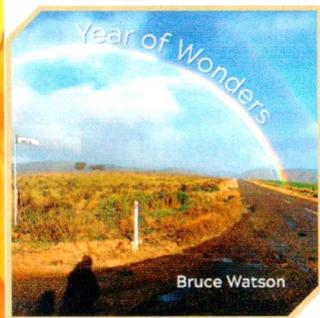
Russell's bass walks around in the background, filling out the sound.

The voices could be foregrounded rather more in the mix.

The overall impression created by this album is of honesty.

From Tom Flood's sleeve notes, especially regarding the way songs evolved collaboratively, to Cec Bucello's backing and Frank Russell's production, the songs engage the listener in a very intimate fashion.

The devil might not believe, but anyone hearing this CD will forever after believe in the skill of the BluesAngels.



Bruce Watson - Year of Wonders

CD review by Tony Smith

The variety and balance in

this latest album by prolific singer-songwriter **Bruce Watson** is extraordinary.

Just on the basis of his ability to locate and write about people who deserve to be remembered in song, Bruce belongs in the front rank of folk artists.

Some outstanding individuals who now have songs about them include the chess champion Bobby Fischer of 'Endgame', the 'Three Lives' of dancer, scientist and feminist Shirley Andrews and teenage pop icon and Vietnam veteran, Normie Rowe.

Rowe's 'Ballad' begins with a riff from his hit 'Shakin' All Over'.

Watson is equally perceptive about social phenomena such as the invasion of public spaces by private conversations over mobile telephones 'On the Train'.

Meanwhile, his environmental consciousness is shown clearly in his concern for the endangered 'Pangolin' about which we know more after listening to his song.

In 'Blobfish', voted the world's ugliest creature – 'but what about axolotl? What about the scrotum frog? What about Peter Dutton?' – Watson reminds us 'not to judge someone's worth by how they look because true beauty lies within'.

There is exploration of philosophical concepts also in 'The Glass', which for Watson is always half full, and in the title track 'Year of Wonders'.

Both express the philosophy of optimism and recognise that 'you can't have the rainbow if you don't have the rain'.

Human relationships are to the fore in 'These Old Bones' and 'Your Letter'.

Both have moving lyrics, the first about love enduring through time and the latter about

estrangement and the hope of reconciliation.

For me, 'These Old Bones' is the stand out track on the album.

Watson expresses his interest in maps in two songs.

One concerns 'John Snow', father of epidemiology who by mapping the occurrence of cholera in London in the 1850s, was able to diagnose the cause in the water quality and so dispel many superstitious ideas about how the disease spread.

The other 'The Land is a Map' continues Watson's admiration of Victoria's Indigenous peoples.

In this case, he notes the removal of Aboriginal place names and the effect this process has had on our ability to see the land and to read it: 'their memory is gone now, lost in the mists of time'.

Watson also reminds us of the 'The Wreck of the Schomberg', one of many ships which came to grief off Victoria's shipwreck coast.

It is always a pleasure to find that a musician keeps developing.

Originally, Bruce Watson concentrated on voice and guitar.

Now he can arrange for many instruments and he has the confidence to make a song about three lives run to a waltz tune.

Supporting artists include Caitlin French (violin), Darryl Thompson (dobro, electric guitar), Ellen Hundley (piano, accordion), Gavan McCarthy (double bass), Hugh Belfrage (cello), Peter Ryan (electric bass) and Moira Tyers and Wendy Ealey (backing vocals).

As well, on the brief 'Deja Vu', there are some 86 guest vocalists.

There is of course a sense of irony and self-effacement in 'Old

Songwriters Never Die' – they just 'repeat and fade', which Watson does here.

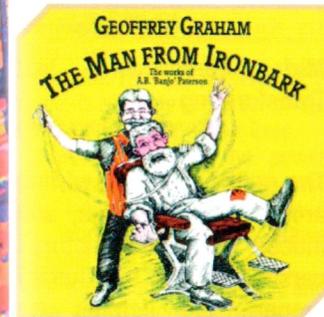
In Bruce's case, there is no need for any flippant riposte.

The fact is that this album demonstrates quite clearly that some of them just get better and better.

Watson is happy to share his work and the sleeve has all lyrics and guitar chords.

Bruce Watson's latest album Year of Wonders is undoubtedly his best.

This album is not available from Trad&Now but most of his previous albums are.



Geoffrey W Graham - The Man From Ironbark

CD review by Graham Blackley
TN072-82 - \$20

Geoffrey W Graham has had an interesting, colourful and rather eclectic career that has involved him acting in TV shows, playing in rock bands, doing stand-up comedy, running a restaurant and touring his "The Man from Ironbark" show.

As the CD liner notes say, this album was "inspired by the show".

If you love the work of A.B. "Banjo" Paterson, you will relish this recording which contains Graham's respectful and lively renditions of famous gems such

as "Clancy of the Overflow", "The Man from Snowy River" and "Waltzing Matilda".



George Jackson and Davydd McDonald - Succession

CD review by Graham Blackley
TN770-83 - \$27.50

On this exciting album, George Jackson and Davydd McDonald demonstrate their prowess on a number of foot-stomping Celtic-infused tunes such as "Euphoria" that are sure to inspire the entranced listener to depart the cosy-confines of the couch to get muscles pumping, adrenaline surging and blood flowing on the nearest make-shift dancefloor.

Jackson and McDonald are also skilled conjurers of haunting music that inspires reflection rather than dancing.

For example, "Spinning Her" and "Song of the Tui" are beautiful tunes that are the ideal accompaniment to mellow moments of respite.

I was expecting this talented duo to playfully introduce elements of thrash when I spotted the title of the second track-"Death Metal."

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Purists can relax however as this is a spirited instrumental that remains firmly rooted in the folk genre and never descends into grinding guitars, thundering drums or walls of distortion.



Grigoryan Brothers - This Is Us: A Musical Reflection of Australia

CD review by Tony Smith

The National Museum of Australia, situated in Canberra, is a relatively new cultural institution.

In 2021, it celebrated its 20th birthday.

It is possible that its relative youthfulness enables it to embrace a more modern philosophy than other museums which have old world antecedents.

As part of the celebrations, the museum commissioned two outstanding musicians to record their original impressions of some key artefacts in the collection.

Guitarists, Slava and Leonard Grigoryan, chose 18 items from the museum which they found particularly moving and

CD book Reviews

from the museum which they found particularly moving and significant to Australian identity, and composed pieces to express their reactions to each.

The Grigoryans are very well placed to provide a contemporary interpretation of 'Us'.

Like many Australians, they have rich cultural backgrounds and a heritage extending beyond this island continent.

They have direct personal experience of migration and the challenges of settling in a new land.

Both the Grigoryans and the museum have a keen understanding of the longevity of Australian culture and several of the chosen artefacts remind the listener that Indigenous society is the oldest anywhere.

As we started to realise after the devastating bushfires of 'black summer', we ignore Indigenous knowledge at our peril.

Indigenous presence is well represented with 'Deep Time' (haematite ochre from the Majedbebe rock shelter), 'Journey Women' (Papunya artwork), 'Hunter's Edge' (a glass spear tip) and 'Our Land' (the tent embassy).

This CD and the tunes available on the museum website, caught my eye initially because I have penned songs about several topics the Grigoryans found important.

For example, they chose a 'leaden heart' from the museum's collection of over 300.

My song, 'A Convict Love Token', celebrates a coin inscribed by my great-great-

grandfather, Charles Green, for his wife Sarah in 1830, as he awaited transportation to Australia aboard the Eleanor for his part in the Swing riots which swept Hampshire and Berkshire.

Swing rioters were named for their leader who styled himself Captain Swing.

They were rural Luddites who destroyed machines which threatened their livelihoods.

Typically, the inscriptions were along the lines 'when these words you see, I hope that you'll remember me, until I gain my liberty'.

There is a similarity about the messages, suggesting that some copying may have occurred among people with limited literacy skills.

Sadly, neither Charles nor any of the 130 men aboard the Eleanor reunited with partners, although technically they were entitled to do so after their sentences of seven years expired.

The Grigoryans composed pieces for everyday objects such as the gate of Indigenous boys' institution 'Kinchela', asylum seekers (Tampa life preserver), refugees (Minh Tam Nguyen's Dan Tre musical instrument), immigrants (the fruit collecting apron-bag used by a migrant from Sicily) and sporting icons (Bradman's bat and a locket with Les Darcy's picture and a lock of his hair).

Fred Hollows' eye testing kit is there too with the first Holden, a Thylacine and Matthew Flinders' anchor.

The sleeve notes contain descriptions of the artefacts, why the Grigoryans chose them and explanations of the music which emerged from their collaboration.

Mostly, there are two classical guitars in dialogue, but some pieces emerged from use of ukulele and electric and 12-string guitars as well.

Whatever the process

used however, the wonderful understanding between these brothers creates some superb listening.

The CD of over 70 minutes of beautiful guitar music is released on ABC Classic.



Miriam Lieberman - Just Transforming

CD review by Tony Smith

The gentle colours swirling around the CD cover, and indeed over the pictured persons of this trio, hardly prepare the listener for the beauty of Miriam Lieberman's voice or the power of her lyrics.

Lieberman says that the album is 'for my son Lior, my little light that shines so bright, and for all those listeners that find themselves in metamorphosis'.

Change can be difficult and music helps address its challenges.

Lieberman acknowledges her 'musical dream team - trio members, Lara Goodridge and Susie Bishop' (both on fiddle and vocals), and multi-talented producer, Josh Schuberth (bass, percussion, keys and guitar) from Endomusia Productions.

She thanks costume designer/ stylist Melanie Gillbank, photographer Vanessa Forbes, body artist Lainie Cann, designer Alli Sebastian Wolf,

make-up artist Amy Louise-Ellen Fletcher, animator Aidan Judd and graphic designer Cristie Fuller. The visual impact is important not just for the album cover but also for Lieberman's live performances. Anyone who has seen her on stage will remember the costumes and striking feathered head-dresses.

These songs were produced in a time of great uncertainty because of the Covid-19 pandemic and its restrictions on movements.

Lieberman thanks Create NSW and crowd funding supporters.

The eight tracks, averaging just over four minutes each, are inspirational.

'Infinite We Are' released as a single, is a timely reminder of the precious nature of all our lives.

Lieberman lauds the power of imagination by which we can transform ourselves and the world around by positive thoughts.

In the video clip, a black and white world becomes bright and colourful.

As well as providing lead vocals, Lieberman plays guitar and kora.

The kora is an African instrument resembling a harp with strings for plucking set on a gourd sound box.

The songs have a variety of sounds from blues to Caribbean and Lieberman has a range which handles them all well.

I admit to a fondness for the kora and enjoy the songs where the instrument is prominent.

'Calling Us Home' expresses the hope that 'the fears that divide us/ dissolve into space', to be replaced by a

'knowing belonging'.

'Song for Lior' wishes that when you spread your wings and leave the nest, love will be your compass and guide.

'Already Gone' advises that when shaking inside, 'hold your

head high and somehow it'll be all right'.

In 'Little Bird', a creature vulnerable yet beautiful, Lieberman notes that 'There's something untamed inside of me and when you fly free, I am also released'.

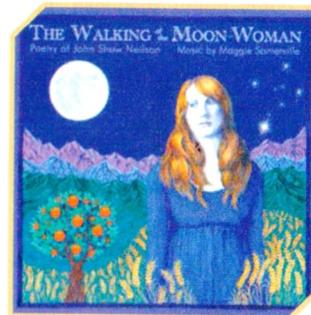
'Just Transforming' and 'Music Will Set Us Free' show that this is a highly personal album, even introspective.

The harmonies provided by the voices and fiddles of Lara Goodchild and Susie Bishop help to make the messages universal.

Lieberman dedicated her earlier album, 'Full Circle' to her mother Golda.

With this 2021 album, Just Transforming, for her son Lior, Miriam Lieberman demonstrates the principles contained in her powerful lyrics.

When you are open to it, music is transcendent and time-defying.



The Walking of The Moon Woman - Maggie Somerville

Poetry of John Shaw Neilson

Music by Maggie Somerville

CD review by Dale Dengate

It was a real delight to receive this CD and to listen to Maggie Somerville, Annie McCooy and Stephen Whiteside on vocals.

They are accompanied by Dave Billings, Catherine Leslie,

CD book Reviews

Sam Lemann, Jenny Rowlands, Rob Fairbairn, Helmut Lopaczuk, David Rowlands, Michael Parker and Maree Butler on a variety of instruments from tin whistle, flutes, harp and cello, guitar, mandolin, keyboards, uilleann pipes and percussion instruments.

This group of talented musicians on a range of instruments brings harmony and colour to the poems.

It is the sound that evokes folk music and it brings pleasure that takes us aloft with the Moon-woman.

The recent National Folk Festival got people discussing that complex definition of : what is folk music and how is it different from just another music festival?

I would suggest that words and narrative are important along with the music and traditions from which they have sprung.

At the 2022 National, it was good to hear the music of Indigenous performers and the diversity of people who perform their folk culture through songs, verse, music and dance.

However, there is still a place for the expression of bush traditions as experienced by the first migrants who had made Australia their home.

The words of John Shaw Neilson are linked to his working days spent out of doors with observations and links to the environment surrounding him.

Like many a battling artist, his poetry rarely supported him but many have been glad that they could share what he wrote.

This year celebrates 100 years since his birth, so it is

CD book Reviews

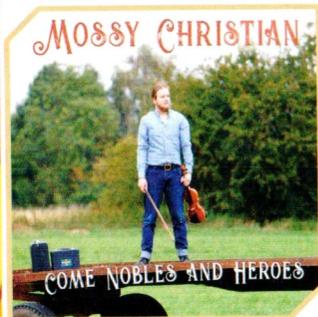
fitting that Maggie and the band have married the words to beautiful melodies which make one want to waltz around the room.

There is a mixture of romantic, nostalgic and gentle harmony between the words and music.

From the soaring motif at the end of the Orange Tree: "Plague me no longer now, for I am listening, like the Orange Tree" to the humorous extended limerick: The Case of Adam, there is a variety of sentiment.

If one were in need of gentle soothing after the last years of fire, flood, illness and lockdowns, listening to this CD might soothe and rejuvenate.

It is recommended to all.



Mossy Christian - Come Nobles and Heroes

CD review by Graham Seal

Mossy Christian is a singer and a fine player of one-row melodeon, Anglo concertina and fiddle.

He also dances, it seems, and hails from the English county of Lincolnshire.

That part of the country is famous for its folk singing traditions, many of which were

recorded early in the folksong collection days by, among others, our very own Percy Grainger.

Mossy is well versed in the traditional styles of his home county and of other regions.

He performs several Lincolnshire numbers, as well as songs and tunes from other parts, east Anglia in particular.

He is often compared with the late Peter Bellamy, several of whose songs appear on this album, including one from Bellamy's folk opera, *Transports*, providing another Australian connection.

As well as taking his music straight from the tradition, Mossy is a bit of a tune sleuth.

He winks out melodies from old tune books and manuscripts now becoming much more available than previously through the wonders of digitisation.

Many of these more musically sophisticated tunes he presents with a talented group of players on hurdy gurdy, mandolin, bass bugle (!), cornet, trombone, guitar, percussion and clogs.

Numbers include versions of old favourites like 'William Taylor', 'The Red Barn Murder' ('Maria Marten') and 'Betsy the Serving Maid', in Harry Cox's Norfolk version of 'The Thresher's Daughter'.

The final track, 'Dan Leno', is a musical and lyrical treat worth the CD price in itself.

Background information such as who plays what on which tracks is a bit sparse, but it's all well-conceived, well put together and well played.

This CD establishes Mossy as a new force on the British folk scene and one you'll be hearing a lot more about in the years to come.

If you like your folk to be English traditional with a few interesting trimmings and trills, then this one's for you.



Neil Murray - Blood & Longing

CD review by Ian Dearden

Forty years into a stellar career in the Australian music industry, Neil Murray's 'Blood & Longing' album, recorded at Union Street Studio in Brunswick, Victoria, is a fitting reminder that neither his songwriting and production skills, nor his passionate commitment to the First Nations peoples of this country, have dimmed with time.

From his boyhood home in western Victoria, to his time in Papunya in the NT, his emergence as the songwriting powerhouse of the Warumpi Band, and his subsequent solo career, Neil Murray has repeatedly demonstrated his ability to draw on his extraordinary life experiences, living in two worlds, as a lens through which his music speaks to us and to the world.

Operating in a musical axis somewhere between the poles of his blues, rock, folk, country and roots influences, this album shifts easily among those disparate musical threads, while the lyrics draw on his deep connections to the various parts of Australia in which he's lived, loved, travelled and worked.

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The opening track, 'The Hills of Burra', is a central Australian traveller's tale, motoring along with a pulsing backbeat.

In contrast, 'In The Footsteps of Blackfella Bob' is a folkie, acoustic song which recounts a positive white fella/blackfella encounter from the 1890s.

'Byjantic Man' celebrates the extraordinary sculpture featured on the CD cover, which now looks out over farmland in southern New South Wales, rocking out with some great brass playing in the payout.

'Cry My Darling' is a lament for the environmental destruction of the once freely flowing Darling River.

In contrast, 'Every Time I Turn Around', with its New Orleans jazz feel, and 'Kind Of Day', with its introspective, dreamy acoustic folk foundation, are each in differing ways, observations on love, loss and relationships.

'Dja Dja Wurrung, Dja Dja Wurrung' emerged from a welcome to country by a local First Nations man at the start of a Singing From Country Songwriting Project near Castlemaine, Victoria, with Neil exploring and celebrating the deep and unbroken connection of the local Dja Dja Wurrung people with country.

'Who Will Ride With Stuart' recounts the extraordinary story of John McDoull Stuart, the Scots surveyor who, after 7 attempts, crossed the country from south to north (hence the 'Stuart Highway') in 1862, but having achieved his dream, ended up returning to his native Scotland a broken down alcoholic.

'Waiting To Be Born', propelled by an understated but insistent drum pattern, is a meditation on a child spirit waiting near a pond, knowing that a mother must come so the child can enter the world.

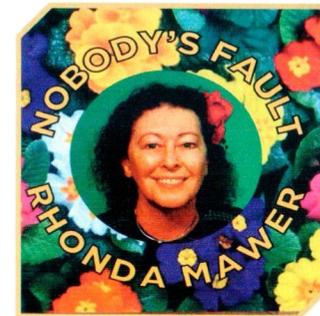
'My Secret Heart' addresses

up front Neil's life as a whitefella, drawn inexorably by his life journey, into a blackfella's world.

'Come Too Far Now' captures the touring musician's time weary, ambivalent observations of life on the road, in all its mundane and challenging detail, but those traveller's blues are then washed away by the gorgeous echoes of the guitar instrumental that follows, 'Old Land'.

The album then finishes up with something completely different, a Neil Murray poem, 'Let The Dead Rise Up', recited over an instrumental composition, 'Crisco', from long time musical colleague David Bridie's 1994 album, "Take The Next Illusionary Exit".

It is a breathtakingly gorgeous and sweeping conclusion to an album that demonstrates, yet again, that Neil Murray remains one of Australia's finest living musical treasures.



Rhonda Mawer - Nobody's Fault

CD review by Tony Smith
TN2516 - \$20

As the sleeve notes explain, Rhonda Mawer has been singing since about 1970 at folk clubs, in concert and on radio.

In that time she has collaborated with some serious company, and a photo montage

reveals her with the Wheeze and Suck Band and many others.

Mawer describes her music as a mix of traditional tunes, old blues and jug band favourites.

She covers Martha Copeland's 'Desert Blues' from 1928, Blind Willie Johnson's 'Nobody's Fault but Mine', Memphis Minnie's 'Me and My Chaffeur' from 1941, Clara Smith's 'Whip it to a Jelly' from 1926, Stephen Foster's 'Hard Times', Peggy Lee's 'I'm a Woman', Maria Muldaur's 'Ain't Gonna Marry', Mississippi John Hurt's 'Richland Woman' and Henry Thomas's 'Fishing Blues'.

Mawer sings these blues songs very strongly.

Her lower register flows naturally, and the deep feeling in these songs is obvious.

The traditional songs are 'Lord Franklin', 'Wayfaring Stranger', 'The False Bride' and 'A Blacksmith Courted Me'.

Given that most traditional songs have been covered many times, Mawer does well to give these tracks original treatments.

'The False Bride' is one that shows just how true Rhonda Mawer's voice is.

Mawer also covers 'Sither' by Colin Dryden and 'Reading Gaol' by Oscar Wilde/ Dryden.

Dryden covered mostly traditional songs from England's north from where he migrated to enrich the Australian folk scene.

The lyrics of 'Sither' include: Weft and weave it was your game/ ten thousand hours upon the frame/ then walking home in the driving rain/ with a brand new watch and a pension.

She thanks Naomi Dryden-Smith for keeping the songs of

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Colin Dryden alive.

These two tracks are a very natural fit with the others.

Dryden's songs should certainly not be forgotten and we all should thank Mawer.

Supporting artists on various tracks include Garry Steel on keys and accordion, Andy George on guitars and vocal, Alan Meadows on harmonica, mandolin and vocals, and, Adam Barnard and Rosie McDonald on harmonies.

With experienced studio musicians such as these, Mawer had a head start.

And of course, Marcus Holden as usual contributed arrangements and production and numerous instruments including bowed and plucked strings, recorder and 'harmonies etc etc.

Holden mastered and recorded the CD at Bloody Dog studio in 2022.

Mawer dedicates the album to her late brother Graeme and what a fine tribute it is.

Rhonda Mawer smiles from the front cover of the CD, surrounded by colourful flowers.

This is an album which any potential listener would open in a good mood, and they will stay happy when they hear these 15 familiar tracks so expertly covered.

Trad and now

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Saoirse - Encore

CD review by Tony Smith
TN2428-78 - \$25

This renowned Melbourne based Celtic Australian quartet combines original songs and traditional tunes in their latest album of twelve diverse tracks.

The CD sleeve lists the members of Saoirse but you will need to visit their website to discover which instruments they play.

The versatile musicians are Anthony O'Neill (guitar, fiddle, vocals), Bernadette O'Neill (vocals, bodhran, mandolin), Kerry McManus (vocals, accordion, whistle) and Sile Neil (vocals, guitar, mandolin).

Thanks are expressed to Stephen O'Prey, William Hutton, Declan O'Neill, George Butrumlis, Robyn Payne and Damien Neil for musical contributions.

Payne also worked 'mixing mastering magic'.

The album has an appropriate opening with 'Cunla' (traditional) which brings out a sound quite like the Irish band Altan.

'Mother's Song' by Sile Neil begins with a drum and settles into some very fine harmonies reminiscent of the Wailing Jennies.

These two comparisons by the way should not be taken to imply that Saoirse's work is derivative but only that they fit into exalted company indeed.

'Black Night' (Bernadette O'Neill) and 'Leaving the Land' (Eric Bogle) both feature keyboards and depart slightly from the traditional Celtic sound.

There is an immediate return to this style however, in the busy instrumental set 'Jimmy Duffys/The Sailor's Bonnet and The Star of Munster' (traditional).

Bernadette O'Neill's familiarity with the Celtic medium is in evidence in 'The Mermaid (An Mhaighdean Mhara)'.

Richard Thompsons' 'The Dimming of the Day' makes a good pairing with the Bogle track, continuing the theme of endings.

In 'O'Reilly's Lament' Bernadette O'Neill shows that she gives nothing away in songwriting skills to Bogle or Thompson.

The appeal to Irish men and women to 'walk with me' and march for justice has perhaps the best lyrics of any track on the album.

'Will you walk a hundred miles with me, a hundred miles and more/ for I am going south to stand beside the Braithreachus na hEireann (Brotherhood of Ireland)/ Irish men and Irish women walk together proud and strong/ for the freedom of our children is enough to lead us on'.

There have been so many centuries of struggle.

Sile Neil in 'Smoke is Rising' and the final track 'Please Don't ... Take 2', develops something of a country feel: 'Please don't make me marry you/ It'd be a thing we'd surely rue/ Don't make me wear a smile or drag me up that aisle/ please don't make me say I do'.

'Mouth Music' has few whole words - 'Ho ro haradala' and sounds a little like a Saoirse workshop in Celtic chanting.

Irish fiddle player Zoe Conway's 'Anachain Tuireann' and the 'Woodford Whistler' (traditional) bring out some excellent instrument playing, fiddle and accordion in particular.

'Encore' is Saoirse's fourth album after a busy period with gigs, travel, marriage and a baby.

Now they invite listeners to join them on 'the music road' and few fans of Saoirse's exuberant style will regret taking up the invitation.



Sassafras

CD review by Cameron Jones

Within the gypsy jazz scene in Australia, it's safe to say that the bands on the East Coast get most of the attention.

Meanwhile, in Perth, Sassafras have been quietly crafting one of the most elegant and unique albums to come out of this country in recent years, the eponymously titled "Sassafras".

Instead of producing just another Django tribute album, the band, led by bassist Pete Jeavons, offers a modern take on the style.

They Lovingly draw inspiration from American jazz of the 1920s to 1950s, French jazz & chanson, and guitar greats like Django and his modern Parisian guitar heirs.

While coming in at eight tracks and 40minutes, the album appears deceptively slim at face value.

But packed within is a substantial work brimming with taut arrangements, playful interplay, turn a dime musical surprises, slick key changes and a dynamic use of instrumental textures.

For instance, the opening track, Cole Porter's "Let's Do It", begins gently enough with the rhythm section elegantly accompanying

vocalist, Jessie Gordon.

As the song progresses to the bridge, clarinetist Adrian Galante adds a sophisticated obbligato to proceedings before a deft pedalled transition, a sly quote of Django's "Festival 48" signalling a double-time shift into the second verse.

The "Festival 48" quote then makes a return setting up a slick half step key change into the solo section for Galante to exploit.

He springboards into his solo with a quote from Vernon Duke's "Taking A Chance On Love" and dances through the chord changes and tempo fluctuations with a grace and swing that belies his young age.

Guitarist, Lachlan Gear, follows him with a solo in the modern manouche style incorporating dollops of legato phrasing and contemporary melodicism in a style often heard in the Parisian gypsy jazz den, La Taverne De Cluny.

He uses Django's "Belleville" to great effect as a device to ride through syncopated hits from the rhythm section before bringing his solo to a close.

The solo section closes with a final reprise of the "Festival 48" theme, another slick half step modulation that had me spitting my coffee onto my laptop.

The ensemble then leads the listener into a short-lived rubato verse allowing Gordon to savour the subject matter with her lyrical phrasing before Jeavons restates the tempo with a four-bar break bringing the tune to its conclusion.

And that's just the opening track. Breathtaking.

Another standout moment for me is the wafting beauty of Joseph Kosma's evergreen "Les Feuilles Mortes".

The arrangement nods to Cannonball Adderley's "Somethin' Else" album in the bass figure used by Jeavons to tie the sections together.

The chordal accompaniment by Gear and fellow guitarist,

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Aaron Deacon, add to the smokey atmosphere allowing Gordon to render the French lyrics with a dream-like quality.

The arrangement rises to its peak out of the solo section and the vocal reprise, breaking the listener's revelry with jarring surprise crescendo unison by Gordon and Galante.

While at times the album strays from the tradition of what some purists may deem to be gypsy jazz, it still maintains respect for it.

Because of this, new musical colours are fostered, previously unexplored songs are traversed, and the capabilities within the sphere of an acoustic quintet are broadened, giving Sassafras a unique imprint on the genre.



SONiA - No Bomb Is Smart

CD review by Ian Dearden
TN483-2 - \$25

SONiA is a musician and visual artist (aka Sonia Rutstein) from Baltimore, Maryland, USA, who now performs as SONiA disappear fear.

She has a lengthy discography in various formats, including as a

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member of a band called disappear fear, performing subsequently as SONIA & disappear fear, and in more recent times under the SONIA disappear fear monicker.

This album is her fourth solo album.

Her most recent solo album was released in 2019, when she also toured Australia, notably with multiple appearances at the last pre-COVID Woodford Folk Festival in December.

Both this album, and SONIA's 2007 album, Tango, were nominated in the Grammy Awards for folk and pop categories.

This album, however, is very squarely planted in the folk/acoustic roots end of that axis, with a clear emphasis on acoustic instrumentation, gorgeous upfront vocals from SONIA and harmonies from her sister CINDY, all presented in well-crafted arrangements and featuring skilful songwriting from SONIA as well as one exquisite cover of a Phil Ochs song, 'No More Songs'.

The string arrangement which underpins SONIA's delicious fingerpicking on 'No More Songs' is superb, and together with CINDY's harmonies, this song is a compelling and engaging start to what then unfolds as a compelling and engaging album.

SONIA has a deeply rooted commitment to social justice, activism and advocacy, and without being in any way didactic, that deep well of humanity and passion underpins all of the remaining original tracks on the album.

'Sugarcane' tells the story of a 94 year Bronx woman who travelled across New York to deliver a cane to a fireman who had broken his leg working on the 9/11 site.

'I Am The Enemy' also addresses the shock and horror of 9/11, and seeks to find a perspective to deal with the existential threat of that terrible day.

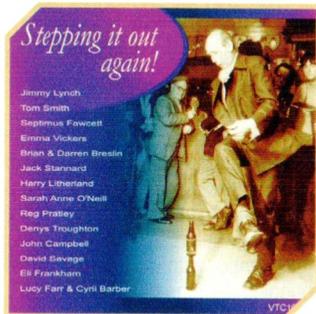
There are, inevitably, songs about love, lost, found and confused, including 'Obviously', 'Ride This Ride', 'Gangsters Of Love' and 'Won't Let Go', and there are also songs with a more explicit social justice focus, including the title song, 'No Bomb Is Smart', 'Rio's Home' and 'Other Man'.

The album concludes with 'A Different Star', a heartfelt paean to the loss of friendship when someone close moves away, loses touch and leaves a void which can only be filled by (of course) a guitar.

Having immersed myself in this thoroughly delightful album, I now seriously regret not catching any of SONIA's gigs at Woodford.

However, if you also missed her 2019 tour, you can find out more about her, her music and her visual art at soniadisappearfear.com.

It will, I promise, be well worth the effort.



Stepping It Out Again!

CD review by Ian Dearden

'Stepping it out again!' is one of a series of compilation albums released by British traditional music label Veteran.

Other compilation CDs in the same series include 'Down in the

fields', 'When the wind blows', 'It was a market day' – One & Two, and the precursor to this album, 'Stepping it out!'

The founder of the Veteran label, John Howson, in his comprehensive liner notes to the CD, sets out not only the history of the label, but the back story to his involvement in the collection and recording of traditional songs, tunes, poems and stories from 1975 until the present.

The Veteran label initially released cassettes from the mid-1980s onwards, but this album represents not a compilation from albums released in the past, but rather, a trawl through the label's field recording archives from 1975 to 2000 to release a compilation of performances that, for one reason or another, have never been previously released on an album.

At this point, I should mention that the liner notes for this album are extraordinary.

There's a history of the label, of John Howson's extensive forays into folk collecting throughout England and Ulster since 1975, the background to the recording sessions with each of the performers (16 in total) who feature on the 24 tracks on the album, as well as a potted biography of each of the performers, and a detailed background to, and analysis of, each of the songs, tunes and stories on the album.

This is a superb package, as professional a presentation as you could possibly want, if you have even a passing interest in the folk tradition.

It is unlikely that the names of the performers will be familiar – they include Jimmy Lynch, Tom Smith, Septimus Fawcett, Emma Vickers, Brian & Darren Breslin, Jack Stannard, Harry Litherland, Sarah Anne O'Neill, Reg Pratley, Denys Troughton, John Campbell, David Savage, Eli Frankham, Lucy Farr & Cyril Barber.

Some of the songs and tunes

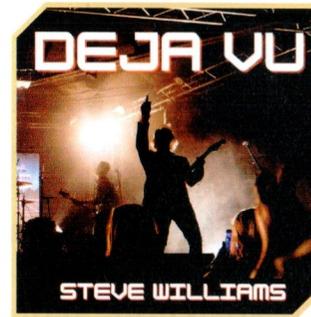
may be more familiar, for example, Tom Smith sings a rousing version of the bawdy ballad, 'The Bush Of Australia' (aka "Maid of Australia"), and many of the tunes, in particular, are examples and/or variants of tunes in reasonably well-known collections.

The real significance of this CD, which is comprised of field recordings from various locations, including the performer's homes, pubs, festivals, street corners and a ship, is that these are recordings of real people, playing, singing and reciting songs, tunes, stories and poems from and handed down through the tradition.

This is the folk process in real life, and it is an enormous privilege to be granted this precious insight into those who have kept the tradition alive, even though many of the performers on this CD have since passed on.

If the traditional music of England and Ulster is of any interest to you, this CD is chock full of delights, whether for your listening pleasure, your own research or to extend your repertoire.

Check out this CD and many more at the Veteran label website - www.veteran.co.uk.



Steve Williams - Deja Vu

CD review by Tony Smith
TN2517 - \$20

This is a slim CD with scant information provided on the album sleeve except the track titles and writing credits.

The advantage of this approach should be that it keeps the price of the album down.

The disadvantage is that it is difficult to find other reliable information about the musician.

While there are many people around named Williams, I assume this Steve Williams is the noted guitarist and vocalist with the band 'Wa Wa Nee' and supergroup 'The Party Boys'.

These bands were hits with fans of pop rock, funk and new wave and they featured on shows such as Countdown.

'The Party Boys' featured many accomplished musicians from established but 'resting' groups.

The title *Deja Vu* suggests that Williams is reprising some of the great hits of the time, but this is uncertain.

Eight of the tracks are by Williams alone: 'Stormy', 'Deja Vu', 'People', 'Potato Man', 'Little Lamb', 'Real World', 'Stars in your Eyes' and 'Bouquet of Life'.

'Pump' is credited to Powell/Williams and 'Ronnie' to Kenny/Williams.

The sleeve notes do not attribute either vocal or

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instrumental backing to anyone, so perhaps we should assume everything – vocals, harmonies, guitar, keys, percussion – is multi-tracked by Williams.

Nor do they mention track lengths.

My CD player says that the album runs some 54 minutes.

'Stormy' has a metallish air with power chords and voice high, close to falsetto.

'Deja Vu' begins with acoustic guitar and the voice is lower.

The Rolling Stones would be proud of 'Pump', a recitative blues rock.

'People' is blues in the cool jazz style.

Williams' versatility as performer and arranger begins to show in 'Ronnie', which has a funky soul feel about it.

Keys and drum feature on 'Potato Man'.

'Real World' is a contemplative track with a relaxed keys intro.

'Stars in Your Eyes' features drum and bass intro and an echo effect to the voice.

For me, the best song is 'Little Lamb' which has a jazz guitar backing to some of the brightest and best delivered lyrics.

Another very interesting track is 'Bouquet of Life' - a lengthy piece over 8 minutes.

It begins gently with celeste sound over a drone and at about three minutes, segues into a Bach-like organ.

Then there comes guitar and voice with an acid rock flavour reminiscent of the legendary Jimi Hendrix.

Fans nostalgic about the pop and rock that came out of Australia in the late twentieth century will enjoy this album.

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