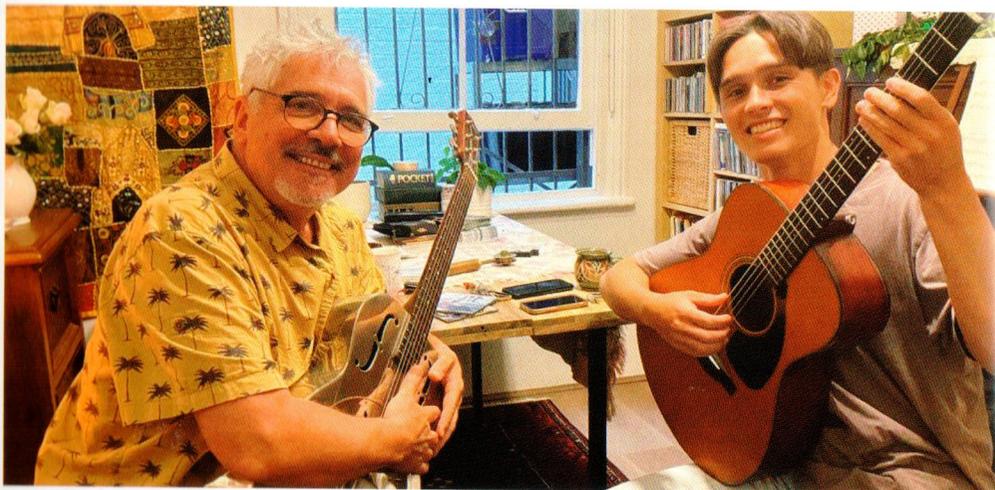


NSW young folk artist awards program returns

by Pam Merrigan



Sean Cooper (under 25yrs Folk Artist 2022) mentoring session with acclaimed WA musician Rod Vervest

The Folk Federation of NSW Young Folk Artists Award is an annual program funded by donations and our membership.

There are two Awards, one for performers under 19 years and the other for performers under 25 years of age.

FolkFedNSW will be calling for applications from May 1 – June 18 with the award winners announced in July.

We take a broad view of 'folk' forms, and encourage bands, soloists, singers, instrumentalists, trad-players and original composers to apply.

Applicants just need to provide a video sample of their music/act and complete a few short questions about their background and what the award would mean for them.

The two recipients are

selected by a small panel from within the Folk Federation of NSW committee.

Each of the Young Folk Artists receives a cash prize, a day of free recording/mixing donated by Blue Mountain Sound, access to mentoring from an experienced artist in the folk genre, and access to performance opportunities (e.g. at the Sydney Folk Festival).

The program is coordinated by Craig Sinclair who keeps in touch with the artists as the year goes on.

The 2022 Sydney Folk Festival included a youth showcase event in which the 2021 and 2022 award recipients all played short sets.

Young folk artist recipients are also invited to perform at FolkFedNSW's end of year 'Folk Bash'.

FolkFedNSW is keen to build links with festivals and folk clubs around NSW to generate further interest and engagement in the program and to provide additional performance opportunities over the year's program.

Craig is especially keen to build the base of young folk artists who are engaged with this, whether or not they receive the award, with a longer term view to identify ways of connecting young artists and facilitating collaboration.

You can see more info about the Young Folk Artist Awards at www.folkfednsw.org.au/awards including an interview with previous recipient, Bodhi Turner, as well as videos provided by the current recipients, Emma Foote and Sean Cooper.

Neil Murray's new album: - The Telling

by David Laing

One of Australia's finest songmen, Neil Murray, is releasing a new album in April.

After three albums with the Warumpi Band and one with Sammy Butcher, 'The Telling' will be his 10th original solo album and mark a recording career of four decades since the Warumpi Band released their debut single, "Jailanguru Pakarnu" (Out from Jail) in 1983.

'The Telling', recorded in Melbourne by Roger Bergodaz and mixed in Sydney by Ted Howard, contains some of his strongest songs ever.

Murray has never held back from the way he sees it and he's not about to let up here, with a litany of injustice and loss, both historic and recent, explored on much of the album.

The opening tracks "Broken Land", "No Justice" and "Tears of Wybalenna" present a powerful and moving reckoning.

"Rainbow Serpent and a Mine" (co-written with traditional owner Jack Green) brings graphic detail to the devastation wrought by the McArthur River mine near Borrooloola.

"The Murrumbidgee" is an affirmation of perseverance and hope despite environmental setbacks.

The troubled affairs of the heart gain clarity in "Heal my life", and the honouring of the departed are heard in "For Evermore" and "The Manager".

A positive reflection on an indigenous town, "My Yuendumu Song" and a sea shanty "If the Wind be Kind" round out

the album.

'The Telling' sees instrumental contributions from Bill Heckenberg (drums), Craig Kelly (bass), Stephen "Stretch" Teakle (keys, accordion, clavietta), Damien Neil (mandolin, guitar), Jack

Howard (trumpet), and Shane Reilly (pedal steel), with vocal harmonies from Grace Robinson and Damien Neil.

'The Telling' is available on all major digital platforms distributed by Believe.

A poster for the album 'The Milk Carton Kids'. The title is written in large, white, pixelated letters on a dark blue background. Below the title, the text reads: 'With Special Guest VERA SOLA', 'FRI.30 JUNE | QUEENSLIFF TOWN HALL', 'SAT.1 JULY | MEENYAN TOWN HALL', 'SUN.2 JULY | THEATRE ROYAL CASTLEMAINE', 'WED.5 JULY | ELTHAM HOTEL', 'THU.6 JULY | OLD MUSEUM BRISBANE', 'SAT.8 JULY | CITY RECITAL HALL SYDNEY', 'SUN.9 JULY | THORBURY THEATRE MELBOURNE', 'TUE.11 JULY | MEMO MUSIC HALL MELBOURNE', 'THU.13 JULY | ADELAIDE GUITAR FESTIVAL'. At the bottom, it says 'PRESENTED BY LOVE POLICE'. The bottom half of the poster features a photograph of two young men playing acoustic guitars.

Concertina Convergence 2023

by Margaret Fagan and Tony Romeo



World Concertina Day (WCD) is celebrated on the 6th of February, the birthday of Charles Wheatstone, English physicist and inventor who came up with the ingenious idea of the concertina, and patented it in 1829.

2023 saw the second international celebration of WCD, with events being held in many countries across the globe.

Australia marked the occasion with a Concertina Convergence held at the charming and historic Goulburn Club, in the heart of beautiful Goulburn.

About 60 concertina enthusiasts attended.

Players came from almost

every state and territory to enjoy a fantastic two and a half days of workshops, presentations, sessions, a concert and a film.

There was a great variety, with something for every player, no matter what their style or type of concertina or skill level.

To set the mood, the foyer of the club and each room were decorated with concertina-related photographs and drawings, as well as a number of concertina-playing figurines for our "amusement and diversion".

Quite delightful.

The events kicked off with a session on Friday night with the theme being songs or poems about or mentioning concertinas, a challenge that was accepted by everyone in a display of just how much material there is out

there, and we probably only scratched the surface!

Then, through the weekend, generous contributors took us through a variety of techniques and tunes: octave playing as used by "Dooley" Chapman (Gary Lovejoy), Irish style (Chris Ghent), the joy of waltzes (Carole Helman), playing by ear (Sandy Gray), English tunes on English concertina (Greg Wilson), off-beat English accompaniment (Steve Wilson) and duets (Dave Johnson).

All thoroughly enjoyable.

In addition to these, Helen Romeo and Wayne Richmond taught lovely tunes and harmonies which were then presented by groups in the Saturday evening concert.

In addition to the participatory

events, there was a session in which Bruce Kurtz played the tunes of his grandfather, Fred Holland.

Bruce played these tunes on Fred's original Stanley concertina.

John Stanley was a late 19th century character (a bit of a charlatan) who made and worked on concertinas in the Bathurst area, as illustrated in an interesting talk by Chris Ghent.

Also, Gary Lovejoy showed us a film he'd made just recently of Dave de Hugard playing tunes he'd collected from Albert "Dooley" Chapman, Kathy Ditton and Ma Seal.

Wonderful stuff.

George Bolliger gave a presentation on diagnosing and solving concertina problems, and did quite a few running repairs for folks over the weekend.

There was a variety of instruments for sale including ones from maker David Hornet and from the Concertina Shop.

The excellent Saturday night concert was held in the ideal setting of the 19th century Durack Room and showcased a great variety of styles and concertinas.

Workshop and session presenters all had a spot, and the average age in the room was mercifully lowered by wonderful contributions from Tristan & Millicent White and Lee Knight.

Lee also did a superb job as MC for the evening.

A Concertina Caterpillar event was held in Belmore Park in an attempt to tackle a new Australian record, but the Melbourne record remains unbroken.

The weekend also featured a tribute to Richard Evans, an expert concertina player, builder

and repairer who sadly had recently passed away, and a particularly poignant moment occurred when attendees were asked how many of them had had their instruments repaired by Richard.

About half the room raised their hands.

All in all, it was a packed and well thought out program, and a really enjoyable weekend of joy and camaraderie.

Huge thanks to Dave Johnson for putting it all together, and to all the presenters and volunteers for their hard work.

Given the enthusiasm shown amongst this year's participants, there's little doubt we'll need to wait another four and a half years for the next Concertina Convergence.

It was a wonderful and inspiring weekend.

Neil Murray

Neil will launch his new album "The Telling" over five concerts, with his band in April 2023.



Friday 14th April.

Great Club · Marrickville, NSW.

Support: Melanie Horsnell

musicboozeco.oztix.com.au/outlet/events/8ebc6a0-09db-47d7-8b93-7a55d5eed769

Saturday 15th April

Milton Theatre · Milton, NSW.

Support: Melanie Horsnell

www.stickytickets.com.au/g/7al/neil_murray.aspx

Sunday April 16th

Smiths Alternative · Canberra.

www.smithsalternative.com/events/neil-murray-79873

Matinee show: 1pm start **Sunday April 23rd.**

Northcote Social Club · Melbourne.

Support: Trudy Fatwnna

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Sat April 29th.

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Neil Murray with his band at Birregurra Hall Tickets, Birregurra Mechanics Hall, Birregurra | TryBooking Aus



www.neilmurray.com.au · youtube.com/@NeilMurrayMusic · <https://www.facebook.com/neil.murray.79804>



Born To Sing 1,000 Voice Choir

by Martin Meader

Imagine the sound of a thousand voices joining together in perfect harmony, their voices rising and falling in a beautiful symphony of sound.

This is the power of a thousand voice choir, a stunning display of musical talent and passion.

The sheer size of a thousand voice choir is awe-inspiring, and the impact of their collective voices can move and uplift even the most stoic of audiences.

The sound reverberates throughout the entire space, enveloping the audience in a sea of pure, soulful music.

Whether performing classical pieces, gospel hymns, or contemporary pop hits, a thousand voice choir is a celebration of the power of music and the human voice.

It is an experience that leaves an indelible mark on those lucky enough to witness it, and a true testament to the beauty of the human spirit.

On June 11, the Perth-based Born To Sing choirs will perform an uplifting concert at the Perth Concert Hall.

The choir for this concert will be conducted by Martin Meader and made up of 1,000 community voices supported by a 250-piece Ukulele Orchestra.

Over 1000 people have signed up for the choir and rehearsals begin in May.

Most importantly, a portion of our profits will go to the Fiona Stanley Hospital to help the Cancer Clinical Trials department.

Martin Meader is a writer of children's fiction, a feature film producer and a choral director.

In 1997, Martin Meader co-wrote and Co-Executive Produced Paradise Road, a \$25.6 million Fox Searchlight feature, which starred Glenn Close and Cate Blanchett.

Martin is also the musical director of the 200-voice Born to Sing Choirs in Perth.

Since 2000, Martin has facilitated capacity building, team building singing workshops in Australia, Singapore, the U.K., Indonesia, Canada and U.S.A.

From 2014-2015, Martin was the musical director for teaching a choir that was part of the \$7 million Western Desert Kidney

Health Project, an initiative that aimed to reduce disease and diabetes by 20% over three years in 10 Aboriginal Goldfields communities.

"Singing has also been shown to improve our sense of happiness and wellbeing.

"Research has found, for example, that people feel more positive after actively singing than they do after passively listening to music or after chatting about positive life events", Jacques Launay, Postdoctoral Researcher in Experimental Psychology, University of Oxford said.

Archbishop Desmond Tutu in September 1992, (from 'Sing Freedom') said: "In singing, everyone can participate.

"Music has the power to touch people in a way that words never can.

"Whether it is by listening to those who sing, or by joining in song together, it has the power to stir the emotions, to speak to a lover, to praise God, to raise courage, to inspire hope, to console.

"Through music, we keep hope alive."

What is a cultural policy and why does Australia need one?

by Dr Scott East

In edition 154 of Trad&Now we published an announcement from the federal government regarding a new National Cultural Policy for Australia.

We also published a response from Dean Ormston, CEO APRA/AMCOS.

Following is further comment from Dr Scott East, lecturer in museum studies and expert in cultural data from the UNSW School of Art & Design.

The National Cultural Policy, titled 'Revive', will be implemented over a five-year period and it aims to "renew and revive Australia's arts, entertainment and cultural sector."

This is Australia's third ever cultural policy and so, you might be wondering what exactly is the purpose of a cultural policy.

"We've had a cultural policy vacuum on a national level for over a decade and this new

policy picks up on this, as well as addressing post-pandemic discontent in the arts," says Dr East.

When they work well, cultural policies can facilitate an important vision, bringing the entire arts sector together to work towards something bold and exciting.

Cultural policies are strategies and actions that governments take to promote and support Australia's cultural activities

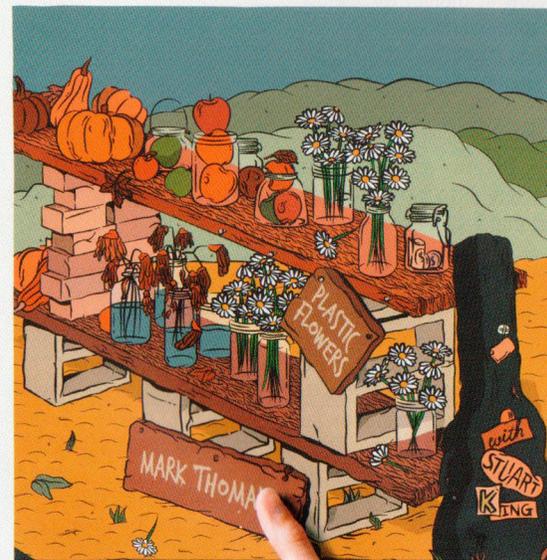
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and industries in areas like film, theatre, music and museums.

Such strategies and actions can include funding, legislation and creating ministries and independent bodies.

Cultural policies can play an important role in shaping and promoting Australian identity.

They can also nurture the creativity of domestic talent and help increase access and participation of everyday citizens in cultural activities.

Given that cultural policies vary from country to country and depend on society's values of the day, it's difficult to pin down exactly what it takes for a cultural policy to be successful.

"It's fair to say that a good cultural policy creates the right conditions for creative freedom to emerge," says Dr East.

"This means that cultural policies have the tough task of straddling two ends of the spectrum: enough autonomy for artists to do what they want versus a shared vision that everyone works towards.

"Ideally this vision is not too prescriptive.

"Ultimately, cultural policies can work well when they inspire the arts sector by identifying a cultural moment and giving people something to work towards."

Revive sets out five pillars connected to broader government objectives breathing new life into the previous national cultural policy.

"Broader federal government visions such as the Uluru Statement from the Heart and tackling sexual misconduct have been folded into this cultural policy, which is an interesting approach in itself," says Dr East.

"The first priority is a

commitment to First Nations-led initiatives like a dedicated, publicly funded national Indigenous art gallery.

"This policy takes an expansive and non-restrictive view of culture and what it looks like in Australia today.

"It's also the first policy to explicitly aim to support and nurture more diversity in the arts sector, and that's exciting."

Previous approaches to regional access to the arts were ad hoc and uncertain.

This policy packages together funding commitments that allow public collections to tour the regions, increasing access to art and culture.

Another feature of this policy is the recognition of the centrality of the artist.

"Previous policy approaches were criticised for putting too much emphasis on large institutions, while this new cultural policy is the first to view artists as workers and the wheels are in motion for award wages and workplace reforms for artists, with a focus on ending sexual harassment," says Dr East.

Previously it was understood that the government's responsibility is to fund areas of the arts that experience market failure.

This new policy, however, aims to do not only that but also invest in commercially viable projects, particularly in the spaces of music and literature.

"By embracing commercial aspects of the sector, this policy collapses high vs low art distinctions," Dr East says.

This cultural policy acknowledges the whole ecosystem of arts and culture and it is inclusive of small,

independent artist run initiatives as well as big institutions and commercial operations.

Another interesting feature is that this policy values the arts sector for its instrumental and intrinsic purposes, that is valuing art for what it does for other parts of society like health, wellbeing and national identity, as well as valuing art for its own sake, he says.

Though the new national cultural policy has been welcomed by the arts sector, it has also drawn criticism regarding its political certainty.

"Australian cultural policies don't happen often on a federal level and traditionally the Coalition don't pursue a national cultural policy, it's an ALP initiative," says Dr East.

"The Coalition tends to undertake arts planning with more of an ad hoc approach as they believe cultural statements can be blockers."

Many see Australia's modern cultural policy as commencing with Gough Whitlam's 1973 announcement of funds to establish what would become the Australia Council for the Arts, the primary arts funding and advisory body for the country.

The Australia Council's transformation into Creative Australia is one of the major features of the new policy.

Since then, the Keating government implemented the Creative Nation policy in 1994 and the Gillard government launched Creative Australia in 2013, but it was only in place for six months before being discontinued by the incumbent Coalition government.

"Given the contentious history of cultural policies in this country, there's debate about

whether these large federal cultural policies provide any additional certainty," says Dr East.

He says there has been caution from some in the arts sector because they believe that if there is a change of government, they won't stick by the previous government's cultural policies.

Dr East, however, believes that certainty on direction and funding gives the cultural sector security and allows those industries to grow and thrive.

Bipartisan support of the national cultural policy would cement this certainty.

Given the political situation, there is a lot of pressure on cultural policies to succeed.

Luckily, the advent of cultural data can assist with creating and assessing the success of cultural policies.

Artists, arts organisations, government bodies, researchers and social media produce various cultural data and information such as artist biographies and details of artwork and exhibitions.

Storing such information via a cultural database can strengthen the arts sector.

"Having well organised and robust data in linked databases allows us to take advantage of 'big data' methods which help us see interesting trends, stories and analysis we simply couldn't otherwise," says Dr East.

With improved data, we can better determine the value of the arts, and measure its dissemination and impact in communities and internationally, informing our arts policies, he says.

"For example, the Australian Cultural Data Engine (ACD-E) is

currently examining biographical data on over 150,000 artists, architects and performers, and studying the rise and fall of arts organisations since 1945."

Dr East is part of a team of academics who work on ACD-E – together, they made a submission to the development of the Revive national cultural policy.

"One of the things we were keen to see was an increased priority towards collecting cultural data.

"The commitment to report on the state of Australian Culture every three years provides such a mechanism for accountability reminding us that policy is only as successful as its implementation."



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The Springtime it Brings on the Shearing



'The Springtime it Brings on the Shearing' is the sixth song on Burl Ives' 1953 record, '9 Australian Folk Songs'.

It has been recorded by many people since then, including Lionel Long, Gary Shearston, Martyn Wyndham-Read and the Bushwackers.

The song describes how the shearers are the heroes of the hour at the height of the shearing season, splashing money around carelessly.

Once the shearing is finished for the year, however, you will generally find them camped on the banks of a river, living an extremely frugal existence.

A number of writers point out that the words have been taken from a poem, 'The Wallaby Track', by E. J. Overbury.

For example, the second verse of the poem begins:

"With a ragged old swag on his shoulder,

And a billy or pot in his hand,
'Twould astonish the new-chum beholder

To see how he'll traverse the land."

The second verse of 'The Springtime it Brings on the Shearing' reads as follows:

"With a ragged old swag on my shoulder

And a billy quart-pot in my hand,

And I'll tell you we'll 'stonish the new-chum

To see how we travel the land."

'The Wallaby Track' was first published in the Creswick and Clunes Advertiser, in 1865.

By way of historical context, Banjo Paterson was born the year before, in 1864, and Henry Lawson two years later in 1867.

Dame Mary Gilmore was born in the same year.

This is also probably the year when Ned Kelly, at the age of ten or eleven, rescued the seven-year-old Richard Shelton from drowning in Hughes Creek in Avenel, Victoria.

Creswick and Clunes are two old Victorian gold mining towns in central Victoria.

They are not far apart, and are often considered together.

Creswick is perhaps best known as being the birthplace of the Australian painter and writer, Norman Lindsay.

Clunes' principal claim to fame these days is that it hosts the annual 'Clunes Booktown Festival.'

Overbury also wrote two other well-known poems, 'The Public by the Way' and 'The Loafer's Club.'

Overbury also published a collection of his poetry, 'Bush Poems', in 1865.

In 1999, Red Rooster Press published 'Two Goldfield Balladists', edited by Hugh Anderson.

The balladists were W. W. Coxon and E. J. Overbury, and the book

by Stephen Whiteside

comprises two small, old books: 'Coxon's Comic Songster' and Overbury's 'Bush Poems.'

Overbury wrote a preface to his book, with his tongue firmly in his cheek.

It reads as follows:

"The great object I have in view publishing this little book is, if possible, to make a little money by it.

If the purchaser obtains six-pennyworth of amusement from it, the benefit will be mutual.

Like all virgin authors, I naturally expect that it will permeate through all classes of society, not only in this country, but in the most distant parts of the earth - that it may even cause some sensation amongst the crowned heads of Europe, and be recognised by the "Great Panjandrum" himself.

Under these circumstances, I am willing to declare "The right of translation is not reserved."

Anderson wrote an extensive introduction to 'Two Goldfield Balladists'.

He tells us that "...Overbury was born in Scotland about 1830, and arrived as a cabin passenger on the Anne Cropper in May 1853, aged 22 years..."

He goes on to say that Overbury spent most of his time in Australia employed by the Anderson brothers - James, John and William.

He also rented his home from them.

The Andersons were based in the gold fields of central Victoria, and their primary business was supplying timber for the deep leads.

When local supplies were

exhausted, tramways were laid deep into the Wombat State Forest.

Their empire continued to grow, and they became involved in land speculation and agriculture.

They built a five-storey flour mill in nearby Smeaton, which still stands today.

Overbury wrote his 'Preface' from Smeaton.

Hugh Anderson makes the point that there is some confusion about Overbury's middle name, as it is sometimes given as 'Irvine'.

Dr Graeme Skinner confirms that his middle name was indeed 'Irvine', and the initial 'J' is therefore an error.

Skinner also tells us that Overbury was born in Westbury, Wiltshire (via Bath), England, on 5 September 1830.

Information provided by Skinner is far more detailed, and also much more recent, than that provided by Anderson, so I am inclined to think it is also more accurate.

Eight years after 'Bush Poems' was published, in 1873, Overbury wrote a letter to The Australasian newspaper in Melbourne.

He was now in Glengower, not far from Smeaton.

The letter was published in part, with an editorial response, in The Australasian, on Saturday 8 August 1873, on page 16.

He is complaining about a man whom he names, but the editor chooses not to, who is making minimal changes to Overbury's work, and passing it off as his own.

To Correspondents

"E. J. Overbury" (Glengower) - "This correspondent writes to us to give satisfactory proof that he is "the real author of the songs termed the 'Wallaby Track,' 'The Public by the Way,' 'Jack and I,'" &c, and in support of his

claim gives the names of a good many respectable gentlemen as references.

"We regret that we are not familiar with the compositions themselves.

"He says "the songs themselves are certainly not worth much notice grammatically speaking.

"No doubt error abounds in them to a large extent but the working classes in Victoria, New South Wales and Queensland appreciate them, and I do not believe that a party who calls himself _____ should intentionally rob me of that little approach to fame that I am certainly due.

"Mr. _____ represents himself as the author of all these songs.

"He attends in shearing time every station that can possibly lie in his route.

"He partially makes a parody by calling 'The Public by the Way,' 'The Shanty by the Way,' but every word in it except the change of substantives is mine.

"The same with the 'Wallaby Track,' and as time, and ignorance, and dishonesty advance, I fear that others of my own composition may suffer the same fate".

"We are sorry to learn that Mr. Overbury, like other men of creative genius, suffers from the competition of plagiarists.

"He may, however, take it as a proof of his popularity when his songs are acceptable even in their altered and plagiarised form.

"We trust that as time advances, ignorance and dishonesty will not advance too, and that his rival minstrel will come to rely on songs of his own production."

It is clear the editor has little

respect for Overbury.

He does not know his poems and refers to him sarcastically as a 'creative genius.' Overbury had the last laugh, of course, with his words now immortalised in 'The Springtime it Brings on the Shearing'.

His rival also achieved some long-term success, however.

'The Public by the Way' is now better known as 'The Shanty by the Way.'

Hugh Anderson tells us that Overbury died in Creswick Hospital on 22nd February 1898.

The local papers noted the death of "an old resident of Smeaton".

The records of the Smeaton cemetery referred to him as "the local bush poet."

I can find no information at all about the tune to 'The Springtime it Brings on the Shearing'.

To my ear, it sounds quite similar to 'The Dying Stockman'.

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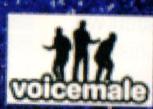
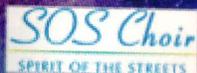


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Listening Through The Lens turns ten

by Rob Dickens

Listening Through The Lens (www.listeningthroughthelens.com) is a roots music website that has been supporting music now for over ten years.

The site was created by Jim Jacob and I, long-time friends who share a passion for music, with the idea that Jim would bring his photography skills to the fore while I would compose the text, hence the name, we listen through the camera lens.

Over the years, the site has amassed (with the both of us and a host of guest writers) over one thousand articles, the topics ranging from reviewing new releases, festivals and live shows, previewing the latest news in music coming out, a diary of our travels to important music museums, cultural events

and facilities, awards and best off's.

Jim is the president of City Park Radio in Launceston, Tasmania and I (based in Melbourne) run boutique tours to the USA, so we have a radio and tour component to the site as well.

Two of our most read articles detail a lengthy list of music festivals in Australia and the USA which we started to facilitate our music travels to get in as much music as possible while we are on the road.

Our subscriber numbers have grown markedly over the years (thank you to all!) and our overall audience is roughly eighty percent split evenly between the USA and Australia, with the balance across the rest of the globe.

As a result, any coverage for Australian musicians gets an

audience outside Australia as well as locally and we've had great feedback from America and elsewhere about our local artists and their music.

We are always looking for more voluntary guest writers/reviewers as we get music submissions sent to us daily.

Artists and their representatives are welcome to send us their music and we will do our best to get to them.

We do give preference to the CD format.

Physical submissions can be sent to Listening Through The Lens, Parcel Collect 10159 97124, 107 High Street Northcote VIC 3070

Digital submissions, guest writer applications and other correspondence goes to: team@listeningthroughthelens.com



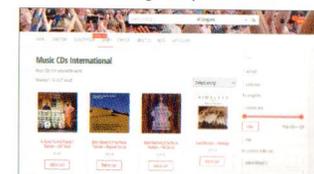
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A beginner's guide to tune collecting

by Katherine Oleinikov

There are a lot of incredibly good Australian tunes out there.

Unfortunately, I didn't know any.

After 15 years of playing the fiddle, I knew a lot of tunes from the other side of the world and I certainly knew a lot of Australian tune writers, but I didn't know any Australian tunes.

Walk into any trad Irish session today and you'll find that most of the music can be traced back to an old collection.

During the 18th century, it became the fashion for tune collectors to roam the countryside and publish large books of the songs and tunes they found.

While never supplanting the oral tradition, these works helped to preserve and promote the music across centuries and continents.

Inspired by this history, and by the vibrant Melbourne folk scene that surrounded me, I decided to create a modern collection.

With absolutely no idea what

I was getting into, I set off with my camera and recorder to start a Melbourne Tune Collection.

Here are a few tips I've learnt in the four years since.

Don't ask someone if they've written a tune or song.

The average folk composer is humble and shy and will just mumble something incoherent before changing the subject.

Do inform a composer that 'so and so has told me you've written a great tune'.

This doesn't necessarily have to be true.

Artistic values are a luxury.

Most of your recordings will be done in a way that disguises how cheap your equipment really is.

No matter how picturesque the setting, do not record anything outdoors.

Your audio recorder cannot handle it.

Never turn down a cup of tea.

The best tunes/stories/housemates are generally found after a chat and a cup.

There is a high correlation between people who play folk music and people who bake

scones.

Make the most of this.

Sheet music notation is intended for classical music.

Folk music is not classical music, so you're never going to get an accurate transcription.

Despite knowing this, be prepared to still spend a month bogged down with correct repeat bar placement and anacrusis use.

Recording and publishing tunes is only half your job.

Along the way, you need to get as many people involved and excited about the project as you can.

Music that just sits in a book is dead.

To keep the tunes and songs alive you need people to play them.

The Melbourne Tune Collection recordings can be found online through YouTube and Facebook.

The Melbourne Tune Collection book is available through the Trad&Now shop and at many upcoming folk festivals.



NSW Labor music policy will be a game changer

by Dean Ormston, CEO APRA/AMCOS

On February 22, the NSW Opposition released a music policy.

The APRA/AMCOS response is below.

"We are urging for all major parties to support our industry as we approach the NSW election on March 25.

"The NSW Labor election commitment for contemporary music is a serious and historic game-changer for the industry.

"APRA AMCOS applauds the election commitment made by NSW Opposition Leader, Chris Minns, and Opposition

Minister for Music and the Night-Time Economy, John Graham, to supercharge the state's contemporary music industry.

"This election commitment is historic.

"This level of investment will put NSW on par with some of the great music jurisdictions of the world; Quebec Canada, Liverpool England and Seoul South Korea," said Dean Ormston, Chief Executive APRA AMCOS.

"NSW is a key engine room for the nation's music industry and the launching pad for so many of Australia's extraordinary artists.

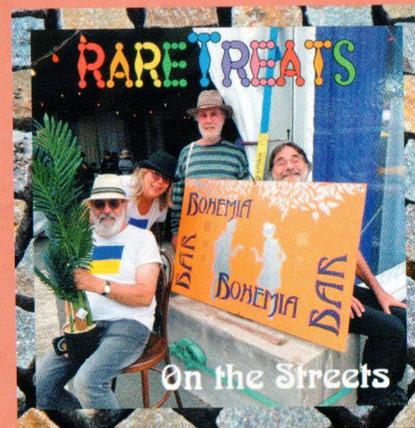
"Despite this, it has long been the victim of over-zealous regulations and a long-held misunderstanding of the economic, social and cultural value we give to the state.

"The music economy is global and competition is fierce.

"A Goldman Sachs report into the international music market estimates total music revenue to double to about \$131 billion by 2030.

"If NSW wants a piece of that pie, we need the state government working in partnership with artists, industry workers and business to get the

Out now!



Track 1, '63789', debuted at No. 5 in the international music platform N1M's folk music charts for Australia in its 1st week and in the 2nd week, it shot up to No. 1. After 28 weeks on the chart, amazingly, it's back up to number 3 having just jumped 11 places.

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

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

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

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

Tony Smith CD review

RareTreats debut CD. Eleven completely original and very different songs featuring multi vocal harmonies and multi instruments. Available from www.TradandNow.com Only \$20 + P&H.

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

investment, regulation and policy settings right.

"This commitment from NSW Labor includes the necessary investment and policy priorities to supercharge music in NSW and return an economic, cultural, and social dividend for the state.

"This plan hits all the right notes by investing in artists, supporting venues, overhauling local regulations and getting serious about industry strategy.

"On the back of the announcement from the Australian Government to establish and invest in a national music development agency, Music Australia, this

commitment from the NSW Opposition is a vital next step to combine a serious state and federal approach to the industry," said Dean Ormston.

There have been five parliamentary inquiries into the NSW music industry since 2018 that investigated the regulatory and investment barriers limiting the sector's activity and potential.

"We urge all parties to unite around a substantive investment and serious regulatory reform to support the music industry.

"We need a multi-partisan approach to ensure we can succeed and ensure NSW

remains a key engine room for our global industry," Dean Ormston said.

APRA AMCOS is the largest music industry body in the country and represents the rights of over 115,000 songwriter, composer and publisher members from across Australasia.

Trad&Now contacted the Opposition Minister for Music and the Night-Time Economy, John Graham, for detail on his election commitment for contemporary music.



Music industry leaders launch a united plan

On February 20, over 30 music industry organisations and leaders launched a united plan aimed at supercharging music in NSW.

Titled, "Contemporary music policy for NSW", it listed policy actions for a strong NSW music industry.

This paper has been developed over the course of 12 months and involved collaboration and consultation with key music organisations, businesses, industry leaders, artists, managers, agents, venues, music technology specialists, production personnel, festival organisers and radio representatives.

It starts by reminding readers that NSW is the natural home for the Australian contemporary music industry, injecting \$3.6 billion in economic, social and

cultural value to the state.

More artists and music industry businesses call NSW home than any other state or territory.

This is also reflected in Trad&Now subscriber numbers where the total number of NSW and ACT subscribers is equal to the total number of subscribers from the rest of Australia.

But after a decade of challenges, music in NSW is not flourishing as it should.

This policy paper outlines the NSW music community's vision for a better NSW - one that celebrates, supports and invests in its music, artists and culture - and outlines a clear path to ensuring NSW is the premier music destination in Australia.

Government-driven music development - Action One

Establish a Contemporary Music Office in the NSW

Government to spearhead the development and delivery of a 10-year Contemporary Music Strategy.

Contemporary music is both an art form and an industry.

It straddles several portfolio areas including arts, screen, tourism, planning, jobs, technology, regional, and liquor and gaming.

Because of this complexity, it regularly falls between ministerial responsibilities.

There is no person employed in the NSW Government tasked with overseeing or supporting the development of this \$1.6B national industry, and it shows.

After years of restrictive regulation, inadequate financial investment in live and recorded sectors, the 5-year delay of a promised contemporary music strategy, and ongoing COVID-19 impacts, coordinated government commitment and leadership are essential to

position the industry as a global leader that benefits the health, wealth and wellbeing of NSW communities.

A Contemporary Music Office in the NSW Government will drive action and leadership on contemporary music development in NSW.

A central portal to coordinate government portfolios and investment, the Office will develop and deliver a 10-year music strategy, and partner with industry to deliver strategic initiatives.

The Office will be tasked with developing a music business precinct, overseeing major music event acquisition and retainment, supporting music tech innovation, conducting research, providing a music business concierge service, reviewing and developing policies including procurement policies, and leveraging export opportunities for NSW artists, industry and music businesses.

The Office will be guided by a paid industry advisory council comprised of representatives from live, recorded and screen music sectors including venues, labels, artists, managers, agents, First Nations representatives, regional people and other priority groups.

Significant investment in skills & industry development - Action Two

Invest in skills, industry and audience development through a suite of strategic initiatives.

To date, investment in the music industry has been ad hoc and primarily focused on not-for-profit organisations, COVID-19 crisis funding, major events and independent artists.

While these investments have been crucial and appreciated, it is just a fraction of the support needed to adequately invest in an industry of this size and impact.

COVID-19 has led to extensive skills shortages across the industry, and diminished audience and business confidence.

Strategic investment across the music ecosystem, with a focus on First Nations' music, workforce and business capacity, audience development, regional NSW and Western Sydney, will be a necessary boost to revitalise and empower the music industry.

Rebuilding our creative, technical and production workforce, and a focus on the integration of connected sectors such as digital, screen, gaming and technology, will enable the music industry to be future proof and remain a significant employer and economic contributor.

Actions recommended follow.

In partnership with existing First Nations-led organisations and industry bodies, support the development of a specific

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strategy for First Nations music and music business development in NSW.

Ensure specific funding for First Nations-led artist and industry development programs, including seed funding for First Nations-run music businesses.

Rebuild live music industry capacity by providing support for a traineeship program in NSW for Live Production and Technical services; provide grants for industry-led skills development initiatives that develop and attract new creative industry workers; and provide grants for venues and companies to retrain and reskill workers via short courses.

Fund industry organisations to deliver programs for young people, both at school and in early career, as both audience members, artists and future industry workers.

Fund a business-focused live music skills program to encourage and support more businesses to deliver world-class live music experiences on small and large scales.

Fast-track the establishment of entertainment precincts across the state to support existing venues and foster the creation of new venues.

Increase funding for regional touring and regional music development programs to support local music community opportunities and improve access to live music.

Provide sustainable core funding for vital music development organisations including those that cater to specific priority areas such as professional development, export, regional development, Western Sydney and accessibility.

Rebuild audience confidence in live music through funding government, industry and artist-led programs and initiatives focusing on the promotion of live music and NSW's vibrant music cultures.

Provide a dedicated fund for NSW artists to write, record, release and tour new and original contemporary music.

Provide capital works funding for live music venues and festivals to improve their on-site accessibility.

Provide annual funding for Support Act to deliver targeted crisis funding and industry development initiatives for NSW artists and businesses.

Contribute funding and resources to address recommendations of the Raising Their Voices Report, including the development of policies to support Codes of Conduct, funding criteria and industry standards.

Develop a procurement policy ensuring NSW artists are used for all NSW Government funded campaigns and uses of music.

Additionally, ensure existing screen and digital games industry are incentivised to commission work from local screen composers and artists.

Strengthen & build music infrastructure – Action three

Cement NSW as a global destination by protecting and building music infrastructure and place-making through music.

Over the past decade, ongoing regulatory issues have made operating a live music business in NSW difficult.

We lost close to 200 live music venues, festivals are

considering moving to more amenable states, and Sydney's reputation as a music city was diminished locally and internationally.

As a result, the industry dispersed and weakened, leading to a lack of business confidence in live music in NSW and reduced business opportunities and partnerships.

Actions recommended follow.

Build a music business precinct in Tech Central to enhance partnership and collaboration across the industry, providing much-needed subsidised spaces for small businesses, organisations and community radio.

It should also consider the development of event, performance and rehearsal spaces both within and in proximity to the Hub, and on-going soft-infrastructure costs of operation and management.

Conduct a state-wide live music venue audit and regulatory review to improve the ease of doing business for music venues.

Ensure the 10-year Contemporary Music Strategy includes a plan for protecting and supporting existing music venues, as well as initiatives, regulatory reform and funding to stimulate the development of new live music spaces and places.

This should include the fast-tracking of entertainment precincts and a new Sydney Entertainment Centre in the inner city and options for subsidising operational, licensing, insurance, training, and programming costs for live music venues.

Work with industry to address the impacts of climate change on future sustainability,

particularly festivals and outdoor events.

Develop a suite of policies and regulation to solve ongoing noise issues for live music and festival operators including the consideration of Special Entertainment Precincts, Agent of Change, neighbourhood and resident education programs and an update of the EPA Act to create Entertainment Sound regulation.

Introduce more late-night and 24hr licences for music venues and work with local government to support venues to amend their DAs for later trading.

Establish a music industry liaison team within the police force to build better relationships with industry and develop music-friendly policies including under-18s and all-ages music events and conducting a review of User-Pays policing for music events.

Work in partnership with festival promoters, local councils, private landholders and state government departments to investigate new greenfield festival sites and permanent infrastructure at critical locations to retain and attract major events.

Repeat the Music Festivals Act and work with industry to deliver sustainable and safe

festivals.

Ensure the 10-year strategy includes a plan for improving the ease of putting on outdoor music events in high streets, parks and urban centres.

The statistics for music in NSW

Close to 13 million Australians listen to music every week.

For every dollar spent on live music, an additional \$3 of benefit is returned to the wider community.

Before the pandemic, contemporary live music events in NSW generated more than \$835 million in revenue.

Despite the impacts of Covid 19 on the live music sector, contemporary music continued to be the top live performance category in Australia, generating 51% of national revenue and 37% of national attendance.

New South Wales is currently the leading state in Australia for live music, taking over Victoria's lead in 2019 in both revenue and attendance.

This is largely due to the extended lockdowns in Victoria in 2020 and 2021.

However, Victoria has a higher spend per capita (\$23.76)

compared to New South Wales (\$22.33).

Australians spend 16 hours each week listening to music.

The industry contributes \$3.6B in economic, cultural & social value to NSW.

It employs an estimated 23,000 people directly, and supports indirect jobs across the tourism and hospitality sectors.

Live performance revenue in 2018 was \$340,686,456, making NSW the largest contributor to live performance revenue nationally.

There are over 700 venues in NSW that offer live music.

Contemporary music performances in NSW generated 3,200,941 tickets – more than double the next largest contributor.

Audiences are prepared to travel significant distances to attend live music.

Tourism Australia research data shows music events are one of the highest value drivers of overnight trips and provide a competitive advantage to regional areas.

The Australian music market is currently valued at \$1.6 billion and is forecast to grow to \$2.2 billion by 2025.

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



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

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Festival News & Reviews

Austral to headline at Top Half Folk Festival

by Melody O'Meara

Austral is shaping a new face for music.

The group will be performing on stage and conducting a number of workshops during the Festival.

Past interstate headliner, Bill Jackson, recalls his experience of playing at the Festival with partner and Australian folk music songstress, Ruth Hazleton, as "an experience I will always treasure.

"You don't ever forget a show on a warm Saturday night under mango trees playing to a beautiful and receptive audience.

"I can't wait to get back there and would highly recommend it to any music lover."

Festival organisers look forward to welcoming new guests along with regular attendees.

Early bird adult tickets are \$140 (direct bank transfer only) until April 30.

Tickets for 12-18 years are just \$50, day tickets \$90 and single concert tickets are \$40.

Don't miss out – book now!

Visit <https://topendfolkclub.org/top-half-folk-festival/> for details and email secretary@topendfolkclub.org with any queries.



Mary River Holiday Park have altered the arrangement we had in place for the festival.

We are currently working to resolve the issue and are continuing to gear up for this year's Top Half Folk Festival over the June 9-12 long weekend.

The committee is currently negotiating with several parties and will stay in touch as changes develop.

Festival favourites include the folk quiz, songwriters' round robin and a tribute to the

late, great Aunty Kathy Mills, combined with an exploration of the rich cultural legacy of old Darwin tunes presented by Jeff Corfield.

On top of this solid foundation, the Top End Folk Club is proud to present the fully charged four piece Australian tunes band Austral.

Awarded the Traditional Folk Album of the Year at the 2022 Australian Folk Music Awards, Austral combines didgeridoo, Irish pipes and high energy fiddling with journeying songs and energetic foot percussion.

Festival News & Reviews

Performer applications for Dorrigo are now open

by Bridget Rees

The 21st Dorrigo Folk and Bluegrass Festival will take place on the 27th, 28th and 29th of October, with the 5th Dorrigo Old-Time Music School running from the 25th to the 27th.

For now, the gumboots and umbrellas have been put away, but we are still hearing stories of that Dorrigo red mud still visible on items of clothing and footwear.

We are even considering having a wet weather stall.

We are looking forward to hearing from folk who would like to play at Dorrigo.

The Performer Expressions of Interest are open until May 15, and as always, we are excited to put together a programme that reflects the diverse origins of folk, bluegrass, old-time and old-time country music featuring local, national and overseas artists.

We are looking to not only curate a musically satisfying programme within our highlighted genres, but one which seeks to educate and entertain people of all ages and one that showcases a variety of creative artists; poets and storytellers, instrument builders, visual artists, environmentalists and children's entertainers.

Please contact us at performers@dorrigofolkbluegrass.com.au if you have a unique workshop opportunity you would like

to present.

We are well into the planning stage and it is an exciting time as applications come in and a vision of the programme begins to appear.

We are looking at ways that we can improve the festival and keep on doing what we do even better.

After last year's experience and digging numerous ditches,

at least we have the names of our transitory waterways in place and have put some serious thought into how better we could cope, should the skies open up once more.

Our committee has always been quite small and folks usually have numerous commitments outside of their personal lives, and as Director of the festival, I am continually

SARAH AND SILAS • THE ROYAL FIGURIX • DAVID FLOWER BAND • THINGS OF STONE AND WOOD (ACOUSTIC)
HELLBILLY GOATS • THE ORIGINAL PLOUGHBOYS (DAMIEN HOWARD, PETER DENAHY, ALLAN O'CONNELL,
DOMINIC MCALINDEN & JOHN EDGAR) • THE BUSHWACKERS • THE BARLEY SHAKES • BARRY CHARLES
SEAN THE WINTERHDON MAGICIAN • MATT TANEY • SALT AND STEEL • JC & THE TREE BAND • TRILLIAR
THE FAT CIGARS • CREEK SIDE TRIO • ADAM COUSENS • NISH N POSSIBLE • MATTY ROGERS
ROBY PHILLIPS • CAMPBELL THE SHADIGE • KATE MAHOOD • ROSIE PYROSPIRALS • BEN BRADY'S BLUES
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Festival News & Reviews

grateful for the work they put in. 21 years on and I am asked by some "oh, the festival is still happening?"

Yes it is, and my heart warms as I say it because it is a joyful thing to be a part of.

To help create a small little happening that brings together

such a mix of happiness through music and voice, to be a part of the wider, wonderful small festival culture that we have here in Australia, where performers, patrons, volunteers, organisers and communities unite in one big happy family, it is such an important part of our

creative beings, so thanks to the people who inspire and support such events.

We hope that some of you will find your way to the Dorrigo Plateau this coming October.

Our tickets are now on sale and we look forward to sharing more news next time.

Festival News & Reviews

Free music festival at Mount Beauty

by Jocelyn Ceccanti

The Mount Beauty Vic Music Festival committee would like to let you know we are hosting our annual event on 22 & 23 April.

This year we have a new location on the green opposite Falls Creek Coaches.

We have a full line up of music, markets, food and drink stalls.

Saturday 22 will commence with markets and craft stalls from 9am - 4pm.

An outdoor truck stage will host an array of music for all tastes from 10am - 4pm.

An evening event will be held at the Mt Beauty Community Centre from 6pm - late.

It will be a free indoor event. Food and drink vendors will be onsite with live music until 11.30pm.

The truck stage will again have live music On the Green on Sunday April 23 from 10am until 3pm.

Food, Drink and Craft markets will be onsite.

There will also be a Tow & Show Car Show.

Participants can register their vehicle for only \$10 and display their pride and joy.

More info on our Website www.musicfestival.org.au or on our Facebook page - <https://www.facebook.com/mountbeautymusicfestival>



40th St Alban's Folk Festival 2023

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Gather the crew & camp in one of the many sites throughout the village. *BYO* food or feast at the International Food Stalls, The Settlers Arms Pub & The Pickled Wombat. - **BYO ALL YOUR WATER** for the festival.

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SESSIONFEST still going strong!

by Brent Rogers



What a great way to spend a long-weekend.

Sessioning with friends and strangers, taking part in a blackboard or themed concert or just chilling out.

And, then there is the camping out but with the benefit of hot showers, clean loos, kitchen facilities, sheltered areas and warm fires/heaters.

Non camping day visitors are welcome of course.

Can't get much better than that!

Sessionfest was created when, after many years of holding great Folk Festivals, the old hands of the Newcastle NSW Folk Club began to run out of steam and there were fewer hands on deck to run such large events.

After a few years in the doldrums, some folk were

missing the event so a few attempts were made to revive it.

Smaller festivals were held in Morpeth and then Wollombi, until insurance costs killed the will.

Down the track a bit, with folks again looking for something to fill in the festival gap locally, the idea of a low cost event held by the people, for the people, was raised.

With no paid performers it was possible to create an event that could (almost) break even, cost wise.

Hence, SessionFest hosted by the Newcastle & Hunter Valley Folk Club was born.

The event was originally held at the Walka Water Works near Maitland, moving on after three years to what was then, Bargoed House (electrical workers) camping reserve at Swansea, where we stayed for about 8

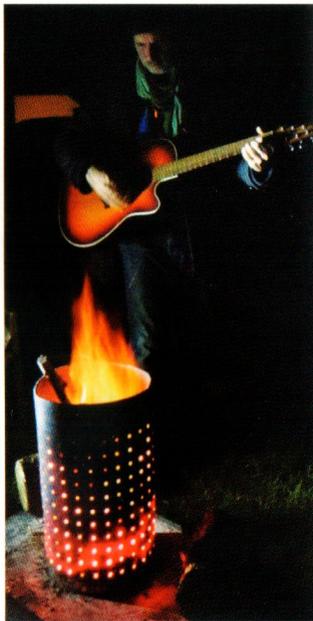
years.

Since then, SessionFest has been held at the Morisset Showground, a handy location with fairly good amenities, always on the June long weekend, this year bring from 9-12 June.

The site is also handy to shopping, pub, restaurants, railway etc.

This small, 'no paid performers, no festival fee event began in 2004 and has been held every year since, except once when floods made it impossible to get to the site at Walka Water Works and in 2020 when COVID forced us to cancel the event.

However, a small admin charge is now levied to help pay for the venue hire and camping



must be pre-booked and paid directly to the provider.

This is quite an achievement considering the weather has not always been kind to us but it hasn't deterred the majority of our sessioners who come year after year, some from interstate, to enjoy our special event.

Yes, it's true we've have had a few very wet weekends over the years but for most we have had glorious weather, albeit a bit chilly at night sometimes, though nothing that good campfires and gas heaters couldn't fix.

The up-side of this is that there have been some great stories to tell.

Like the folk who went to sleep in their tents one night and woke up with 180 degree water front views, i.e. on little islands surrounded by water.

But that is what 'wellies' are for, hey!

There have also been some great songs that have come out of such events.

One that springs to mind is about a storm that gave us some exciting moments at our SessionFest site and managed to

ground the ship Pasha Bulker at Newcastle.

That song was the winning entry in the Chorus Cup at St.Albans Folk Festival the following year.

But never fear, the weather is usually good and the amenities are generally much better now-a-days.

Over the years I have meet some wonderful people at this

event and made some great friends, as well as having been able to sing along with and learn from some fantastic performers.

This is a relaxing event with just the right mix of organised activities, sometimes including free workshops, and time to spend with others or just relaxing.

I love it!

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*AIHW, 2008-2009.

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

Festival News & Reviews

Yes, Wirrina is having a music camp in 2023

Wirrina Bluegrass & Acoustic Roots Festival

We keep having enquiries about enrolments for our music camp here in South Australia so I guess we'd better run another one!

We're planning an exciting program this year for most skill levels from November 21--23.

We hope to once again have a tutor or two from outside Australia, after the joy of hosting Kellie Allen, Beverly Smith and Pete Peterson from the USA as tutors and performers in 2022 (in addition to Mark Pottenger and Andrew Clermont).

We will post on our site www.wirrinabluegrass.com when we have secured our line-up of tutors.

At the camp, we offer classes for string band instruments including fiddle, mandolin, guitar and banjo.

We can offer various other classes if there is sufficient demand!

That means a minimum of 7 people.

So, if you play bass, ukulele or another instrument you think should have classes, please get organised with other players, and contact us with a serious expression of interest as soon as

possible.

We can book a tutor and arrange a class space with enough committed paying people!

If we don't know there's demand, then we might not think of it... hint hint.

Camp precedes the weekend festival.

You can come for the week or 10 days, and really settle in at the campground.

If you wish to apply as a performer at the festival which follows the camp, we consider any acoustic music acts, not just Bluegrass.

Although most are somewhere in the string band canon we are open to suggestions.

Please email us (wirrinabluegrass@gmail.com, Subject: Performer application) and tell us about your work and how you might fit in to a small acoustic festival in semi-rural South Australia.

All camp and festival activities are held at Wirrina Cove Holiday Park, 10 mins out of Normanville on the Fleurieu Peninsula.

There is plenty of space for camping in the vicinity of horses, kangaroos and beautiful scenery.

It's close to the water.

by Caz Williams and Thea Taylor

We've had people sail to the festival before.

There's limited cabin accommodation available on site but there are Air BNB sites in the area (look for Wirrina Cove, Carrickalinga, Normanville or Yankalilla), and various accommodation off site through Yankalilla Visitors' Centre, as well as hotel rooms at the Wirrina Resort that's literally up the hill.

For those who attended in 2022, we're still listening to all available comments, and as you know, we will pay attention.

This year we will have more activities and more options.

Our aim is to challenge all who attend, but of course, attendance at any given activities is optional, if, eg, your brain is full.

For any enquiries, please contact us at wirrinabluegrass@gmail.com with the subject Music Camp.

You can find our Facebook page – search for 'Wirrina Bluegrass', and follow our website www.wirrinabluegrass.com for information as it's updated.

To keep in touch: please go to our website, the 'contact us' page, and sign up for our mailing list.

We don't sell your details to anyone, it's just used to update members 6-8 times a year about what's happening with festival and related activities.

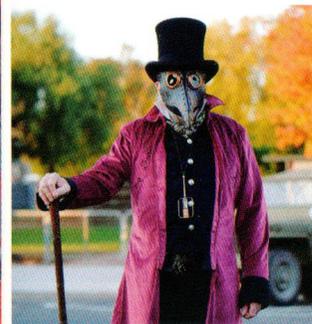
We hope to see you there, ready to learn and have a lot of fun.



Festival News & Reviews

Step into Dimboola's brave new world

by Chan Uoy



Lady Gaga meets HG Wells in a regional railway town's interpretation of Victoriana with a time travelling twist.

Jules Verne and Edgar Allan Poe also will be there, in spirit if not in costume, as the streets of Dimboola, Western Victoria, are bedazzled for a night of madcap fantasy.

The second Wimmera Steampunk Festival on April 20-23 aims to blend performance art, music and eccentricity before an audience of thousands gathered in their fantastical

finery.

"We're reimagining Dimboola as a 19th century outpost for time travellers," said Festival Director Chan Uoy, owner of the town's fabled Imaginarium, dedicated to all things whimsical.

"Steampunk is a rich and flexible world where the event is not just a gathering of people, but also a gathering of fanciful stories.

"The town centre will become a playground for strangeness and escapism."

Steampunk is a growing sub-culture where Sherlock Holmes may stroll arm-in-arm with Doctor Who, and where Queen Victoria may be waiting to catch the Hogwarts Express from platform 9¾.

Up to 5,000 visitors are anticipated for the second edition of the town's surrealistic soiree, which attracted 2,500 at its debut in 2022.

For a community hitherto only known for a few brushstrokes from Australian artist Sidney

Nolan, who was billeted there during World War Two, and a movie of the same name which is probably better forgotten, the four-day frolic promises to deliver Dimboola back to the future with a party of the most peculiar proportions.

School children will lead a lantern procession marching to Lady Gaga's Poker Face, performed by the Horsham Rural City Band, street dancers will lead the crowd through the Time Warp, and bands will play between rainbow illuminated trees and buildings alive with



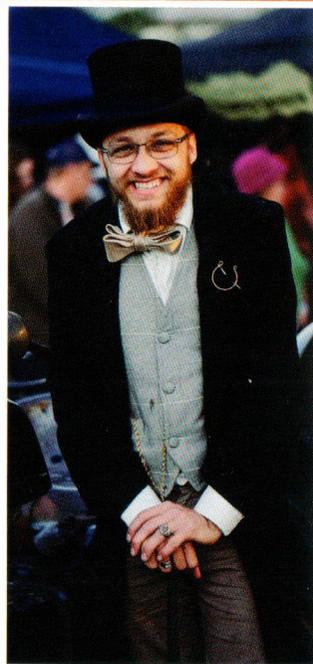
21st Dorrigo Folk & Bluegrass Festival 2023
27, 28, 29 October

5th Dorrigo Old-Time Music School
25, 26, 27 October

Dorrigo Showgrounds, NSW

Tickets now available at
www.dorrigofolkbluegrass.com.au/tickets/
Performer Expressions of Interest open until 15th May





laser projections.

Authors Carol Ryles from Perth and Karen Carlisle from Adelaide will talk about Steampunk world creations and writing for those wishing to dive deeper into the genre.

Bookended by a one-act play, 'Shuddersome: Tales of Poe', at the renovated Dimboola Star Theatre, and the obligatory post festivities chillout, the Saturday night street party is the highlight; fuelled in part, perhaps, by the previous night's gin degustation evening and variety show at the

Victorian Railway Institute.

If there are celebrities in attendance, many won't recognise them behind the crow feather masks and cosplay, although Sydney milliner, Neil Grigg, creator of headwear for stage productions of Miss Saigon and Les Miserables, has been drafted in to judge the costumes of the closet escapists.

Nolan spent the years 1942-43 in the town, studying the characters around him.

What he would make of its daring new enterprise is

anyone's guess.

"Steampunk allows people to let their minds roam," said Uoy.

"Last year's event exceeded all expectations.

"It totally transformed our once dying little township into a celebration of the weird and the wonderful, an above all, the welcoming."

Expect a phantasmagoria of quark, strangeness and charm... to quote a couple of British prog rock album titles from the 1970s.

The second Wimmera Steampunk Festival is hosted by the Dimboola Town Committee and Hindmarsh Shire Council.

Tickets for the main street party are available at www.trybooking.com/CEXOV

and [Shuddersome](http://www.shuddersome-tales-of-poe.com) from www.eventbrite.com.au/e/shuddersome-tales-of-poe



Port Fairy voted Best Regional Music Festival

On January 24, the 2022 45th Port Fairy Folk Festival was awarded 'Best Regional Festival' at the Music Victoria Awards.

"We are so grateful for this wonderful honour

acknowledging all of the work of our artists, staff, production team, contractors, volunteers, committee, and the township and community of Port Fairy and surrounds", festival organisers said.

"Of course, none of this

would be possible without our amazingly loyal audience.

"Our thanks for your support of the Festival throughout its history, and for our huge return in 2022!"



51st Top Half Folk Festival

9-12 JUNE 2023

HEADLINE ACT:
AUSTRAL

TICKETS topendfolkclub.org/top-half-folk-festival

[topendfolkclub](https://www.facebook.com/topendfolkclub) [tophalffolkfestival](https://www.facebook.com/tophalffolkfestival)

40th St Albans has a fantastic line-up

by Anthony Woolcott



Historic St Albans village is the perfect setting for the St Albans Folk Festival.

Our 40th Festival will take place from Friday, April 21 to Sunday, April 23, the last weekend of the school holidays and just before Anzac Day.

Often referred to as the "Hidden Valley", it is a place you can come to and enjoy a myriad of Folk traditions from around the world, a real sense of community and take in the ambience of the beautiful surroundings.

The festival showcases local, interstate and international performers, songwriters, poets,

dancers, actors and musicians.

In its traditional sense, it is music and performance that connects families and communities through storytelling that is rich in history and culture, and is passed on from one generation to the next.

St Albans Folk Festival has this in abundance.

The village comes alive during the festival with a diverse range of traditional and modern sounds, as musicians take part in impromptu street performances, campfire secessions and main stage performances in a convivial and relaxed style.

While festival folk saunter through the village, the landscape becomes a kaleidoscope of colour, with Morris Dancers, Middle Eastern Dance & Drumming and even Shakespeare's A Midsummer's Night Dream.

The main stage areas are abuzz, as exceptional international and local performers shine.

Over the weekend, the village becomes home to many artists, performers and happy campers.

Folk wander from the campground, through the surrounding quiet streets to the main stage areas including the

quaint historic stone church, the School of Arts Hall, the Pickled Wombat, the historic Settler's Arms Inn (1876), the main Marquee and to the workshops conducted in dance, singing, learning or tuning instruments, storytelling and poetry.

For the first time there will be a large, dedicated blackboard stage in front of the Bush Fire Brigade, where anyone can put their name down to perform.

The festival runs fun children's activities and has food stalls, craft and clothes stalls too.

At the heart of the festival is the "Welcome to Country" ceremony on the River Sands.

This is not only a mark of respect but also an opportunity to acknowledge the past and continuing connection that local First Nations People have with

the land.

We meet on the land of the Darkinjung mob.

We are here as a result of our ancestors and to be given the opportunity to celebrate this link with those who have "gone before us" is a powerful and empowering experience.

In April, the St Albans Folk Festival will showcase remarkable international and local folk performers once again.

The exciting line-up will feature We Mavericks and Enda Kenny amongst a collection of great performers, who will have the audience on the edge of their seats and up on their feet.

This year's performer list is too large to include here but if you go to our website you'll be pleased at the quality of the line-up that we have for you this year.

St Albans Folk Festival captures a historic, traditional and modern storytelling scene in a cheerful yet, peaceful and heartfelt way.

With an intimate atmosphere, this is one easy and enjoyable family friendly festival where you can join in or sit back and relax and embrace the folk festivities at their best.

PS: Please note you will need to bring all your own drinking water and dogs are not permitted at the festival.

The St Albans Folk Festival is proudly sponsored by Hawkesbury Council and Tony Simpson.

See the St Albans Folk Festival website for bookings and further details.

www.stalbanfolkfestival.com.au

Wirrina Music Camp 2023



3 full days of music tuition, jamming, & fun!

Join other players of stringed instruments in tuition from our experienced tutors. Daytime classes, evening jams. Suitable for adults and older teens with some skills. Improve your skills and learn new styles in guitar, fiddle, mandolin, banjo. Tuition in other instruments will be added if there is demand—let us know!

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

Accommodation: Camp onsite or book other holiday accommodation nearby.



Camp dates
Tues 21 —Thurs 23
November, 2023

Festival dates
Fri 24 —Sun 26
November, 2023

Interested?
For further info or to register your interest please email:
wirrinabluegrass@gmail.com

Stay on for the Wirrina Bluegrass & Acoustic Roots Festival: Fri 24– Sun 26, Nov. 2023

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

Rare Treats (2000-199)

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

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

0418 649 477

HurleyST@Bigpond.net.au

Ryebuck Band (52-155)

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

0400 786 494

G.Alex.Bishop@Gmail.com

SimpleFolk (1954-166)

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

0431 427 898

Simplefolk@Soundcolour.com

Steve Tyson (52-162)

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

www.stevetyson.com.au
steve.tyson411@gmail.com

Ted Egan – (54-161)

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

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

The Swing Beans (1623-164)

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

Playing regularly around Brisbane, SE Qld.

0402 504 099

Julie.witney@bigpond.com

Tiffany Eckhardt – (466-160)

Award winning singer songwriter, Tiffany has released 10 successful independent albums.

She has recently released *Starry Stuff* (2022) which reflects influences of folk, jazz and blues.

Ph: 0409 896 877

Tiffany.Eckhardt@Gmail.com
See www.TradandNow.com for more info

Traditional Graffiti (2294-165)

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

JMilce@Sherborne.com.au

Tripple Effect (2312-164)

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

TrippleEffect.Band@gmail.com

See www.TradandNow.com 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](mailto>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

I am just about to cut for the Darling

To turn a hundred out I know the plan

Give me sufficient cash, and you'll see me make a splash

For I'm Tomahawking Fred, the lady's man

That is a popular one from the Bushwhackers and sundry others.

From what I can make out from the texts it appears to be based on a popular music hall ditty of the 1800s called 'Fashionable Fred'.

Which is a good enough segue as any, because Fred Pribac is frankly, incredibly fashionable, given his penchant for fashioning banjos, ocarinae and implements of distraction and fun, and I do suppose he uses a tomahawk for the carving.

As for being a lady's man, I'll leave that to others to determine.

For what it is worth Fred is about the most multi-

dimensional person I've ever met, going back to the ANU Folk Club days of the mid-80s.

Back then, I recall him on bodhran and tin whistle, later learning to juggle, taking up mandolin and double bass and getting into Irish and bluegrass and discovering the sound of the banjo through a mountain style 5 string built by Gillian Alcock, played by Tim Schopen.

Back in the day, Tim's outfit, The Porch Band, would light up ANU Union Court.

In time, Fred managed to master the clawhammer style, influenced by Beth Kirkland, Ken McMaster, Craig Woodward and, of course, Tim, and is established as a stylist, composer and author, as well as banjo builder and a bass player.

His book of tabs: *Thirty Australian Tunes for 5-String Banjo – Old and New Tunes – Arranged for Claw and Paw*, published in 1997, is a total gem of collected and original

pieces, demonstrating not only the incredible versatility of the 5-string in the right hands, but the depth of material within the Australian folk lexicon that lends itself so well to the instrument.

Fred's composition, *Moth Hunter*, is at once an intriguing, complex sounding but satisfying piece of music.

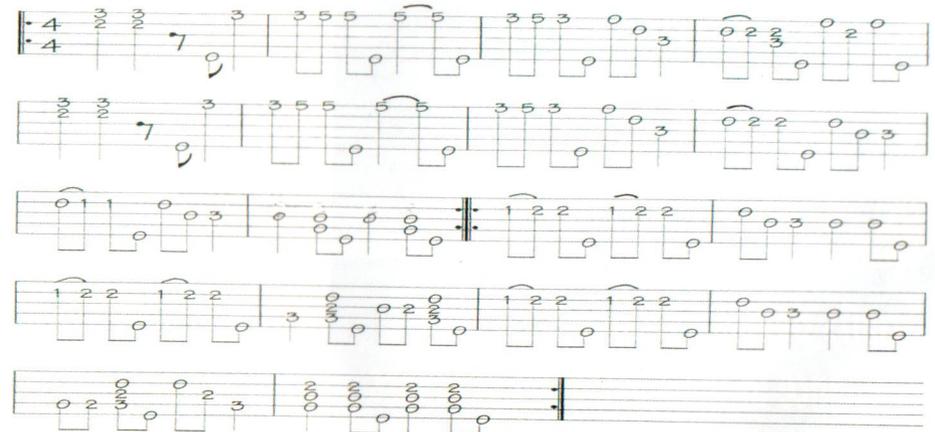
It's in aEAD E tuning, being GDGCD, capo 2.

This is an approach I've not tackled with 3 fingers, but willing to give it a red-hot go.

There's a lot to offer in the alternate tunings favoured in Old Time banjo for other picking styles.

For example, when we profiled Julianne Johnson, the aDADE standard tuning on the clawhammer is one that I favour for many fiddle tunes in D with 3 finger rolls and melodics.

**Moth Hunter –
© Fred Pribac 1996**



The Fifth String

The left- and right-hand fingerings are not in this arrangement and that is also a feature of many of Fred's arrangements, for the simple reason, which I think is a very valid one, that the reader can work out the left and right hand in the context of the notes on the tab; but particularly in the context of what works best for them.

In the context of bluegrass, most arrangements have the picking hand fingering marked clearly, and, in some instances, the fingering hand.

For some of my own intermediate banjo people I may indicate only preferred fingerings for more complex melodic runs, or chords and fills for back-up, leaving it to them to work through the finer detail in their own time.

In terms of coming to write Moth Hunter, Fred said: "I had just read a book about the original peoples of the ACT, Namadgi and Brindabellas and the dreadful way they were treated by the white settlers.

"I was very taken with one

of their annual traditional feasts and gatherings centred around feasting on the Bogong moth.

"At the same time, I had been noodling on a tune with a crooked extra bit and named the tune for those people as I wanted to pay my respects".

I asked him is there anything that inspires him to compose?

Fred: "Not really. But I do get to feeling very restless if I'm not doing something creative like drawing, music, sculpture.

"The desire to create new tunes is maybe a bit self aggrandising but it also makes me feel like I'm more a part of a thing I love which is folk music.

"I love it when I hear a great tune and I would love to give somebody else that same feeling."

John: And that seems to have been what got your man going with the half-barbaric twang?

Fred: "The first clawhammer tune I ever heard was Ducks on the Pond.

"It was a crooked version played by Tim Shopen and I fell

in love with old-time music then.

"He told me later he had learned it directly from Miles Krassen who was the author of a great clawhammer book.

"He used to share a house with Miles in the states.

"I've since had a few chats with Miles via the magic of facebook about Tim and clawhammer stuff."

John: Which he's clearly applied himself to, and offers these gems.

Fred: "Play all the time.

"Don't worry about mistakes or making a fool of yourself.

"Rhythm, rhythm, rhythm.

"Work on rhythm and swing utmost.

"The melody notes aren't usually that important, you are never more than 1 fret from a note that could be considered correct.

"Play with others as often as you can.

"Play with people who are better than you as much as possible and imitate their stuff that you like."

John: Off you go then!



Scouts develop confidence and resilience in the Australian outdoors



For information call 1800 SCOUTS

(1800 726 887) or go to

www.scouts.com.au

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.

Ph: 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.

Ph: 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.

Ph: 02 9817 2173

www.GuitarFactory.net

Listening Through The Lens (2306-157)

Roots music website – news & reviews

Team@ListeningThroughTheLens.com

www.ListeningThroughTheLens.com

MAD CDs (2000-199)

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

Ph: 03 5762 5490/

02 9557 9622

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

No Daggy Music (2000-199)

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

Ph: 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.

Ph: 0410 522 070

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.

Ph: 02 9319 1799

<https://troyhorse.com.au>

Reg Murray memorial event raised over \$1,700 for cancer research

by Cris Terry



130, of an expected 40 people, more than 3

times what we expected, gathered on the afternoon of January 29 for a concert with performances by Russell Churcher, Az-I-Am & Chord-eaux in memory of a wonderful mandolin and banjo player from the Illawarra.

Reg Murray had won back-to-back awards at Tamworth for his playing in the 1980's.

He'd also played in several bands including Paddy's River, internationally known Wongawilli and Chord-eaux.

For over 30 years, Reg accompanied live bands that played for the bush dancers every Wednesday night at the Wongawilli Hall near Dapto, NSW.

Sadly, he passed away aged 89 in May 2022 as a result of a

melanoma.

Russell Churcher, a soloist and guitar player, had the audience entranced with his beautiful, melodic voice.

Az-I-Am, comprising: Chris Wilson, guitar & vocals; Johnny Spillane, whistles and harmonica; and, Ray Marshall, dobro, were an absolute delight to listen to with Chris' haunting vocals.

The final concert treat was Chord-eaux with Neil Rowsell on guitar and vocals, Sylvia McMullen on keyboard, Pat Murray, Reg's widow on bodhran, Johnny Spillane on whistles, with a special guest performance of vocals by Reg's son, Graham Murray, who had been the vocalist with Wongawilli.

Hearing Graham sing "And When They Dance" and "Time

is a Tempest" stirred several members of the audience to find some space to waltz as the happiest of memories flooded back and we were reminded how much we miss hearing Graham.

The chairs were pushed to

the edges of the hall and after a delicious afternoon tea, Chord-eaux and friends provided some great bush dance music.

About 40 people couldn't resist joining in with easy dances such as the Gallopede, the progressive Barn Dance and

several others.

By the smiles and the comments, it was obvious that a wonderful afternoon was had by all and in the process, \$1702.95 was raised for the Melanoma Institute of Australia.



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

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

Old time, colonial and bush dances on third Saturdays
Ph: 03 5442 1153

Secretary@BendigoBushDance.org.au

MacLeod's May Ball

Scottish Country Dance on May 20 at the Masonic Lodge, Peltro Street, Glenorchy Tas.

Come along and have a great time with Iain MacLeod on his Accordion and dance caller Fiona Henwood

Adult \$35 Folk Fed members \$30 Children \$20
7.30-10.30PM

Supper provided by Kylie MacLeod.

If you have any food allergies please let me know.

Kylie MacLeod
0488 442 922

FOLK FORUM

2022 in review

Regular contributor, Trad&Now Jefferson Lee, takes a critical and controversial look at some of the festivals that he attended in 2022.

The Port Fairy Folk Festival - March

See my two reports in Trad and Now in 2022.

Excellent festival.

Best of the year for me.

The National Folk Festival ACT - Easter

The National Folk Festival, wary in a post-Covid era, was scaled back from its heyday numbers.

Sadly one of my favourite sites, The Bush Camp, didn't appear this year despite a listing in the program.

Sad because it was always such a glimpse into the traditional Australian campsite, warts and all, with its roast on a spit over a live fire, bush damper and home made stew, Henry Lawson campfire mythology, 19th Century welcome to all comers 'egalitarianism', artificial bucking horse and pseudo dinky di regulars like Campbell the Swaggy, country music itinerants and cowboy hat-wearing lingo and strine of Ricky and Co.

I note in passing Campbell reappeared at Woodford confessing to a serious eye operation leaving him out of

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

by Jefferson Lee

bark canoes came to the rescue of doubting white settlers were a festival fave of mine.

Some may remember the John Warner penned musical on the same subject a decade or so before at the NFF with luminaries like Ted Egan playing a role.

I wrote about the brilliant tribute concert to Judy Small's career in the Budawang in an earlier edition of Trad and Now.

Yes, I didn't even bother reading the post festival facebook criticisms of Katie Noonan.

Sure she appeared on a plethora of stages.

My brain is still exploding after missing Kate Ceberano doing two of my favourite ever songs, a folk singing version of Kate, from Jesus Christ Superstar.

Still kicking myself.

So much for my anti-Scientology and anti-Big Name prejudice eh?

The one thing that I thought fell short was the closing concert.

Katie might have thought Yothu Yindi were back in their early more rhythmic days still, but the monotonous didge and disco rock of the 'third generation' boys from the N.T. went on too long for the dozens of Canberra locals who were on a day ticket with kids in tow and were disappointed and seen by me leaving early as the more hip crowd danced wildly in front of the stage.

As Kev Carmody said in a past Budawang performance, "get the kids on stage, they're the stars of

solidarity and social change.

Here I address the two performances of Aine Tyrell.

One on Easter Friday at the big tent Narragunnawali stage and the other on the Saturday at Scrumpy stage, a more acoustic concert.

This is hard to write despite me regularly posting on facebook that Aine Tyrell is by far the best performer of folk music in Australia and her global audience, especially in Ireland itself, is well deserved.

Just watch her YouTube version of 'The Rising of the Moon' set in Sydney's Hyde Park Barracks and you'll understand what I mean.

Watch her late father, Sean Tyrell, from Ireland and his version of the same song and his telling of the 'Catalpa' (traditional) story from W.A. and its aftermath.

Aine's voice, pitch, expression and delivery shakes one's body and imagination to the core.

Her joint performances with her late father are a joy to see and behold.

In Canberra her first bracket was the shake loose, she cat calling, take no prisoners, I'll swear if I wanna, let this woman, and these women, shake off the shackles and Be Free feminist statement.

It's an 'in ya face' protest against oppression designed to shock audiences who don't necessarily agree.

Her second concert at Scrumpy, where word had circulated judging by the older Canberra Celtic music fans spread through the audience, Aine explains the meaning of the earlier concert, then performs some of the most compelling Irish and Australian folk songs I have ever witnessed.

From this high point we move to later in the year where Aine has an 'open letter' to her thousands of facebook fans putting a long and hard boot into the National folk scene in Australia.

She argues that every festival (bar three) have either chosen her or programmed her as an Irish stereotyped performer and ignored her 10 years' experience now as an Australian performer.

Worse still, because of her close association with indigenous performer from the N.T., Emily Wurramara, and other indigenous performers, some festival organisers lean on Aine to invite Emily to perform with her, or in a separate bracket, just to keep up their quota of Irish and/or indigenous 'post-colonial' performers.

In short, the invitations are not sincere, just a box ticking exercise.

Aine goes on to stereotype the majority of festival programmers, as well as some M.C.s (cracking jokes about bomb throwers) and Directors for their racism and misogyny.

My facebook comment to her tried to say the Anglo-Celtic influence on Australian folk has a long history.

Festivals are often organised by volunteers who can be insensitive to performers. I wonder how the Bangladesh folk ensemble who I saw on the NFF Budawang stage at 10.30am Easter Friday would feel about the same issues of National stereotyping, identity and post-colonial racism?

Given the proclivity and predominance in favour of Anglo-Celtic music on major stages over many decades and until the emergence of multi-ethnic

and multi-cultural performance in the 1980s, as opposed to the tokenistic ethnic ghetto music spectaculars on the Opera House forecourt, they might have something to contribute to Aine's complaints.

Maybe they were pissed off that Aine got two gigs in the middle of the day and they didn't because they weren't Anglo-Celtic?

I doubt it.

They were too gracious and just happy to be on the program at all given the 200 other ethnic groups that make up Australia.

There are PHD's out there on the subject of Multi-ethnic music in Australian folklore.

Peter Parkhill's in the National Library for starters.

There are endless Folklore Conferences dedicated to it.

The Australian and International Folk Alliance, to which Aine is no stranger, repeatedly address such issues.

Aine is free to boycott "all but three" Australian festivals, but after Enda Kenny did his 'Don't Ask Me To Sing The Wild Rover' protest about "plastic Paddies" ignoring him propped up in the corner in every Irish Pub in Australia interrupting "the Craic", he rose above it and still performs everywhere despite the irony of the Australian of Irish descent label 30 plus years after he arrived from Dublin. You've got enough talent to perform and fill a U2 size stadium Aine!

Things aren't always black or white.

You'll win more fans from explaining your case from the stage, not by boycotting it.

My view only, of course.

The Sydney Folk Festival - August

The dual venues this time found people tending to stick to a single venue rather than walk the near kilometre between venues.

The range of music and the performers were all brilliant coming from all over NSW.

It was great to see percussionist Blair Greenberg with his latest innovative trio and long time favourite Genni Cane amongst many new acts.

Check the website and see what you missed.

Maybe Addison Road Community Centre could be looked into a venue for this year.

The Centre sponsored the main Dave Rovics concert for Sydney in their main hall in March.

This indicates there is sympathy for folk music there.

The Northern Beaches Music Festival, Narrabeen - November

Again the issue of venues came up, with the ticketed sessions inside the Tramshed and community centre while a free stage and Community Radio live broadcast was positioned in the middle of the community markets adjoining the festival site.

Alas, that's where the majority of the people were.

Clearly with a more hefty grant from the Local Council and the Federal Government's pledge for more Arts Funding then the gates could be thrown open with paid musicians and a free festival.

Highlights here for me were the rising 23 year old star Abigail Wighton, The Thompsons, Trippy Hippy Band, Pat Drummond, Mighty Resonators, Luke Escombe, Strangelove, George Mann,

Mutual Acquaintances, The RBJs, Marvellous Hearts, AKOVA, GI Jane, Lou Bradley, Firinn and The Merrivales.

Saying that, there were many acts that I missed with three stages running concurrently with the free stage nearby.

Woodford Folk Festival - Boxing Day-January 2nd 2023

As Woodford founders Bill and Amanda stated in their recent on-line festival wrap up in late February 2023, the bottleneck at registration will have to be streamlined somehow by next year.

The camping scramble should change on opening day as well, so people can't selfishly peg out entire stretches of camping ground as "reserved" for other friends who may not be arriving for a day or two later in the festival.

First in, should be, definitely best dressed.

The festival was scaled down in the number of stages and patrons as post-Covid renewal kicked in.

An initial four days of rain made it harder and more exhausting camping and getting around, but for the majority, the thrill of the festival's revival meant they were determined to have fun and enjoy themselves.

There was no shortage or variety of talent on the stages for anyone to pack up at the end without a sense of fulfilment.

To mention the few downsides first however.

Perhaps it would have been better to schedule Joe Camilleri and the Black Sorrows at the main stage (The Grande) rather than the

much smaller area at the Blues Stage where some 4,000 fans on the first night attempted to squeeze in to the seated front of stage and the rain-affected outside background hill.

Many came away disappointed at the lack of a view and a few whinged over the quality of sound.

A difficult task for any sound engineer given the weather distractions.

As for the overload of ALP polities?

O.K., getting rid of the ScoMo divisive Federal Government was sure a relief to the 98% of festival goers, but letting the Prime Minister fudge his new government's Green credentials by silencing those who wanted to stop the 100 plus post-election fracking licences in North Queensland approved by Tanya Plibersek, along with expanded coal and gas mines throughout the entire country, made a mockery of the founding environmental foundations of Maleny-Woodford.

At the very least, the Prime Minister should have been forced to debate the issue on equal terms and not hide behind an extended 'Welcome to Country' and endorsing the 'Voice to Parliament' as though any self-respecting environmentalist was against such home truths.

No matter how much Queensland state revenue is thrown at the festival every year, it should never be enough to buy political silence over climate change or saving the Great Barrier Reef!

Favourite venue this year? Bob's Bar beer garden (no surprises).



Folk Radio Directory

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

NSW - Australian Spectrum Show Alive 90.5 FM

A Northwest Sydney radio show with featured artists weekly from the blues, roots, folk, country, instrumental, jazz, surf rock and alternative rock genres. Broadcasting for over 12 years and streaming worldwide on www.alive905.com.au/shows/aus-spectrum/

Every Tuesday
9pm-12mn

NSW - Chicken Hot Rod 2RRR 88.5FM Sydney

Three hours of Bluegrass, Old-Timey and other Forbidden Delights, Music You Can't Hear on the Radio. Sundays 9:00am to noon.

0434 880 913
office@2rrr.org.au
www.2rrr.org.au

NSW - Classic Folk 2NURFM 103.7 Newcastle

Classic songs and emerging artists from the Australian folk scene and around the world. Presented by Phil Bates and Jane Klein. Wednesdays 9 - 10 pm
<http://www.2nurfm.com/programs.html?classic-folk>

NSW - Focus on Folk 2MBS 102.5 FM Sydney

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

1st Saturday at 5PM
for 1 hour

paul.jackson@sumnet.com.au

NSW - Folk 4 U/ 2 Way 103.9FM Wauchope

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

NSW - One of the Folk 92.3FM Bathurst

"Music for Folk" program.
Every Saturday 12-2pm
FestivalofFolk@gmail.com

SA - Radio Adelaide Folk Show 101.5 FM

Presents a selection of Anglo/Celtic, North American and Australian traditional, retro and contemporary folk music.

Presenters include informative notes on tracks played and often invite guest musicians.

5-6.30pm (SA time)
Saturdays. Also on Radio Adelaide website
Jane.Bower@Bipond.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

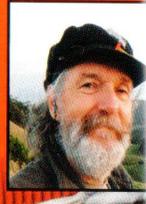
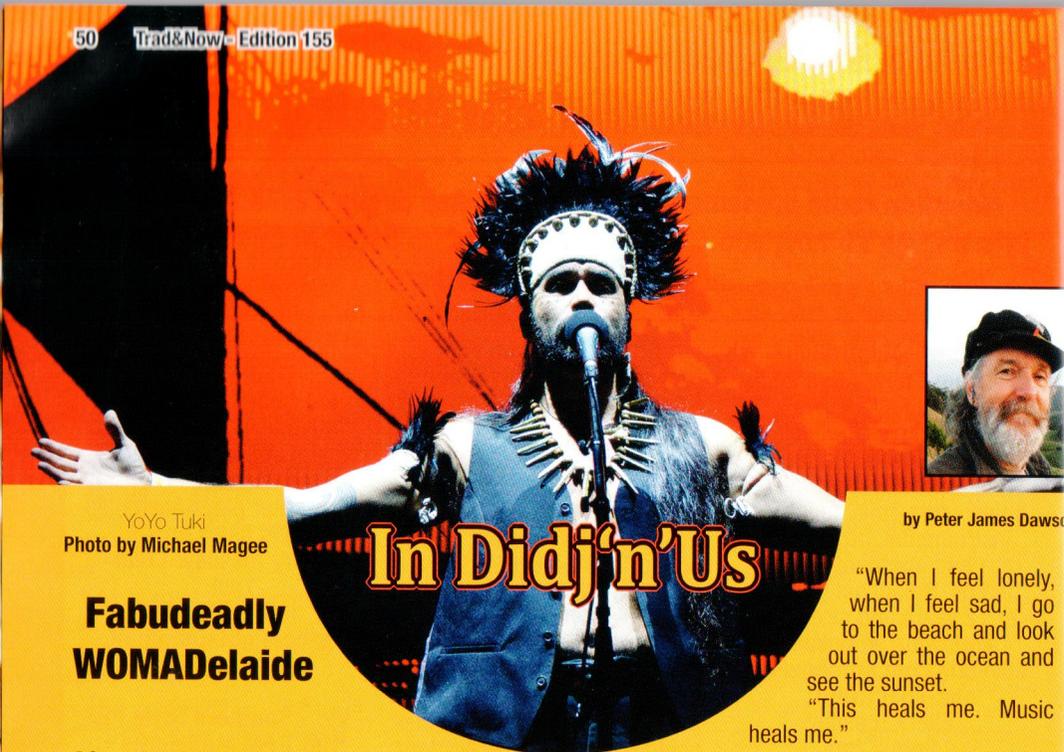
Bluegrass, Old-Time and some Blues, Cajun and Western Swing.

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.

9-11pm Mondays
www.radiofremantle.com.au



by Peter James Dawson

YoYo Tuki
Photo by Michael Magee

Fabudeadly WOMADelaide

After last year's bonanza of First Peoples acts due to overseas artists still being restricted in travel due to covid, it was still great to see some quality acts on the bill at WOMADelaide 2023.

Maningrida's all-woman Ripple Effect performed with joyous abandon to a good-sized audience under the giant Morton Bay Fig trees.

With songs about their saltwater country and community at the mouth of Arnhem Land's Liverpool River, the ladies took the crowd on a virtual tropical journey through their music.

Ndjébbana, Burarra, Na-kara and Kuneare are the languages of these Yolgnu people, in which they tell their stories of culture and country, along with English.

As singer and cultural manager, Rachel Thomas says, "In my community we

In Didj'n'Us

"When I feel lonely, when I feel sad, I go to the beach and look out over the ocean and see the sunset. "This heals me. Music heals me."

have ceremonies that bring everyone together.

"We dance Bunggul for different songs, different tribes and different languages, but music brings us all together.

"We know Aboriginal people have been dancing and singing here on this Country in the same way for a long time, and we know that they continue keeping culture strong and looking after the land."

The band proudly played 'Walaya', the first single from the upcoming album *Mayawa*, to be released in August.

With Kunibidji singer Rachel Thomas on lead vocals, the rock-reggae number gave drummer, Na-kara woman Jolene Lawrence, a chance to stretch out.

'Walaya' was written by Rachel and Jacob James in the 1990's and refers to the beautiful seaside cliff area of Maningrida.

Rachel says about the song,

Richard J Frankland also played the Morton Bay stage and despite being one of the smaller venues, its ambiance adds to the performance, as Richard said himself.

Like Kev Carmody and the late Archie Roach, Richard does not shy away from telling it like it is when it comes to themes of the difficult issues that his Koori people have suffered and are still dealing with.

'You Made Me Who I Am' is a classic example and Richard looked straight into the faces of the crowd as he told them in song that they were responsible to right the wrongs and work with the First Nations in togetherness.

He did this with tongue-in-cheek humour that helped to sugar what is a bitter pill to swallow, both historically and to this very day.

Fellow Gunditjmara man, Lee 'Sonnyboy' Morgan, led Richard's tight band with fiery

sweet guitar breaks adding pathos to the songs that ached with melancholy.

Small Island Big Song is a group of islanders that come from various parts of the Indian and Pacific oceans.

They are Putad, from the indigenous Amis people of Taiwan, Emlyn & Manu representing Mauritius, Madagascar's Sammy, Yoyo Tuki from Rapa Nui (Easter Island) and Papua New Guinean Richard Mogu.

Each took turns singing traditional songs of their island home and backing each other on log drums, handmade guitars and other percussion instruments of wood and bamboo.

The vivacious women, Putad and Emlyn, danced with power and passion in the rhythmic oceanic wash of sound.

Conceived by Taiwanese producer BaoBao Chen and Australian music producer/filmmaker Tim Cole, the pair spent three years visiting artists on their homelands, recording with their guidance in nature and sharing songs from island to island.

The result of this mammoth journey includes two award winning albums, a feature film, education programs, and a live concert that has toured around the world across four continents reaching over 200K+ live audiences since the world premiere at SXSW 2018.

Sadly the WOMADelaide show is the only performance this time around before the group heads to Aotearoa (New Zealand) as part of the WOMAD crew, and then another extensive tour of Taiwan, United Kingdom, Europe and America.

The Dili Allstars were formed three decades ago when Paul

Stewart (Painters and Dockers) contacted East Timorese musician Gil Santos to record a song to protest the capture of East Timorese resistance leader Xanana Gusmão by Indonesian armed forces in the early nineties.

2022 marked the 20-year anniversary of Timor Leste's Independence, and the Dili Allstars, with their music that speaks of peaceful protest in the struggle for liberation, are still going strong.

The band had the crowd dancing to the joyful melodies of the rock-reggae "riddims", while being informed of the need to keep up the struggle, as espoused in anthems like 'Liberdade (Liberty)', since the West Papuans are under the same Indonesian military yoke now.

Four dancers in ethnic outfits of ikat woven cloth swirled across the stage from time to time.

Samoan-Indian songstress, Tiana Khasi, entertained an enthusiastic audience under the bat station on stage 7, and considering she is quite new to the scene, performed like a pro.

Showing staunch pride in her dual heritage, she sang of the island she grew up on in traditional language while serenading the crowd with a sweet blend of soul, jazz and pop from her debut EP, 'Meghalaya'.

Papua New Guinean singer-songwriter, Danielle (Morgan), made her WOMADelaide debut as the first woman to win ABC Radio Australia's 2022 Pacific Break competition, which looks for the best original and unsigned talent from across the Pacific.

Hailing from the Anangu Pitjantjatjara Yankunytjatjara

(APY) Lands in the far north of South Australia, DEM MOB delivered powerful messages about their struggles, stories, culture and land.

Elisha Umuhuri, Jontae Lawrie and Nason Lawrie are the first rappers to perform and record in the ancient Pitjantjatjara language, as they want to be, "challenging expectations and becoming community role models along the way."

Elisha says, "Music is the last link we have to our culture and everything in our world has a dreamtime story, a song to teach the procedures.

"If we lose our dreamtime stories, we will be culture-less, as language is changing because of Western influence but our songlines are still strong.

"Music is the only reason our culture still exists, the thing that white people can't take away.

"It is everything, it is why we do what we do."

Kee'ahn is another young soul diva that has burst onto the scene in recent times, and like many of the newcomers, weaves opulent melodies with lyrics telling of the pain and recovery of her people.

She played two evening gigs; one on Sunday at the Morton Bay stage and Monday saw Kee'ahn cruising through her set at the Frome Street pavilion.

A proud Kuku Yalanji, Jirrbal, Zenadth Kes songwoman, she poured her heart into her debut single, 'Better Things' and its plea for a better life after covid.

What's on around the clubs?

Following is a list of specific activities booked in over the coming weeks taking place at venues listed in our Directories. For regular events and/or more information, see the entry in the appropriate directory.

NSW

Goulburn Club

April 5: Martyn Wyndham-Read and Warren Fahey
 April 28: Ana Key and the Underdogs
 May 7: Brett Littlefair & Luke Wilton
 May 20: Jive Bombers
 May 26: Tuesday Weld Experience.

Hornsby Ku-Ring-Gai Folk Club

July 21: RareTreats

Humph Hall

Mar 31: Martyn Wyndham-Read and Warren Fahey 7pm
 May 13: Bright Blue Rose – Loosely Woven 1pm & 5pm

Illawarra Folk Club 7pm

Mar 31: Tony McManus (Scot), David Rovics

Newcastle & Hunter Valley Folk Club 7pm

1 Apr: Kejafi
 6 May: Ten Quid Poms
 3 Jun: Teri Young
 5 Aug: We Mavericks
 2 Sep: Phil Davidson
 7 Oct: Two Voices in the Crowd and Tripple Effect
 4 Nov: Enda Kenny
 2 Dec: Newcastle Peoples Chorus

Shack (The) 7.30pm

April 1: Rory Ellis and Christian Marsh; The Merrivales; Strange Love
 May 6: Jaga Band; Shane Flew; Dead Mellow
 June 3: Greg Nunan; The Bessies; Rhonda and The Grass Cutters
 July 1: The Bottlers; Traditional Graffiti; The Go Twos
 Aug 5: The Last Arorks; Scroggin; Nick Charles
 Sep 2: Heywood and Moore
 Hoe Down Bana; Naked Strangers; Tommy Castle

Troubadour Folk Club

April 18: Bruce Watson 7pm House Concert
 May 27: Traditional Graffiti 7pm Everglades
 June 24: Corn Nut Creek 7pm Everglades

Qld

Folk Redlands 1-4pm

April 16: Jumping Fences
 May 21: Lizzie Flynn & The Reckoning
 June 18: David Hethorn
 July 16: Steve Sparrow

Unplugged Gigs (the BUG) 7.30pm

April 11: David Rovics & Kamala, Weeping Willows
 April 18: Trio Areasud (Italy/Australia)
 April 25: Amaidi (formerly Tradstation)
 May 2: The Shining Hour (Nadia Sunde)
 May 9: Robert "Bomber" Perrier with Dave McGuire

All clubs and venues listed in the Clubs and Venues Directory are welcome to have their upcoming specific events listed here

Poetry and the written word

Bush Poetry update from WA

by Christine Boulton

January saw the annual Bush Poetry Picnic at Wireless Hill, WA.

Wireless Hill is a park in Melville that overlooks the Swan River.

Well in excess of 100 people attended.

During the afternoon local and South West poets performed.

Dave Morrell was also in attendance, he is an animal vet from Derby.

A highlight with the audience was Rob Gunn's rendition of The Lamington Stamp by Barry Humphries.

Music at Wireless Hill was provided by Warralarkin, a trio comprising of Phil, Yvonne and Josh Gray.

Phil is a former park ranger and he writes most of his own songs.

He also treated us to his Doodlakine Waltz, a lovely tune.

Josh is an interesting musician who, at 18, has a grounding in folk music, being mentored by Bernard Carney, Bob Rummery and the Ten Cent Shooters.

At present, he is attending the Western Australian Academy of Performing Arts and loving Jazz.

It will be interesting to see where he travels musically.

The weather was kind and many people came and went over the four and a half hours of poetry and music.

Next came the four bush poetry shows on the Crystal Swan as part of Perth's fringe festival.

The Crystal Swan is a large glass barge that travels around the Swan River while the poets perform.

There is a bar.



Bush Poets, Three Randy Poets and Sam Lovell at Boyup Brook 2023
 Photo Jane Cochrane

On the night I attended, the room was full with about 45 audience members plus three poets.

The feedback from the audience was warm.

A first was The Fair Maids of Perth Morris Dancers attending and their enthusiastic appreciation was a treat for all.

One Morris Man said: "I've had a really good time and I didn't think I would".

There were also two young men who had returned from attending a previous performance.

I had a chat to them to encourage them to come to more events.

Let's hope they do to reduce our aging demographic.

The Crystal Swan is a wonderful venue that provided four different successful shows.

This took bush poetry to a wider audience at the Perth Festival Fringe.

The next major event was The Boyup Brook Country Music Festival.

Although the poetry part of the festival began on the Thursday, many of the poets arrived earlier to

assist in the setting up of the farm and various venues.

A special feature this time was a concert in Bill and Meg Gordon's shearing shed that showcased the special guests "Three Randy Poets".

Three Randy Pets are Ray Essery, Peter Capp and Errol Gray, three completely different performers that work together to create a greater whole.

Ray, at eighty, is a skilled raconteur.

He tells many stories relating to his boyhood dreams of sexual encounters interspersed with traditional verse and poignant self-penned poems.

I particularly liked one about his grandmother making his quilt.

However, most of us were in stitches and enthralled by his clever timing and use of pauses to create his unique humour.

Ray has recently been made a life member of the Australian Bush Poets Association.

He is my legend number one. Legend number two came in the unlikely form of Peter Capp.

Peter is so well-known to West Australians that we fondly declare

Poetry and the written word

him as one of our own.

He has a dry sense of humour and a unique way of looking at the world that provides us with a left of field interpretation of his subject matter.

He leaves us speechless and in awe of his genius.

Peter also interspersed his own material with some traditional works and his recitation of C J Dennis was moving and a great foil for Peter's own humour.

Errol Gray is randy poet legend number three.

Errol is a humorous singer/songwriter and had the audience in stitches.

His cleverly crafted songs were relevant to the audience and poked fun at anyone and everyone.

Errol is a very popular performer with the audiences.

He had been a roadie with John Williamson for ten years and you could hear some of John's influence.

However, Errol's songs were original and unique.

Poetry continued to be a feature of the festival over the next four days.

There was an early morning Poetry Breakfast at the Tennis Club followed by a workshop on humour by The Three Randy Poets.

Also, there was a bush balladeers' concert at Harvey Dickson's, co-ordinated by Terry Bennetts, the slam and performance at the Club on Saturday and the Three Hour Bush

Poetry breakfast at the main music ground on Sunday morning.

The Country Music festival this year featured the Bushwhackers and several indigenous bands.

Terry Bennetts with the Lansdell family, The Kimberley Guitar Man (Sam Lovell) and The Boy from Beagle Bay (Ginger Cox) proved to be an outstanding line up.

Numbers were down but I guess the audiences are still realising that the festival is running again.

With the demise of the Nambung Country Music Festival, it is hoped that the numbers at Boyup Brook will be stronger in 2024.

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 (144-168)

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) (2289-153)

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.TheRhymerFromRyde.com

WA Bush Poets (1071-169)

1st Friday 7pm Bentley Park Auditorium, Bentley Park
www.wabushpoets.asn.au/
Albany Bush Poetry Group
Last Tuesday 7.30pm 1426 Lower Denmark Rd, Elleker
Ph: 9844 6606

Bunbury Bush Poets

1st Monday The Parade Hotel, 1 Austral Parade, East Bunbury
PH: 0400 249 243 636

Goldfields Bush Poetry Group

1st Wednesday 7.30pm Kalgoorlie Country Club
Ph: 0419 943 376
Peel Poetry Group
1st Tuesday Ravenswood Hotel
Ph: 0417 099 676

Club and Venues Directory

Attention all clubs and venues. If you are a functioning club or venue and would like more people to know about you, then become included in this Directory. See pages 72 and 73 for more information. Directory entry is free to subscribers.

ACT - Monaro Folk Society (932-165)

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

Tuesday night music group session
info@MonaroFolk.org.au
www.MonaroFolk.org.au

NSW - Bowral Folk Club (1952-164)

Local performers sign up to a white board and take turns with songs, poems and stories. Candlelight atmosphere. BYO refreshments. \$5 donation
4th Tues Feb - Nov, 7pm
13/40 Station St
Ph: 0406 939 309
brian@haydons.com

NSW - Bush Music Club (1115-154)

Founded 1954 to promote Australian folk tradition through collecting and popularising songs, dances, music and folklore. Contemporary compositions encouraged.
Beecroft Bush Dance - 1st Saturday.
Pennant Hills Dance Workshop - each Monday night.
Concert party & music workshop - Monday night Ph: 0466 877 423
www.bushmusic.org.au
bmcmail1954@gmail.com

NSW - Goulburn Club (2054-163)

The Goulburn Club is a heritage venue promoting music and art, focusing on local and touring performers presenting alternative music, folk, blues, jazz and roots.
Aus blues festival - 2nd weekend in Feb
Bush trad sessions - 1st Fri 7pm
Celtic trad sessions - 3rd Fri 7pm
Folk music sessions - every Sun - 3-5pm.
secretary@goulburnclub.com.au
Ph: 4821 2043
www.goulburnclub.com.au

NSW - Hornsby Ku-Ring-Gai Folk Club (127-158)

Presents traditional and contemporary folk and acoustic music and poetry.
A cosy and welcoming atmosphere with floor spots welcomed. Every 3rd Friday from 7.30pm in Hornsby.
HornsbyFolk@gmail.com
BobArmst@tpg.com.au

NSW - Humph Hall (2288-171)

Humph Hall at Allambie Heights, is used as a rehearsal and performance space for Loosely Woven.

Since opening in 2009, it has also hosted performances by hundreds of artists from around Australia and across the globe.
Wayne@HumphHall.org

NSW - Illawarra Folk Club (1765-156)

Club comprises local musicians, dancers, poets, storytellers and culturally minded folk. Concerts on 1st Fridays at City Diggers Club, Wollongong.
Ph: 1300 887 034
info@IllawarraFolkClub.org.au

NSW - Newcastle and Hunter Valley Folk Club (532-162)

The Club supports and encourages Folk Music, Dance and Poetry with regular concerts and activities showcasing international, national and local artists. Club night concerts are held on the first Saturday (except January) at the Uniting Church Hall, 178 Glebe Road, Merewether, 7 pm. Check out our website for details.
Ph: 0408 428 083

NSW - The Shack (1700-158)

Presents folk, world and acoustic music in a cabaret atmosphere.
1st Saturday, Ted Blackwood

Hall, Warriewood.
BYO food & drink.
Ph: 0413 635 856
RhondaL Mawer
@Gmail.com
www.ShackFolk.com

**NSW – Sutherland Acoustic
Gigs (the BUG) (2311-156)**

Folk club operates out of
Gynea Tradies.
Concert night with invited
guest artists and walk ups on
2nd Thursday.
Session night on 4th
Thursday.
JG.Watson@Hotmail.com

**NSW - Toongabbie Music
Club (2148-167)**

Welcome all performers
from beginners to professionals.
Musicians, Singers, Poets and
yarn spinners.
Since 1983 performed at
festivals, charities, etc.
Meet 2nd & 4th Friday
(except Jan) 7:30pm and 3rd
Wednesday's 11am at Scout's
Hall, Northmead
Ph: 0439 831 531
allendavisguitar@gmail.
com

**NSW – Troubadour Central
Coast (2028-158)**

Folk and acoustic music and
spoken word.
Regular concert – 4th
Saturday
Club performer's night – 2nd
Saturday
Sessions – 1st and 3rd
Sunday
Ukulele group – the
Troubalukers – weekly practice
TroubadourFolkClub@
gmail.com
www.Troubadour.org.au

**NSW - Wagga Acoustic
Session (1935-154)**
Not meeting at present.
Ph: 0431 246 023
Hootwhistle@gmail.com

**Qld – Brisbane Unplugged
Gigs (the BUG) (1362-167)**

Music concert held every
Tuesday evening featuring
two acts after a 30 minute
blackboard concert.
Has been running for 20
years in various venues.
Now at New Farm Bowls
Club.
www.
BrisbaneUnpluggedGigs.org

**Qld – Folk Redlands (1602-
160)**

Folk club running for over 17
years.
3rd Sunday from 1pm at
Victoria Point Bowls Club.
Nightingale.Colin@Gmail.
com
https://folkredlands.org

**Qld – Tom Atkin Hall (2369-
161)**

Beloved landmark in Tugun
Village on the Gold Coast.
A new music and arts venue
hosting a myriad of concerts and
community activities.
Looking to connect with
touring artists.
TomAtkinHall@Gmail.com
WWW.TomAtkinHall.com.au

SA – Hats Inc. (2307-168)

Hats Courthouse (Auburn)
is a multi-award winning
organisation delivering a curated
program of cultural events and
regular live music concerts.
Ph: 08 8849 2420
Admin@HatsIncSA.com

**SA – Port Pirie Folk Club
(2204-169)**

Meet weekly in homes to play
music.
Also 3rd Wednesday
from 1pm at Arts Now Here,
Warnertown.
Ph: 0408 334 086
Mabiena.mb@Gmail.com

Vic – The Boite (347-155)

Presents a regular program
of concerts featuring fabulous
culturally diverse music from
around the globe.
Visit the website for
upcoming events.
www.Boite.com.au

**Vic - Newport Fiddle & Folk
Club (2253-158)**

Has numerous ongoing
musical groups and runs a range
of monthly and annual events,
with a focus on participation.
Various sessions most Friday
nights, plus annual bush dance
/ 3 day festival and Xmas carols
show.
www.nffc.org.au
info@nffc.org.au

**Vic - Peninsula Folk Club
(2346-160)**

Advancing acoustic music at
Frankston and on the Mornington
Peninsula.
Club night 1st Sunday,
Frankston Bowls Club, Yuille St
PFClub@Gmail.com

**Vic – Victorian Folk Music
Club (2231-164)**

Practising Australian
traditional dance, music, poetry
and song since 1959.
Meets every Tuesday for
round robin session, all in
session or concert night.
Family Bush Dance 1st Sat.
www.VFMC.Org.Au
Enquiries@VFMC.org.au

Trad&Now is lucky to have a large panel of voluntary reviewers

**They are people who have
been involved with the folk
music community for a
long while and/or they are
performers in their own
right.**

They spend a great deal
of time listening to CDs very
carefully and then sharing
their thoughts with the rest of
us.

This helps readers
decide whether they
should purchase a

CD or not by giving
them some idea as to what to
expect.

However, as with movie
reviewers and with any
critics generally, the review
published may not be the
same as what you would
personally feel about a CD.

Everyone has their own
taste in music and the
range of tastes seems to be
endless.

Reviews are the opinion
of the reviewer only and not

necessarily that of Trad&Now
or its editorial staff.

Performers submit CDs
without any guarantee of
a favourable review and
readers should always form
their own opinion, preferably
by hearing the CD under
review for themselves or
seeing the performer at a live
performance.

If you are interested in
joining our review panel,
please contact Trad&Now at
info@tradandnow.com

Are CD reviews dead?

**Just one Australian album
made the Top 40 for the
entire month of February.**

The nation's biggest selling
paper hasn't run an album
review for nearly two years.

What's going on?
Is the album dead?

Well, if you read the daily
papers, it appears to be
pretty much dead, buried and
cremated.

An investigation by The Music
has revealed that you're twice as
likely to see a review of a bottle
of wine than an album.

The Music monitored the
mainstream press over two
weeks.

The first was the week after
the 2022 ARIA Awards, a time
that should be a celebration of
Australian music in the local
media.

Yet, you wouldn't know it
if you were reading the daily
papers.

The Music examined the
print editions of 20 newspapers,
Monday to Saturday's The Herald
Sun, The Age and The Australian,
as well as the Sunday Herald
Sun and Sunday Age.

The nation's biggest-selling
newspaper, The Herald Sun, did
not run a single album review.

In fact, it appears to have
featured just one review since its
leading music writer, Cameron
Adams, exited the paper in
August 2021.

A News Corp insider told The
Music: "Modern journalism is
all about the clicks and album
reviews just don't get clicks, so
journalists have no interest in
doing them."

The Age ran just one album

by Jeff Jenkins Courtesy The Music
review for the entire week, in its
Saturday Spectrum section.

The Australian ran five album
reviews in its Saturday Review.

To its credit, three were local
releases.

The death of album reviews
is certainly not down to a lack of
material.

The Australian Music Prize
assessed 490 Australian albums
that were released in the past
year.

Most of them went
unreviewed by the mainstream
media.

A leading music publicist
lamented the lack of album
reviews.

"Artists put their blood, sweat
and tears into making a record
and then ... nothing.

"It's the sound of silence and
that can be devastating for

an artist."

Do reviews sell albums?

"No," says the publicist, who did not want to be named because she deals with the media every day, "but they're an important part of an artist's story."

"A good review will be quoted in their press releases and bios and help them get more media attention and artists just want some sort of acknowledgment of their work."

One of Australia's finest reviewers, Bernard Zuel, whose feature album review was a must-read in Saturday's Sydney Morning Herald, has witnessed the decline in music coverage from the inside.

"The lack of serious album reviews, by serious I mean consistent coverage across the genres at more than a token gesture of a few hundred words and for more than a current big name, is neither new nor likely to change any time soon," Zuel says.

"Except to get worse!"

The problem, Zuel explains, is that the arts don't generate much advertising income, and when it comes to editorial priorities, music is at the bottom of the barrel, below books, visual arts, film, television and theatre, "and of the music coverage, album reviews were seen as the least valuable asset of the three key areas of features/live reviews/album reviews.

"Reviews were reduced in space, then prominence and then accessibility on websites, on the basis that people weren't going there/clicking on them, so let's put more immediately eye catching material up front.

"The fact that they were not easily found, how many

click throughs will someone go through before giving up and looking elsewhere for music coverage, and presented as an afterthought might have an impact on whether people bother to look was never really countenanced as a counter argument.

"Self-fulfilling or smart?"

In the week after the ARIA Awards, the 20 newspapers featured 73 reviews of TV shows, 17 movie reviews, 19 book reviews (plus a five-page Christmas book-buying guide in The Weekend Australian), 16 wine reviews and 10 restaurant reviews.

The Australian ran a book review every day.

The Age/Sunday Age ran six theatre reviews, but just two reviews of live music, both of Nick Cave & Warren Ellis's show at Hanging Rock, which was on TV.

Was that just an isolated week? Well, no.

The Music also monitored The Australian, The Age and The Herald Sun during the first week of February when several big albums were released.

The Australian again led the way with five album reviews: three local and two international artists.

The Age ran six live reviews but just one album review.

The Herald Sun reviewed five apps, four pairs of sneakers, two podcasts, two cars and one computer, but not a single album.

Overall, the 20 newspapers featured 73 TV reviews, 21 movie reviews, 36 book reviews, 10 restaurant reviews, nine wine reviews, four podcast reviews and six album reviews.

Does it matter?

Is anyone reading

newspapers to find out what's happening in the music world?

Probably not.

But the lack of music coverage is certainly not helping local artists.

AMP judge and critic, Mikey Cahill, believes "the problem is also a political one.

"ScoMo's feeble government undervalued the arts to the point of condescension.

"The new federal government is shifting the spotlight and providing some crucial funding back to the entertainment sector.

"Prime Minister Albanese clearly wants to rebuild musicians' livelihoods after years of lockdowns and Covid uncertainty.

"Commissioning album reviews in the mainstream press is a way the national publishers can read the room and lend a hand.

"It's up to editors to push journalists for insightful angles and juicy, opinionated reviews that will draw the clicks, engage the zeitgeist and get Australian records back to the top of the charts."

For the entire month of February, ARIA's Top 40 featured just one Australian album, a record that was released in June 2022.

"Are you kidding me?" the publicist responded.

"I knew things were bad, but you're telling me that for one whole month just one Aussie album made the Top 40? That's ridiculous.

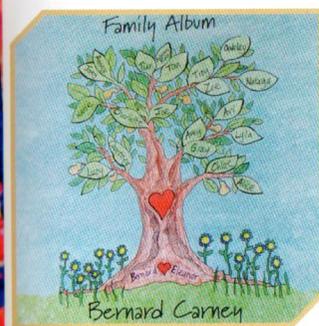
"The charts are a whole other story, but I guess there's a connection.

"The lack of album reviews is not the reason there are no Aussie acts on the charts, but it's certainly not helping.

"The mainstream media is failing Australian artists," the publicist concludes.

"And it's not just newspapers, it's TV and radio, they pretend to support Australian music but, in reality, they do very little."

When Prince made his final appearance at the Grammy Awards in 2015, he said simply: "Like books and black lives, albums still matter. Tonight, and always."



Bernard Carney - Family Album

CD review by Tony Smith
TN2518-77 - \$25

This family 'album' has a colourful tree on the sleeve by artist Chloe Brookes-Kenworthy.

Bernard and Eleanor are the roots.

There are two hearts carved in the tree's trunk, and the family members are named on the – over 20 - leaves of the pear tree.

Bernard wrote all lyrics and music for the 14 tracks and plays guitar and sings.

Supporting Bernard are 10 talented WA musicians, including David Hyams (guitar, Dobro, vocals), Peter Grayling (cello, mandolin), Konrad Park (drums), Angus Diggs (drums), Fred Kuhn (bass), Graham Local (fretless

In his reviewing swansong for the Herald Sun on August 13, 2021, Cameron Adams wrote: "We don't froth enough over our homegrown talent when they hit a purple patch."

But his bosses clearly didn't get the message.

And things aren't much better at Melbourne's other major daily.

A little over a decade ago, The Age would run record reviews on Thursday (in the

bass), Erik Kowarski (fiddle), and Jane Cornes, Margie Hanley and Jenny Simpson (backing vocals).

Some of the songs are about one-on-one relationships.

'A Song for You Tonight' describes how dreams can be stolen by busy lifestyles.

'Always Be Loved' and 'Over to You' carry the assurance that regardless of superficial changes an underlying foundation of love is unshakeable.

'Just Another Day' has the image of a caged bird coming out each night to sing.

'Christmas with You' lists Australian regions which are pleasant to visit especially in their unique seasons such as Easter in Jindabyne and winter in Kakadu.

But the singer notes that he always returns home at Christmas, that all important family time.

The Dobro is an outstanding feature of the instrumental backing on this track.

The bluesy twenties style number 'She's the One' features some great harmonies and tells us that – "she shows me other ways to be, she puts the honey in my tea, she is the bee's knees, she always sees the good in everything".

In 'Family Escapade', Carney reflects on his own childhood.

Green Guide), Friday (the EG), Saturday, and in the Sunday Age.

Now it's 160 words on one album on a Saturday.

In 2023, it appears that if you enjoy eating, watching TV and reading books, the daily papers have plenty for you.

If you're a music fan, not so much.

Are album reviews dead? No, not in Trad&Now at least.

CD book Reviews

This is a song about a seaside outing in Dublin, where 'sandwiches' perhaps got their name.

Mention of boreens and some sprightly mandolin give this track a very Irish swing.

'Feathers and Tributes' is a reminder that future generations will benefit from knowing something of the life of their forebears and that we in the middle should treasure parental memories.

The remaining tracks are for the children.

'Cassandra's Lullaby' is for the "child of my child".

This track brings out the cello. 'Suitcase of Stars' concerns bringing those precious intangibles to earth.

'Man in the Moon' – "he knows all our secrets".

'Ask a Guide' – join a tour and ask a guide and more generally, do not be afraid to ask for help.

'Feather Foot Fairy' – named Tian, "flies through mists of time, lunches with a dinosaur".

In 'Afternoon Sleep' – "while you were asleep I played with

CD book Reviews

your toys.

"I pulled all the CDs, books off the shelf".

These are all very fine arrangements, maximising the sound of instruments such as Dobro, mandolin, fiddle and cello and the harmonies of backing vocalists.

Supporting artists would be pleased to give something back to Bernard Carney who is a skilled community choir leader, mentor and tireless trades union advocate.

While Carney might be best known for the political content of his songs, affection for those closest to him is perfectly consistent with the compassion he shows for strangers in need, such as asylum seekers and refugees.

As well as being fine musically, Family Album displays great love and it should lift the hearts and spirits of anyone who hears it.

As the opening track says, Bernard Carney's heart and soul is in every line.



Chasing the Moon - Nuages

CD review by Tony Smith
TN2507-89 - \$20

This is a very classy jazz/swing ensemble.

The trio Kathy Bluff (violin), Paul Burjan (flute, saxophones) and Peter Malone (guitars) share the vocal work.

For this album, they are joined by John Conley (double bass), Tony Keep (drums, percussion) and Garry Steel (accordion and keyboards).

The 14 tracks on this album were mainly arranged by the trio with Amanda Jones assisting on two tracks.

There are several Django Reinhardt tracks - 'Nuages', 'Daphne', 'Djangology', 'Douce Ambience' and 'Swing 42', and Reinhardt and Stephane Grappelli composed 'Minor Swing'.

There is a Cole Porter - 'Night and Day' - as well as Duke Ellington and Bob Russell's 'Do Nothing Til You Hear From Me'.

Other tracks include 'I Can't give you Anything but Love' by prolific songwriters Jimmy McHugh and Dorothy Fields, 'Stomping at the Savoy' by Edgar Sampson, Chick Webb, Benny Goodman and Andy Razaf, 'Noto Swing' by Lulu Reinhardt, who seems not to be related to Django, and 'O Pato' by Jayme Silva and Neuza Teixeira.

In this company, Sting's 'Fields of Gold' seems a little odd but it is a happy track for the ending.

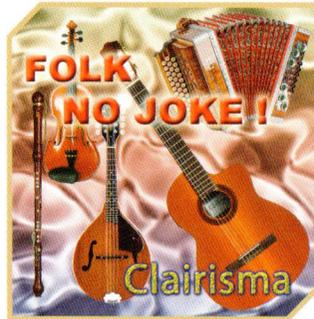
While the emphasis in this album is on sophisticated ensemble playing, each of the trio has awesome instrumental abilities.

Kathy Bluff puts in the swing on her fretless violin and her husky voice expresses the melancholy perfectly, Peter Malone does a great job setting the rhythm with those

jazz chords on guitar and Paul Burjan's flute and sax wind in and around the melody superbly.

This is one of the best albums you will come across in this genre which has some internationally famous exponents.

Chasing the Moon can hold their heads up and be proud of Nuages.



Clairisma - Folk No Joke!

CD review by Tony Smith

These nine tracks on Folk No Joke! - one of six CDs by South Australian Claire McLoughlin, are pleasant listening.

Claire has a light, youthful voice and the arrangements of these original songs provide various rhythms and backings, vocal and instrumental, to showcase their lyrical qualities.

Besides McLoughlin, who plays acoustic nylon guitars and keyboards and sings both lead vocals and harmonies and arranged the songs, Clairisma features Gavin O'Loughlen on drums, bass, keyboards, mandolin, slide guitar and recorder, Trevor Robins on lead guitar and Daniella Robins who supplied the album title.

There are few standout features of the instrumental backing which is always

appropriate and unobtrusive, except that walking bass is noticeable on 'Special'.

The album's theme concerns high and low points of relationships both ongoing and finished.

These are not the usual topics for folk songs, but a contemporary feel to the lyrics offers an interpretation of one aspect of daily life.

'Stranger in Familiar Clothes' - "you're not the kind of person I want to know ... I should have known all along ... I don't need you" - has fine acoustic guitar accompaniment and a vocal echo.

'Not Finished Yet' - 'I'm not!' Claire sings in lower register here, complete with harmonies and a little tremolo at line end.

These are catchy tunes. 'Get Over It, Move On' - is jaunty with simple lyrics but again an appealing tune.

'Once Again' has a nice recorder intro and breaks.

The pace of this song makes it very folk.

"I'd like to see you once again ... we could sit down and talk ... we could go for a walk".

This is a wistful song, tinged with regret at missed opportunities.

'Higher' - the title is repeated, getting higher, higher, higher, oo-oo-oo - "higher than I've ever been before".

This is a clever device.

In poetry it could be described as onomatopoeia, where the sound of the concept reflects the words.

'You Don't Know Who I Am' - "but you think you understand".

'Just Like You' is an upbeat track.

'We're not the same', suggests a celebration of

difference.

'Pardon Me' has a slide guitar start, with slightly bluesy feel - "have I seen your face before? good things happen, yes they do. I like you a lot".

The song is an appropriately optimistic finale.

Claire has a comforting voice, smooth, syrupy and reassuring.

Claire says what she wants to and finishes, both in individual songs and on the nine track album.

Some of Clairisma's other work has a broadly Celtic feel, somewhat reminiscent of Enya's ethereal voice, and these CDs feature a broader range of instruments including whistle and the small pipes.

They also tackle themes of history and ancestry.

Claire McLoughlin and her Clairisma collaborators show great promise.



Michael Johnathon - Cosmic Banjo

CD review by Tony Smith

On this album, his eighteenth, bluegrass banjo maestro, Michael Johnathon, presents the instrument in a variety of styles over eleven tracks.

Johnathon plays a Deering made Vega long neck open back banjo.

CD book Reviews

Not all instrumentalists seem to give priority to such information, and aficionados will be pleased to know about the banjo Johnathon uses.

On the other hand, Dobro fans might be frustrated that Johnathon does not identify the player of this instrument which enlivens several tracks.

I think the Dobro is played by Rob Ickes.

Johnathon thanks several people, including his 'SongFarmer friends' and Pete Seeger for inspiration, but does not tell us who plays what, except that John McEuen plays mandolin.

The SongFarmers' motto is that we need a 'front porch round the world'.

In Australia, this might translate to 'verandah music'.

All folkies will be interested in this development in the USA, where small gatherings look very much like the popular 'slow sessions' at many of our festivals.

Considering the insults given the banjo, it is interesting that banjo players are the best source of jokes about the instrument.

These mainly concern tuning.

The longest track on this album is a live recording of 'Banjokes' such as, the definition of a gentleman being someone who can play the banjo but doesn't.

Well, Michael Johnathon can certainly play the banjo and we all should be very glad he does.

It is difficult to imagine any listeners with an open mind finding that Johnathon's playing

CD book Reviews

lacks tuning and precision.

Except for the tracks 'In the Evening' by Leroy Carr, 'Blue Skies' by Irving Berlin, 'Summertime' by George Gershwin and the traditional songs 'Darling Corey' and 'East Virginia Blues', Johnathon wrote all the tracks, both songs and instrumentals and all arrangements are his.

'Ballad of Bojangles' is given new life.

'How Can I Keep from Singing' fits beautifully with the Niles String Quartet with whom Johnathon recorded this track live.

In an example of inspiration from the ancient roots of music, 'Baghdad Breakdown' gives a pretty good impression of the sound which might arise from a Middle Eastern bluegrass band.

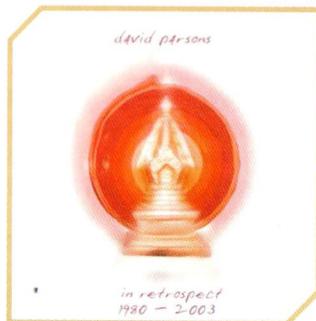
'Moonfire' and 'Cosmic Banjo' show the banjo evolving with new musical influences.

Listeners with more experience of the banjo than I might well detect something distinctive and perhaps revolutionary in Johnathon's playing style.

I am content to say that his playing is excellent, tuneful and inspiring.

Johnathon might jokingly ask 'why are there no banjos in Star Wars' and answer 'Because Star Wars is about the future'.

In fact, anyone hearing Michael Johnathon playing banjo must realise that the instrument has a secure future, especially, but not exclusively, in bluegrass music.



David Parsons - In Retrospect

CD review by Tony Smith
TN1565-66 - \$30

David Parsons has a long discography from which to choose a retrospective.

As an extensive musical biography in the sleeve notes shows, he has played and toured widely, especially in the eastern world.

Parsons got into what was in the 1960s regarded as this extremely exotic field when he heard Ravi Shankar playing his sitar.

During the following decades, Parsons' own musical compositions and performance developed in sophistication, but he continued to research and collect in both the middle east and south east Asia.

He produced the 'Music of Islam', originally intended as a six CD set but which extended to 17 CDs.

Other omnibus sets for Celestial Harmonies or for Fortuna One Music have included the 'Music of Vietnam', the 'Music of Cambodia', 'Music and Dance in Indian Art', 'Yogyakarta: Gamelan of the Kraton' and 'Ritual Music of Tibetan Buddhism'.

No doubt inspired by the enormous range of tunes,

rhythms and melodies he encountered on these journeys with local folk artists, Parsons launched into the expressive use of the synthesiser, which was still in its developmental stages.

The resulting sound might well be described as 'New Age' or would have been when new age was new.

In Retrospect has two CDs, each of some 78 minutes playing time.

The tracks on the first disk are 'Introspect', 'Varuna Ghat', 'Tibetan Plateau', 'Dhauladhar Dreaming', 'Whirling into the Light', 'Urartu to Ubud' and 'Manasarovar'.

On the second CD are 'Maitreya', 'Dorje Ling', 'Separation', 'Himalaya', 'Shaman' and 'Dawa Gumpa'.

The places named in the titles give some hint as to the style of the piece, but not in any restrictive way. Essentially, Parsons' own ideas and interpretations guide the music.

At an initial listening, the tracks seem to have greater similarity than any unique character.

Each is slow to unwind and takes the listener into a place where it is best not to anticipate any dramatic developments.

In these tracks you will hear fiddles from different traditions, percussion like the tabla, plucked instruments, flutes, gongs, bells and vocal chants.

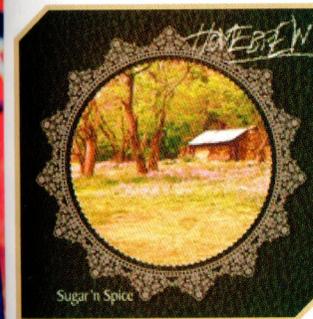
You will experience the high cool places around the Himalayas, the dry lands of the middle east and the steamy conditions of Indonesia.

Perhaps not all listeners will agree, but I like knowing where I am!

In other words, I prefer those pieces which suggest a

geographical context.

Others might be transported out of themselves and be less concerned about the destination, going with the flow of the music as it were.



Homebrew - Sugar'n Spice

CD review by Tony Smith
TN2448-88 - \$20

On this album of 12 tracks, Vanessa Craven is the main performer with vocals, guitar, harmonica and percussion.

She is ably assisted by Zdena Schwangmeier on ukulele bass.

Recording was at Woofer Dog Studios and mixing and mastering was by Crystal Mastering.

Craven has a good eye and ear for songs and a couple of instrumentals, which all but the youngest listeners are bound to recognise.

Homebrew cover traditional songs such as 'Wayfaring Stranger' and the Animals' arrangement of 'House of the Rising Sun'.

They sing 'Going Up the Country', 'East Virginia Blues', Sting's 'Fields of Gold', Doug Mclean's 'Caledonia' and Leonard Cohen's 'Hallelujah'.

While most of these tracks could be straight from the ukulele songbook, Craven also covers Van Zandt's 'If I Needed You' and Fadmi William's 'Malaika My Angel'.

Then, just to demonstrate her versatility, she provides instrumental versions of 'Danny Boy' and the Beatles' 'Ballad of John and Yoko' and 'Mull of Kintyre'.

Craven is a full time musician and organises festivals, especially in and around Daylesford, Victoria.

In 2011 she produced originals in the 'Filtered Light' album and in 2016 created more in 'Forbidden Dance', featuring Lunar Dust.

Clearly, Craven's repertoire for this album is drawn from mainly American roots.

Listeners will be familiar with all of the tracks, which means that Craven is likely to be judged against some pretty spectacular company.

As the picture of the players shows however, they are into simple enjoyment rather than competition.



Karen Lynne - Shine Your Light

CD review by Chris Spencer
TN1879-83 - \$25

While not recognised primarily as a folk singer, Karen Lynne has a large body of work and has achieved a bevy of awards, mainly from the country music industry.

This album is her 10th, if you count two albums she shared

with her brother, Pat Drummond.

While her bio states her music encompasses folk, I find that her work is predominately bluegrass and country, with religious and gospel references, which are more pronounced on this album.

For example, these titles indicate the focus of the album: "Little Mountain Church House", "Your Presence is my Favourite Gift", "Where Jesus Is", "A Living Prayer", "He Loves to Hear You Shout" and "Lord Lift Me Up".

In her liner notes accompanying the album, Karen states "[The album] is a celebration of my faith and a chance to share it with you".

The album is well produced, Lynne's vocals are clear and upfront, the arrangements supportive and the playing understated.

Interestingly, Lynne chose to record the album in the United States, so all the players are unknown to me; produced by Jerry Salley and engineered by Rebekah Long.

Readers might recognise the names of two guest vocalists - Stella Parton on "Coat of Many Colours" and Daryl Mosley on "Where Jesus Is".

Parton is the sister of Dolly Parton, who wrote and first recorded "Coat of Many Colours", while Mosley is an American country singer whose signature song, "He Saw It All", was recorded by the southern gospel trio, Booth Brothers.

Lynne is not a prolific songwriter; she is only credited with co-writing one song on the album, "Christmas Star" with Richard Porteous.

Two songs were written by

CD book Reviews

CD book Reviews

Dixie Hall and Tom T. Hall, the latter is the only songwriter that I recognise on the whole album.

The album kicks off with "Little Mountain Church House", the opening has Lynne's voice multi tracked without any musical backing - a nice touch.

The banjo and fiddle join in for the 2nd stanza, with the mandolin taking the solo.

The pace slows down for the ballad "Your Presence is my Favourite Gift".

For me, it was refreshing to recognise the song "Coat of Many Colours", it's done well here.

The arrangement is similar to the original, underpinned by the banjo.

"Will There Be Any Stars" is given the full country treatment including the pedal steel embellishment.

"I Will See You Again" covers the loss of loved ones.

The feature of "Walk Slow" is the backing 'choir' during the chorus.

"A Living Prayer" is stripped right back to just vocals and guitar for most of the song.

In contrast, the gospel inspired "He Loves to Hear You Shout" is a full on bluegrass number with call and response during the chorus.

The waltz "In Your Garden" provides a pause in the proceedings, as does "Christmas Star", another waltz towards the end of the CD.

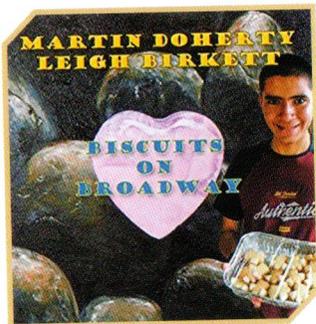
"Will I Be Good Enough" is a mother's concern to her new born child - the fiddle is predominantly used here.

"Lord Lift Me Up" is another gospel inspired song, while the rousing "Send The Angels Down"

finishes the album.

As I indicated early in this review, this is not what I'd describe as a folk album, but there is plenty to enjoy.

I think most readers would find plenty to like.



Martin Doherty and Leigh Birkett - Biscuits on Broadway

CD review by Tony Smith

This double CD of 26 tracks provides fresh relief from the stasis of recent Covid lockdowns.

The songs essentially fall into three categories: the need for understanding the plight of people who are less prosperous, Martin Doherty's nostalgia for his homeland of Ireland and stories of historical interest.

Some songs fit multiple categories.

The title track concerns the hard city streets where "a little humanity goes a long, long way".

Indeed, this is the album's theme.

'Man of the Earth' by Bernie Parry tells of someone who worked hard for decades then has nothing but an "allotment" in retirement.

'Ordinary Man' by Peter Hames concerns another battler, a factory worker laid off to become human waste.

'Cry Like A Man' by Jonnie Barnett, Dan Penn and Carson

Whitsett and 'Try a Little Kindness' by Curt Sapaugh and Bobby Austin augment this theme as do some of Martin's originals - 'Never Be Forgotten' and 'Heart Reaching Out'.

Some tracks are either written by someone in Ireland or else covered by an Irish singer.

As Martin explains, some are lesser known Irish tunes and songs and others give his own thoughts on his homeland.

He penned both lyrics and music on 'Dublin Today', 'Spike Island' and 'The Road to Doolin'.

A feature of these tracks is the flute and whistle backing by nephew, Alan Doherty, one of Ireland's finest.

Among lesser known Irish songs, the lyrics to the traditional 'Dark Island' were learned from Martin's great friend, the late Tom Minogue.

'Sail On Jimmy' by Albert Niland is a.k.a. 'Irish Pagan Ritual'.

The lively 'Man from the Daily Mail' satirises how the British press in 1920 saw rebels everywhere.

This song by Peadar Mac Ghiolla Chearra is set to the tune of 'Girl from Clare' by Percy French.

Other covers include 'Bride over Troubled Water' by Paul Simon and Canadian Glen Reid's 'My Green Valleys' with fine strings backing.

There are seven tracks with either words and music or just lyrics by Lyn Doherty: 'Biscuits on Broadway', 'Sacred Ground', 'The Star of Taroon', 'The Birthing Tree', 'Mystic Mountain', 'The Cameliers' and 'Pelorus Jack'.

Lyn's compassion for people of diverse backgrounds is plain from these songs, as is her profound respect for Australia's Indigenous peoples.

The four songs about Aboriginal relationships with the land are exceptional.

'The Cameliers' describes eight Afghan camel drivers who joined the Burke and Wills expedition with 26 camels.

Spelling with an 'i' suggests they are 'cavaliers'.

The song has a Middle Eastern sound at the beginning. 'Pelorus Jack' is replete with nautical terminology.

A pelorus is an instrument that keeps a ship on course.

These tracks show something of the depth of Lyn Doherty's research.

Brass backing is suggestive of the seaman's mission.

Martin Doherty has an exceptionally clear voice and Leigh Birkett's arrangements ensure that the instruments provide background but never overwhelm the lyrics.

Vocal harmonies are subtle and supportive.

Graham Seal's 'Tea and Sugar Train' has very good guitar sounding like a train whistle while his 'River Ran Like Murder' has an appropriate arrangement including chorus and guitar interlude.

The traditional 'Ramble Away' has beautiful mandolin backing.

The musicians are Martin Doherty (lead vocal, guitar), Leigh Birkett (guitars, bouzouki, mandolins, bass, keyboard, orchestral arrangements, programming, backing vocals), Alan Doherty (flute, whistle), Rebecca Daniel (violin) and Ian MacKenzie (uilleann pipes).

Nigel Davey and Kevin Shortall (accordions) and Tola Custy (violin and viola) join from Ireland.

Gordon Hamilton is the whistler, Tara Gray and Lyn Doherty provide backing vocals.

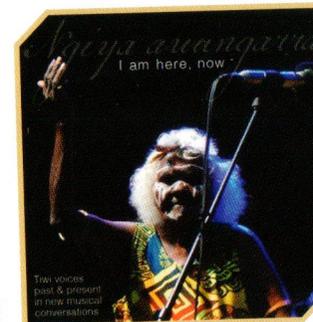
Five year old grandson Arthur, with help from dad Matt, sings 'Black is the colour'.

Production was at Brays Lane Studio and FolkLAB with additional recording in Dublin.

Leigh oversaw the artwork.

These songs are presented tastefully, provoke thought and compel further listening.

'Biscuits on Broadway' is an exceptional album presented in true folk style.



Nginya Awungarra - I Am Here Now

CD review by Graham Blackley
TN2375-83 - \$25

This moving and intriguing album showcases modern musicians interacting with and responding sensitively and creatively to archive recordings of Tiwi voices.

As the tagline on the album cover says, this collection features "Tiwi voices past and present in new musical conversations".

Boasting a rich sonic palette, top-notch production values and a cheerful embrace of eclecticism, this album inspires the listener to become truly immersed in the carefully crafted melodies, varied voices and atmospheric flourishes.

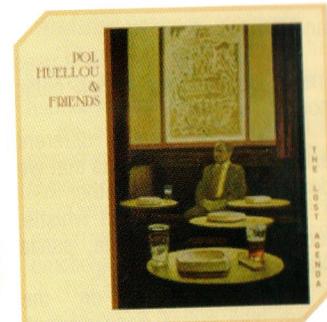
'Nginya Awungarra: I Am Here Now' is an intelligent work of art worthy of your attention.

Trad&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



Pol Huellou & Friends - The Lost Agenda

CD review by Hugh Worrall
TN2419-87 - \$25

There is something very dignified about this collection of songs.

Pol Huellou is a mature folk musician who has released lots of music.

The website, Overblog, says he's an "artist, musician, lyricist and travelling singer with his base in Plougasnou" (translated from French by Google!).

He seems like an interesting guy who you'd like to hang out with in a French bar or at a small music festival in Brittany.

Listening to this music gives me the idea that Pol Huellou is someone who values the local and live, and the interaction with his musician colleagues.

He includes a lot of people on this album.

Pol Huellou is from Brittany in France and there are some French and Breton language songs on the album.

He also sings some songs in English with a strong French accent.

Pol clearly has an affection with various celtic peoples

CD book Reviews

and musics.

He plays Irish songs and uses Irish, Scottish and French celtic sounds.

We hear a range of different acoustic, folk instruments that we don't normally hear together.

Pol Huellou plays tin whistle, recorder, harmonic flute, sanza (kalimba) and shakuhachi.

Other musicians on the album play guitar, bass clarinet, bodhran, accordion, celtic harp, keyboards and banjo.

It's an eclectic collection of music.

While the instrumentation strongly features the acoustic instruments, most of the music has a kind of 'cool' sound, relaxed and controlled.

Some tracks have a nice groove, particularly track 10 'The Tube', which is basically a jam with 'harmonic flute' (made of PVC tube?), bass and snare drum.

While a lot of the album is instrumental, I must say that Pol Huellou's singing isn't my favourite part of the music.

He does have a distinctive vocal style, a bit like a soft, French Tom Waits.

He shares the vocals with Michele Kerhoas, who sings in French.

I'm not familiar with his back story but online sources say he is a "political activist" and has been involved with the peace movement.

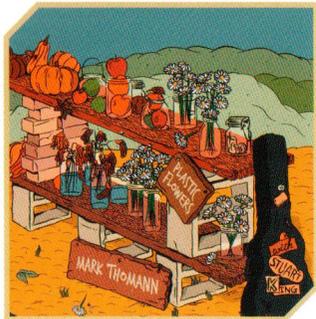
It's interesting that there's not much online about him and there's no website information included on the CD.

I don't think he's that kind of guy.

This is an enjoyable album with lots of different sounds on it.

This album would work as something interesting you can have on in the background or you can listen carefully for all the different influences in the music.

I think it would be very enjoyable if you understand French and can listen without having to think about translating.



Mark Thomann - Plastic Flowers

CD review by Tony Magee,
Canberra City News
TN2521-76 - \$25

Combining country rock and country blues, Plastic Flowers is a mostly upbeat joyful album of songs, contrasted with two reflective ballads, 'My Father's Voice' and 'Coming Back'.

Recorded over a three year period, Thomann says: "Plastic Flowers takes a different angle on love and flowers as a metaphor for the transience of relationships."

A Canberra boy, Mark has chosen some of Canberra's other finest Canberra musicians to play with him on the album.

Guitarist Stuart King is prominently featured along with Matt Nightingale (bass), Jonathan Jones (drums), son Valdis Thomann (trombone), Dan Mclean (trumpet), Dan Bray (saxophone) and Dave O'Neill (fiddle and mandolin).

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

Comparisons can also be made with Gordon Lightfoot, not stylistically in the music, but in the varied range of subjects and deep thought in his lyrics, both hallmarks of Lightfoot.

Thomann's earliest music influence was his father, who played piano accordion and loved swing jazz bands, romantic European classical composers, Frank Sinatra and Dean Martin.

In 1970's Tasmania, he suddenly found the draw of the guitar irresistible, joining a band called "Blackwood Creek" and from there, formed his own style of country blues and country rock.

Mark describes his songs as: "Nostalgia Rock meets Indie on the road to Tamworth winding up in Memphis."

The title track, 'Plastic Flowers' is upbeat and heavy.

Thomann sings with a strong baritone range voice and has excellent diction, something so incredibly important considering the thought and time he has spent on his lyrics.

'Ain't Know Way' has a cheeky musical introduction.

It's central point is a kind of "wake up and smell the roses" - live life to the fullest and don't get caught up too much in dramatic world affairs.

A simple approach to life. 'This Country Makes Music' also hints at life's simple pleasures - "I've got the sun on my back, a breeze in my face, maybe I'll catch me a fish or two".

'Seven Long Years' begins with a heavy electric guitar intro, joined by the full band, including some excellent brass feature passages.

This song defines the "country rock" genre most clearly on this album.

'Where's Summer Gone' is a medium tempo country / folk song featuring the excellent fiddle playing of Dave O'Neil.

In this, as with many of the songs on this album, references to nature, the seasons and the environment feature prominently.

'Sugar Daddy Blues' begins with a long guitar intro, morphing into a blues style with the full band.

The lyric suggests advice for a young woman who needs to move on from being supported by her "Sugar Daddy" and find her own way through life.

The closing track, 'Coming Back' is a reflective ballad with just guitar and bass accompaniment.

After years of absence, a young man is coming back to his true love.

I enjoyed listening to this album very much.

Although country rock and country blues are not styles that I usually listen to, hearing these songs opened up a new musical door for me.

I'd like to hear more.

My only reservation is that there are no vocal harmonies on any of the tracks.

Thomann's voice is clear and powerful, but some harmonies in places would add something special.



Sancha & the Blue Gypsies - A Fine Line

CD review by Hugh Worrall
TN2393-85 - \$25

I've got my CD player on random and, well, I wasn't expecting that!

When "Pleasure and Pain" starts, my head literally snaps back and my eyes went wide.

What a great choice of song, the anthem by Australian band, The Divinals with Christine Amphlett.

It's a real tribute and done so well.

When they add the celtic elements, especially with the violin, it's terrific.

The acoustic bass sounds awesome and the vocals of Sancha Prowse are perfect.

The album is called "Fine Line" which is a phrase out of this song.

"Under The Milky Way", by Australian band The Church, is another cracker that made me react.

The mix of traditional and modern styles of playing is great.

Apart from the sultry vocals, the accordion and violin really feature, bringing in those celtic patterns again, which sound so familiar.

I think it's the first time I've actually heard the lyrics.

Then we get "You're The Voice", the iconic John Farnham song, and it goes to prove (again) that a good song is a good song.

It's a big ask to cover such a song.

It's nice but doesn't have the impact of the original (understandably) but 50 points for doing it!

"Joelene" is terrific and is in fertile territory for the sounds of the band playing guitar and double bass with accordion and mandolin. Lovely job.

"Music for a Found Harmonium" is a traditional sounding reel (although apparently written in the 1970s) which gives the accordion a chance to feature.

It speeds up and changes key and is a lot of fun.

"Water Is Wide" is beautiful. The vocal harmonies in

CD and book Reviews

"Wayfaring Stranger" are lovely.

"I'll Fly Away" gets a fun bouncy version with accordion and harmony vocals.

It's a mix of genres which is something Sancha & the Blue Gypsies are very good at.

"Dimming Of The Day" is performed with respect and emotional impact.

This band has guts.

"Spain" is an instrumental song by jazz legend Chick Corea and they do a great job, blending and switching between main, slow, dramatic flamenco/gypsy theme and the other world-music sounds and rhythms, the angular jazz melody and jazzy improvising.

The accordion, mandolin and double bass steal the show.

"Perhaps, Perhaps, Perhaps" is perfect for Sancha and she does a great job.

This was made famous by Doris Day but it seems like a nice nod to the Aussie movie "Strictly Ballroom".

With "Dance Me" Sancha keeps channelling Doris's vocal style and does it great.

They do a nice bouncy version of "What The World Needs Now".

The band is Garry Steel on accordion and Stan Valacos on double bass.

Marcus Holden provides a lovely variety of sounds on dobro, guitar, violin, tenor guitar, resonator tenor guitar, cello bass and mandolin as well as singing harmonies.

This album is great fun and probably the most enjoyable CD I have reviewed for Trad and Now.

I play in the 'sessions' with my local folk club as I'm aware that for most people, popular music is what they want to play and hear.

CD and book Reviews

We're not all folk aficionados.

Mixing these folky/world-music sounding versions of popular songs with more traditional folk songs is a winner with me.

It's very pleasurable and intriguing hearing these well-known songs given the Sancha & the Blue Gypsies treatment.

They keep the surprises coming through most of the CD.

Highly recommended.



Steve Tyson and the Train Rex - Banjo's Last Ride

CD review by Tony Smith
TN2504-76 - \$20

This 2021 album has detailed sleeve notes with lyrics and advice about who plays on each track.

Steve Tyson sings and plays guitars, piano, banjo, mandolin, dobro, kick and snare drums.

The Train Rex are Andy Kirkcaldie (drums), John Barr (bass guitar, backing vocals), Ian Shawsmith (guitars) and Jodie Murtha (keys, piano, backing vocals).

The twelve songs display wide stylistic variety.

Steve Tyson dedicated the album to his mother Joy and he

sang the final track, co-written with his Karen, the moving 'It's Time to Go' for his Mum on the day she died.

At 95, there was no need for her to try to hang on.

Another very personal song is the dramatic 'Blues for William Blake'.

This is based on Tyson's response to Blake's 'Poison Tree'.

This heavy and powerful song features some very fine lead guitar riffs.

Some songs - 'Berlin Bunker' and 'Gare du Nord' - are responses to European travels.

'The Walls of Derry' is a reprise of the Tyson and John Fegan Rough Red song about the sectarian divide in Northern Ireland.

Ironically perhaps, this song about strife features some of the finest harmony on the album.

Perhaps the most curious song is 'I Wish You Luck'.

Steve Tyson heard the story of a bankrupt English businessman who was disappointed in his horse's performance and so tried to shoot it.

The problem was that he got the jockey instead.

Despite the seemingly trivial content, Tyson arranges the backing on this song especially well.

'Colour Blind' is a blues type number which notes the sadness about people learning the truth far too late.

The guitar here yearns, the harmonies are excellent and the lyrics are well suited to Tyson's husky voice.

'You Picked a Fine Time' (to tell me) has an upbeat drum and driving guitar opening.

It is raw rhythm and blues and stands out as perhaps the album's most memorable track musically.

It is always good to see Australian songwriters tackling local stories and Tyson chooses some important ones.

'God & the Knights' raises

the issue of the fate of military veterans.

Some people feel uncomfortable discussing PTSD and suicide rates, but this silence increases the suffering.

'Crooked Beard' tells the story of bushranger Frederick Ward aka Thunderbolt.

Tyson's banjo is a highlight of this bush ballad.

The name 'Tyreeleore' was used to describe the Tasmanian Aboriginal women enslaved by Bass Strait sealers.

There is genuine heartache in the refrain "please take me home".

Tyson has a good eye and ear for pretensions and propaganda.

In 'Grand KPIs' written in collaboration with John Barr, he exposes the rubbish that goes on in the corporate world (key performance indicators).

"Your words, they say, are like treason for dreamers like me."

Steve Tyson's arrangement of all these songs brings out the best in them.

There are impressive harmonies and the female voice lifts several tracks.

Above all, every song features clean and bright guitar work that would rock any pub or festival tent.



String Theories - Waking the Deep

CD review by Tony Smith
TN2358-84 - \$25

This album of thirteen tracks shows three skilled

musical practitioners at their creative best.

As they explain in the sleeve notes, they put their instruments together and followed the path that emerged.

The trio comprises James Church (dobro, vocals), Glenn Skarratt (guitar, mandolin, vocals, bass) and Simon Watts (violin, viola, backing vocals).

They are joined by guests Todd Phillips (double bass), Rachel Johnston (cello), Genni Kane (backing vocals) and Steve Gunning (djembe, tambourine, cymbals).

Compositions are largely by Church and Skarratt but they are joined by Watts in writing for 'Soft Landings', by Cielle Montgomery on 'Go Find Your Own', Kane and Skarratt collaborate on 'The Thing About Love' and they also cover works by Mike Marshall, 'Honey Bee's Secret' and Tim O'Brien, 'Brother Wind'.

Church wrote 'Little Jiggle'.

As well as bluegrass mandolin maestros Marshall and O'Brien, the trio also acknowledge the influence of Bela Fleck, Dobro virtuoso Jerry Douglas and Chris Thile.

Most importantly however, was the trio's shared love of contemporary acoustic string music.

They trusted one another and pushed their personal limits as they took their own ideas and let the resulting collaboration lead them into new areas.

They went on 'small journeys, rich in imagery, through a range of musical landscapes'.

At times, the result seems almost classical, while at others, there is a jazz like feeling of freedom.

'The Fall Line' provides a bright opening where the bowed instruments soar in the second half.

'Soft Landings', opened by a

gentle arpeggio, acknowledges the deaths of two dear friends.

In the 'Honey Bee's Secrets' the mandolin creates the perfect flitting image for this little creature.

'Moonrise On Hobby's Yards' was written to accompany a painting of that name by artist David Lake, whose Hog Bristle Studio is nearby at Neville.

If Mussorgsky could base compositions around 'pictures in an exhibition', why not String Theories?

The painting has been described as evocative and so is the music.

I found 'Inner Spaces' a very enjoyable tune, begun by the mandolin then taken up by Dobro and fiddle.

Among the songs, 'Go Find Your Own' is the easiest on the ear.

The concluding track and the longest, 'Waking the Deep', has an ethereal start, but then the pace picks up.

The addition of percussion helps to give this track something of a free flowing, fretless, middle eastern feel.

It is a great pleasure to hear musicians perform without the constraints of pre-written music.

It is obvious that the priority for the members of this accomplished trio was to listen to what was emerging from the instruments near them.

The sense of ensemble which emerges from String Theories is something to which every musician should aspire.

James Church, Mark Jarratt and Simon Watts have done a great job waking the qualities that lie deep within the best musicians.

CD and book Reviews

The NEW EMPIRE BALLROOM RAGTIME DANCE ORCHESTRA
The Sounds of The Roaring 20s

"Live in Concert"



The New Empire Ballroom Ragtime Dance Orchestra - The Fabulous Music of the Roaring Twenties

CD review by Tony Smith
TN2404-86 - \$20

Apart from the fact that there are 17 tracks on this album and that there seem to be about 17 players in the pictures of the musicians dressed in period costume with their instruments, and vintage cars, there is very little information available on this CD.

The melodies and arrangements are easy on the ear and without a detailed scrutiny of the sheet music, the tunes and songs seem to have been recreated faithfully.

Having said that, it would not hurt to have composers listed alongside their works.

They can hardly be described as 'traditional' or of anonymous origin.

This music evokes the period well, as far as we mere young people can ascertain, having

CD book Reviews

no memory of our own to draw upon.

It is interesting however, that some of these tunes survived into the fifties and sixties when many of us baby-boomers enjoyed Old Time and 50-50 dances.

The latter term was used to describe a mix which aimed to satisfy two generations and probably failed to satisfy either.

Inevitably, we ingested some of those old favourites that we sang doing barn dances, foxtrots, the Pride of Erin and the gypsy tap.

The tracks are 'Charlston' (sic), 'I've found a new baby', 'Five foot two', 'The mooch', 'Who', 'That's my weakness now', 'Yes sir that's my baby', 'Chilli bom bom', 'Sweet Sue', 'Singing in the rain' (this might be out of period but fits the orchestra's repertoire very well), 'Shake that thing', 'Who's afraid of the big bad wolf', 'I want to be happy', 'Black Bottom', 'Whispering', 'Shaking the Blues Away' and 'That's a Plenty'.

This is a band from the Central Coast of New South Wales.

Barney Waters is both musical director and has charge of business management.

Piano and a strong string section lay the foundations of the melody, so that the brass and woodwind players can weave in and out.

Banjo and tuba make cameo appearances.

The percussion section, while maintaining a strong dance beat, makes little humorous interventions like the use of the cow bell during pauses.

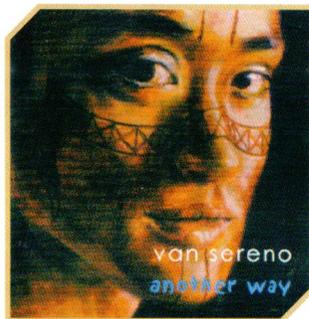
The vocalists do a really good job, attaining that megaphone sound of the era.

These tracks remind us that the aim of most of the music of the twenties and subsequent decades was making innocent fun.

The cynicism of the postwar period with its disillusioned youth, a cold war that threatened to end civilisation and rampant consumerism was a different world.

It is not difficult to see Fry and Laurie in the Jeeves and Wooster series working on similar songs, or to envisage 'flappers' dancing all night to these tunes.

This is an album full of nostalgia for a time before the depression and the second world war spread fear and unhappiness.



Van Sereno - another way

CD review by Tony Smith
TN1106-81 - \$20

The sleeve notes for 'another way' give the lyrics for the songs and some pictures of the musicians, but not much other information.

Sereno plays guitar and sings and is supported by Byron Mark on percussion and keys.

The album was recorded and mastered at Damien Gerard Studios.

The colourful appearance of the album and sleeve notes are due to Carlo Ilagan, Nikola Ruttkay and Ann Menezies.

Sereno dedicates the album to his grandparents.

The 12 tracks are 'You', 'Just come here', 'Nothing against the game', 'I am here', 'Another way', 'Kat', 'No not again', 'You and me', 'Irish eyes', '8 days', 'Before you leave' and 'On the third week'.

While Sereno takes trouble to ensure that the songs display some varied beginnings, mostly he conveys the lyrics in a gentle style with no drama.

He does not really seek for a way to keep the listener interested.

The tracks are pleasant sounding but not very surprising.

As might be expected from the titles of the songs, they all concern relationships and their ups and downs.

At a pinch, fans of the blues might find that Sereno's pleasant voice and arrangements could escape the 'pop' stereotype and fit into familiar blues patterns.

Since this album, van sereno (v c ilagan) seems to have reinvented himself as a successful children's entertainer.

In this enterprise he has obviously used the songwriting experience gained in 'another way' to create many original songs for children and their special occasions and interests.

Trad and now

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Bluegrass News

by Lindsay Mar

Yarra Junction Fiddlers' Convention

There were major changes at the convention this year and we've saved Lindsay's review for our festival news section in Trad&Now 156.

Mountaingrass 2023

The big news of 2023 so far is that Mountaingrass, in the northern Victorian town of Beechworth have booked USA act, The Kody Norris Show, for their November event.

The four piece group will include Kody Norris guitar, vocals, Mary Rachel Nalley-Norris fiddle, Josiah Tyree banjo and Cousin Charlie Lowman bass.

The Kody Norris Show is a real Bluegrass show following in the footsteps of Bill Monroe and the Stanley Brothers and with a wardrobe that Jimmy Martin would not be ashamed of.

National Folk Festival 2023

The Apr 6-10 National Folk Festival ACT is run with the help of 800 volunteers, and although 700 have registered so far, 100 volunteer berths remain available.

Volunteering benefits include a 2023 National Folk Festival season pass and camping ticket and an invitation to the volunteer After Party held on Monday night.

The NFF artist line up doesn't include any overt Bluegrass or Old-Time this year but readers might like to check out Miss Ohio, Natalie & Brittany Haas, Gleny Rae Virus & The Grass Brazoos, Luke Plumb Band, The Weeping Willows, Andy Baylor, The Cherrypickers and Salvation Jane.

Festival Watch

The St Albans Folk Festival NSW Apr 21-23 includes groups Crow Mountain and Den Hanahan and the Rum Runners.

The Mulgowie Music Weekend May 5-7 is an acoustic jam weekend (no concerts) with a Saturday morning produce market on the grounds of the Mulgowie Hall, Qld, in the Lockyer Valley between Ipswich and Toowoomba.

Other Bluegrass News

The Bluegrass and Traditional Country Music Society of Australia resumes it's first Saturday get-togethers on Apr 1 at the regular Annandale Community Centre, 79 Johnston St Annandale.

No, it isn't an April Fool's joke, it really is the first meeting of the year, with Picks in the Park at Banjo Patterson Park, Gladsville, being held in lieu of earlier meetings.

The meeting includes the Safety in Numbers event at 6:30pm followed by an open mic concert with the April feature act of, Murray Hill and His Hillbillies, including Gary Brown on Dobro.

The Buttongrass Ball is a dance in support of the Tasmanian Wilderness Heritage Area, held at St James Hall, New Town, Tas Apr 29 7:15pm with the support of the Folk Federation of Tasmania, and music provided by the Hobart Old Time (HOT) String Band.

US Artist Dates

Martha Spencer flies from South West Virginia, and with Archer, performs a series of house concerts plus Apr 1-2 Cresfest, Creswick Vic; 4 Red Rock Regional Theatre Coorangamite Lake Rd, Cororooke Vic; 5 Commercial Hotel, Terang Vic; 9 Boogie Festival, Tallarook Vic.

The Milk Carton Kids, Kenneth Pattengale and Joey Ryan, of Eagle Rock, California, hark back somewhat to the 1930s brother duos.

They are Grammy nominees and have released six albums, with their most recent, I Only See The Moon due out in May.

They will be touring Australia as follows.

Jun 30 Queenscliff Town

VIC; Jul 1 Meeniyon Town Hall Vic; 2 Theatre Royal, Castlemaine Vic; 5 Eltham Hotel NSW; 6 Old Museum, Brisbane Qld; 8 City Recital Hall, Sydney NSW; 9 Thornbury Theatre, Vic; 11 Memo Music Hall, Melbourne Vic.

Australian Artist Dates

The Weeping Willows play Apr 11 at the BUG – Brisbane Unplugged Gig, New Farm Bowls Club Qld.

Kevin Welch, with Kevin Bennett and Angus Gill, host a Songwriter Night(s) May 4 Lizotte's Newcastle NSW; 5 Royal Hotel Dungog NSW; 6 The

Beer Shed, Leumeah NSW; 8 Petersham Bowling Club NSW.

Transcription

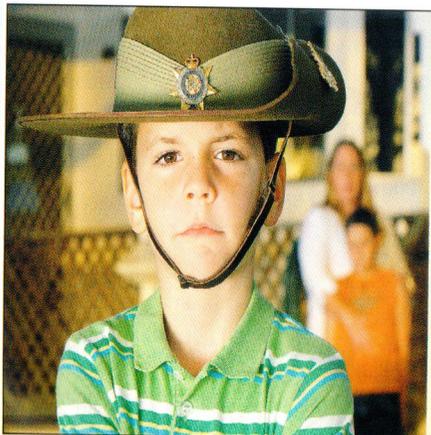
This month we have the old Arkansas Traveller, as heard sometimes or not, at this year's Yarra Junction Fiddler's Convention.

Arkansas Traveler

Traditional

A Part

B Part



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

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Trad&now

Attention all Musicians, Music Venues,
Dance Teachers, Folk and Blues Clubs, Radio
Presenters, Poets, Festival Organisers,
Music Shops and Music Industry People.

If you fit into any of the above, you need to read this.

Trad&Now is the longest running and only national magazine that regularly includes folk, blues, roots, bluegrass and world music and festival contact information to enable audiences to locate the music events that they may want anywhere in Australia. It does this in its news and festival pages, in the Gig Guide, and in the past in a National Club, Dance and Radio Network Directory at the back of the magazine.

This has been replaced by a series of seven separate bespoke directories strategically placed in relevant parts of the

magazine.

Each directory includes a great deal more information about each entry and the information will be kept up to date by ensuring that each contributor is also a subscriber.

The seven separate directories are categorised under: Music Industry and Organisations; Musicians and Performers; Venues and Clubs; Festivals; Dance; Radio; and, Bush Poets. If you fit into any of these categories and would like your additional information included in the new expanded directory, please complete the form

on the next page and return it to us, and we will include the information in the next available edition.

Entries in the new expanded directory are completely free but we require someone connected to each entry to be a subscriber to the magazine to ensure that the information is kept up to date.

The entry will remain in the directory for as long as the subscription remains current and a subscription still only costs \$55 for 12 months (8 editions) and includes a free compilation CD.

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Also, talk to us about how you can have your festival programme published in full in Trad&Now and as a separate publication for use at the festival at our special price