

# Nominations open for the 2023 Australian Folk Music Awards (AFMAS)



by Keith Preston

**Folk Alliance Australia invites nominations from artists, performers, venues, festivals and projects to showcase and highlight the talent and diversity of the Australian folk music scene.**

We welcome nominations from first nations and culturally diverse artists in the 2023 AFMAs to fully reflect the full range of folk music being played in Australia.

We also welcome nominations from previous years nominators.

The 2023 AFMA Awards will celebrate and recognise the musical and cultural talent, vibrancy, richness, diversity and community nature of the Australian folk music sector and their achievements during the past year.

Awards will be presented at an Awards Concert/Gala event at The Brunswick Ballroom, Melbourne on October 25.

The Awards will also be live-streamed.

Nine (9) Awards will be presented in 2023:

Folk Album of the Year –

- Traditional;
- Folk Album of the Year – Contemporary;
- Folk Artist of the year – Solo;
- Folk Act of the year – Duo/ Group/Ensemble;
- Instrumentalist of the Year;
- Folk Act of the Year - People's Choice (by public voting);
- Folk Community/Cultural Project of The Year;
- Youth Artist of the Year;
- Contribution to Folk (over a period of time);
- and, Lifetime Award.

The Awards are the Australian Folk Music Awards are to: Create a national folk awards scheme for the Australian folk music sector/community; Raise the profile of Australian folk music; Acknowledge, recognise and celebrate national achievements of the folk music sector; Benefit Australian folk music artists to build their profile and careers; Involve and engage the wide diversity of Australian folk genres in the AFMA Awards; and, Raise the profile of Folk Alliance Australia as a national organisation for folk music.

The Awards will recognise and celebrate five finalists in each Award section.

Folk music covers a lot of musical ground ranging from World & Ethnic, Roots, Americana, Bush, Celtic, acoustic blues and many acoustic styles, both traditional and contemporary.

The Folk music scene is comprised of many communities and brings this richness to the musical diversity that is folk music.

Folk music and traditional music is the ground spring of many contemporary music genres with many talented artists, organisations, communities and cultures represented.

Each year, we have over fifty Australian folk festivals which are vibrant parts of city and especially regional arts and culture scenes, giving them their creative identities and involvement with music and the arts.

AFMA Nominations are On-line and close on Midnight, July 31 EST.

To nominate or for more information visit [www.folkalliance.org.au/afmas-2023](http://www.folkalliance.org.au/afmas-2023).

# The Milk Carton Kids' Australian tour

by Ali Webb

**World renowned Grammy nominated traditionalist folk duo, The Milk Carton Kids, have announced their first Australian tour since 2015, fresh from releasing 'All Of The Time In The World To Kill', the first song off their new album 'I Only See The Moon'.**

Kenneth Pattengale and Joey Ryan are The Milk Carton Kids, who joined forces in 2011 with their delicious harmonies and intricate guitars in their hometown of Eagle Rock, California.

Since then, the duo has released six albums to great acclaim, earning them two Grammy Award nominations and extensive praise for their extraordinary devotion to the American folk tradition and contemporary songcraft.

On curating The Milk Carton Kids Australian tour, Love Police promoter BT said: "Kenneth and Joey are an absolute classic act, part mind blowing acoustic musical champs and part insanely funny comic duo."

"Strap in for an evening of musical majesty and hilarious action."

The amazing musical performances of these two fine musicians, coupled with their ample wit, make for a thoroughly entertaining evening of song and banter as previous tour reviews testify.

The songs emerge somewhere in the silences and the struggle between their sensibilities and the duo have been known to argue over song choices from the stage.

Actually, they have been known to argue about everything from wardrobe to geography to

grammar, but their singing is the place where they make room for each other and the shared identity that rises out of their combined voices.

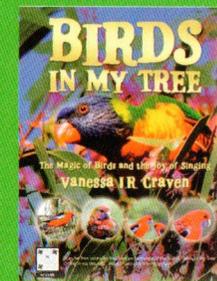
Opening for all shows will be poet, vocalist and multi-instrumentalist, Vera Sola, who has been described as the 'lost love child of Leonard Cohen and Nancy Sinatra'.

Vera Sola makes timeless, time bending sound and in the words of the London Sunday Times, she's a creature all her own, 'an utterly singular talent'.

The Milk Carton Kids with special guest Vera Sola will be performing in Queenscliff, Meeniyan, Castlemaine, Melbourne, Bangalow, Brisbane, Sydney and Adelaide from June 30 to July 13.

For further information and to book tickets visit [lovepolice.com.au](http://lovepolice.com.au)

## Birds in My Tree: The Magic of Birds and the Joy of Singing



Purchase directly from author: <https://www.acousticssessions.com.au/product/birds-in-my-tree/>

Book links: <https://www.vircravenbirdsongbook.com>

Song link: <https://youtu.be/IVMNggnhPIA>

Book Review: "Theosophy Downunder" No 148 June 2023:

<http://theosophydownunder.org/australiansnewsletterjune2023.pdf>

# Trad&Now

## Trad&Now Live! *coming soon*

### Trad&Now Live! will be a world's first such service for Australian folk music.

Trad&Now Live! is a 24 hours a day, 7 days a week streaming service for Australian folk music, in its broadest sense, that will be able to be listened to anywhere in the world that has access to the internet.

Content will mainly be folk music programs broadcast live simultaneously with their airing on community radio stations around the country and randomly selected tracks from all the recorded Australian music currently available on the Trad&Now website.

It is planned to commence in July and will provide exposure to the thousands of artists that have recorded albums over the past twenty years and have them on sale with Trad&Now.

Trad&Now Live! will be an Australian folk music alternative to spotify, amazon and apple streaming services as well as all other platforms and will be entirely free of charge.

Other content will be some podcasts, interviews, festival news and music samplers, relevant limited advertising to cover costs, music from international artists touring Australia, some relevant announcements, dance news and some poetry.

Playlists and other content information will be published on the Trad&Now website.

The folk music genres included will be traditional and contemporary folk music, bluegrass, roots, blues, Celtic, World music, Australiana and some alternative music.

The community radio programs aired will be entirely unchanged with their own sponsorship and call signs included.

They are currently only heard by local listeners depending on the strength of their radio signal.

Some are also streamed, but again are only heard by anyone that knows about the stream.

This service will give them the potential of a new worldwide audience.

Radio program presenters are encouraged to contact Trad&Now to ensure that their participation is included.

The Trad&Now website has the World's largest selection of Australian recorded folk music listed and available for sale.

Much of this content has not been heard by the public for many years and is mostly forgotten even though it is just as good now as it was when it was first recorded.

For this huge selection to be streamed, each track from each album needs to be a separate MP3 and placed on line for random selection.

If you have one or more albums held in the Trad&Now range, or know of anyone that does, it would really help to get

that album aired sooner rather than later if the tracks are sent to me as individual MP3s.

If you or someone you know has albums within the broad genres of folk music that are not included in the Trad&Now stocked selection, feel free to contact me for a consignment form so that they can be added and then qualify for addition to the random streaming selection process.

Trad&Now Live! will be promoted widely in the magazine itself, on the website, hopefully on participating community radio folk music programs, and at festivals and concerts around Australia.

In this way it is expected that the entire folk movement around Australia will benefit from a much larger audience not only in Australia but around the world.

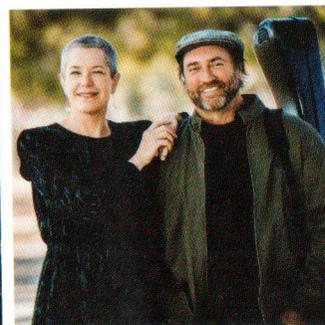
This should result in increased attendances at festivals, clubs, concerts and other events as well as increased sales of CDs, all of which should be of great benefit to artists and event organisers, and ultimately to the Australian folk movement as a whole.

Please spread the word on this and encourage both participation and listenership.

If you love folk music, Trad&Now Live! should become your number one music source available free, 24 hours a day, 7 days a week.

## Youkali receive inaugural music award

Courtesy Red Chair enews



After very successful and inspiring performances at MONA and The Cygnet Folk Festival on the beautiful Apple Isle in January, Youkali (Kacey Patrick and Andrew Veivers) were delighted to receive the news that

they were recipients of the inaugural Dr Dennis Dubetz Music Award.

Kacey and Andrew were recognised for their exceptional performances, their support of the Way to St James Pilgrimage and for bringing together the Festival orchestra and choir.

The name Dennis Dubetz, or more fondly Dr Dennis, is one well known to Cygnet locals but perhaps less well known to the wider circle of lovers of the Cygnet Folk Festival.

But, it is a pretty sure bet that if you have been a regular attender of the Festival at any time in its 40 year history, then you have probably rubbed shoulders with

the slightly built, and in the latter years quite stooped, figure of this local physician, who loved the festival with a quiet but fierce passion.

Dr Dennis Dubetz attended every one of the 40 festivals, with the exception of 2021, and he encouraged his many visitors from around the world to time their visits to coincide with the Festival.

After recently passing away, and in recognition of his love for the music and culture nurtured at his beloved Cygnet Folk Festival, his family made a special bequest from his estate to provide music awards at each Cygnet Folk Festival.

Vale Dr. Dennis.

## CAMERON JONES TRIO

New EP

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[www.cameronjones.co](http://www.cameronjones.co)

# The magic of birds and the joy of singing

by Donna Kelly

**Daylesford, Victoria, artist and musician, Vanessa Craven, has just published a children's colour picture song book, 'Birds in My Tree: The Magic of Birds and the Joy of Singing'.**

"The Covid-19 lockdowns created a 'stay-at home' world in which I began to interact with the birds in my garden and in the bush around me," she says.

"Several photographs of these wonderful feathered

friends and a new song that I was moved to write, combined together to provide material for my children's book.

"It is a colourful picture songbook on birds.

"Their antics and their individual characteristics play an important part in the lyrics of the song.

"Each birdcall is a live recording at the end of each verse pertaining to that bird.

"This book is an interactive tool for teaching kids about the

different bird varieties and their birdcalls, and inviting kids to recognise and have fun with mimicking."

A QR code and a YouTube link give free access to the live performance of the song, "Birds in My Tree."

Vanessa said the "picture, music book and teaching tool" is filled with colourful bird photographs, lyrics, guitar chords and music notation at the back of the book.

"It provides children,

and teachers with an audio-visual experience and an opportunity to learn about different birds, their birdcalls and learn a new song as well.

"It allows for creativity and experimentation with creating bird sounds, flapping wings, strutting about and having fun singing together.

"The book invites the reader to let their hair down and be part of a bird's life and enjoy interacting with them and embrace their quiriness.

"It invites the reader to sing or recite the lyrics in the book.

"I hope the book brings much joy and appreciation of our flighty feathered friends.

"May their quirky personalities, bird sounds, photographs and the song enlighten and enliven the imaginations of 'little folk', aged 4 to 7 years of age.

"I hope it gives them a love for nature, leading them to a sense and desire to treasure, nurture and protect wildlife; to grow up and be advocates for protecting our ever-diminishing

wildlife and their habitats; to spend more time in the fresh air and not lose the art of connectedness to earth, and nature."

Originally from the foothills of the Himalayas in India, Vanessa made the move to Daylesford from Melbourne and has built an eco-friendly house with her partner and enjoys living in this beautiful area.

She is a singer/songwriter by profession, and has three CDs, two of which have original tracks which won awards from the Australian Songwriters' Association.

Her music is folk, blues, alt-country, pop and Latin.

She has three bands, Lunar Dust, Lake Mist and Sugar 'n' Spice, and plays music in a variety of settings including folk and blues festivals such as Newport, Denny Blues and Roots, Newstead, Maldon and the Gigarre Moosic Muster along with performing at pubs, clubs, art galleries and special occasions.

"Music, art, photography and

writing are my loves," Vanessa said.

"My music reflects the Himalayas, Ganges to right here with the Murray River.

My photography captures poignant moments and moods in flora, fauna and landscapes, some published in Birdlife Australia.

My artistic flair stems from my observations of nature, life and living.

"I love letting the paint and ideas run freely together to create 'something'.

"I am mostly self taught."

Purchase directly from author : <https://www.acousticssessions.com.au/product/birds-in-my-tree/>

Book links: <https://www.vircravenbirdsongbook.com>

Song link: <https://youtu.be/IVMNggnhpiA>

Book Review : "Theosophy Downunder" No 148 June 2023: <http://theosophydownunder.org/australiantsnewsletterjune2023.pdf>

Image: Kyle Barnes (The Local)



# Creative Australia Bill passes through the Senate

**"I am delighted to say that the Creative Australia Bill passed through the Senate on June 16 without amendment, which marks another milestone in our transition to Creative Australia, and the establishment of Music Australia and Creative Workplaces", said Adrian Collette AM, Chief Executive Officer, Australia Council for the Arts.**

Creative Australia will be the Australian Government's principal arts investment and advisory body, under the National Cultural Policy: 'Revive'.

A modernised Australia Council for the Arts, Creative Australia will be a bigger, bolder, champion and investor in Australian arts and creativity.

The next steps from here are: the Creative Australia Bill takes effect when it receives Royal Assent, at which point it becomes the Creative Australia Act 2023.

The Government is preparing the Proclamation, which enables this process and will fix the date on which the Act commences;

as set out in the Creative Australia Bill, the Minister will appoint the governing Board for Creative Australia, which will continue to be known as the Australia Council Board, and will appoint the Councils of Music Australia and Creative Workplaces;

once this takes place, and on a date agreed with the Minister, we will officially launch as Creative Australia;

the transition of Creative Partnerships Australia will occur as set out in the Australia Council Amendment (Creative Australia) Bill 2023, which was passed in

the Parliament in March, taking practical effect on Monday, July 3; and,

the budget for the new financial year, which will include the first stage of the National Cultural Policy funding allocation, will also be received and we will begin working on the recruitment strategy for Music Australia and Creative Workplaces.

"Once the Minister has appointed the Councils for Music Australia and Creative Workplaces, we will set up their first meetings and start working with them to establish the initial priorities and strategies.

"We will share further updates with you as our transition to Creative Australia progresses.

"Keep an eye on the Creative Australia website in the meantime", Adrian said.

Adrian Collette AM

# Australian band launches international song for Ukraine

by Alex Fisher

**Australian band The Bluesberries has launched a song they recorded with more than 70 musicians in four cities across the world to raise money for people displaced by the Ukraine war.**

Band members Daniel Fallon (musician and BBC journalist), Paul Beard (composer, producer and keyboardist) and John McMurtrie AM (Australian entrepreneur and musician) began writing Blue Skies earlier this year, to promote peace and raise funds for Australia for UNHCR to help those displaced.

"Blue Skies is our response to the terrible conflict in Ukraine," Daniel Fallon said.

"It's a song that reflects on the experiences of refugees – people with ordinary lives who have been forced to flee and who dream of a day when they can come together again to live in peace."

The band collaborated with dozens of Australian and Ukrainian musicians, including some of Ukraine's most talented youth, to record versions of Blue Skies in both English and Ukrainian.

The Youth Symphony Orchestra of Ukraine recorded a symphonic arrangement of Blue Skies at a cathedral in Düsseldorf, Germany, while 28 members of the Shchedryk Kyiv Children's Choir recorded choral arrangements for the project in a studio damaged by the war.

Blue Skies will be used to raise much-needed funds for Australia for UNHCR's campaign to support people who have fled Ukraine or been displaced in the country and

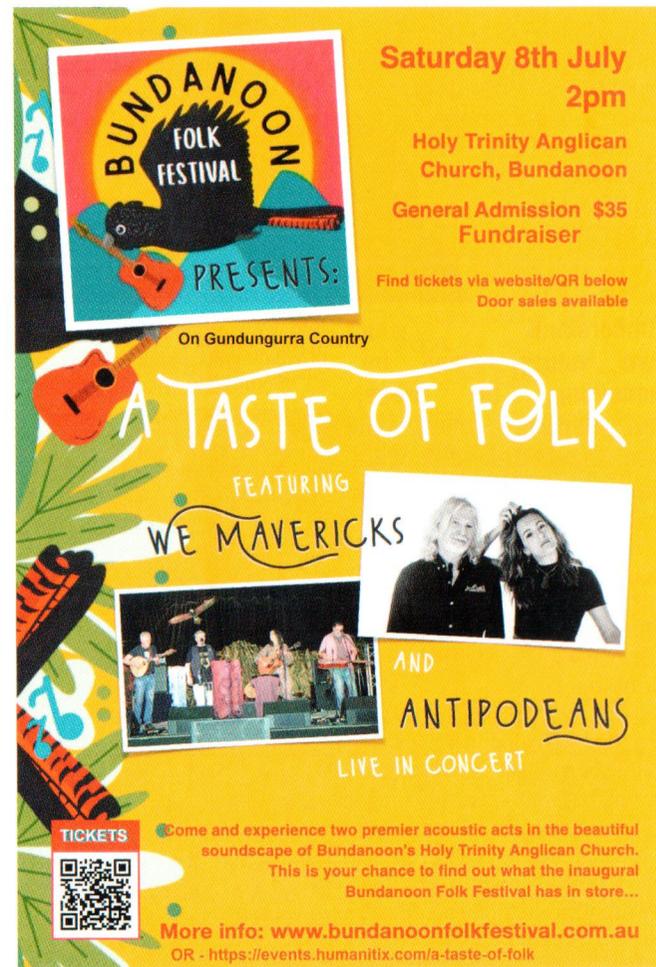
are now facing a harsh winter.

"Australia for UNHCR is incredibly grateful to the members of the Bluesberries for their generous support of the Ukrainian people," CEO of Australia for UNHCR, Trudi Mitchell said.

"UNHCR is currently focused on helping Ukrainians who've been displaced by the war to get through winter.

"The funds raised by The Bluesberries will help the UN Refugee Agency to do this vital work," Mitchell said.

With the arrival of winter, people in Ukraine are facing freezing temperatures in damaged homes or buildings, with disrupted energy, heating and water supplies.



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# ARIA CEO, Annabelle Herd talks leadership at venue managers' congress

by Lars Brandle, The Music Network



**“Understand your own values, stand for something, be brave, and perhaps above all else, tackle the task with courage and honesty.”**

Those are some of the pearls of wisdom shared by ARIA CEO Annabelle Herd, for a special keynote May 22 speech at the 30th annual Venue Managers Association Congress in Melbourne.

Herd was invited to the annual gathering of venue operators to share her thoughts on being a better boss.

Speaking at the podium for a session titled “Leadership in the spotlight,” Herd recounted her eventful entry into the music industry, and the multiple crises

that were unfolding, the ugliest of which were hidden from view.

“Something was very wrong,” she remembered.

“COVID was raging and had annihilated the music industry, something that we had in common with your industry, but that was just a part of the problem, and hopefully a temporary one.”

As she connected with industry stakeholders at the time, folks “started quietly making me aware that there were big problems in music.”

Stories began circulating on inappropriate behaviour in the industry, “many of them pointed directly at the companies I was now representing,” she explained, and articles were appearing in both trade and

consumer media “painting a very negative picture of the music industry while carefully dancing around defamation laws.”

Herd was told “horrible stories of things that had happened to their daughters in music studios or at gigs or venues.”

Those tales “were endless and everyone seemed to know what was happening.”

She’d heard enough.

Herd and ARIA reached out to APRA AMCOS, and both organisations got to work on an invite list and a gathering was set for Monday May 24, 2021.

That meeting, less than four months after Herd made the leap from Network 10, where she had served as Chief Operating Officer, started a “very difficult

process” that resulted in the first-ever industrywide report on systemic discrimination and sexual harassment in the music industry.

To get there, \$500,000 was raised from music businesses and organisations around the country, during the pandemic.

Independent consultants were tapped to research and publish what would become Raising Their Voices, issued in September 2022.

The document featured 17 recommendations.

Among them, an apology from the music industry, which was actioned immediately.

“This process showed me that with the right skills mix, intention, communication, stakeholder management and leadership,” noted Herd, “all of these difficult problems could be worked through.”

She continued, “And for me personally, I didn’t do any of this as a woman.

“I did it as a leader of an organisation that had a major

reputational and operational problem to address for its members.

“I didn’t really have a choice.

“Perhaps my ambition and drive was stronger because it came from my own experience, but anyone in my position should have done the same thing.”

Herd drew on “25 years of experience, everything in my leadership toolbox, across strategy, communications, governance, problem solving, collaboration, risk management, and decision making.

“I also learnt so much from this whole process that I will apply going forward.”

Those top tips are many and varied: empower people to do their best work, build trust in your team, recognise your impact, and pay attention to your own behaviour.

That includes bosses prone to “cranky” moments, and those whose staff are too terrified to challenge the leader or offer their opinion.

Also, when starting out, pursue a career you’re actually

passionate about.

In a follow-up Q&A, Herd shared insights into the sometimes “brutal” nature of competing at the highest ranks of commercial TV, leadership inspiration and the industry’s next generation.

“Our young talent,” she added, “they’re absolutely extraordinary.

“The future of this industry is so bright, but we’ve got to look after these people because they are amazing.”

The VMA Congress took place at Centrepiece at Melbourne Park, from May 21-23.

Some 500 professionals from the Asia Pacific venue industry gathered for the summit, the programme for which included guest speakers Harvey Lister, Chairman & CEO, Asia Pacific at ASM Global; David Marcus, EVP global music, Ticketmaster; Live Nation VP of touring Luke Hede; Ticketek Managing Director, Cameron Hoy; AXS CEO Andrew Travis, and Kenny star Shane Jacobson.

## RAISING THEIR VOICES

This report presents the findings of an independent review into sexual harm, sexual harassment and systemic discrimination in the Australian contemporary music industry.

# Australian Music Centre launches First Nations Cultural Policy for music creators

by Krista Tanuwibawa

**The Australian Music Centre (AMC) is proud to launch its First Nations Cultural Policy for represented artists, which aims to provide safeguards for Aboriginal and Torres Strait Islander peoples' cultural intellectual property rights in Australian music.**

The Policy will act as a guide for music creators to appropriately acknowledge Aboriginal and Torres Strait Islander peoples' cultural intellectual property, languages, and knowledges used in all works.

The document serves to protect cultural intellectual property where many such rights exist outside the scope of Australian and international copyright laws.

The document will guide how musical works incorporating First Nations cultural intellectual property will be documented and archived within the AMC collection.

Requisites for documentation of such works in the AMC collection will include: permissions from the

representative authorities where possible; written acknowledgement of sources; cultural sensitivity statements; and, appropriate use of terminology.

The policy was activated on June 1 for all musical works catalogued with the AMC, with specialist support offered to music creators and composers whose existing works may include First Nations cultural intellectual property.

The AMC is the first music organisation in Australia to adopt a First Nations cultural policy, and a global leader in its initiative.

The AMC Policy is a significant undertaking, developed over 18 months of deep engagement with the First Nations community.

As part of the process, 17 individuals were approached for consultation, including Australia's leading First Nations composers, performers, and industry experts from the Australia Council for the Arts, Moogahlin Performing Arts, and the National Aboriginal and Torres Strait Islander Music Office.

The document also cites resources from the Australia

Council for the Arts, Art Law Centre of Australia, Reconciliation Australia, and the Australian Institute of Aboriginal and Torres Strait Islander Studies as guides on protocol and terminology.

The Policy is the first of its kind in the Australian art music space and marks the organisation's ongoing efforts to formally recognise the cultural and musical contributions of First Nations peoples as well as protecting the cultural intellectual property of contemporary First Nations music creators.

Australian Music Centre CEO, Catherine Haridy, says: "This Cultural Policy is the outcome of many months of rigorous engagement and consultation with our First Nations communities.

"We are proud to take this crucial step to recognise and safeguard our First Peoples' deep enduring contributions to art music and provide clear guidance for our composers and creators".

The policy can be downloaded at [australianmusiccentre.com.au](http://australianmusiccentre.com.au).



# Xavier Rudd wins 2023 Environmental Music Prize

by Nicole Healey



**The \$20,000 impact-focused Environmental Music Prize amplifies the voices of artists who inspire action for climate and conservation, and supports the environmental movement by engaging, energising and activating diverse audiences through music.**

Following an outpouring of support from fans around the world, they are proud to reveal that Xavier Rudd's ode-to-nature 'Stoney Creek' is the winner of the 2023 prize.

He has very generously decided to donate the prize money to environmental organisations to be announced shortly.

Xavier Rudd says of the win: "What an honour to be named winner of the Environmental Music Prize!

"The land and sea and all its magnificent plants and animals have been the biggest inspiration for my music by far since I began writing songs when I was a kid and, so as far as music awards go, this one feels perfect.

"Thanks to all of you who voted for me and to all of the other artists nominated."

Xavier was sailing up to Cape York with his wife when he wrote 'Stoney Creek', he said.

"It was under the melaleuca trees that I wrote 'Stoney Creek' as I contemplated life and what was happening in the world.

"I had been hearing stories about how the forced

lockdowns across the world had allowed space for many of the environment's natural ecosystems to spring back to life and recover from relentless human traffic.

"I had been thinking, 'Without nature, without our natural resources, how do we survive?'"

The 22 finalist music videos, revealed on Earth Day, were selected by environmental leaders, music ambassadors and impact partners for their ability to connect us to nature or an environmental issue.

A diverse group of Australian artists and music styles were highlighted, including icons like Midnight Oil, Flume, MO'JU, Ziggy Alberts, Tash Sultana, King Stingray and Jen Cloher and exciting emerging talent.

Over 15,000 music-lovers and nature-lovers (from 59 countries) voted for the songs and videos that resonated most personally.

Founder, Edwina Floch, says: "Xavier's moving and deeply personal music reminds us that nature brings life, beauty and meaning to all of us.

"I'm delighted he has been acknowledged for his ability to bring us together and make us reflect.

"For decades he has used his voice, both on and off stage, to shine light on various environmental issues, supporting the work of countless groups and organisations along the way.

"The Environmental Music Prize is not just about one winner.

"We aim to recognise and build a community of talented artists who want to inspire action for climate and conservation.

"There are many truly wonderful songs, and over the last two years we've curated an

incredible selection, each with their own unique approach and perspective.

"We encourage everyone to discover the songs and stories on our website and to share them with others."

2023 other finalists were: Anya Anastasia - Losing Wild, Beckah Amani - Smoke And Mirrors, Emily Wurrarama - Lady Blue, Flume - Go, Georgia Mae - Gentle, Hazel Mei - Golden Chains, Jen Cloher - Being Human, King Stingray - Milkumana, Kutcha Edwards - Singing Up Country, Meraki Mae - Warrior, Midnight Oil - Rising Seas, MO'JU - Change Has To Come, SheisArjuna - Vessel, Tash Sultana - Willow Tree, The Bowerbird Collective - The Godwit and Curlew, Troy Cassar-Daley - Back On Country, Wildfire Manwurk - Mararradj, Wildheart - Backburner, Woodes - Forever After, and, Ziggy Alberts - Together.

The prize has attracted international attention and the

support of high profile climate leaders, like Former UN Climate Chief, Christiana Figueres, who launched the inaugural prize, celebrated the 2022 winner and highlighted 2023 on Outrage+Optimism, and like leading IPCC Climate Scientist, Dr Joelle Gergis, who invited cultural leaders to use their influence to help support the scientific community.

The Environmental Music Prize is a non-profit founded by social entrepreneur and climate-conscious mum, Edwina Floch.

This initiative is entirely community funded and relies on the generous support of donors and pro-bono partners who see its potential to inspire widespread climate action.

After a phenomenal two years, Edwina, who has worked pro-bono for the last two years, is calling on greater music industry, government and public support for the initiative so it can continue.



## What is it about folk music?

by Mary-Jane Field

**Why would a classically trained singer (me) with experience in operatic arias (yes, but in another lifetime!), German lieder and art songs, and currently engaged in singing polyphonic music, Baroque music and Gregorian chant, still be drawn to folk music as a preference?**

Perhaps it was my childhood in South America, where folk music was played all the time on the radio?

Or maybe it was when my family and I returned to the United States in 1948 and I discovered English and Irish folk songs as they were part of the primary school curriculum?

Maybe it is the lilting melodies, the modal endings to so many songs, the fact that the emphasis is on the stories and the people, that appeal so much.

The songs are not mere showcases for beautiful voices and wide vocal ranges, as often seems the case with opera and other forms of classical music, although it is certainly important to sing a folk song as well as possible so as to do justice to the music and the story line.

I arrived in Sydney in 1975 to discover a vibrant folk music scene, and it made me love singing folk songs more than ever - modern, old, South American, Anglo-Saxon or English, and Australian.

I will always be grateful to my singing teacher in the USA,

where I had a minor in vocal studies at university.

He did not hold with the classical singing style I hear so much around me these days, with heavy tones and wide vibratos.

Instead, he emphasized a pure and clear sound, so well suited to folk singing.

Folk music is often passed on from generation to generation in the home, as has been the case in my family.

My daughter in the NSW Blue Mountains and her children have formed a lovely group of singers; their collection of songs includes both old and modern folk music and songs from different cultures.

My other daughter is passionate about South American music and attends music events as much as possible.

My son is married to a Japanese koto player, and many of the pieces in her repertoire date back many years, even centuries.

She is active as a teacher of this traditional stringed instrument, and she has a large group of students to whom she passes on her knowledge and experience.

I believe that I inherited my abiding love of folk music directly from my mother.

Growing up, there was always folk singing in my house, although, unfortunately, my mother could not really sing in tune, which I eventually realized as my own musical

understanding grew!

However, she taught me to love the songs, even if they were a bit askew.

I always thought The House of the Rising Sun was her own song about the death of her father, which shows how real the songs can feel.

Festivals are vitally important in keeping folk music alive, as well as organisations such as the Folk Federation of New South Wales, the Sydney-based Bush Music Club, and the various folk clubs and organisations across the state and Australia-wide.

But there are also many individuals who have been, and continue to be, instrumental and vital in the promotion of folk music on so many levels.

They help keep it alive and kicking, whether on stage or with smaller occasions such as gatherings in their own homes, in pubs, or through house concerts.

Unsung heroes, you could say, but usually with a keen and loyal following.

There is one person I would like to single out, someone who has devoted most of her life to singing and promoting folk music and who has made a huge contribution to the folk movement: Sydney-based Margaret Walters.

Margaret has been tireless in promoting folk music, presenting the songs she loves so much whenever and wherever possible and encouraging others to come forward with their songs, as well.

She has been an enduring

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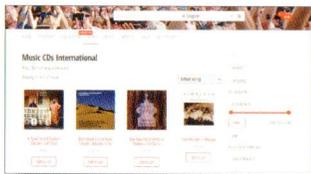
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presence at festivals and folk clubs for many years.

In addition, she would often organise informal folk sessions at a nearby pub or in her own home, even taking down a wall between rooms to make it possible to fit in more singers!

She frequently travelled abroad (and still does) to share Australian songs as well as traditional Celtic and English

songs, embellishing them with her distinctive rich, low voice.

For many years, she has been part of a sea shanty group known for its stirring harmonies, and she has recently begun singing with one of her grandchildren, again, passing on the tradition to a younger generation.

I think we all want to give her a big thank you, although I don't

believe she has ever been asking for kudos or grand recognition, just the opportunity to share the music she loves and to help keep folk traditions flourishing.

As singer Shirley Collins said in a recent interview, "Folk music will continue with those who love it.

"As do we all."



## Leo Sayer and Joe Camilleri Big Birthday Bash

**Leo Sayer and Joe Camilleri were born on the same day in the same hemisphere 75 years ago.**

On May 21, 1948, Leo Sayer arrived in Shoreham-by-Sea in Sussex UK and Joe was born one time zone to the right in Malta on the same day.

Joe was two years old when his parents migrated to Australia.

Leo moved to Australia more recently in the 21st century and became an Australian citizen in 2009.

Cut to May 21, 2023 and Joe Camilleri and Leo Sayer decided to grow old disgracefully with a show for the fans celebrating their combined 150 years with more than 100 combined years of hits.

It was impossible not to enjoy this show.

The love was on the stage and in the room as Joe and Leo both kicked off the first set honouring a man who influenced them both, Van Morrison.

Joe then took over the first set and took us back to the 70s pre-Jo Jo Zep chart success when it was all about the live show, and the centrepiece of the show then was 'Honey Dripper' from his Jo Jo Zep and the Falcons era.

Wilbur Wilde from Joe's Jo Jo Zep days joined in for the two Falcons classics 'Honey Dripper' and 'Shape I'm In'.

A special mention to Atlanta



Photo Martin Caulfield

Coogan for keeping the vocals on point for 'Never Let Me Go' and 'Chained To The Wheel'.

Joe dedicated the recent 'Saint Georges Road' to the Saints' Broderick Smith who passed away recently.

Joe was a member of Adderley Smith Blues Band with Broderick in the 60s.

Joe wrote the song for his late brother Tony and it was a fitting tribute for Brod as well.

Set two was Leo's turn to shine but first there was another nod to the past with Joe and a cover of Golden Earring's 'Radar Love'.

The next hour was Leo performing hit after hit after hit as the time-travelled across his career.

To think 'The Show Must Go On' has just turned 50 and we still have the privilege to hear the man who wrote and recorded

it all those decades ago still perform it for us in 2023.

Joe came back to join Leo for 'You Make Me Feel Like Dancing' and that merged into Sly & The Family Stone's 'Dance To The Music'.

Then the party playlist started with the Beatles, Elvin Bishop, Little Richard and Chuck Berry music rounding out the night.

75 years is a milestone.

I cannot think of two legends with the same birthday ever performing together for their 75th before.

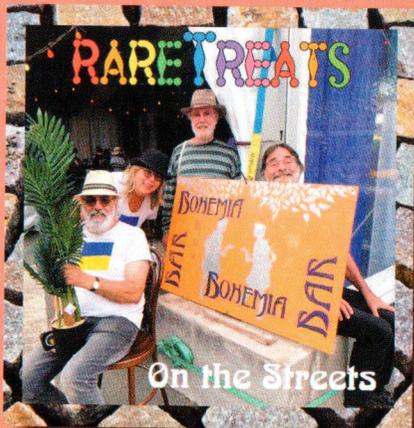
This was indeed a special night.

(Ed. I have to confess here that this particularly interested me as I was also born in Malta just 16 days after Joe and also performed a three hour gig with BluesAngels on June 11)



# 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](http://www.TradandNow.com) Only \$20 + P&H.

# Joni Mitchell performs first public headline show in 20 years

by Emma Whines, Music.com

**The 24-song performance featured Brandi Carlile, Annie Lennox, Sarah McLachlan, Marcus Mumford, and more.**

Joni Mitchell played her first ever publicly announced concert in over 20 years on Saturday, June 10, at the Gorge Amphitheatre in George, Washington.

You might remember that Mitchell played her first full-length set since 2002 at the Newport Folk Festival in 2022.

The ten-time Grammy Award-winning singer-songwriter was joined by country musician and friend

Brandi Carlile for the 13-song performance, which included several of Mitchell's most notable works.

The surprise set was listed on the bill as Brandi Carlile and Friends.

She subsequently announced a standalone headlining show as part of Brandi Carlile's three-night concert event, Echoes Through the Canyon.

That standalone show took place on June 10, with Mitchell presenting a 24-song performance that featured some of her most enduring hits, alongside many friends to help with the performance.

She kicked off the show with 'Big Yellow Taxi' from Ladies of the Canyon.

Mumford accompanied her on 'Come in From the Cold', and Blake Mills sat it on 'Amelia'.

Annie Lennox joined Mitchell on 'Ladies of the Cannon', and Sarah McLachlan accompanied her on 'Blue'.

Other notable performances included: 'A Case of You' with Mumford and Carlile; 'Cactus Tree' with Lucius; 'Young At Heart' with Allison Russell; and, 'A Strange Boy' with Wendy & Lisa. Never miss a story! Subscribe to our daily newsletter

Saturday's performance was modelled after the Joni Jams that Mitchell hosts at her home in Los Angeles.

As such, the stage was set up in the style of Mitchell's living room with couches, a lamp, a bottle of pinot grigio, and photos of her pets, notes The Guardian.

Both these performances are indeed special occasions, as Mitchell suffered a life-threatening aneurysm in 2015, which left many believing that she would never play again.

In a Huffington Post webcast reported by the ABC in 2015, former boyfriend of Canadian folk legend Joni Mitchell explained that Mitchell was rushed to hospital on March

31 due to a brain aneurysm, causing the 71-year-old to lose her ability to speak.

David Crosby explained in answer to a fan's question that, "She took a terrible hit, she had an aneurysm, and nobody found her for a while..."

"She's going to have to struggle back from it, the way you struggle back from a traumatic brain injury.

"How much she's going to come back and when, I don't know and I'm not going to guess."

Crosby said that "to his knowledge, she is not speaking yet", though in June it was said that Mitchell is currently recovering at home in Los

Angeles.

In a statement on jonimitchell.com, Mitchell's conservator, Leslie Morris, confirmed: "Joni did in fact suffer an aneurysm.

"However, details that have emerged in the past few days are mostly speculative.

"The truth is that Joni is speaking, and she's speaking well.

"She is not walking yet, but she will be in the near future as she is undergoing daily therapies.

"She is resting comfortably in her own home and she's getting better each day.

"A full recovery is expected."



## TEACH YOUR KIDS TO LOVE MUSIC GEAR



AND THEY'LL NEVER HAVE ENOUGH MONEY TO BUY DRUGS

# Record with 10,000 people playing 10,000 kazoos

by Emma Whines, the Music.com



Kazoo Orchestra in Federation Square (Sourced: Facebook)

## "I'll let you imagine the sound..."

Something strange happened in the centre of Melbourne on the King's Birthday long weekend, with 10,000 people joining together to break a world record of playing 10,000 kazoos at once.

The bizarre event was a part of Melbourne's Rising Festival and invited all people of all ages and backgrounds to come down and participate in the silly record-breaking fun.

On the festival's website, Ciaran Frame, organiser of the event, noted that "the kazoo is arguably the world's easiest

instrument, which is kind of the point.

"There's no practice, special skill, particularly tuneful ear or musical ability required.

"Just grab a biodegradable kazoo (we'll provide them), stick one in your mouth and send some do-do-dos down the tube alongside 9,999 kazooists, all at once, in ramshackle unison."

So from 4-5pm in Federation Square, 10,000 people joined together to create a wall of Kazoo-sound.

Comedian Sammy J hosted the event while emojis appeared on the big screen, indicating when the kazoo choir was supposed to play.

Many Melburnites enjoyed the event, posting to social media to celebrate their new achievement.

According to Guardian reviewer, Giselle Au-Nhien Nguyen, the Kazoo orchestra played everything from "Céline Dion's seminal 1997 hit My Heart Will Go On", to "Rick Astley", to "Pachelbel's Canon", and finally "Billie Eilish".

On top of the wonderful gig, punters noticed that a colourful rainbow had appeared above them just as their 60 minutes of Kazoo-fame had finished up.



# Waltzing Matilda – The original iteration

by W.Benjamin Lindner

## Do you think you know the words to "Waltzing Matilda"?

Well, you do know one version, but having never seen the original script written by A.B. 'Banjo' Paterson, you might be surprised to learn that its first iteration was penned not only as a serenade, but a comical, partly ungrammatical one at that.

Nor was the original swaggie, "jolly".

In late 2019, the National Library of Australia acquired some 20 boxes of the personal papers of A.B. 'Banjo' Paterson from his great grandson (Alistair Campbell) who inherited them from his mother (Rosamund Campbell, Banjo's granddaughter).

Within those boxes are secreted many historical treasures, family photographs, letters, press cuttings, magazines, books by 'The Banjo', drawings, paintings, cartoons, racing trophies, souvenir menus, an operetta manuscript (with Paterson as librettist), Paterson's Birth and Marriage Certificates, travel journals, memorabilia and, in Box 19, two photos of Boer War troops being presented with a tin of chocolates, an 1899 Christmas gift from Queen Victoria to "every British soldier at the front".

Paterson managed not only to secure one of the tins of chocolates, but he seems to have restrained himself from

consuming its contents.

Within Box 20 is to be found a 124 year old pristine, Victorian, tin filled with chocolates, intact.

Recently, the National Library of Australia digitised the entire Paterson Family Papers collection, now freely accessible to the public with an easy search function.

In Box 6, File 1, catalogued as "Series 3, Notebooks, diaries and Travel journals, c1899-1939", is to be found an 1892 diary, used as a notebook.

Flicking through this document, it is soon apparent that this 1892 Legal Diary, with its foolscap size pages and hard cover, was never used as a day-to-a-page legal diary by Paterson.

Many of its 360 odd pages have hand-written first drafts of verses and chapters of books.

There is also the index of his first book, "The Man From Snowy River and Other Verses", published in October, 1895, which did not include 'Waltzing Matilda' even though he wrote it only 2 months beforehand.

It is not easy to say when Paterson first grabbed this unused Diary off his office shelf and commenced using it to write prose or poetry as the urge possessed him, but there is one page of verse which can be dated and also located geographically to the place it was penned.

That page wasn't written in Bond Street, Sydney, where

his dingy little solicitor's office managed to attract only a stingy ray of sunshine, nor was it written in his private premises in Sydney, just across the road.

This single page of verse is not penned on any of the Diary's dated pages but in the alphabetical index pages before the Diary proper starts.

This verse is conveniently noted beside the index letter "w".

The four verses and three choruses were not graced with a title, an odd oversight, since many other verses in the notebook are titled.

For example, a poem called "Song of the Artesian Water" is found on the top of page 34 of the Diary, on a page dated 'Wednesday, February 3'.

That particular verse/song would have been inspired by the conversation prevalent in that region of Queensland in 1895, where the Winton Artesian Bore drilled into the red earth to a distance of 3,555 feet and to the local's delight, drew up the liquid gold, the artesian water in massive supply (Morning Bulletin (Rockhampton), 11 September, 1895, p.6).

'Song of the Artesian Water' may well have been written, together with other songs and verses while Paterson was present in that District.

History records that, in that year, Paterson did venture from Sydney to Winton, Queensland, where he rendezvoused with his

then fiancée, Sarah Riley (see S. May, *The Story of 'Waltzing Matilda'*, Smith & Paterson P/L, Brisbane, 1944, p.14).

On 4th May 1895, Sarah had left Melbourne by steamer and stayed overnight in Sydney on the 6th.

Did she, at that time, invite 'The Banjo' to meet her in Winton?

Possibly.

She then left Sydney by the same steamer on the 7th and travelled by herself via Rockhampton, arriving at her brother, Frederick's house in Vindex Street, Winton about the 23rd May, 1895.

She celebrated her 32nd birthday there on the 29th May, 1895.

'The Banjo' joined her in Winton, arriving in late August, 1895 as he had, until 16th August, been pro-occupied with Sydney Hunt Club riding commitments.

While 'The Banjo' was hunting the hounds in July and August, 1895, Sarah met up with her old girlfriend from her schooldays at 'Oberwyl', in St.Kilda.

Christina Macpherson had arrived in Winton with her sister and father to stay with her 3 brothers who ran Dagworth Station, 80 miles to the north.

When Banjo ultimately arrived in Winton, he and Sarah were immediately invited to party at Dagworth station with the Macpherson squatters, an irresistible temptation for a man who was venturing into the outback, the 'never-never', for the first time.

He took his 1892 Diary with him.

And when Christina played an old Scottish tune, "Craigielee",

on an autoharp, 'The Banjo' asked her if she knew the words to it.

She did not.

So Paterson fetched his Diary/Notebook, took up his fountain pen and wrote the first line of a verse to fit the music which attracted him so...

"Oh, there once was a swagman camped in the billabong".

On his Notebook's page, the first two lines appear very clear, very legible, but then the writer seemed to rush his pen as the story rapidly unfolded and the rhymes fell onto the page.

I hazard to guess the whole song was written down in a matter of, perhaps, 20 minutes.

This was the original iteration of a song, a variation of which many Australians heard or learnt as kids.

This rendition is clearly the first time the song was penned because it appears that 'The Banjo' changed his mind about a few words in the first verse - he crossed out thus:

"You'll come a rovin' Australia with me" and substituted:

"You'll come a waltzing Matilda with me".

His chorus reads as a serenade to the single, 31 year old Christina, as she strummed her autoharp on the verandah of Dagworth Station, inspiring 'The Banjo's' creative spark.

However, a close inspection of the original lyrics reveals 'The Banjo's' added reliance on sardonic humour to attract his musical muse. The third verse sings:

"Down came the squatter a riding on his thorough bred

Down came policemen one two three

Whose is the jumbuck you've got in the tucker bag

You'll come a waltzing Matilda with me"

The ungrammatical, comical, and poetically unusual "we" was intended; it both rhymed with "three" and was repeated twice in the next chorus:

"You'll come a waltzing Matilda my darling

You'll come a waltzing Matilda with me,

Waltzing Matilda and leading a water bag,

You'll come a waltzing Matilda with we."

That original version of *Waltzing Matilda* was joyously sung to the hilarity of those present when it was first played on a piano by Christina Macpherson back at her brother's house in Winton a few days after it was penned.

Those present were 'The Banjo', Christina, a baritone squatter by the name of Herbert Ramsay, Sarah, her sister-in-law, Marie Riley and Phyllis Riley, Marie's 9 week old daughter.

No doubt they could not hold back their laughter each time they sang the ungrammatical "we".

Meanwhile, Sarah Riley was not laughing.

On the contrary, she promptly broke off their 7 year engagement over this perceived flirtation with her girlfriend.

After inspecting the original page online, if you are still unconvinced that the words written in the first iteration are "we", then you will find corroboration in the draft of the original musical manuscript, written by Christina Macpherson,

probably within a few months of the words being penned.

She also noted the word "we" at the end of the third verse.

That document is also found in the National Library of Australia and easily located as it is digitised- see <http://nla.gov.au/nla.obj-224076484>.

If you now take the lyrics as written on the page of his 1892 Diary/Notebook, that original iteration of 'Waltzing Matilda' should be sung to a slower, romantic and whimsical rhythm than the contemporary popular tune, eg. Dennis O'Keeffe's version on Youtube - <https://youtu.be/YV10iFqtMmM>).

And when sung with the comical "we", three times, try not to giggle.

*Waltzing Matilda*, Paterson/Macpherson version, August, 1895

(as written in Paterson's 1892 Diary/Notebook, NLA, Item 04\_3.1.2.5.03)

Oh there once was a swagman camped in the

billabong

Under the shade of a Coolibah tree

And he sang as he looked at the old billy boiling

Who'll come a waltzing Matilda with me

Who'll come a waltzin' Matilda my darling

Who'll come a waltzing Matilda with me

Waltzing Matilda leading a water bag

Who'll come a waltzing Matilda with me

Down came a jumbuck to drink at the waterhole

Up jumped the swagman, grabbed him in glee

And he sang as he put him away in the tucker bag

You'll come a waltzing Matilda with me

You'll come a waltzing Matilda my darling

You'll come a waltzing Matilda with me

Waltzing Matilda leading a water bag

You'll come a waltzing Matilda with me

Down came the squatter a

riding on his thoroughbred

Down came policemen one two three

Whose is the jumbuck you've got in the tucker bag

You'll come a waltzin' Matilda with me

You'll come a waltzing Matilda my darling

You'll come a waltzing Matilda with me

Waltzing Matilda leading a tucker bag

You'll come a waltzing Matilda with me

But the swagman he up and he jumped in the waterhole

Drowning himself by the Coolibah tree

And his ghost can be heard as it sings in the billabong

Who'll come a' waltzing Matilda with me

W. Benjamin Lindner is the author of 'Waltzing Matilda: Australia's Accidental Anthem', A Forensic History, Boolarong Press, 2019



# Festival News & Reviews

## Something to Celebrate

by Bridget Rees

Looking back through the collection of Dorrigo Folk & Bluegrass Festival posters from the very first to the recently released 2023 copy, one thing that really stands out to me are the memories of the folk along the years who have helped to create this coming together of a musical family since the very beginning.

From the start, we had a feeling that the Dorrigo mountains and community would welcome and nurture the impulsiveness of a 17 year old who conceived the idea, laying the foundations for future years.

We began by treading new

waters, creating a new event with the support of the local Arts Council and the generosity of an ever expanding musical family sharing their time and support to the new kid on the block.

Knowing that it would be difficult to run a purely Bluegrass Festival, the inclusion of Folk in the header has proven to be a partnership that has become very enduring to the event.

The format of those early fundamental years has been well and truly proven to be what makes the festival's heart still beat strongly.

It has been nothing short of a pleasure to have worked alongside the wonderful folk who have helped get us here and to acknowledge the present

committee who I hope will have a chance this year to see a little of their hard work!

Each year the festival continues to follow the original format of presenting concerts in our large and smaller intimate venues where clear acoustic sound invites the listener to connect with the performer.

Vocal, instrumental and dance workshops engaging participation and creating inspiration.

Sessions for sharing and connection, dances, circus, poetry and storytelling for pure delight!

All fostering and enabling a chance to respect, contribute and engage with music that is steeped in tradition, connecting



Foghorn

# Festival News & Reviews

times past with times present.

With such a lovely line up of artists, I am really looking forward to creating this year's programme and seeing what evolves in the mixing pot!

Presenting the festival as a safe, inspiring and environmentally friendly event is of paramount importance to the committee and we endeavour to work always to create a space where folk and families can come together to immerse themselves, make connections, collaborate, continue traditions and make new ones.

The flags will be flying high, so get along and purchase your tickets.

If you have been before, please spread the news amongst friends.

If it is your first time, we are sure that it may not be your last!

### 5th Dorrigo Old-Time Music School.

The Dorrigo Folk and Bluegrass Festival is delighted to be hosting yet another wonderful group of tutors to teach at our Old-Time music school which runs for three days leading up to the weekend.

A perfect way to get to know and learn from Foghorn Stringband, Erynn Marshall and Carl Jones, and Ian Alexander, and a unique opportunity to learn and play alongside these International and award winning Old-Time musicians.

The school includes three whole days of tuition, a tutors concert and an optional chance

to perform during the festival alongside your tutors and fellow participants.

The venue is just across from the festival site where camping is available.

Previous participants have commented on just how influential attending the school has been to their musical

journeys and acknowledging the emphasis the school places on culture and why the music sounds the way it does.

A link to the festival and to the Old-Time music school can be found at [www.dorrigofolkbluegrass.com.au](http://www.dorrigofolkbluegrass.com.au)



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# 30 acts to perform indoors at Sydney Folk Festival 2023

by Pam Merrigan

Sydney's coolest little urban winter festival returns to the Surry Hills precinct in the heart of Sydney this August 18th-20th.

At least that's how we like to think of Sydney Folk Festival, an intimate and up-close urban folk gathering showcasing the diversity of folk music through an especially curated suite of bespoke concerts.

Forget winter camping and

cold frosty mornings!

We can't think of a better way to warm the heart and nourish the soul than settling into one of our cosy venues to enjoy some truly wonderful live music.

In 2023, Sydney Folk Festival will feature some 30 acts presenting folk in its broadest sense.

You'll experience some brilliant contemporary and traditional folk, roots and acoustic music across our three venues.

From Tom Mann Theatre, with its intimate atmosphere, and the lively Gaelic Club to our up-close acoustic space in the Quakers' Hall, you'll be spoilt for choice.

All SydFolkFest23 venues are just a stone's throw from Central Rail and within a short walk of each other, making it easy to move between concerts, catch up with friends or just hang around taking in the atmosphere.

We're also delighted that Molly Malone's, right next door to the Gaelic Club, has come



Weeping Willows

on board where you'll be able to experience participatory workshops, sessions and jams on the upstairs mezzanine level.

Artist announcements keep rolling off the press and include The Weeping Willows, 3 x CMAA 'Golden Guitar', FAA and Music Victoria award winners, iconic Sydney duo, The Stiff Gins, WA's renowned ragtime men, The Paper Collar Pickers, popular Sydney sextet Chaika with their Balkan infused melding of folk, jazz and classical and, Felicity Dowd, a rising young talent whose acoustic performances tell stories that intertwine the experiences of the world around her, portrayed through a youthful,

contemporary lens.

Our first Sydney Folk Festival was held in 2019 but since then we've had three years of COVID cancelled or interrupted events.

So, in 2023, our festival will be a small and intimate affair with the intention to grow steadily over the next few years.

Festivals, whether big, small or in between, are the lynch pins of our folk sector providing the stages for our artists to share their craft and the places where we all gather to celebrate and immerse ourselves in all things folk.

SydFolkFest23 invites you to join us for two nights and two days of folk in our inner-city

urban setting.

There's no better way to find your folk.

Whether you like it a little bit trad, a little bit revival, or spiced up with modern grooves and catchy hooks, you'll find plenty to engage your senses.

Get your folk on this August when Sydney Folk Festival comes to town.

Early Bird Season Tickets are on sale until 16 July unless sold out prior to that date with general ticket sales to follow. Experience the music, the culture, the community – Sydney Folk Festival 2023.

For more visit [sydneyfolkfestival.com.au](http://sydneyfolkfestival.com.au)

Chaika



Folk by the Sea 22-24 September 2023  
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## Festival News & Reviews

# Inaugural festival to be held in Bundanoon

We are excited to announce that an inaugural festival will be held in Bundanoon, NSW, on 24-26 November, 2023.

The festival will have a vibrant weekend program of live folk music, dance and spoken word performances across six indoor venues in the village of Bundanoon.

Organisation is already a pace for an exciting and engaging festival in beautiful Bundanoon.

Performer and Volunteer applications together with tickets and all the details can be found on the website - <https://bundanoonfolkfestival.com.au>

Bundanoon is close to the Morton National Park and easily accessed from Wollongong, Goulburn, Sydney and Canberra by road and rail.

All the venues are within 10-15 minutes walk from the centre of the village and a dedicated festival bus service will carry festival-goers from the festival campsite to each of the venues

and back at regular intervals throughout the weekend.

A concert to promote the event and raise some funds will be held on July 8 at the Anglican Church in Bundanoon.

Labelled "A taste of Folk", it will feature "We Mavericks" and "Antipodeans".

All are welcome to experience two premier acoustic acts and to find out more about the festival.



# Will you join the Craic in Yass in 2023

by Janno Scanes

September 15th-17th will again see the Craic happening in our lovely town.

You will be able to enjoy music of several genres, trad, folk and blues no doubt.

There will be something for everyone.....workshops, singing, poetry, youth events and competitions.

Dancing with callers plus a ceili or two, and Celtic markets

on the weekend in Riverbank Park where you will be able to see exhibitions of local talent, more music and entertainment.

This will include family oriented markets with a variety of food and drink vans.

You will find an excellent variety of food and good coffee in town as well.

Historical architecture, quirky venues and beautiful parks are a feature of Yass.

For up to date information

follow our face book page

Check out the website. [www.irishcelticmusicfestival.com](http://www.irishcelticmusicfestival.com)

For enquiries email [janno499@bigpond.com](mailto:janno499@bigpond.com)

Festival postal address. 4 Short St Yass. NSW 2582.

There will be more information in the August edition of TRAD&NOW.

Hoping to see you in September. Janno Scanes.



Fri 18 - Sun 20 August 2023

40 Degrees South - The Bottlers - The Bushwackers - The Buttons  
Chaika - Chloe and Jason Roweth - Cliona Molins and Riley Lee  
Echo Deer - Emma Foot - The Fallen Robins - Felicity Dowd  
The Good Behaviours - The Humbuckin' Pickups - Jaga Band  
Kejafi - Meremba - The Paper Collar Pickers - Pirritu  
Raduga Trio - Rory Ellis and Christian Marsh - Sarah Humphreys  
Scroggin - Sean Cooper - Sionnach Rua's Great Irish Song Book  
Song Brother - The Stiff Gins - Super Rats - Tony Eardly  
We Mavericks - The Weeping Willows

Live Music Australia



An Australian Government Initiative

[sydneyfolkfestival.com.au](http://sydneyfolkfestival.com.au)



# Folk by the Sea features indigenous voices

The 2023 Folk By The Sea festival in Kiama, presented by the Illawarra Folk Club on September 22-24, will feature a "Voice of First Nations Folk" concert with leading Indigenous artists, as a lead-in for the Australian Government's referendum for an Indigenous Voice to Parliament to be held later in the year.

Festival Artistic Director, David De Santi, said Indigenous performers had made an enormous contribution to Australian cultural life, including folk music, and the festival organising committee wanted to celebrate that.

The "Voice" concert will feature the Gumaraa Aboriginal Experience, First Nations singer-songwriter Pirritu and Microwave Jenny - Indigenous duo Tessa Neku and Brendan Boney, whose music is a fusion of folk, pop and jazz.

by Nick Hartgerink

"We are proud to be celebrating Indigenous music and Indigenous culture at Folk By The Sea," David said.

"The referendum on the Voice to Parliament will be held after our festival, and so this is our contribution to the debate.

"The Illawarra Folk Club has always sought to showcase Indigenous performers at our events and feels that this year's "Voice" feature will add a rich extra dimension to Folk By The Sea."

This year's festival will return



gumaraa



Enda Kenny

to pre-Pandemic scale with 35 acts performing in seven venues in its traditional home, the Kiama Showground, the neighbouring Kiama Anglican Church and Kiama Bowling Club.

Melbourne-based Irish singer-songwriter Enda Kenny heads an eclectic program of folk, Celtic, Bluegrass and world music, sea shanties, comedy, poetry and folk dancing for the three-day festival.

The line-up ranges from the award-winning duo of Lindsay Martin and Victoria Vigenser

performing as We Mavericks, to a large contingent of female artists including Corn Nut Creek from Victoria, Felicity Dowd from the NSW South Coast, Fly Little Sparrow from Queensland, L J Parks from Tasmania, Sarah Humphreys and the Fallen Robins, as well as Kiama favourites, Cha Cha Del Mar and The Water Runners, with their songs of the South Coast.

World music will be well represented with East and West from Queensland, Alijamia, Mad Kelpie Playmate, Scroggin and

Wollongong's own Con Artists.

A special feature will be Russell Churcher's tribute show for Gordon Lightfoot, the acclaimed Canadian singer-songwriter who died in May this year.

Ticket are available at <https://folkbythesea.com.au/tickets>.

Three-day pass - \$115; Friday evening - \$40; Saturday - \$75; Sunday - \$60.

Concessions for children and youth.



We Mavericks



# Festival News & Reviews

## WOMADelaide 2023 sold out for three of its four days

by Emma Losin  
Photos by Derek Tickner

For the first time, WOMADelaide sold out for three of its four days, surely due to the incredible line up that welcomed international as well as local visitors.

No longer compromised by pandemic related restrictions, festival goers of all ages were treated to a spectacle of art and culture over a weekend of perfect weather.

The elf-like Aurora (from Finland) kicked off the action on Stage 2, playing to a packed

crowd of devoted fans.

They roared their appreciation for her ethereal, soaring vocals and her whimsical dancing to the Nordic folk/electro pop songs such as 'Running with the Wolves'.

Later on Stage Three, Billy Bragg had the audience in the palm of his hand as he ripped into new songs from his latest album, 'The Million Things That Never Happened'.

Playing electric guitar and accompanied by keyboardist, Neil Anderson, Billy interspersed his songs with his trademark wit

and lefty political comments.

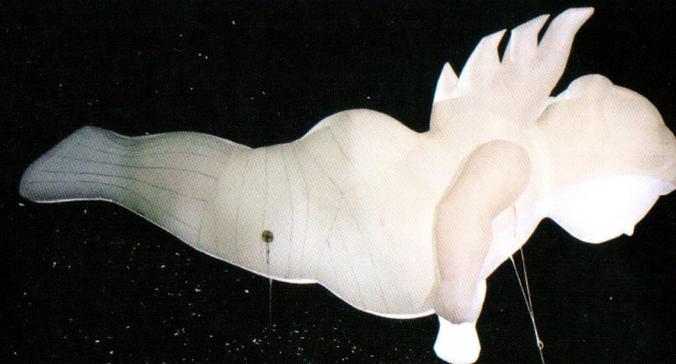
And of course he played some of his classics, such as Shirley, to the crowd's delight.

Another of Friday's highlights was the magical performance by the Bangarra Dance Theatre, one of Australia's leading indigenous performing arts companies.

In an incredible display of Australian culture, the Aboriginal and Torres Strait Islander performers told a beautiful and ethereal story through dance while the audience was transfixed in close to silence.

Didier Kumalo played a

Gratte Ciel - Place des Anges



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# Festival News & Reviews



Meute

very different performance, a refreshing tribute to African Jazz ensembles.

The rhythms felt were new and uplifting, attracting audience members to dance close to the stage.

I spoke to a couple watching from a picnic blanket who weren't familiar with the music but were still enjoying it thoroughly.

I have no doubt that Didier walked away with a few more fans.

Later in the night, Bon Iver's performance broke the boundaries of indie folk as he enthralled the excited masses gathered at the main stage.

I sat with strangers, watching from the base of a tree, the soundscape of experimental sounds, soaring vocals and emotive music captivating us all.

On Saturday, I took a short respite from music and

watched Alice Jones's talk, 'How Seaweed Can Save the World', which is part of the three-day ecological and conversational forum, 'The Planet Talks'.

Offering a glimmer of hope, Ali spoke on all things seaweed, from traditions going back thousands of years to sustainable packaging and methods of regenerating ecosystems.

I found this thought provoking and intriguing, leaving me to wonder how we will take advantage of seaweed in the future.

Returning to watch the artists, ADG7's performance welcomed me back with a perspective on Korean music I had never seen.

Weaving Korean folk with funk, they created a unique, upbeat performance accentuated by costume, choreography and stunning traditional instruments.

From France, San Salvador's performance of percussion and voice ebbed and flowed as they built a symbiotic relationship with the audience, teaching them harmonies that they responded to and countered in an enchanting connection between performers and the crowd.

In contrast, Cuban band Cimafunk played high energy music evoking elements of funk and hip hop.

It would have been difficult to resist dancing to the exhilarating and vibrant rhythms.

Yungchen Lhamo's stunning vocalisations soared over an audience seated on the grass, creating a space that felt separate from the ambient sounds of Womad.

Her haunting voice, accompanied by Tibetan instruments, transported the audience to somewhere quieter

and more sacred.

The star of the night for me, however, was Florence + the Machine.

She drew an enormous crowd for all the right reasons, encouraging audience members to put away their phones and connect with each other through music.

I spoke to one member of the audience who told me that Florence had a monumental influence on her and how special this moment was, despite having to come alone.

Florence was the very image of a John William Waterhouse painting, her flowing hair and ethereal robes adding to the mystical atmosphere created by her beautiful voice.

Gratte Ciel's heavenly performance, 'Place des Anges', concluded my evening.

Florence had set the bar high and this performance was just as unforgettable.

It was a slow burn at first, as

the show took place in the very sky above us in a celebration of white-feathered angels' gentle movements.

The energy and excitement built as the angels drew closer, sliding down four high wires and dropping clouds of feathers as they flew.

For the explosive finale, feathers shot up into the air like fireworks, covering everything in sight.

The audience was enraptured, people of all ages screaming in delight, making "snow" angels and throwing handfuls of feathers at each other, over strangers and even the performers.

Many of the audience headed home for the evening with feathers in their hair and on their clothes.

Even while waiting for various modes of transport, the joy and connection created by the atmosphere of the performance was contagious as strangers

struck up conversations and laughed together.

One Sunday act that I found striking was Foco alAire.

A fascinating and audience interactive dance of slow movement and mysterious costumes, featuring faces on the back of the performers' heads, this Mexican troupe were portraying mystical beings who moved through the onlookers, with minimal but striking gestures.

I read a description of Pandit Ronu Majumdar and Dr Jayanthi Kumaresh (from India) which labelled them as Celestial Beings.

As I watched them play while I sat on the grass on a sunny afternoon, I enjoyed the ethereal, elegant sounds of traditional instruments and improvised harmonies that build up and faded beautifully alongside explanations that matched the energy of the music and felt like a natural flow.

# Festival News & Reviews



Dill Allstars

# Festival News & Reviews



Foco alAire

Sampa the Great, in contrast, projected a high energy and skilful performance in multiple languages.

Poetic and awe inspiring, a huge crowd gathered to watch the impressive show.

From Zambia, her songs felt restless and powerful, advocating for positive change.

Galmae's experimental feat of teamwork, 'It's not that way, it's this way', took place a little later that evening.

It's inspired by watching how people moved in different directions at a rally in Seoul.

Strangers cooperated to untangle a maze of string as they traversed a bed of sand.

The eerie soundscape of disembodied voices shouting built up and faded, contrasting with the cheerful conversations sparked between strangers as they untangled the puzzle before them.

Angela Olsen (USA) sang songs which evoked a poetic and emotionally raw quality, with an indie, folk and alternative country feel.

Each piece felt intimate and powerful as she wore her heart on her sleeve throughout the performance.

Also from the USA, Madeleine Peyroux's captivating performance combined elements of blues and jazz in a uniquely introspective way.

The performance felt emotionally charged as she connected to the audience through relatable themes of love and loss.

Australian Grace Cummings created an atmospheric soundscape of folk, blues and rock in what felt like an authentic conversation with the audience through song.

The haunting and passionate raw storytelling combined with

gritty guitar were a worthwhile and fitting way to wrap up my WOMADelaide experience.

As a whole, there was a celebratory and friendly vibe to the crowd at WOMADelaide.

Festival goers were open to conversation and cheerful, there was never a dull moment.

The atmosphere was a breath of fresh air after the previous years' isolation and restrictions.

The enthusiasm to be amongst a crowd and to be involved was apparent.

I witnessed strangers enthusiastically helping each other to hold a bag, give directions and even find a lost earring backing.

The festival was filled with too many incredible experiences to list, so experience it for yourself and buy a ticket for next year!



## Join the Craic in Yass!

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[irishcelticmusicfestival.com](http://irishcelticmusicfestival.com)  

## Festival News & Reviews

# Festivals need volunteers and its good for you

by Emma Sputnik

### "As time goes by, year by year

The news headlines increase in drear

Daily something new to fear  
I crave a better atmosphere!

Where is the fun, the joy, the cheer?

It's in a place where I volunteer."

An mnemonic to weekends that might otherwise be spent consuming digital media and heaven forbid, ranting about politics.

As a child, I recall listening to speeches made at school functions.

There was a funny lumpy word at the end that glorified the unseen things that had gone into some particular occasion.

"Thank you to all the volunteers."

Having moved from the hustle bustle of Sydney to a sleepy mining community, I had learned that life here in the bush was largely doing things at home, with a few highlights on the calendar that were all brought together by "volunteers".

Who are "volunteers"?

They are people who come, seemingly out of nowhere, to

set up the school grounds and the sports grounds and the showgrounds and make exciting things happen.

Fast forward a decade or two, and I find myself working in an office in the city, frequently wondering if this week will be the one I finally die of boredom, cooped up day and night in an office and a bedsit, 2km apart across dusty Canal Road.

I go dancing on Thursdays, that's enough to keep cabin fever at bay and every year the club travels to a festival for more dancing in a different place and with different people!

What fun!

My dance friends are going to set up a hairdressing shop this year, it will be hard with two people and much easier for them to operate the hair shop if they could get a volunteer on board.

So, I "volunteer"-ed myself to work on the stall.

On my holiday.

For free.

In a hot marquee.

For two days.

There were moments of stress, but admittedly it can get boring walking around eating ice creams, promenading new dresses, waiting for bands, workshops, and dances to

happen.

But, spending the day carrying brushes/pins/rollers/ coffees and talking to strangers turned out to be a whole new level of fun.

It opened my mind to the delights of making the show happen, the other side of being there to enjoy it as a participant

15 years later I can thank that day as the precursor to work experience which allowed me to change careers from office administration to entertainment production.

And after retiring from entertainment production - I once more have time and energy to volunteer again and have enjoyed helping some interests and causes close to my heart.

Yet a global recession bites and the price of everything rises: people are forced to choose

between spending on essential needs or entertainment and, by definition, essentials take priority.

One doesn't have to look far to see how many venues closed, groups disbanded, and businesses shut down during COVID - people and places which used to generate good times for each other just don't exist anymore.

What is the solution to this?

## Festival News & Reviews



Ultimately, we artistic and musical types have to do more for less if we wish to keep our horse in the race of current society, and hope things change fast.

And, we need to accept that the societal temperature has changed in many ways - the internet and streaming TV are an easy night in for many, and Federal powerbrokers axed the Australian arts portfolio 10 years ago with the effects apparent now as the industry has shrunk, leaving a committed few who will fight on to return less and less each year but to stay operating - because it's arts which is their lifeforce.

Arts is the cornerstone of human culture and experience and meaning of life, as the most exquisite ability of a human.

Who is any politician to say that we aren't allowed to do it in groups and make it our lifestyle? But they did, by changing the rules of who gets paid, and how much, for what they do.

So, "when injustice becomes law, resistance becomes duty" - thus, paid or unpaid, the show must go on.

The wheel of time always turns, albeit slowly when one is

waiting for its arrival.

So let us take up the yoke of collective investment in the future, now: and do what we can, where we can, to promote the legitimacy of our crafts and staking the survival of performing arts on standing up to be counted.

To be more than a number but a physical presence, an embodied spirit, a tower of collective strength that refuses to let many decades of hard yakka be lost to some hard years.

We owe it to ourselves as living folk, and more so we owe it to those folk who went before us, collecting and keeping alive the songs of the common people.

We are all but tiles in the road of life, let us not rest too long but stay well ahead of any feet which march to the beat of war.

Great Reasons to Volunteer:

You may...

Meet people with different talents and exciting battle stories.

Learn new skills.

Add an extra element to your festival experience.

See the world from a different perspective.

Try something you have always wanted to try.

Gain transferable skills and contribute to other ventures.

Help people out (musicians/punters/crew/venue) with your knowledge.

Be closer to vital resources such as an electric urn, tea, coffee and biscuits. (And know where to find them if your tent floods at 2am - a true story).

Bolster the music scene by making everything run smoothly.

Gain respect by rolling up your sleeves and getting jobs done.

Have some crazy or fun adventures.

Rekindle your existing passions or ignite new ones.

You will....

Help make an event run well, by helping to reduce overheads and by giving a friendly face to the folk festival experience and creating fond memories for yourself and other people.

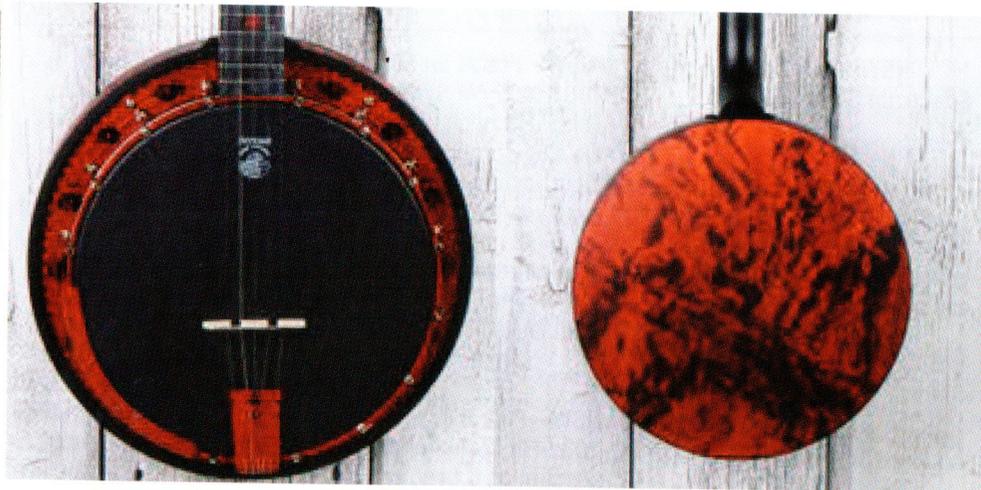
Find yourself among nice and talented, world class musicians, artists, artisans, providores, entertainers, and all the folk who come along and make a festival by way of their jubilant presence.





# The Fifth String

By John Taylor



## Hiho banjophonists We're stepping into the classical in this edition.

Of course there are a bunch of classical pieces that sound absolutely awesome on the banjo: Rondo Alla Turca, Mandolin Concerto in C, Ode to Joy, Caprice #4, Thunderstruck.

And for every banjo student, you have a wide variety of tastes and challenges.

This is where Liz comes in.

For a start, she has probably the coolest banjo in the known galaxy: Deering Goodtime Zombie Killer 2.0, which not only sounds fab, but looks spectacularly gruesome.

Deering brought out a Zombie Killer 1.0 in homage to Zombieland where Woody Harrelson kills a zombie using a banjo.

For the record, he used an open back and therefore could

have got the same result with a clawhammer.

See what I did there?

But we digress.

The Zombie Killer 1.0 was your archetypal Deering Goodtime, blond maple all over, but with a circular saw inspired flange and gruesome inlays.

The Zombie Killer 2.0 took it up a notch being black (including the head) or blood red, particularly over the resonator which looks delightfully bloodstained.

The inlays etc. are as gruesome as ever.

So cool are these banjos you will never ever see one for sale second hand.

I have not yet, and trust me, I've looked.

Purty...

So of course the material we tackle is right out of left field, occasionally coming back to bluegrass and old timey for

form's sake.

However, Liz being a masters grade pianist, classically trained and all that, and with a penchant for gory banjos is not without a sense of humour.

As a pianist, she loves Glassworks Introduction No.1 by Phillip Glass, which, at first blush, does not sound very inspiring to play on the banjo.

However, as a dare, Liz asked me if it could be arranged for banjo and sent the dots over.

Glory be, it's in G, so that's a bit of work done already.

But! It has a treble part, which is a whole mess of triplets, and a bass part, that is a bit more standard.

Double banjo started to spring to mind, particularly as the treble part is no big thing for intermediate banjo and above.

Problem.

While I am a bass player, I don't read bass clef, and refuse

to embark on that endeavour.

So I phoned Liz and we went through the bass part, and she told me the notes as they might be in treble clef.

Putting the treble with the bass part came next, and it ended up being a very satisfying arrangement, and that makes for a very fine banjo duet, or you can record either or both and play along to your heart's content.

But why Glassworks?

Liz: it was always a really nice one to play on the piano, and it's challenging to play it with precision and to impart emotion when there's not a lot to the piece.

It's so important in that regard to get the thing right, as hitting a bum note is not

something you can just play through with people not noticing that it wasn't part of the tune.

That means, dear reader, that the usual banjophonist fudge factor is not available, and nor are there any get out of jail cards.

So you really have to give this one the focus it deserves, and having worked the thing out and played both the treble and bass parts either with Liz or home recording, this really is a lot of fun to play, and quite hypnotic.

Top tips for the tune:

Playing the treble part with triplets – it needs accuracy but also a lilt, with a hint of bounce.

The bass part, similarly, ought not be played "dead straight";

Work the transitions from each repeated phrase.

Getting those right makes all the difference, and bear in mind that the repeats can get missed, and they pop up while you are lost in your reverie and can also mess with your head.

Not as much as a zombie can, or Woody Harrelson with a banjo, granted;

The timings of the treble vs bass part can be tricky.

Being a clever clogs pianist, Liz can do the 2 against 3 thing quite easily.

A clapping pattern of bah bap bap bap (Left Right Left Right) on the legs can help; and,

We did start on doing the right hand fingerings but after a bit couldn't be arsed.

It's pretty intuitive.

Have a go at it.

## Glassworks No1 Opening

Phillip Glass  
Arr. John Taylor



busby marou

## In Didj'n'Us

by Peter James Dawson

### A Bend in the River: A Tribute To Archie Roach AC

Vivid Sydney stated, "33 years ago, we first heard the lyrics 'this story's right, this story's true...', as the undeniable baritone croon of Archie Roach AC delivered an aching and urgent anthem for the Stolen Generations, and the impact was immediate.

'Took The Children Away' pierced through Australia's cultural amnesia and galvanised a nation.

"Archie, a Stolen Generations survivor himself, shared his heartbreaking story with a message of hope and a cry for healing; declaring "Each time I sing it, you let some of it go."

Over the next 30 years and with 10 studio albums, Archie cemented his legacy as one of Australia's most potent and powerful truth-tellers, songmen and activists, before passing in

2022, age 66.

A Bend in the River celebrated this legacy at Sydney Town Hall in a night of tribute performances featuring long-time friends, collaborators and his contemporaries including Paul Kelly, Emma Donovan, Dan Sultan, Kutcha Edwards, Sally Dastey, Becca Hatch, Dobby, Deline Briscoe, Dr Shellie Morris, Radical Son, Nola Lauch, David Arden, Russell Smith, Candice Lorrae, Tenzin Choegyral and Tamala Shelton.

Band members involved many who had worked with Archie throughout his life, including Steve Magnusson, Sam Anning, Véronique Serret, Dave Beck, David Bridie and Helen Mountfort, and it was directed by Rhoda Roberts AO.

#### Awards

The 2023 King's Birthday Honours List recognised Pitjantjatjara musician, Bart

Willoughby, and singer-songwriter, Shellie Morris.

Bart, who has played with No Fixed Address, Coloured Stone and the Black Arm Band, was awarded the Medal of the Order of Australia (OAM) for service to the performing arts, particularly through music.

Shellie was made an Officer in the General Division (AO) for distinguished service to the performing arts, to the Indigenous community, and to not-for-profit organisations.

#### APRA AMCOS Professional Development Awards

For the first time in 2023, National Aboriginal & Torres Strait Islander Music Office honoured three Aboriginal and Torres Strait Islander songwriters: Yirmal (NATSIMO General), Jem Cassar-Daley (NATSIMO Youth) and, Andrew Gurruwiwi (NATSIMO Senior).

"We are very proud to support the next chapter for the three inaugural NATSIMO PDA category winners," said Leah Flanagan, Director, NATSIMO.

"While each winner is at different career and life stages, they are all on the cusp of

an exciting next step in their songwriting and artistry."

NATSIMO created these categories to reflect the diversity of Aboriginal and Torres Strait Islander music creator members and the professional strides they make in their own unique way.

"We are particularly proud to be able to recognise and award our senior songwriters who are admired and active contributors to the Australian musical and cultural landscape."

#### Barunga

Barunga Festival is an authentic annual experience held in one of Roper Gulf Regional Council's beautiful communities, 80 kilometers south-east from Katherine on the Central Arnhem Highway.

The festival program celebrated the cultural diversity of the region and featured a range of activities, including music, dance, sport, traditional art and cultural workshops, from June 9th to 12th.

The festival is proud to preserve ancient rites, customs and skills, and engage the broader community to offer a platform for passing on knowledge and experience to the next generation, as well as to the non-Indigenous community.

The traditional cultural program presented many once-in-a-lifetime opportunities for audiences to engage in traditional dance, spear throwing, didgeridoo playing, bush medicine, cooking, weaving and Dreamtime storytelling.

Bands included Yilila and Ngulmiya from Numbulwar, the Mirning mob's Bunna Lawrie with Coloured Stone, local act BlekBala Mujik of Beswick/Barunga, Yung Milla, Nangu Red Sunset Band and the Emu Sisters.

#### The Last Daughter

James Henry declares: "I'm excited that this film is in cinemas today after winning awards at film festivals around

the country.

"I composed the soundtrack with a bit of help from Gary Watling and David Bridie."

#### The Story.

Brenda's first memories were of growing up in a loving white foster family, before she was suddenly taken away and returned to her Aboriginal family.

Decades later, she feels disconnected from both halves of her life, but the traumas of her past do not lie quietly buried, so she goes searching for the foster family with whom she had lost all contact.

Along the way she uncovers long-buried secrets, government lies, and the possibility for deeper connections to family and culture.

The Last Daughter is a documentary about Brenda's journey to unearth the truth about her past, and to reconcile the two sides of her family.

#### Busby Marou

"We love to give it our all, no



Barunga-Festival

matter the size of the town," say the lads, who recently performed three of the Tiny Towns Tour in Queensland.

Taking in Bowen's Queens Beach Hotel, Lucinda Hotel and Port Douglas Yacht Club, the duo of Busby and Marou were on the road promoting their new album, Blood Red, to be released 21st July.

The tour continues from 7th July to 21st October throughout South Australia, NSW and Qld; details can be found at [www.busbymarou.com](http://www.busbymarou.com).

### Kutcha's Waripa

Uncle Kutcha Edwards has been combining songwriting and activism since 1991 with celebrated works including Yuyukatha, Inside Outside Prison Tour, Circling Time, and Songlines of a Mutti Mutti Man.

For the last five years, he's been opening his car door for beloved First Peoples artists and inviting them on a front seat musical journey through the streets of Naarm.

Kutcha's Carpool Koorioke (on NITV and online) has seen him "cruise the dirty mile" of Fitzroy on Wurundjeri Country with the likes of Dan Sultan and the late,

great Archie Roach.

As part of Melbourne's Rising series in The Forum, Kutcha hosted a ceremony entitled Waripa, that brought together young and old and included the anthems that have shaped the Blak artistic landscape for the past 40 years.

It featured a vibrant group of guests including Joe Geia and Bart Willoughby from No Fixed Address, Alice Skye, Barkaa, Bumpy, Bobby, Eleanor Dixon, Emily Wurraramara, Linc Yow Yeh, Maylene, Mo'Ju, Sue Ray, David Arden, Jay Jarome Bushby, Kamahi, Shellie Morris.

Waripa coincided with the release of his latest album, 'Mother Tongue', a "Universal Song that talks not only about Aboriginal languages but languages from all round the globe.

Kutcha explains, "There's a kaleidoscope of languages from all points, North, South, East, and West, so the purpose is clear, through song you can provoke change".

### In Didj'n'us Mujik & Kulcha on radio

Pete Dawson presents In Didj'n'Us each Monday 1-3PM

AEST on Castlemaine's MainFM, exploring his love of and involvement with First Nations musicians from the AustralAsian region.

In the spirit of Blackfella Whitefella, he features First Nations' songmen and women, plus the non-aboriginal musicians who have been instrumental in assisting blek balas to make it in the music industry, which you can stream: [mainfm.net/listen-live](http://mainfm.net/listen-live).

Over a career of 50 years, Pete Dawson has created numerous community arts projects in various states and territories, including Vic, SA, NSW, Qld, ACT and NT.

He has staged concerts, mentored young musicians, conducted arts programmes in schools and aboriginal communities, as well as, for the unemployed, people with disabilities and youth.

Pete has been a regular broadcaster of Australian, multicultural and Indigenous music on community radio stations around the country.

He has also been a contributor to magazines and newspapers, reviewing festivals and concerts.

# Poetry and the written word

## Sorry For Your Loss

by Tug Dumbly

Sportsbet is sorry for your loss. PointsBet is sorry for your loss. Ladbrokes (and its broke lads) is sorry for your loss.

Clubs Australia is sorry for your loss. Kid's Sport that pokies subsidise is sorry for your loss. (Heh heh, first taste free, kid) ...

... All the shining faces sucking quartered oranges at half time are sorry for your loss. Now they'll never grow to bet shirts on the game they grew up playing and are sorry for your loss.

Footballers, who are really billboards for obesity, alcoholism and gambling, are sorry for your loss.

The Turf Club and Racing Australia are sorry for your loss. The Greyhound Men are sorry for your loss.

All the dead horses and all the dead dogs are sorry for your loss. Aristocrat is sorry for your loss. Online gaming is sorry for your loss.

All that digital Roulette and Blackjack, all those holographic poker machines

quietly burbling to themselves in touchless electric ether are sorry for your loss.

All the old addicts are sorry for your loss.

All the young people yet to be blooded in the revenue stream of addiction, who are yet to enter the casino of their phone like a filthy booth, are sorry for your loss.

All the 'Leisure Industry' the 'Amusement Industry' the 'Recreation Industry' - aka gambling - are sorry for your loss.

The Crown Casino and the Star Casino and all those other regal misnomers are sorry for your loss.

VIP lounges in pubs countrywide are sorry for your loss.

Where do the Very Important People Play?

Like that nappy-wearing slot jockey sitting for hours and days straight in her saddle, not even leaving to go to the can.

She's sorry for your loss. (It's UnAustralian how the Nanny State won't treat them like adults).

All the cracked families and friendships and relationships

and homes and careers are sorry for your loss.

All the gone savings and futures are sorry for your loss.

All the houses bet are sorry for your loss.

All the fraud, embezzlement and theft are sorry for your loss.

All the prisons, police, sex, drug and liquor industries, the money washers, right down the food chain to the bottom feeder collection thugs are sorry for your loss.

DOCS and domestic violence services are sorry for your loss.

Funeral homes and priests are sorry for your loss.

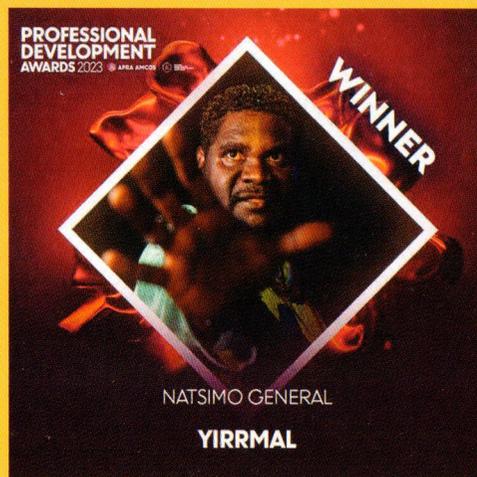
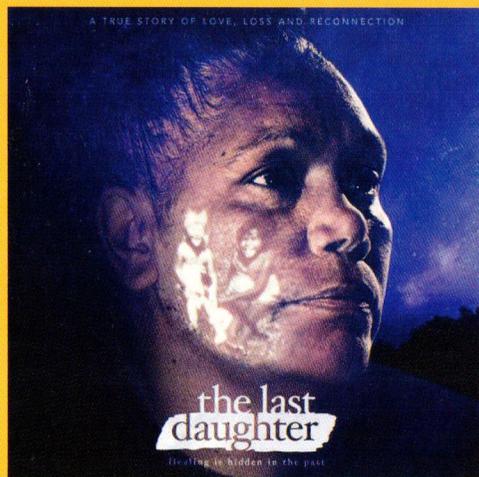
The Gap, and the rail track, and other jumping off spots are sorry for your loss.

The unreadable fingerprint is sorry for your loss - "Gamble responsibly".

"Don't bet above your head".

Ah, c'mon - Heads or tails. Double or nuthin. Godda be init to winit. Didja win the toss? ...

... Oh, sorry for your loss



# Poetry and the written word

## Eaglehawk 'Mulga Bill' playground



Eaglehawk is an outer suburb of Bendigo and its most famous resident is fictional!

Remember Mulga Bill, as imagined by Australian poet A.B. Paterson in his poem 'Mulga Bill's Bicycle'?

The Eaglehawk Playspace is a huge playground built beside Lake Neangar that's inspired by the Banjo Paterson poem and the name of the suburb.

The playground is shaped like an eaglehawk (or wedge-tailed eagle) and the custom play equipment features Mulga Bill's

house, his rolling bicycle getting out of control and lines from the poem etched into logs. If you look out on the lake you'll even see poor Mulga Bill's coming to an undignified end after tumbling off his bike!

The designer, Greater Bendigo's landscape architect, Gary Lantzsch, received permission to use the 1896 poem and iconic illustrations by Kilmeny and Deborah Niland from the 1973 edition throughout the playground.

## 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  
bmcm1954@gmail.com

### NSW - Goulburn Club (2054-163)

The Goulburn Club is a heritage venue promoting music and art, focusing on local and touring performers presenting alternative music, folk, blues, jazz and roots.

Aus blues festival - 2nd weekend in Feb

Bush trad sessions -

1st Fri 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  
RhondaLMawer  
@Gmail.com  
www.ShackFolk.com

**NSW – Sutherland Acoustic  
(2311-156)**

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

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

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 (347-156)**

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

# FOLK FORUM

## The end of the line for lyricists and poets?

**Angus and I sat down with  
Chat GPT in late May and  
had a go at using it/her/  
him/they to write a song.**

Firstly, we asked it to write  
a song about a real situation for  
me.

Here's the amazing result:

### THE REQUEST

"Write a song about moving  
house twice in one year, going  
back to the original house, and  
having steak for dinner"

### THE RESPONSE

Verse 1)  
In the midst of a whirlwind,  
My life was rearranged,  
Moving house twice in one  
year, a story to be explained.  
Packed up memories and  
dreams, embarked on a journey  
unknown,  
Little did I know, I'd find my  
way back home.  
(Chorus)  
Oh, the rollercoaster ride, the  
twists and turns we've seen,  
Two moves in a year, like a  
movie scene.  
But now we're back, where it  
all began,  
Tonight, we'll celebrate with  
steak, as we dine like kings and  
queens.  
(Verse 2)  
Boxes stacked to the ceiling,  
uncertainty filled the air,  
A fresh start in a new place,

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

seeking something rare.

Through unfamiliar streets,  
we made our way,  
Building a home from  
scratch, day by day.  
(Chorus)

Oh, the rollercoaster ride, the  
twists and turns we've seen,  
Two moves in a year, like a  
movie scene.

But now we're back, where it  
all began,  
Tonight, we'll celebrate with  
steak, as we dine like kings and  
queens.

(Bridge)  
But sometimes, life takes us  
on a detour,

The path we once walked,  
we'll walk once more.

Back to the familiar, the  
comfort we've known,  
Grateful for the journey, the  
seeds we have sown.

(Verse 3)  
Now we're back in the place  
where laughter used to ring,

Familiar walls and memories,  
a symphony we'll sing.

The neighborhood welcomes  
us, like an old friend,

Rekindling the joy, it's a circle  
that won't end.

(Chorus)

Oh, the rollercoaster ride, the  
twists and turns we've seen,

Two moves in a year, like a  
movie scene.

But now we're back, where it  
all began,

Tonight, we'll celebrate with  
steak, as we dine like kings and  
queens.

(Outro)

As the night falls gently, we  
gather 'round the table,

Sharing stories and laughter,  
a bond that won't unravel.

With gratitude in our hearts,  
we raise a glass to cheer,

For home is not just a place  
but the love we hold dear.

Then we asked for a rap  
version, adding Lily as a  
character.

It remembered the steak.

### THE MODIFIED REQUEST

"That's okay, but can you  
make it a rap song, and add Lily  
as a character?"

(Verse 1)

Yo, listen up, I got a tale to  
tell,

'Bout movin' houses twice,

yeah, it's quite a spell.

Packed up my life, hit the road on the run,

With Lily by my side, we're risin' like the sun.

Moved from town to town, switchin' up the view,

Chasin' dreams, makin' moves, nothin' we can't do.

Lily's the queen, my partner in this race,

Supportin' each other, we keep pickin' up the pace.

(Chorus)

Two moves in a year, got no time to slow,

With Lily by my side, we're ready to go.

Back to our roots, where it all began,

Tonight, we feast on steak, 'cause that's our master plan.

(Verse 2)

Boxes stacked high, heavy on my back,

But with Lily's love, I can handle any track.

New place, new faces, feelin' like a stranger,

But Lily's there, bringin' comfort, no danger.

Through the ups and downs, we built a foundation,

Hittin' every roadblock with our determination.

Now we're back to our crib, it's like déjà vu,

With Lily by my side, there's nothin' we can't do.

GPT(Bridge)

Lily, my ride or die, she's my backbone,

Holdin' it down, never leavin' me alone.

Through the moves, the chaos, and the fight,

Lily's by my side, shinin' like a guiding light.

(Verse 3)

Now we're back in the place we know so well,

Lily's got her swagger, got

stories to tell.

Neighbors wave hello, it feels like home again,

Ain't nothin' sweeter than the love we've regained.

So tonight, we celebrate, we're livin' the dream,

With Lily by my side, we're an unstoppable team.

Steak on the table, we're dining like kings,

Livin' life to the fullest, as our spirit sings.

(Chorus)

Two moves in a year, got no time to slow,

With Lily by my side, we're ready to go.

Back to our roots, where it all began,

Tonight, we feast on steak,

'cause that's our master plan.

(Outro)

So raise your glass, let's toast to this ride,

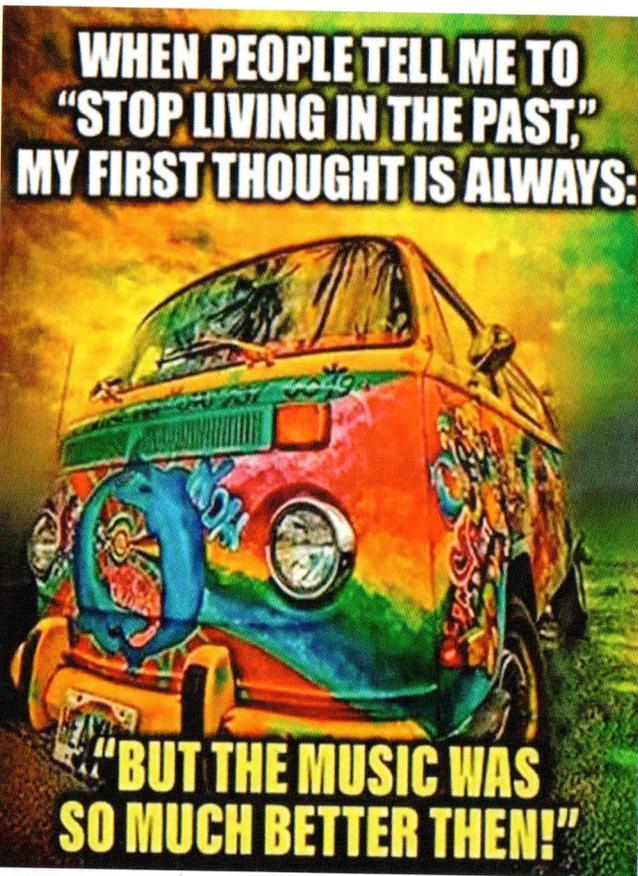
Lily's my companion, she's my source of pride.

Through the moves, the struggles, we've come so far,

With Lily by my side, we're reachin' for the stars.

I don't think we songsters are redundant just yet, but one must ask the question.....how long will it be?

Tony McFarlane  
Sawtell, NSW 2452



# 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](http://www.ConcertinaShop.com.au)

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

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

<https://FolkFedNSW.org.au>

## Fusion Boutique (2294-161)

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](mailto:info@FusionBoutique.com.au)

[www.FusionBoutique.com.au](http://www.FusionBoutique.com.au)

## Gig-Alliance (155-162)

New artist managed streaming platform, music and video, link to merchandise, CDs, vinyl, t-shirts, streaming vouchers and ticketing options all on the one platform.

[Kitty@TroyHoerse.com](mailto:Kitty@TroyHoerse.com)

## 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](http://www.GuitarFactory.net)

## Listening Through The Lens (2306-157)

Roots music website – news & reviews

Team@

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

[ListeningThroughTheLens.com](http://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](mailto:Melinda@MadCDs.com.au)  
[www.MadCDs.com.au](http://www.MadCDs.com.au)

## No Dagg Music (2000-199)

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

Ph: 0418 649 477

[WilmaVanLaar@Yahoo.com.au](mailto: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](http://UndercoverMusic.com.au)  
[www.Undercovermusic.com.au](http://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](mailto:Info@TradandNow.com)  
[https://TradandNow.com](http://https://TradandNow.com)

## 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](mailto: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@FoghonRecords.net](mailto:Marshall@FoghonRecords.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](mailto:Secretary@FolkAlliance.org.au)

## Folk Federation of NSW (32-199)

Champions the folk arts in all their diverse forms, supporting

# Bluegrass News

by Lindsay Mar



## Australian tours of US artists are now nearly returning to pre-Covid levels.

Here are names to watch out for in October and November, and be sure to keep up with future issues of Trad&Now where we will provide comprehensive tour dates.

### Kody Norris Show

The Kody Norris Show are the big news for 2023, not just because they have been taking the US circuit by storm for the last 18 months, but for us particularly, also because they are coming to Australia this November.

The group don't consider themselves a "band" but a "show", complete with humour, entertaining banter and those retro Nudie suits.

A sharp listen to them quickly reveals the legacy of Jimmy Martin and Ralph Stanley.

The band comprises "Fearless Leader" Kody Norris guitar and vocals, "Sweetie" Mary Rachel Nalley-Norris fiddle, "Country-Boy Cassanova" Josiah Tyree banjo, and "Cousin Charlie" Lowman bass.

Awards won by the group are SPBGMA (Society for the Preservation of Bluegrass Music of America) 2022 and 2023 Entertainer of the Year, SPGMA 2023 Instrumental Group of the Year, and individually, Mary Rachel Nalley-Norris, SPGMA 2022 and 2023 Fiddler of the Year and Kody is SPGMA 2023 Guitar Player of the Year.

In 2023 the Kody Norris Show are nominees in the IBMA 2nd Round ballot for Entertainer of the Year, Vocal Group of the Year

and New Artists of the Year.

Although the Kody Norris Show has been around for a little while, and have performed in 48 of 50 states, it has been in the most recent eighteen months that they have shifted gear and been attracting world-wide attention.

They have recently released their ninth album "Rhinstone Revival", their second album on the Rebel Records label following "All Suited Up".

They also have two official video singles currently in circulation - "Mountain Rosalie" and "I Call Her Sunshine", where banjoist Josiah Tyree steps up to the lead vocals.

YouTube is a great way of getting a taste of November, but be sure to check out their most recent videos to see what all the recent fuss is about.

### Special Consensus

Special Consensus is a US "contemporary" Bluegrass band of 48 years standing, receiving six IBMA awards and two Grammy nominations.

The band has toured all over the US, Canada, UK, Europe and South America, and visited Australia in 2014.

The band has released twenty albums, and their latest is "Great Blue North" on the Compass Records label.

It is a Bluegrass curiosity that a 48 year old band might be described as "contemporary",

but a band less than half their age, such as the Kody Norris Show might be regarded as "retro".

And there you have it, but, in large part, that "contemporary" sound is to be attributed to founder and anchor band member, banjoist Greg Cahill.

Greg is a recipient of an IBMA Distinguished Achievement Award, and was inducted into the SPGMA Hall of Greats.

Greg is a well known banjo teacher in his native Chicago and has released four banjo instructional DVDs and three banjo tablature books, and is an instigator of the Traditional American Music (TAM) Program that introduces Bluegrass music into US and other schools, and we look forward to him more deeply presenting his learning insights in a future Trad&Now.

Dan Eubanks of Missouri is the bass player for Special Consensus and joined the band in 2013.

Dan is now Nashville based and also engages in teaching and studio work.

Greg Blake is the lead singer and guitarist, a multiple SPGMA award nominee, making one previous visit to Australia with Jeff Scroggins and Colorado in 2018, when he tasted his first Australian meat pie, complete with tomato sauce.

Greg has also recently released a solo album "People, Places and Songs" on the Turnberry Record Label.

Michael Prewitt of Whitley County Kentucky plays mandolin, sings, and completes the band quartet.

Special Consensus' only 2023 Australian appearances will exclusively be at the Dorrigo Folk & Bluegrass Festival.

### Foghorn Stringband

The Foghorn Stringband, if we are counting correctly, are due this year for their third visit to Australia.

The band comprises Caleb Klauer from Washington state on vocals, mandolin, fiddle, Reeb Willms, also from Washington state, vocals and guitar, Nadine Landry of Quebec on vocals and bass and Sammy Lind of Minnesota on vocals, fiddle and banjo.

The band is a settled unit, and they have comfortably adopted a large repertoire from standard mountain dance hoe-downs, Cajun waltzes, honky tonk country and classic Bluegrass.

In retro fashion, they choreograph themselves around a "single" Ear Trumpet Edwina microphone and are comfortable playing anything from lounge rooms to large festival crowds.

The band's 2023 Australian tour kicks off at the Dorrigo Old Time Music School in October and then branches out amongst NSW, QLD, ACT, VIC, SA and WA venues.

### Erynn Marshall and Carl Jones

Erynn Marshall and Carl Jones are described on their website as being married both in music and in life, and we really can't better that as a quote.

As a married couple, they reside in Galax Virginia, a town very well associated with Old-Time music, and will be tutors at the Dorrigo Old Time Music School this coming October.

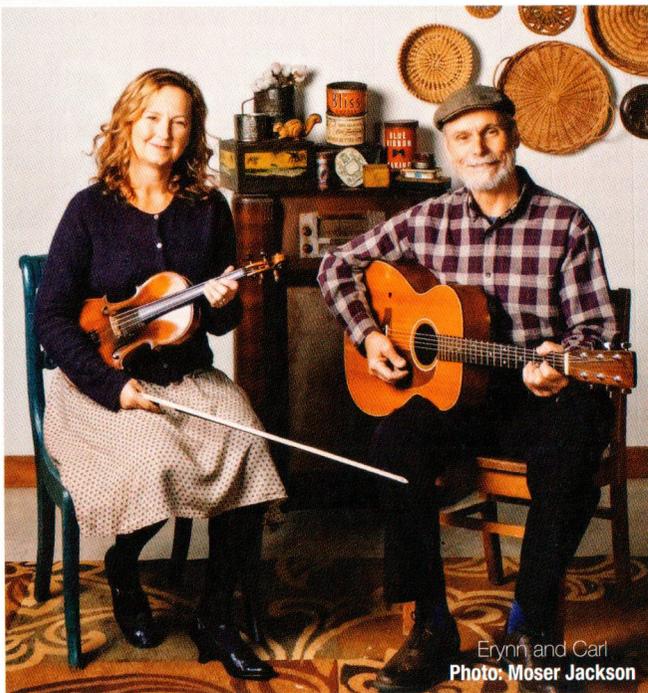
Erynn, a Canadian, loved the music so much, that as a learner, she travelled and visited many Old-Timers in the US, such as Hiram Stamper, from whom she studied her music.

She has won many fiddling awards including first place at the Clifftop and Mount Airy fiddle contests and has also occupied herself with recording and teaching at such places as Swannanoa and Allegheny Junior Appalachian Musicians.

Husband Carl is from Macon Georgia, plays guitar and mandolin, and is well known as a song writer with songs sung by The Nashville Bluegrass Band, Tony Rice and others.

As their Australian dates





Erynn and Carl  
Photo: Moser Jackson

firm up, keep reading upcoming Trad&Now.

### Dorrigo Folk and Bluegrass Festival

The Dorrigo Folk & Bluegrass Festival on the Dorrigo Showgrounds, NSW, have set dates for Oct 27-29.

Prospective volunteers and stall holders are encouraged to apply as soon as possible.

Performer expressions of interest are now closed, and audience tickets are now open.

Two US bands perform at Dorrigo, Bluegrass band Special Consensus, and Old-Time group, the Foghorn Stringband.

Also from overseas are Canadian singer-songwriter, Ryand Moranz, and from NZ the group "You, Me, Everybody".

Australian Bluegrass, Old-Time and Stringband groups include Corn Nut Creek, Great Aunt, Greater Glider Stringband,

Hardrive Bluegrass Band, Meridian Country Blues, Miss Ohio, Moser Woodward & Marcotte Old-Time Stringband, Narrownecks with Rachel Johnston, Ross Smithard & Friends, The Borough, and the High Street Drifters.

### Dorrigo Old Time Music School

The Dorrigo Old-Time music school celebrates it's 5th year through the three days preceding the Dorrigo Folk & Bluegrass Festival Oct 25-27.

The school is designed as a three day immersion course for intermediate players, teaching not just the music but also something of the culture from which Old-Time music is derived.

US tutors are the Foghorn Stringband and Erynn Marshall and Carl Jones.

They will be joined by Melbourne's Ian Alexander

teaching clawhammer banjo.

### Mountaingrass 2023

MountainGrass Nov 10-12, at the Grand Oaks Resort, Mayday Hills, Beechworth VIC have announced that their headline acts are US Bluegrass band The Kody Norris Show and the Old-Time group the Foghorn Stringband.

New Zealand Progressive Bluegrass is represented by "You, Me, Everybody", that is led by Sam and Laurence Frango-Rhodes of Rhodeworks fame.

The full complement of Australian bands is yet to be announced, but so far is represented by Bluegrass Parkway (WA) and the Quarry Hillbillies (Vic) and the Black Mountain String Band (ACT).

### Other Bluegrass News

The Australian Folk Music Awards are open to entries until Jul 31, finalists announced Sep 1 and awards presented Oct 25 at the Brunswick Ballroom Melbourne Vic with eight artist categories, Traditional Folk Album, Contemporary Folk Album, Solo Folk Artist, Duo / Group / Ensemble Folk Act, Instrumentalist, Youth Artist of the Year and two industry community awards, People's Choice and Contribution to Folk - folkalliance.org.au for registration details.

Shape Note Singers will be glad to hear that the 8th Victorian All-Day Sing will be held Aug 5, Brunswick Uniting Church Vic.

Tasmanian Bluegrass Association monthly jams have recovered from Covid and invite pickers to their monthly daytime 10am-3pm jam on 1st Saturdays at the Great Lake Community

Centre, Miena, in the central highlands of Tas.

Jammalong in Canberra is now running no less than three jams a month, 1st Saturdays 10am Ainslie Church of Christ ACT; 1st Mondays 6pm Stateman Hotel, Curtin ACT and 2nd Saturdays midday on the lakeside of the Questacon Building, Enid Lyons St, Parkes ACT.

The Cartwheels, Wendy Phypers and Dave Patterson, have released a single "Milking Yard Creek", ahead of their sixth studio album to be released later this year.

Corn Nut Creek, Dani Vita and Tanya Bradley have released a single "Once Again" from their upcoming debut album to be released Nov 2023.

### Milk Carton Kids

The Milk Carton Kids, a Californian duo, a modernised, latter day, derivation of the brother duet tradition, such as the Delmore, Blue Sky Boys or Everly Brothers, tour Australia Jun 30 Queenscliff Town Hall Vic; Jul 1 Meeniyah Town Hall Vic; 2 Theatre Royal, Castlemaine Vic; 4 Brunswick Ballroom, Melbourne Vic; 5 Eltham Hotel NSW; 6 Old Museum, Brisbane Qld; 8 City Recital Hall, Sydney NSW; 9 Thornbury Theatre, Melbourne Vic; 11 Memo Music Hall, Melbourne Vic; 13 Her Majesty's Theatre, Adelaide Guitar Festival SA.

### Australian Artist Dates

Kristy Cox is back in Australia for a bit, touring with Travis List, Jun 30 Trinity Sessions, Clarence Park SA; Jul 2 Moonta Town Hall

SA; 6 Queenbeyan Hotel NSW; 7 The Beer Shed, Leumeah NSW; 8 Moonshiners Honky Tonk Bar, West Tamworth NSW.

Corn Nut Creek fiddle their way through Jun 30 Red Door Church, Moruya NSW; Jul 1 Candelo Hall Cafe, NSW; 2 Cobargo Showgrounds NSW; Aug 5 Open Studio Melbourne Vic.

The Duck Downpickers pick Jul 25 Mountain Pickers, Ferntree Gully Bowling Club Vic.

The Weeping Willows perform Aug 18-20 at the Sydney Folk Festival, Surry Hills, NSW; 24-27 Gympie Music Muster Qld.

The Colvin Brothers pick and sing Aug 29 Mountain Pickers, Ferntree Gully Bowling Club Vic.

### Transcription

This month we have Mississippi Sawyer, based on the playing of Mike Bing.

## Mississippi Sawyer

Traditional - based on the playing of Mike Bing

# Dance display with a difference

by Antonella Salpietro

## It was fabulous to perform at the 2023 National Folk Festival (NFF)!

Participating in the NFF always provides an exciting opportunity to connect with the existing folk dance community as well as the wider folk family.

Our group is the Dividing Range Dancers, named in part because most of the dancers live near the range in either the ACT or NSW.

We share a passion for traditional and lively forms of social dance often with the intent of bending rules, breaking conventions and identifying new approaches to make dances more inclusive and relevant to

our times.

We draw inspiration from diverse dance styles and this diversity is a key part of our strategy to make dancing accessible, inclusive and enjoyable.

At the 2023 NFF we wore mountain colours inspired by the Great Dividing Range and its flora: colours ranging from creams, pinks and ochres, through browns, greens, and green greys.

There were also red and black as reminders of the bushfires and burnt trees of recent years.

In line with our aim to keep folk traditions alive

whilst encouraging creative innovation and interpretation, we were pleased to give the folk community a fresh perspective on social dancing as we showcased 'uncoupled' dances in non-gender specific formations.

Many social dances follow the formation pattern of couples in a set, circle, or around the dance floor.

This characteristic is strongly associated with female/male dance roles.

At the Nash we presented Dashing White Sergeant, Southern Cross, Heptathlon Jig, Bumpkin, and the Numeralla

all of which don't require couples or multiples of two on the dance floor.

The origins of the Dashing White Sergeant tune and dance are not Scottish at all.

The tune was composed by Sir Henry Rowley Bishop and the words are by General John Burgoyne.

The dance was first published in 1826 and is influenced not only by the Scottish reel but also by Swedish country dances.

It is very popular in Australian bush dance circles.

In Britain, its tune is the regimental march of the Royal Berkshire Regiment, and in the USA, West Point graduates march to the tune at their passing out parade.

The Southern Cross dance was devised in the early 1980s by David Johnson, a well known musician from NSW

who occasionally choreographs dances.

The music for the dance was also composed by David Johnson about the same time as the dance.

The New Sound Post was written by David in celebration of the successful fitting of a sound post on his fiddle and King Billy was composed on receipt of a block of King William pine for instrument making.

John Short and Don Richmond, two well known dance callers from NSW, suggested the inclusion of Southern Cross in our display and provided the instructions.

Our third dance, the Heptathlon Jig, was devised in 2003 and belongs to the Scottish Country Dance repertoire but has become popular in Australian Bush dance circles.

We chose it to celebrate its

20th anniversary.

The Bumpkin, a dance for nine people, belongs to the English Country Dance tradition and was mostly popular between 1780 and 1820.

On Monday, at the end of our dance display, we invited the public to join in dancing the Numeralla Jig, a dance devised by Claire Stoneman, a well known dance caller and choreographer from Canberra.

Lots of people joined in on the dance floor and it was great fun!

Music was played by the Short Dented Potts, a versatile and accomplished Band based in Sydney with Kathy Potter on flute and piccolo, Leo Dent on keyboard and Kim Short on bass.



## 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.



Dance group  
Photo: Sandra Nixon

**Stringfiddle – (264-155)**  
Fiddles and piano – Play for Scottish Country, Ceilidh, colonial and bush dances. Perform concert brackets at festivals.  
[Stringfiddle@gmail.com](mailto: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](mailto:info@MonaroFolk.org.au)  
[www.MonaroFolk.org.au](http://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](mailto:ChristineThereseMiller@gmail.com)  
[www.SydneyEnglishCountryDancers.org.au](http://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](http://BendigoBushDance.org.au)



# Shoe shuffling at the National

by Colin Fong



Dancing at the Jane Austen Ball

Photo: Erica Okamura

## The 2023 National Folk Festival was held from 6-10 April at the Exhibition Park in Canberra.

The focus of this article is on some of the various dance events which occurred.

A Welcome dance on Thursday evening was held at the Coorong with the Melbourne Colonial Dancers.

On the dance program were old favourites such as the Virginia Reel etc.

Friday was a wet day at the National and this may have affected attendances.

On Friday morning, Tony Northey conducted a Scottish Ceilidh Workshop in preparation for the Friday evening Scottish Ceilidh.

There was a mixture of both experienced and non experienced dancers.

Many basic dance steps were demonstrated and practiced.

Also on Friday morning was the Dancer's Dance with the Bush Capital Band, with calling by Mark Simmons and Peter

Foster.

This was an entertaining hour's worth of doing some uncalled challenging dances such as Queen of Sheba, Postie's Jig etc.

This should definitely be expanded to at least 90 minutes or even 2 hours in future.

So experienced dancers, please lobby for this to happen in future.

The Well Hall English Dancers performed without costume on Friday morning largely due to the inclement weather, but they did don their lush costumes for their other performances.

Their dance reminded us of the Regency period of 200 years ago.

Though Well Hall Dancers were programmed for 3 display performances and a workshop, they only did 2 displays as the Saturday morning was rescheduled from 10:30 till 11:30 to avoid a clash of commitment for Jane Bullock, the other party involved had not been informed and they were expecting to be on the Piazza at

the time we were to perform.

That display was cancelled for us after they had changed into costume!

Contra Connections, led by Keith Wood, performed at the Piazza with a dazzling array of moves which evolved from English Country Dancing.

Complementing this group was Contemporary Contradance Connection Skills led by David, Sarah and Jamie.

The Old Time Tea Dance was led by Norm Ellis choosing many old favourite dances.

The highlight on Friday was the Scottish Ceilidh led and called by Tony Northey and Black Bear Duo.

Tony has a way of running a ceilidh for both experienced and non experienced dancers and the Coorong was full of dancers including a group from the Brisbane Girls Grammar School who enthusiastically joined in the proceedings.

Colin, Cecilia and Angus at the Scottish Ceilidh Photo: Margaret Anderson

On Saturday and Sunday mornings there was an Introduction to Australian Bush Dancing conducted by the Melbourne Colonial Dancers.

On Saturday afternoon there was an unusual named event called Short Dented Dogs which was a dance workshop for the Jane Austen Ball with Phillip's Dog and Short Dented Potts.

This ball made its debut this year and was a very well attended ball with many in attendance making an effort to dress up.

There were many dances performed in the style of the Regency period with the

musicians hailing from Brisbane and Sydney.

Musical instruments included flute, piccolo, keyboard, violins, guitar, clarinet and bassoon.

"A Chocolate Ball," was presented by Colin Towns and The Kit Cat Club on Sunday 9 April.

A cleverly constructed programme of dances connected through the ages by a Chocolate Theme, Purcell, and The Kit Cat Club: an early 19th century dance.

The dances dated back to 1694 and travelled through time to 2015.

The accompanying music was primarily Purcell, or in that style - slow and graceful.

The modern dances were composed by Brooke Friendly and Chris Sackett, both acknowledged chocoholics.

Earlier ones were the 'Kit Cat Club', (Walsh 1710 and Playford 1718) and the well known 'Hole in the Wall', with music by Purcell.

The Kit Cat Club musicians, an electric string quartet accompanying Colin were: Iska and Rob on fiddles; Rita on cello; and, Andrew on harpsichord, organ, spinet, harp and percussion.

These musicians produced an afternoon of wonderful music, arranged in 4 parts by Iska, providing the dancers with an exciting journey of dance.

They experienced the joy of dancing jigs (6/8), double jigs (9/8), triple time (3/4, 3/2, and 6/4) and just one reel (4/4).

The dancers were counting steps in 3s, 6s, and 9s, without it appearing complex, and in formations including circles, squares, longways duple minors, improper and proper and a triple minor.

As many of us already know, dancing with Colin is like a box of chocolate, you never

know what you're going to get, Chocolate, Purcell, and an electric string quartet, what's next?

Making their debut at the National was Dance Delights, a Canberra based dance group demonstrating dances spanning 500 years, from the Renaissance until the Edwardian period.

They had a distinct high energy about their performance at the Piazza.

The Heritage Ball with Blackberry Jam was a lively affair with various callers such as Jenny Simpson from Melbourne, Don Richmond from Sydney etc.

Many attendees dressed to the nines and some costumes were only completed within hours of the ball.

There was a Grand March where you could see dancers cutting a dash, a sumptuous display of fine costumes and fine dancing.

For the early birds, on Monday morning there was the TSDAV Dance Composers Competition in the Piazza at 9am.

It was hosted by George Ansell with Paul Wayper and Don Richmond doing the calling duties, with a panel of judges Sheree Greenhill, Stephan Bullock and Judith Baillie.

Here, mainly experienced dancers followed the calls of newly composed dances.

Dancers were asked their opinions about either the ease or difficulty of how they found the dances.

At the closing concert in the Budawang, the winners of the Monday morning dance composer competition were announced.

Cecilia Johnson (for 'The Albert Cotillion') & Peter Foster (for "The Summer Evening Waltz") were the joint winners of the Beatrice Klippel Memorial

Award, and to Peter Foster (for "The Compass") winner of the VFMC Award for dances for the more experienced.

Also during the closing concert, Southern Highlands' fiddler, Bob McInnes, won the Lifetime Achievement Award.

Dancers would be familiar with Bob as he has performed at many dances and balls.

Normally dance is not featured on stage at the closing concert and it was good to see at least a number of dancers on stage dancing along to one of the Irish bands.

As we did not manage to see all dance acts, we did see snippets of street acts such as various groups doing Morris dancing.

In an evaluation of the 2023 festival, here is what Managing Director of the National, Chris Grange, was quoted as saying: "I would also like to see more messaging about the other programs at the festival besides the music, such as the popular and loyal dance component, spoken word and circus performers."

For a brief overview of the National see <https://www.abc.net.au/news/2023-04-10/national-folk-festival-numbers-return-to-pre-pandemic-glory/102204726> and Richens, C 'Sense of community returns to folk festival', Canberra City News 13 April 2023 <https://citynews.com.au/2023/sense-of-community-returns-to-folk-festival>

Acknowledgement to Pat George and George Ansell for their assistance in providing input for this article.



## 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.

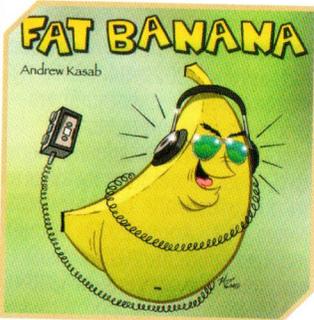
Reviews are the opinion of the reviewer only and not

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](mailto:info@tradandnow.com)

## CD book Reviews



**Andrew Kasab - Fat Banana**  
CD review by Tony Smith

**Andrew Kasab is a guitarist, harp guitarist and ukulele player who is based in the USA.**

Judging by the itinerary on his website, he is in high demand indeed.

A harp guitar is an interesting development of the six string guitar.

Between the player's chin and the usual fretboard is a harp like arrangement of a number of strings, often about six.

These strings are plucked but not stopped by the left hand, so could be considered drones.

The harp guitar seems to have been around since the early nineteenth century, but in many ways it seems like a throwback to some of the earlier plucked string instruments at various stages in the development of the lute family.

Andrew plays original tunes rather than traditional tunes or covers of popular guitar melodies.

He plays such a range of venues and events that it would be surprising if he did not get requests for well known guitar pieces.

According to the sparse information on the album sleeve, the tracks on this album are 'Fat Banana', 'Train 7980', 'Sand

Castles' (emphasising harp), 'Jackalope' (bottleneck blues), 'Mr Foot', 'Hot Letters', 'The South Wind', 'Fleet Fingers' (a very busy piece), 'Waterbillies', 'The Empty Glass', 'The Waiting Room', 'Moonstone Beach', 'Mirror Mirror', 'Bruneau Dunes' (echo, harmonics, very pleasant - you can hear his fingers sliding here as you might on a classical guitar) and 'Bicycles' (a lyrical piece to set you humming - the most songlike track of all).

Interestingly the harp technique enriches the guitar playing, especially on the gentle wandering 'The South Wind'.

Andrew seems not to use his voice much, and certainly not on these tracks.

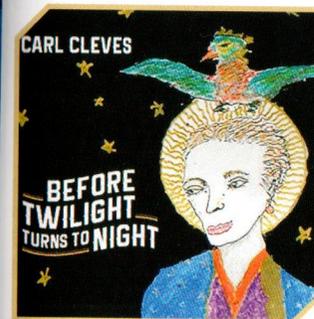
This seems a pity in that a song or two would add variety to the repertoire on this CD.

When the ukulele came in on track 12 'Moonstone Beach', the ear was really ready for a change from the guitar tracks and it lifted the whole album.

Overall though, Andrew Kasab

demonstrates great virtuosity with hammering on and off, walking basses, arpeggios, harmonics and riffs.

'Fat Banana' is three quarters of an hour's guitar bliss.



**Carl Cleves - Before Twilight Turns to Night**  
CD review by Tony Smith

**This album of twelve tracks is but one by this prolific international artist.**

While Cleves did the production and artwork, he thanks Kamal Engels at ArtOfAudio, Mullumbimby for recording, mixing and mastering - and patience.

He also thanks lover and muse Parissa Bouas and friends and supporters of the Pozible campaign.

Cleves' website describes him as Flemish born but now residing in Australia and as a troubadour, storyteller and ethnomusicologist who has six solo albums and six with The Hottentots.

He is also the author of a trilogy of books, the most recent of which is 'Soundtracks of My Life'.

The sleeve notes show the line-up for each track.

Generally Carl (vocals, guitar, mouthorgan) is supported by Andrew Clermont (strings), Thierry Fossemalle (double bass), Dave Sanders (drums),

Parissa Bouas (cabaca, surdo, shaker, tambourine, vocals), Thomas Veitch (cello), Leigh Carriage (vocals), Rick Fenn (vocals), Kamal Engels (keyboard, fretless bass), Tunji Beier (tamil drums, bells, stones) and Jobi Baker (organ).

Cleves thanks these musicians for dressing his songs in finery.

Cleves wrote nine of the songs, including the title track.

Others are 'Need a Holiday', 'Good Loving', 'Golden Cage', 'All the Tired Men', 'My Heart Lied', 'Suzanne', 'Am I the Man', and 'Why Must One Always Leave'.

Writers credited are Julien Baker for 'Something', Laura Marling for 'When We Were in Love - trilogy' and C Clark and B Simon for 'Spanish is a Loving Tongue'.

The sleeve notes are comprehensive and include lyrics and the album is well presented visually.

The songs by Cleves are packed with references to the natural world.

In the title track for instance, besides twilight and night are ocean, waves, day and autumn wind, setting up tears for breaking and a love so deep.

The best lyrics are perhaps in 'Good Loving' and 'Golden Cage'.

The former concerns love given and received and concludes that what is important is the love you give.

In the latter, an unwanted child goes on to stardom and becomes perhaps Marilyn Monroe, but is exploited and unhappy.

'All the Tired Men' while sad, is biting and adds variety to an album of songs which are mostly about the disappointments of love.

They sit on the park bench and have 'crutches from the war' but now wonder what they were fighting for.

## CD and book Reviews

Coincidentally perhaps, these three tracks have the most memorable tunes as well.

The arrangements are quite varied.

Where backing vocals are added, they give subtle support.

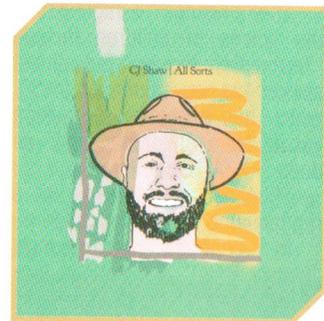
The standout instrument is Carl's mouthorgan - better called blues harp maybe - which is always expressive.

There is plenty of passion in Carl's delivery.

If I had to find a singer of comparable voice it would be Leonard Cohen.

He slips the note around on any one syllable, not quite a tremolo or a warble but just as a way of emphasising the unique quality of the sound.

The most outstanding feature of this album is its uncompromising originality.



**CJ Shaw - All Sorts**  
CD review by Chris Spencer  
TN2497-50 - \$20

**True to the title, this album by CJ covers all sorts of genres.**

A singersongwriter, who has penned all the songs on this his debut album, Shaw has recorded

# CD book Reviews

an album of different and varied styles.

"Adelaide", which opens the album, is about rain, not the city. It's a slow, laidback number.

"Great Lyneham Divide" is more uptempo, while "Full on Heart" is a gentle, acoustic song, sung by guest singer, Hannah Czaban, with some tasty guitar work by David Perram.

"Ain't Many Like Lenny" has a quaint refrain.

The song tells the story of Lenny, who as a 9 year old, rode his horse 700 miles to attend the opening of the Sydney Harbour Bridge, using a jaunty tune, an almost bluegrass shuffle driven by the mandolin of Craig Greening, who also produced the album.

CJ's work and involvement with children is accentuated with his inclusion of children's voices.

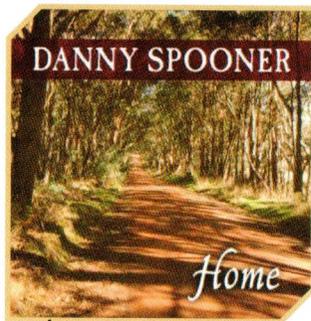
The songs highlighting the voices of children include "Terminator Shades" [an almost spoken hip hop influenced track], which has a chorus of backing vocals by a children's choir, as does "ANZAC Biscuits".

"Chooses to Chew" is a reggae song written for children.

In contrast, are songs, "Lonely Road" - a serious look at somebody down and out on their luck with sensitive accompaniment, "One + One" [gentle love song] while "Werewolves" is a more serious track.

The album also includes an inlay with CJ's recipe for 'Fair dinkum 'roo bolognese'!

I think most readers would find something of interest on this album to make a purchase worthwhile.



**Danny Spooner - Home**  
CD review by Chris Spencer  
TN2434-88 - \$25

**I would hope that most readers are well aware of the recorded work of one of Australia's most well known concertina players and folk singer, upholding the English tradition of a troubadour.**

This is one of the last albums that Spooner recorded before his death in 2017.

On this richly designed album, Spooner has included a full colour 20 page booklet, that supplies all the lyrics of the songs therein, and more importantly, a short introduction explaining where he had sourced the song and providing some background.

I'm impressed with the covers of Australian songwriters he has chosen to include.

Two Eric Bogle songs, "Shelter" and "The Gift of Years", the latter I heard described at the Newstead Live Festival in January, as perhaps the best song that Bogle ever wrote.

Spooner has also included his version of Hugh McDonald's "Diamantina Drover".

There's also a cover of John Warner's "The Miner's Washing" and Anne Infante's "Hangin' on for the Rain".

Despite the lack of

extensive arrangements or instrumentation, Spooner keeps the listener's attention with well annunciated lyrics and minimum distraction!

In several songs he is accompanied only his concertina ("Shelter", "One of the Has-Beens", "Thirty Shillings a Month". "The Culler's Lament", "Hangin' on for the Rain", "Union Boy", "The Wee One").

Others he sings unaccompanied ("The Miner's Washing") or, as on "The Backblocks Shearer", with percussion provided by spoons.

It's not until track 8, "Diamantina Drover", that another instrument is introduced, fiddle played by Bob McInnes.

Again, it's just the one instrument in the background.

McInnes also plays on 2 other tracks.

Danny plays guitar on "On the Banks of the Reedy Lagoon", an action I don't ever recall Danny playing live.

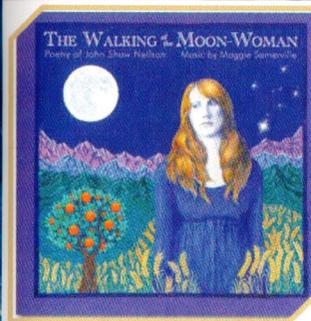
An unknown/unnamed singer accompanies Spooner on the chorus of "Another Fall of Rain".

There's also a version of "Shearer's Dream", usually credited to Henry Lawson.

Spooner mentions in his notes that evidence exists that the song was known while Lawson was a teenager, so perhaps it should be credited to 'Trad'!

The recording engineer, Andy Busuttill, adds Irish whistle on the final two tracks "Humpin' Me Drum" and "The Gift of Years".

If this album is not in your collection, I highly recommend you make amends and purchase a copy immediately.



**The Walking of the Moon-Woman: Poetry of John Shaw Neilson, Music by Maggie Somerville**

CD review by Tony Smith

**This CD is an interesting 'post-covid lockdown' selection from a prolific Australian poet and a skilled songwriter.**

John Shaw Neilson (1872-1942) was born at Penola in South Australia, of Scottish ancestry.

His father John was also a poet.

Poverty forced the family to move to the Wimmera.

John Shaw had little formal education and physically was slightly built.

He spent most of his working life outdoors doing labouring jobs around farms and orchards.

He drew inspiration from his closeness to the soil and weather to become one of Australia's best known 'lyrical' poets.

By choosing to make Neilson better known, Somerville joins some illustrious company in both classical and folk styles.

Eighteen tracks cover some 50 minutes.

The arrangements by Somerville and Dave Billings are mostly excellent.

The only really odd tune is for 'The Orange Tree'.

This is presented in an echo

style, a pseudo round which might challenge listeners.

No doubt, fans of Neilson will argue about whether Somerville's selection is the best possible.

Editors of anthologies have chosen to use some of the same poems, but have selected others as well.

Coincidentally, Neilson published 18 books of poetry.

Nevertheless, a selection it has to be and these 18 poems certainly seem representative of Neilson's style.

It is not clear why the poems are not presented chronologically but it hardly matters.

From the opening 'Love's Coming', it is clear that Somerville's purpose is to bring Neilson's verse to a wider audience.

The theme of love is a major one for Neilson.

His poems also include praise of blue wrens, caterpillars and kurrajong trees.

His sense of humour is plain in 'My Cow in Switzerland' and 'The Case of Adam'.

His speculations about life and death emerge from 'The Death We Die' and Somerville says that 'School Girls Hastening' might have inspired Charles Blackman's series of paintings about schoolgirls.

Excellent use is made of supporting instruments for variety.

Somerville carries most of the vocals and plays tin whistle.

She is supported very professionally by Dave Billings (bass, piano, keyboards, percussion, vocals), Catherine Leslie (violin, viola), Sam Lemann (guitar, mandolin, ukulele), Jenny Rowlands (cello), Rob Fairbairn (harmonica, didgeridoo, percussion, kazoo), Helmut Lopaczuk (accordion), David Rowlands (flute), Michael Parker (uilleann pipes), Maree Buttler (harp) and Annie McCooley and

# CD and book Reviews

Stephen Whiteside (vocals).

The album cover painting by Hilary Jellett and design by Wendy Ealey, provide a perfect setting for Neilson's verse which is sometimes wistful and mystical, often humorous and always evocative.

All lyrics are provided but this is hardly necessary given Somerville's clear, expressive singing.

Henry Lawson and Banjo Paterson have inspired several tunesmiths such as Chris Kempster.

Now John Shaw Neilson has an artist who understands the force of his lyrics and brings them to our attention in song.

Somerville deserves our thanks for this revelation, and also for the way she has ensured that Neilson speaks to us with a genuinely Australian voice.

A few lines from the title track give a little of the flavour of the poems of John Shaw Neilson.

'For Moon-Women, they never dance/ they never laugh nor sing/ they are made up of old wishes/ that fear not anything'.

Maggie Somerville has made an important contribution with this production.

**Trad&Now**

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**WWW.Tradandnow.com**