



someone of Farnham's stature give their name, historical voice, and position to something for the future.

### Did John Farnham really 'gift' his song to the Yes campaign?

by Michael Dwyer, Sydney Morning Herald, September 5

### It's the biggest story in politics and entertainment this week.

John Farnham's bequest of You're the Voice to the Yes camp was a fist-pumping feelgood story for a campaign that was in sore need of a boost.

For some on the No side, it was also cause for our 1987 Australian of the Year to be reappraised as "un-Australian".

Meanwhile, Australia's artistic community was hurtling down an entirely different axis of outrage and confusion.

Songwriters and backroom music business figures spent the last few days talking among each other to clarify exactly how Farnham's hit song had been bequeathed and who, if anyone, was making money from it.

Given the political atmosphere, and the potency of Farnham's song and brand, getting the facts right on exactly what went down, and who might financially benefit is incredibly important.

Unfortunately, the answer to any question about music rights ownership, royalties and licensing is complicated.

First, what do you mean by song?

If we're talking about the words and notes on the page, 'You're The Voice' belongs to British songwriters Andy Quanta [Icehouse], Chris Thompson

[Manfred Mann], Queen/Eurythmics backing singer Maggie Ryder, and the estate of the recently deceased Procol Harum lyricist, Keith Reid.

If you want a license to "synchronise" their song to a film or commercial, these four writers and their respective heirs and publishers need to say Yes first.

A second, separate copyright applies to any sound recording of that composition, in this case, the chart-topping, bagpipe-laden version by Farnham, made with producer Ross Fraser in 1986.

Sync rights to that smash (as distinct from a cover version you might knock off cheap) need to be negotiated with whoever owns the recording.

Traditionally, that entity is far more likely to be a record label than an artist like Farnham himself.

The consensus within the Australian musical community was that Farnham's late manager, Glenn Wheatley, probably owned the copyright, given that he famously mortgaged his house to pay for the 'Whispering Jack' album sessions that yielded his charge's signature hit.

But as it turns out, by whatever subsequent negotiations transpired, the master actually belongs to Sony Music Australia.

Sony confirmed with the Sydney Morning Herald that they have an agreement to share sync fees with Farnham for the song and that they both had waived them on this occasion.

To that extent, John Farnham can certainly accept his share of praise and/ or criticism for having "gifted his performance of 'You're the Voice' for its use in the Uluru Dialogue Yes Campaign

advertisements," as Wheatley's office trumpeted.

The existence of a separate "moral rights" consideration is also relevant here.

Normally, writers and featured performers can expect to be fairly consulted on film and advertising synchronisations, which means that Farnham is equally to thank/ blame for 'You're The Voice' appearing in some fairly dreadful commercials in the conveniently forgotten past.

Contrary to many media reports over the weekend, this is by no means the first sync deal the song's rights holders have accepted.

As pointed out by Australian Financial review columnist, Myriam Robin, it turned up in 2001 for the Australian Electoral Commission, in many a B-movie, on Grand Theft Auto: Episodes From Liberty City and rather lamentable ads for chocolate and cars, the latter featuring Farnham himself, as a ghost.

Musician, Lindy Morrison, former drummer with the Go-Betweens and long serving artist representative on the board of the Phonographic Performance Company of Australia, loosely estimates that Sony and Farnham may have waived upwards of \$100,000 on this deal.

An equal sum would have been earmarked for the songwriters.

Neither Quanta nor Thompson's representatives responded to questions, but, unlike Farnham, it's less likely they would have donated their work to an Australian political campaign without fair payment.

In addition, "the songwriters would still get the APRA [royalty]

whenever it's played," Morrison adds, "And the [Sony] master would also pick up [a smaller royalty] too.

"It's only going to be short-lived.

"It's only six weeks.

"Maybe a few thousand... but it also brings the song back into everyone's consciousness..." which never hurts.

"We love the fact that he's done it.

"We love the fact that he's happy to stand on the parapet," Morrison says.

"But it's more about

attribution.

"We want to see the label attributed and we definitely want to see the songwriters attributed.

"The way it's been put in all the media is that John has gifted this song.

"Now, there are a lot more players than John who have got a lot more control over the rights than he does.

"And of course, we're always fascinated with the money, but you know, you're very lucky to ever find that out unless it's you, yourself, being paid, and then you don't want to tell anyone."

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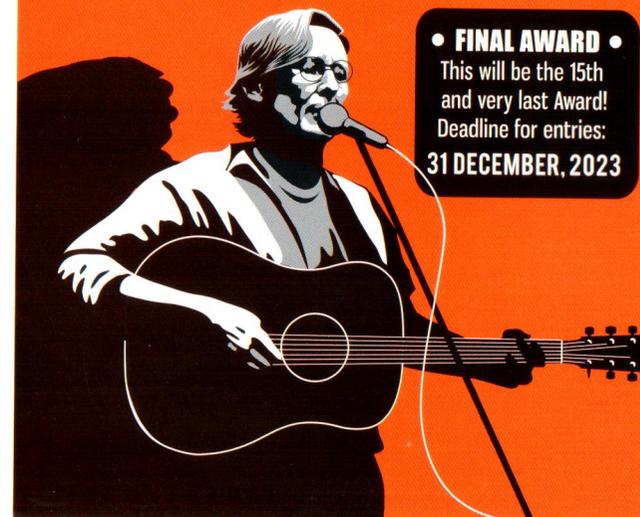
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# An extremely rare, true vintage, Australian guitar

**This beautiful Maton Goldline 750 was actually made in 1962.**

Only 210 were made between 1962 and 1963, and the design later evolved into the Maton Fyrbyrd.

The design is an elegant mix of an SG with a touch of Paul Bigsby's guitars in there as well.

One of Australia's first solid body electric guitars and one of the rarest, it is a true collectible guitar that also has its own unique tone and sound.

It is amazing and almost impossible to find anywhere and it is regarded as being historical.

The Maton Goldline 750 weighs just 2.72Kg (6.00 lbs.) and has a very fat nut width of over 4.28cms (1 11/16 inches) and a short scale length of 59.7cms (23 1/2 inches).

It has a cream-colored solid Australian mahogany body with scalloped top edge hand-painted in gold, a one-piece Australian mahogany neck, and rosewood fretboard with 22 frets and clay dot position markers.

It has a headstock with two

wings and with the "Maton" logo hand-painted in gold and the original Maton label ("Guaranteed steel reinforced neck") just above the nut.

It has six-on-a-side strip tuners with open backs and white plastic oval buttons and two Maton pickups with balanced outputs of 5.37k and 5.36k.

It also has a red plastic pickguard with seven screws.

There are two controls (one volume, one tone) and a three-way rotary pickup selector switch.

It has cream plastic knobs with ribbed sides and the pickup selector has a silver ring on top.

There is a combination "wrap-over" trapeze-style bridge/tailpiece and the pots are stamped: "L205ME67ACTS45", with the original black circular Maton label on the body just below the controls.

Apart from some body checking and a few small surface marks, this very rare guitar is certainly in good and totally original condition.

The Maton name is a

derivative of the words "May" and "Tone".

Only 210 Maton Gold Line 750s were made between 1962 and 1963.

The serial numbers were 609-819 and this one is 685.

It is in GOOD overall condition.

The finish has yellowed over the past 61 years to a beautiful faded antique cream colour.

It has player wear on the top side of the guitar (upper bout) and on other sections of the guitar.

Also the gold trim around the edge of the top of the guitar is showing some signs of wear.

There is an abundance of dings, dents, scratches, scars, etc. all over the guitar.

The headstock shows normal but not excessive wear.

All hardware shows signs of use-but not abuse.

Electronics work well and this guitar is ready to play and is available for sale for \$5,500.

Call 0418 649 477 for more photographs and information.



# National Film and Sound Archive free webinar

by Graham Seal

**Friends of the National Film and Sound Archive will present a free webinar on Sunday, October 8 from 1 PM to 2:30 PM.**

Presenters will be Martie and Richard Lowenstein, well known oral historian author, Wendy Lowenstein's, children.

Their family was immersed in social community activism, the Australian folk music revival and collecting oral history.

They were both "volunteers" at the first National Folk Festival in Melbourne in 1967.

They will be talking about a film which is a 25 minute archival documentary about the cultural history of Australia as seen through the prismatic eye

of two remarkable women, oral historian, Wendy Lowenstein, and her close collaborator and friend, dance historian, Shirley Andrews.

Both strong and determined woman, passionate in their beliefs and struggling against the stereotypical roles available to women in Australia's post-war era, and as such, are distinctive role models for women today.

It is a story told via unique archive; songs, footage, recordings, photos and audio interviews that illustrate their pivotal role in preserving what we can now term an aspect of our 'National Soul'.

Wendy and Shirley's cultural and political journey as activists,

collaborators and collectors formed in the idealistic post war years of Melbourne's New Theatre and the Eureka Youth League, both of which play a key role in the formation of Australia's seminal folk music, folklore, traditional dance, and oral history movements.

Martie Lowenstein received the 2023 National Folk Fellowship from the National Library and the National Folk Festival to produce a film, with her brother, Melbourne filmmaker, Richard Lowenstein.

The film, "What Wendy Found" is the story of the 1950-60's Australian folk music revival, the 1st National Folk Festival in 1967, and the 1969

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outback "Australian Folklore Expedition".

This project utilises a mixture of film and staged presentation to tell a story.

It begins with a film documentary compiled from NLA archives covering Wendy Lowenstein's founding contribution to the folk movement and covers the family's year-long oral history

collecting trip in 1969 - 'The Australian Folklore Expedition'.

This production records and celebrates the early folk revival in Australia including a collection of Australian folk songs from performers from the 1950-60's and archival material in the NLA depicting the First National Folk Festival in 1967.

This film production will become part of the NLA archives.

Martie Lowenstein grew up immersed in Australian bush music, has sung in a number of Melbourne choirs and now leads several community singing groups.

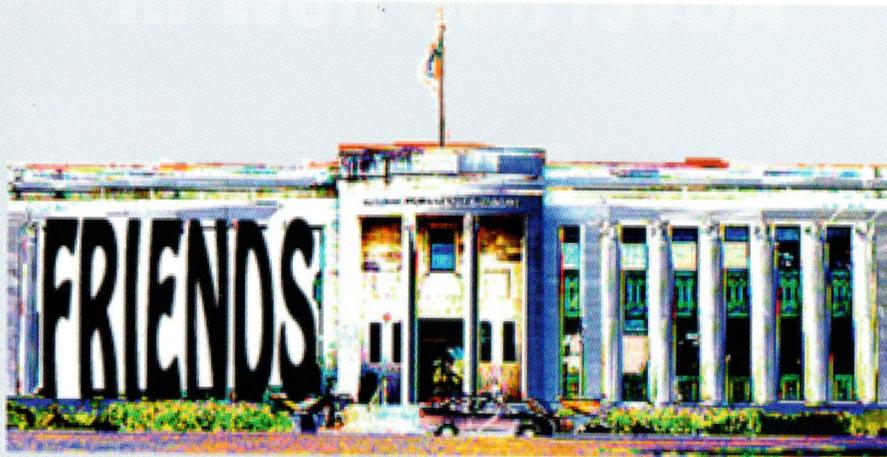
She is the daughter of Wendy Lowenstein, a pioneering Australian Oral Historian whose collection of interviews of everyday people from 1966-1997 covers over 800 life stories.

Martie also teaches regular courses which cover 200 years of everyday life throughout Australian history, illustrated by Australian folk songs, poems and real-life stories.

Richard Lowenstein is known for his recent feature film, "Mystify" about Micheal Hutchence and his cult film about Melbourne's post-punk era.

Tickets are free at Trybooking: <https://www.trybooking.com/CKYZU>

The zoom Link will be emailed to you when you register through TryBooking



**of the National Film and Sound Archive**

## Rough Red touring in Queensland in October

by Steve Tyson

**Formed in the mid-1990s, Rough Red's brand of contemporary folk music has been heard throughout the world for the past several decades, courtesy of seven European tours and constant radio airplay on the continent and in Australia as well.**

Unashamedly Australian in its music-making, the best description the band has ever read to describe its particular brand of folk-rock is this one from a Sydney music magazine early in their career which read: 'If The Pogues met Weddings, Parties, Anything in the strange netherworld of musical description, there would either be a massive piss-up or an all-in brawl, or, the Brisbane band Rough Red would emerge, solid, celtic and dagnabbit funky, with an Emerald heart and a brawny Aussie exterior.'

The Reds have released eight albums in their 28 year history, with songs that reflect their Australian heritage and extensive travels.

Their records reveal a quintessential brand of contemporary folk music, plaintive tales of love and war, homages to national treasures, manic mandolin and accordion infused stories of pirates and the sea, with the occasional divergence into country music, the latter resulting in a no.5 hit on the ARIA Country Music charts.

Rough Red was also very proud to pioneer the way for many Australian acts getting onto the bill for several European festivals, particularly in Scandinavia.

They were the first Australian band to play the Skagen Festival in Denmark in 1996, paving the way for many down-under acts.

They were also the first to play the Vikedal Roots Music Festival and the American Festival, both in Norway, the Skuleberget Festival in Sweden.

They were amongst the earliest Australian acts in 2002 to play the huge Bardentreffen Festival in Germany, where they scored the main stage in the Hauptmarkt, the central square in Nuremberg, where Hitler held his infamous rallies.

The tyranny of distance, with members all living in different parts of the country, together with their various solo and other musical projects, means that

they rarely get together to play these days.

So the band is very excited to announce a series of tour dates in October in their home state of Queensland.

Foremost is as one of the headline acts at this year's Tablelands Folk Festival in North Queensland.

Full schedule is: October 6, Foco Nuovo, Yeronga; October 8, Qld Cruising Yacht Club, Shorncliffe; October 10, The Bug, New Farm; and, October 27-29, Tablelands Folk Festival.

To celebrate the tour, Rough Red is re-releasing its debut album Better Red Than Dead, available through all the usual streaming platforms, or as a CD through the band's web site or Trad & Now.

A wide range of Rough Red's as well as individual members' CDs is available from the Trad&Now website.



## Trad&Now Live! update

**Trad&Now Live! is a free international streaming service for Australian folk music in its broadest sense.**

It has been live on air since July and has gone ahead in leaps and bounds since then.

There are already over 5,000 tracks programmed with another 5,000 to be added by the end of the year.

Trad&Now Live! can be heard 24 hours a day, 7 days a week and all music heard was originally recorded in Australia and is available on a CD available from the Trad&Now website.

It has attracted listeners from around Australia as well as overseas, particularly the USA, UK, Japan and New Zealand.

Genres included are traditional and contemporary folk music, bluegrass, acoustic blues, roots, Australiana, Americana, Celtic, World music, and traditional dance music with a little bit of bush poetry, all as heard in many folk festivals around Australia.

More music is added every week.

This is the first such service for Australian folk music and is an ideal medium for making Australian folk music available to everyone at any time all around Australia and anywhere in the world as well.

It's like a Spotify for Australian recorded folk music.

Playlists and other content

information are available on the home page of the website.

One hour long specific genre programs are scheduled on the even number hour from 4 AM until 10 PM every day.

### Following is the current schedule:

4AM: Traditional Folk Music Hour

6AM: Celtic / British Music Hour

8AM: Comedy, Poetry and a bit of Protest Music Hour

10AM: Contemporary Folk Music Hour

12 Noon: Recent Arrivals (18 months) Hour

2PM: Australiana Music Hour

4PM: Instrumental Music Hour

6PM: World Music Hour

8PM: Bluegrass & Old-Timey Music Hour

10PM: Blues and Roots Music Hour

### Feedback received:

"Just wanted to say we love this new concept, we've been listening through my iPad but now have managed to work out how to listen through our tv. Loving the music since we turned it on at 5 minutes to 5pm.

"Well done!"

Chareen and Ray Unsworth

"I'm liking this station .....is there a shareable link that you can give me so I can share it around?"

Maureen O'Brien, Award winning singer songwriter

"What a great service.

"Let's hope you get lots of listeners.

"We'll let people know."

David Wanless, Folk Federation of Tasmania Magazine

"Good on you Cec, getting Trad & Now online.

"I'll certainly get that information off to you re-my new album and about the others too."

Margaret Bradford, Performer

"Will definitely let everyone know about T&N Live.

"I'll publish an article on the website and can give it a wrap in the next e-News."

Pam Merrigan, President, Folk Federation of NSW

"This looks great and I'm sure we can give it some exposure."

Claudine Edwards, The Boite

"We have been spreading the word about your new live streaming service and will continue to do so.

"Hope it is a great success."

Chris Charters, Secretary, Newcastle and Hunter Valley Folk Club

".....I do appreciate Trad&Now's new music program.

"Great to have my music included."

Jim Low, Performer

"I've got Trad Live going now. "Congratulations, it's great to hear."

Michael Fine, President, Troubadour Central Coast, Folk & Acoustic Music Club

"Happy to run a story on your exciting new streaming.

"I'm also happy to put the Live image and link at the bottom of our site."

Rob Dickens, Listening Through the Lens.Com

"Excellent idea! Well done!"  
Bruce Watson, Performer

"We absolutely love the folk radio station you've started, brilliant, Australian answer to folk alley maybe?"

"We would love to be a part of this venture."

Mandy Breeze, Performer

"Definitely keeping you in mind for the more folk leaning acts I work with and letting them know about advertising options and now the new streaming radio service!

"Great work."

Chris FAMILTON Publicity

". . . a great idea!"

Wayne Richmond, Humph Hall

"Fabulous initiative Cec.

"Love it.

"Such a refreshing change from standard music radio.

"We have so much great talent in this country that needs showcasing and you've provided that platform.

"Keep up the great work."

Rick Narbutas, Performer

"Well done Cec. Very

impressive!"

Ann Palumbo, Performer, Urban Excentrix & RAPT

"For anyone wanting their online radio fix of Australian folk music, the (slightly edited) email below may be of interest.

"...this service can be accessed via the Trad and Now home page.

"The link to it is prominent in the centre of that page."

David Ball, President, Monaro Folk Society

"I've been listening to the stream and enjoying it immensely."

Jane Bower, Southern Style, PBS 106.7 FM radio

"What a wonderful idea!"

Celia Sexton

"My very great compliments on your radio channel.

"I have listened to it quite a bit, and as soon as I can work out how to play it on my phone it will become one of my go-to listening sources when driving and working in the shed."

Tony MacFarlane, Hear After Studios

Trad&Now Live! complements the Trad&Now magazine and the Trad&Now website.

The Trad&Now website has the world's largest selection of Australian recorded folk music listed and available for sale and Trad&Now Live! helps to expose this vast catalogue of music to the world.

Trad&Now magazine is Australia's longest continually running national magazine covering those genres of folk music and is available mostly by subscription and from all good

newsagents around Australia.

Eight (8) editions are published every year, it only costs \$55 and includes a free compilation CD.

### Trad&Now Live! FAQs

#### FAQ: How do I get it?

As long as you have the internet on any device, you can get Trad&Now Live!

This means that your computer, lap top, iPad, tablet, mobile phone, or even your TV, can all do it.

The first thing to do in nearly every case is to use the internet to go to the Trad&Now website: [www.tradandnow.com](http://www.tradandnow.com) and on the home page you will see the TradLive logo with a constantly updating playlist underneath it.

If you click on the TradLive logo that will take you straight to the music.

It's as simple as that.

You'll see a moving sound bar or you may need to push the play button for it to start.



**ROUGH RED**

**Tour dates announced  
for October**

Check: [www.roughred.com](http://www.roughred.com)  
for details.

### FAQ: The bar is moving but there's no sound

If you still can't hear anything even though it looks like it's playing, check your device to see if you have muted (ie turned off) the sound.

### FAQ: What is the QR code for?

The QR code is just another way to get Trad&Now Live! on a mobile phone without going through the process described above.

Most of us got used to using a QR code during the pandemic to go anywhere.

This is the same procedure.

Simply put the mobile phone on camera and hold it over the QR code on the front cover of the magazine or any other printed document.

That will take you to the internet browser of your choice to take you to the website.

### FAQ: Will a widget work for Trad&Now Live!?

Yes, for those of you that are tech savvy and want to create a shortcut, or who have tech savvy offspring, you can create a widget on your mobile phone or tablet but it's too complicated to explain here.

### FAQ: How do I make it work in the car?

In the car, you can simply listen to the broadcast through the mobile phone, but as the speakers are very tiny, the sound quality that you hear will not do the broadcast or musicians justice.

You can either attach ear phones, which is also ideal when jogging or walking, or connect to the car radio, either by using a cable that plugs into the Aux hole

on the car radio for older vehicles, or using Bluetooth for newer vehicles.

### FAQ: Why does it drop out sometimes when driving?

As the broadcast relies on the internet, when there's a weak signal, it drops out and then usually returns.

Sometimes, if it doesn't return, you'll need to stop somewhere safely and reset it, but luckily that's a rare thing and totally depends on the wi-fi signal wherever you are.

### FAQ: How do I know who is playing and song titles?

There's a constantly updating playlist on the Trad&Now website, but as you used your connection to hear it, on all devices except the mobile phone, you need to return to the internet and open a second tab and then connect to the Trad&Now website again.

That way you can scroll down to see the constantly updating playlist, buy CDs or books, read about the artists as if they are liner notes on an album, and read published reviews on the CD playing.

However, you can't do this on a mobile phone as they only let you open one website and one tab in that website at a time.

You can use someone else's phone for that purpose if one is available.

### FAQ: How do I know if there are any scheduled programs and if so when they are on?

The Trad&Now website has a blog section where you will find the latest updates.

Just click on the word "blog".

### FAQ: Where does all the music come from?

All of the music heard on Trad&Now Live! is from CDs that were recorded in Australia by Australian musicians over the past 25 years (and sometimes earlier) and are held in stock for sale on the Trad&Now website.

### FAQ: How is this folk music with such a great variety of genres?

Folk music in its broadest sense, being the music of the people, could be all music heard anywhere.

However, for this purpose, we use the definition to include the wide range of music that you would be likely to hear at most folk festivals around Australia.

This includes traditional and contemporary folk music, bluegrass and old-timey Americana, acoustic and county blues, roots, Australiana, Celtic, British and World music, some traditional dance music, a bit of comedy and some bush poetry.

### FAQ: How can I get my music included?

If your music fits within the genres mentioned in the previous FAQ and it was recorded in Australia, contact info@Trad&Now.com for a consignment form which sets out what's required or download the form from the website in the About Us section on the home page.

### FAQ: Can I advertise on Trad&Now Live?

Yes there is limited advertising available to cover costs.

This depends on what's available any time so it's best to contact info@Trad&Now.com

Cost starts from only \$2 per advertisement as an indication.

# This bird has not expired, yet!

According to Novocastrian singer/songwriter and recording artist, Maureen O'Brien, "rumours of my creative demise are premature...precipitated...presumptuous!"

"In fact, my creativity was simply...resting", she grins with a familiar twinkle in her eye.

O'Brien, who is a previous winner of the Trad & Now Best Blues and Roots Album, hit a covid wall, like many of our compatriots in the '20-'22 period.

"It was more like a black rather than a blue period", she claims, "with gigs disappearing, venues closing, audiences dwindling and income streams drying up.

"It felt like a long, very long, hibernation period."

In 2021, Maureen attempted to crack the brick wall, recording and releasing a budget album, "Whimsical".

However, without the motivation and drive to effectively promote the release, it languished in the "desert of lost chords and lyrical laments".

No doubt, many musicians will relate to her experience through this period.

Anecdotal evidence indicates that she didn't travel that journey as a single lonely soul.

Nevertheless, as her Ebb & Flow album cover states, "nothing lasts forever, neither the bad times nor the good things", and this proved to be true when she was approached and offered an opportunity to participate in a major and rather unique project, to compose a soundscape for a specific art exhibition based on the Hunter Wetlands.

She took some convincing though, not sure if she could climb out of that black hole.

But she embraced the challenge and found herself stepping into a new realm of "composing to demand".

With just 5 months to prepare a draft of the first 6 pieces to issue to potential artists, she made the deadline.

All 26 of the artists invited to participate then took up their challenge, to create their art based on the music created.

The artists were selected from the local, national and international art scene by Anne Kempton of the Timeless Textiles Gallery in Newcastle.

All were inspired by the sounds that they heard and responded enthusiastically.

The first exhibition opens at the gallery in January 2024 with a second smaller exhibition moving to the Hunter Wetlands a few months later.

Maureen describes the process: "I immersed myself in the wetlands environment and wanted to create music that depicted the vast diversity of wildlife contained in that setting, the symbiosis that exists, and the playful characteristics displayed.

You can't help but be transported into a lighter frame of mind and a more joyful sense of being when you spend time in nature.

It unleashed such a wealth of creativity that has resulted in a whole album of material for this project.

It's even inspired the beginnings of another unrelated album to follow in 2024.

Readers of Trad & Now may remember Maureen O'Brien from her many years of performing at Folk Festivals such as St Albans, The Turning Wave, Folk in Broke and Illawarra, and her appearance at many folk clubs during her touring years, including Hornsby, Illawarra, and in Southern NSW, Brisbane, Southern Qld, Dubbo and Newcastle.

A professional musician for some 20 years until Covid, her heart has always been in the folk community which in turn has greatly influenced her song writing.

She has recorded 10 albums, two of which are available from the Trad&Now website, and a number of singles.

Her new album will be uncovered and available in December.

**AF&MA**  
AUSTRALIAN FOLK MUSIC AWARDS  
AWARDS NIGHT

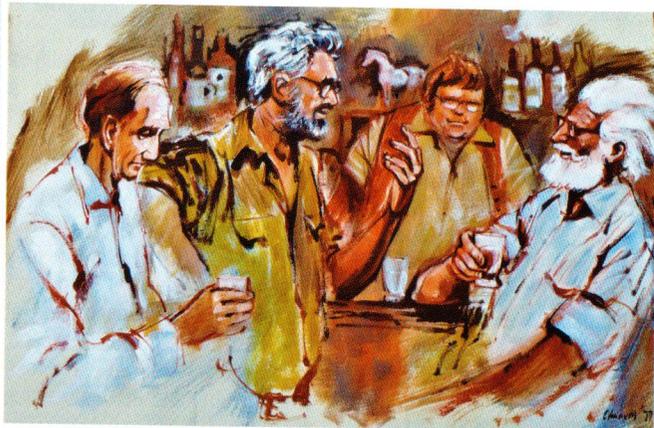
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# Ron Edwards and the fight for Australian tradition



Tales from the Squatter's Arms

**Keith McKenry's long-awaited biography, Ron Edwards, was launched at a special feature concert at the National Folk Festival on Easter Saturday.**

The concert traced Ron's fifty plus year career as a folklore collector and publisher and featured an official launching of the biography by Warren Fahey and performances by Martyn Wyndham-Read, Jan Wositzky, Jessie Lloyd, Chloe and Jason Roweth, Nicole Murray, Bruce Watson, Margaret Walters and Kevin Bradley.

Here by way of preview is a brief synopsis by Keith of Ron's seminal role in the Australian folk revival.

In the early 1950s, popular wisdom had it that as a 'young country', Australia had few if any folk songs and little national culture or tradition.

England was our mother

country, that was where our roots and history lay, while for our security and popular culture, we looked increasingly to the United States.

It was into this world that twenty-year old artist, Ron Edwards, embarked with poet, John Manifold, upon a radical project, the production of broadsheets of Australian folk songs, songs that few believed existed.

They called them Bandicoot Ballads, thereby setting in train Australia's on-going folk song revival.

Initially, Manifold and Edwards had difficulty finding just eight songs with known tunes.

The challenge set Edwards upon a lifetime quest to collect and publish, through his independent Rams Skull Press, songs alive in the memory of ordinary Australians.

He was concerned not for the

by Keith McKenry

current generation of Australians, few of whom showed any interest in their evolving folk heritage, but rather for their children, grandchildren and beyond.

In 1954, he published Colonial Ballads, the first book of Australian folk songs with music, and began a series of pioneering folk song chapbooks and songbooks.

A passionately independent free spirit, Edwards moved in 1959, with his family, to far north Queensland to live in the tropical sun, and he made his living painting nudes and bush landscapes for the burgeoning tourist trade.

He discovered, however, locals all around him who knew marvellous old songs.

Determined to ensure these songs were not lost, he became an irrepressible field collector eventually making Cairns, in a strictly numerical sense, the folk song, yarnspinning and bush craft capital of Australia.

Between 1966 and 1971, he published in his monthly magazine, Northern, later National Folk, scores of newly collected songs he had collected in north Queensland.

He discovered too a wealth of ancient Aboriginal rock art, identifying a hundred and seventy separate sites, each of which he documented meticulously.

In the 1970s, Edwards' research culminated in the

publication of The Big Book of Australian Folk Song, The Australian Yarn, and Australian Traditional Bush Crafts, three major works that remain standard references, still the most comprehensive books in their field.

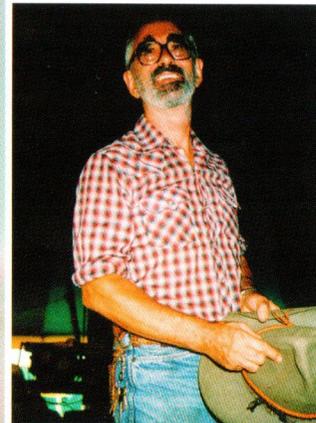
In 1977, Edwards made the first of fourteen trips to China, just after the end of the Cultural Revolution.

He also made five visits to Japan, completing the famed eighty-eight temple Shikoku pilgrimage.

He wrote many books on his travels.

In 1984, fed up with the continuing focus of the government funded Australian Folk Trust on folk song performance and its disinterest in folklore collection, Edwards activated his Australian Folklore Society, a body he established exclusively for folklore collectors, and began his Australian Folklore Society Journal, publishing over the next two decades sixty issues, containing in sum over 700 songs and ballads.

In his later years, Edwards continued to document traditional culture, his work culminating in the 1990s in the



Ron Edwards



Wendy Lowenstein recording Ron Edwards

production of his monumental twelve volume index of Australian folk song, with over two thousand entries, and a series of major books on leatherwork and traditional bush craft.

In total, he published over 300 titles, the overwhelming majority of which he wrote and illustrated himself.

Edwards also travelled extensively to remote Aboriginal and Torres Strait Islander communities teaching art and craft and recording the communities' traditions.

His Songs of the Torres Strait was published in 2001.

Despite contracting a terminal kidney disease, Edwards continued to write and

publish prolifically.

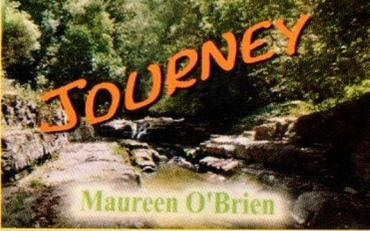
His last major work was Aboriginal Rock Art of Cape York and the Gulf Country, a book based on over forty years' meticulous field research.

He died peacefully in January 2008.

Ron Edwards is a towering figure in the field of Australian folklore.

'Ron Edwards and the Fight for Australian Tradition' was published by Australian Scholarly Publishing under its Arcadia imprint, and is available in hardcover with many illustrations, a number in full colour.

Its recommended retail price is \$49.95, postage include, and is available from Trad and Now.



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**Maureen  
O'Brien**

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Barry Skipsy  
Warralakin

**Folk Alliance Australia has advised that the 3rd Australian Folk Music Award presentation night is to be held on Wednesday, October 25 at the Brunswick Ballroom in Melbourne.**

Commencing at 7.30 pm, with the event live-streamed, 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.

The night will feature performances by Kavisha Mazella & Austral together with selected performances by AFMA award winners and finalists.

A new award has been created to honour lifetime achievements in the pursuit of the Folk Arts in Australia.

This award is nominated by the board of FAA and will honour two recipients each year who have dedicated their lives and careers to make outstanding achievements in support of Folk music and its many offshoots in Australia.

The AFMA's panels of judges from around Australia have selected the following acts as the 2023 Australian Folk Music Awards finalists:-

**Traditional Folk Music Album of the Year**  
East of West  
Firinn  
Louey Hesterman

**Contemporary Folk Music Album of the Year**

Monique Clare  
John Flanagan  
Charlotte Le Lievre  
Neil Murray  
Joyce Prescher  
Isabel Rumble  
Lucy Wise

**Artist of the Year – Solo**

Fred Smith  
Pauline Maudy  
Gleny Rae  
Monique Clare  
Ernest Aines

**Artists of the Year Duo/Group/Ensemble**

Austral  
Gusto Gusto  
Haystack Mountain Hermits  
Weeping Willows  
We Mavericks

**Instrumentalist of The Year**

Josh Bennett  
Nick Charles  
Rhys Crimmin  
Sue Ferrers  
Glenie Rae

**Youth Folk Artist of The Year**

Sari Abbott  
Apolline  
Felicity Dowd  
Follow The Robin  
Sadie Mustoe  
LJ Parks  
Sage Roadknight

**Community/Cultural Project of the Year**

CresFest 2023 (Vic)  
Good Tunes Sessions (Qld)  
Melbourne Tune Collection (Vic)  
Penola Coonawarra Acoustic Music Gathering (SA)  
Stringmania Camp (Vic)

**'Contribution to Folk' Award**

This Award Recipient will be announced at the Awards Night

**People's Choice Award**

There are 18 Finalists with the award winner to be determined by public voting. The top 3 voted acts will be announced at the Awards Night.

Alice Cotton (NT)  
Charlotte Le Lievre (Vic)  
Graeme The Scotsman (NSW)  
Great Aunt (Vic)  
Haystack Mountain Hermits (Qld)  
Isobel Caldwell (Vic)  
Joyce Prescher (Vic)  
Little Wise (Vic)  
Lucy Wise (Vic)  
Oceanique (WA/Vic)  
Ryan Martin John (SA)  
Sarah and Silas (Vic)  
The Borderers (SA)  
The Humbuckin' Pickups (Vic)  
The Royal High Jinx (Vic)  
The Spooky Men's Chorale (NSW)  
The Weeping Willows (Vic)  
Tuck Shop Ladies (Vic)

# Folk Alliance Australia Board encouraging a YES vote

**The board of Folk Alliance Australia (FAA) supports listening, recognition and respect, according to their early September newsletter.**

"On October 14th, let's vote YES.

"When we listen to people about the decisions that affect them, we get better results.

"For the past 250 years, we haven't properly listened to the people who have been here for 65,000.

"It's time we did", the newsletter said.

"This referendum is about straightforward ideas and practical solutions such as: recognising and respecting 65,000 years of Indigenous culture for the first time in Australia's 122-year-old constitution; listening to a diverse group of Indigenous Australians about the policies and challenges that affect them; and, protecting the Voice from politics and bureaucrats by putting it in the constitution, giving it the security it needs to provide meaningful and honest advice", the newsletter said.

"This referendum is a request directly from Indigenous Australians that has been decades in the making and is supported by more than 80% of the Aboriginal and Torres Strait Islander community.

"The status quo isn't working.

"There are real gaps between Indigenous and non-Indigenous Australians in life expectancy, infant mortality, health, housing, education and employment.

"We have an opportunity to improve this, together."

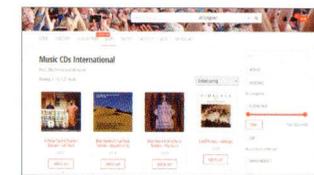
**Trad and now**  
www.tradandnow.com

Did you know that the world's largest range of Australian recorded folk music and related genres available for sale is featured on the Trad&Now website, [www.tradandnow.com](http://www.tradandnow.com) ? Quantities of many hundreds of titles, collected for nearly 20 years from performers around the country, are there for you to choose from.

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

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

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



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

# Valé Charmian Fay Boulter

by Penny Davies and Roger Ilott



**Charmian Fay Boulter was born on June 27, 1950, to Fay Glen Boulter and Maitland Darcy Boulter in Cronulla, NSW.**

From early childhood and throughout her life, she was keen to learn about the world around her.

Charmian had an aunt who holidayed, and sometimes lived, overseas.

Her aunt's postcards and letters from afar probably began Charm's passion for travel.

We first met Charm (sometimes known as Charmi) in Winter, 1986, when Gill Rees, who had been recording her second album, *The Kookaburra Laughed*, at our Restless Music studio in Balmain, brought her around one day.

Charm had a special warmth and grace.

It felt like we'd already known her for ages and it was

obvious then that she and Gill were made for each other.

Charmian was the photographer on that album, and on Gill's next album for Restless Music, *Dulcimer Dreaming*, in 1994.

When the couple moved to the Central Coast, we visited them in their new home, and when we moved up to Queensland, we stayed in touch.

They played music together at Old Sydney Town and at folk festivals and folk clubs.

Charm played viola, violin, ukulele, clarinet, mandolin and piano.

They both loved to dress up, and their theatrical performances were incredibly popular wherever they went.

Gill and Charm moved up to Pomona, Sunshine Coast, in the 2000's, and continued to enjoy their lives together in music and travel.

They bought a "nut caravan" and toured around to festivals selling their special brand of nutty treats.

Both Gill and Charm faced and endured major health concerns with great courage.

Their eventual wedding, at the British Embassy in Sydney, was a special moment in their lives and love.

The loss of Gill in 2012 was a huge blow, but Charm carried on, with her love of friends always at the fore.

Charmian was a born adventurer who continued to travel, being nourished by sights, sounds, art, architecture,

archaeology and peoples of the globe.

Most important to her were the friends she gathered from across the world.

After moving to Bulimba in Brisbane, Charmian became a regular at Brisbane music sessions at The Burrow and Red Hill Folk, and often travelled up to the Sunshine Coast where she played ukulele, violin and mandolin, and brought her joyous personality to the mix.

She also loved to cross the river to The Bug at New Farm, and was a faithful supporter of folk music at The National and Woodford Folk Festivals, and Neurum Creek Music Festival, to name a few.

If there was a chance to camp, particularly by the sea, Charm was there.

Her mini and "pod" became a regular sight, not only at festivals, but also at her beloved Bargara Beach and other kayaking spots.

Charm was also the instigator of the Gill Rees Memorial Award which recognised (and rewarded) promising young musicians, and will continue to be part of the National Folk Festival for some years to come.

Charm died, after a long illness, on August 10.

Like her partner, Gill, she was a loving, caring, fun-loving, vibrant, hilarious, generous and courageous woman.

Her many friends will never forget her.



# Music Australia Council welcomed

by Lars Brandle, Senior Journalist, B2B, The Music Network

**With a big reveal on Tuesday, August 22, Music Australia Council is all set and ready for the task that lies ahead.**

As previously reported, the advisory council, effectively the board of Music Australia, is loaded with music industry experts, including Michael Chugg, Nathan McLay, Petrina Convey, and Dr Sophie Payten (aka Gordi), among others.

Adrian Collette, the CEO of the Australia Council of the Arts/ Creative Australia, is chairman of the Council, which will provide strategic direction for Music Australia, with those appointments effective for four years.

Music Australia is a key element of Australia's new national cultural policy, *Revive*, and will operate with a remit to support and grow the country's contemporary music sector, through strategic initiatives and industry partnerships, research, skills development and export promotion, and more.

It's funded to the tune of \$69 million over the next four years.

And its Council is officially be up and running upon commencement of the Creative Australia Act 2023.

But ahead of day one, the music industry welcomed the Council and the promise of a bright future for Australian contemporary music.

Confirmation of the Council

"is very welcome news, particularly given the great deal of knowledge, experience and proven ability between those appointed," comments ARIA and PPCA CEO, Annabelle Herd.

"Now it all comes down to execution," adds Herd.

"Now is the time to think big, consult wide, and deliver the solutions that Australian recording artists and industry professionals deserve; restoring the infrastructure to help them achieve sustainable careers at home and providing a greater platform for them to reach new audiences by cutting through an increasingly saturated market.

"Australia's contemporary music industry is an incredible incubator for world-class talent.

"But for the world to discover that talent, we need the right strategic support and investment.

"There's no time to waste."

APRA AMCOS CEO Dean Ormston echoed those comments.

"The establishment of Music Australia is a landmark moment for Australia's music industry," he enthuses.

"It represents, for the first time in the nation's history, that we have a long term commitment from government to work in partnership with industry to make Australia a music powerhouse."

The next ten years "will be critical if Australia is to realise future job creation and build

skills in music," he explains.

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

Adds Evelyn Richardson, CEO of Live Performance Australia, "Music Australia has a vital role to play in putting more Australian contemporary music and performers on local and international stages, including by addressing ongoing challenges such as workforce skills and training and infrastructure."

Representatives from the Australian contemporary music industry joined forces last year as part of the National Cultural Policy consultation, from which a new national music development agency was touted.

Those ideas were crystallised in January of this year when Prime Minister Anthony Albanese and Arts Minister Tony Burke unveiled *Revive*, and After the lean years of the pandemic and a leadership at times distracted or disinterested in the plight of the music industry, the Albanese government hit the restart button with its *Revive* package.

Prime Minister Anthony Albanese and Federal Arts Minister Tony Burke presented the long-awaited National Cultural Policy on Monday, January 30, a 116-page document that maps the road

ahead for the music industry.

The takeaways are many and various.

From the very top it is a commitment for new, additional investment totalling \$286 million over four years, the creation of Music Australia, a regional push for Double J, and a timeline to legislate for local content quotes on streaming platforms.

"The government has responded to our collective call, which I think is a real positive," APRA AMCOS CEO Dean Ormston said at the time.

The policy is an outcome of a two-year call from the industry for action, during which 18 organisations banded together "like it never has before".

Top of the agenda was the establishment of an "overarching strategic and policy investment in the contemporary music industry.

"We called it Music Australia and the government has responded," says Ormston.

"I think it's an enormous win that, for the first time ever, there's a whole-of-government recognition of us as an industry.

"They're actually referring to us as an industry for the first time in my living memory."

When launching the National Cultural Policy, Prime Minister Albanese said: "One of my abiding motivations as Prime Minister is to bring Australians together.

"To bridge our divides; to strive for shared purpose and understanding.

"The arts are crucial to this mission," he said.

"They bring us together, adding to life's great highs and helping us get through the lows.

"Our artists help us celebrate what makes us different, and rejoice in what we share.

"Whether it's our stories being told, our music being played, or our world being interpreted through paint, dance, textile, stone or clay, the arts are central to our being.

"It is through our many and varied forms of artistic expression that we build our identity as a nation and a people – and that we project our culture to the world.

"With this in mind, it brings me great pleasure to welcome Revive: a place for every story, a story for every place – Australia's cultural policy for the next five years.

"Revive represents an exciting chapter for the future of our creative workforce and how we share our unique stories across diverse mediums.

"It builds on the proud legacy of Prime Ministers Gough Whitlam and Paul Keating,

both champions of culture, who recognised the vital role of the arts in developing national identity, social unity and

economic success.

"Whitlam's achievements and vision influenced Keating's 1994 Creative Nation policy, which later inspired Prime Minister Julia Gillard and Minister for the Arts, Simon Crean, to establish Creative Australia in 2013.

"It is my privilege to continue the tradition of these Labor leaders, and to deliver a framework that empowers our arts, entertainment and cultural sectors.

"Revive draws on the pillars of Creative Australia and encompasses new opportunities, new technologies, and new audiences, while continuing in our commitment to placing the stories and cultures of First Nations communities at the heart of everything we do.

"Revive will guide our plan to deliver a better future for our creative workers and organisations, while expanding economic opportunities, supporting ethical market places for creative workers, and providing more avenues to deepen and showcase our national identity," Prime Minister Albanese said.

"I am grateful to the many artists, arts workers and organisations who have contributed to creating this policy, and all those who share in our mission to renew this great sector.

"I am confident that Revive will provide the support artists need to thrive and grow.

"I am excited by the potential it will unleash, and to see our extraordinary and diverse Australian stories continue to be told with originality, wit, creativity and flair," he said.

# Thank you for singing 'Treaty' with us!

by Zulya Kamalova



**The recently appointed Director at The Boite, Zulya Kamalova, has told Trad&Now that "on July 29, The Boite and Stephen Taberner of The Spooky Men's Chorale organised a singing flashmob in the city of Melbourne.**

"Over 450 singers gathered at the Sidney Myer Music Bowl in Melbourne to learn and sing

an arrangement of Treaty by Yothu Yindi.

"I knew it would be good, but this exceeded my expectations," she said.

"Firstly, people learnt the parts in advance, the acoustics were perfect for choir rehearsal, everyone was super organised, and Stephen and the Spooks were great.

"It sounded AMAZING!

"Then we walked into the city and did it three more times in

public places", Zulya said.

"It was a fantastic display of people's good will and passion for the Indigenous Voice to Parliament and it was such a testament to the power of the community.

"Truly inspiring!

"Last but not least, we collected \$3,729 towards the Yes23 campaign.

"Thank you all who participated!"



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

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

## Festival News & Reviews

### Sing like the birds at Queensland's longest running folk festival

by Bronwyn Hodgkins



Amber Farnan

#### OK, here we go!

Pack the camping gear and water bottle.

Slip on a shirt, slop on sun screen and slap on a hat.

Don't forget the shades and a big cheesy grin.

The October 27-29, Tablelands Folk Festival planning is already underway.

Held in far north Queensland, near Cairns, we usually try to align the Festival with the United Nations Year of.....

But it's a bit of a challenge this year with 2023 declared the International Year of Millet.

That's bird seed to you and me!

Millet feeds the world, it's

easy to grow, it's nutritious, it's affordable, it's hardy and versatile and so is our fabulous Festival.

So, following on from last year's 'Bright Seeds' project with our magnificent seed lanterns, assisted by Memetica and RADF, and the 2020 theme of Plant Seeds and Sing Songs, we're inspired by Kylie the Singing Budgie's recent performance at World Pride and we're theming the 2023 Festival – Sing Like The Birds.

We've attracted singers and musicians from around the Country and from all Nations to join us this year as performers, volunteers and patrons to our

much loved Tablelands Folk Festival, right here in the historic, friendly, picturesque village of Yungaburra (Janggaburru).

A fantastic South African Acappella group will perform and also teach rhythms and dance.

There'll be such variety of entertainment this year, for young and old and everyone in between, it'll make your head spin (in a really good way).

Spread the news, plant some seeds, sing like the birds.

Volunteer applications are now open and Festival Weekend Tickets are on sale now.

Visit the website for all the info you need: [www.tablelandsfolkfestival.org.au](http://www.tablelandsfolkfestival.org.au)

Start getting excited!

As you can probably tell, I love this festival and everything about it and as Festival Program Director, I do my utmost each and every year to bring new sights, scenes and sounds to those attending for the first time and also for those who return each year.

To me, it really is a festival with true community spirit.

But, it's not just about me...

I asked a few regular festival goers what this festival means to them and what keeps them coming back year after year and

# KANGAROO VALLEY

## Folk Festival 2023

### 20-22 OCTOBER

#### AUSTRAL

#### LUKE O'SHEA

#### WE MAVERICKS

#### TUCK SHOP LADIES

#### THE BLUES PREACHERS

#### THE HUMBUCKIN' PICKUPS

#### BENJI & THE SALTWATER SOUND SYSTEM

#### DANIEL J TOWNSEND ISABEL RUMBLE BRODIE BUTTONS

#### TIMOTHY NELSON JOSHUA BATTEN GREAT AUNT

#### THE OTHERNOONANS MISCHA VICKAS

#### DJAARMBY BAND ROBBARRATT BUCK & DEANNE

#### ALJAMIA THE BEEZ MEREMBA DELA ENSEMBLE

#### RHEINBERGER & WILSON THE CHOOKS GEORGE MANN

#### FELICITY DOWD CHLOE & JASON ROWETH

#### MUDJINGAAL YANGAMBA CHOIR GLENN SKUTHORPE

#### BAGGAGE & STUFF LUCKY JIM

#### CASUARINA LIGHT PHENOMENON

#### MAYFAIR LANE CHERRY MAMALADE

#### AND MORE

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



## Festival News & Reviews



Belly Savalas

this is what they had to say:

JM said: "It is an intimate, inclusive and accessible event featuring eclectic, authentic and surprising acts, something for everyone."

"It's a safe creative space and a yearly ritual – once you've been, you'll be hooked."

"It's the family you see every year."

"You can choose your level of involvement from observer/audience to volunteering, to MC'ing or full blown membership and organising".

BH said: "The festival has a great sense of community and is ever evolving."

"It's a great platform for new and emerging local and interstate talent."

"It's great to see the focus, growth and importance of the Welcome to Country opening

ceremony.

"The way the future of the festival is celebrated through things like the Children's Fair, culminating with the Children's Parade through the main street, stopping the festival in its tracks so the kids can get a cheer and concluding with a volunteers party to end all parties."

"When it's time for a little break, there are a number of complementary activities and services like the health and wellness fair, re-vegetation groups and a plethora of food options that cater to all, which, as a coeliac, suits me down to the ground."

"It's the annual event that resets my soul".

JMS said: "What the festival means to me?"

"I have attended the festival for many years since the age of



Day of Embers

3 months.

"I find it a magical experience."

"Both of my parents have performed at the festival many times and I have now also played there myself."

"I feel at home at this festival, it feels very safe and always has".

"It's an event that is loved by all goes, musicians, volunteers and families alike", said Program Director, Bronwyn Hodgkins.

"Beautifully inclusive of all music and all people at all ages, stages and abilities in life."

"It's like a great big family reunion."

"We'd love to adopt you this year in whatever capacity – come check us out."



## Festival News & Reviews

### Something old, something new, something borrowed, something blue at Newstead

by Kelly Skinner

**For over thirty years, players and lovers of Bluegrass and Appalachian old-time music have gathered in November in the high country of Victoria.**

The beautiful Victorian high country reflects this music's origins and the spring mountain air inspires folk who come to listen and play Bluegrass and traditional country music.

People of all ages travel

from across Australia and New Zealand to revel in an acoustic, string-band, music filled weekend that is the only solely Bluegrass and Appalachian music event of its kind in Australia.

It's a not to be missed event for many musicians who attend year after year!

This traditional gathering is so much more than a festival.

There are: concert performances from top US,

Australian and NZ performers; workshops to develop, improve and hone skills on guitar, banjo, mandolin, fiddle, dobro & bass, performance skills, harmony singing, jamming and more; curated, intimate acoustic concerts; a walk-up stage; a Sunday morning gospel concert; many spontaneous, informal jams; and, a luthier display featuring hand crafted guitars, banjos and mandolins where you can talk to the makers and try

## Wirrina Music Camp 2023



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

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

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

**Accommodation:** Camp onsite or book other holiday accommodation nearby.



Wirrina  
Bluegrass  
Festival  
By Acoustic Roots

### Camp dates

Tues 21 —Thurs 23  
November, 2023

### Festival dates

Fri 24 —Sun 26  
November, 2023

### Interested?

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

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

# Festival News & Reviews



Austral



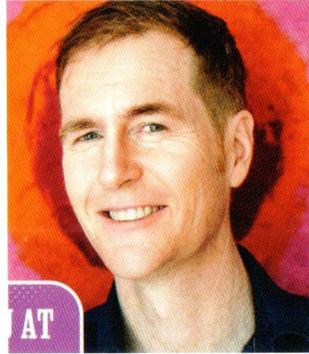
Lucy Wise



Tio



Joel Havea



Fred Smith

out their wares.

There's something for everyone, beginners to aficionados.

The gathering is held in the stunning, heritage listed, parkland of Mayday Hills, in historic Beechworth, Victoria, from Friday 10th to Sunday 12th November and the festival base is the Grand Oaks Resort (the old George Kerferd Hotel),

The featured headline overseas artists for Mountaingrass 2023 include, The Kody Norris Show (US), The Foghorn Stringband (US / Canada), Erynn Marshall and Carl Jones (US), The Sonoran Dogs (US), The Pipi Pickers (NZ), and, You, Me, Everybody (NZ).

Come and listen to the exciting sounds of bluegrass, gospel and Appalachian old-time music.

Bring your instruments, tunes and songs and join our friendly and welcoming community of music lovers.

Beechworth, is an historic gold mining town full of heritage architecture and local history museums and boutique shopping.

It has two breweries, many wineries close by and great food.

Beechworth is also well served by two beautiful caravan parks, one of which sits on the edge of a lake.

On the same weekend as Mountaingrass, there will be a

Beechworth Heritage Festival for those interested in learning more about what shaped the town, its history, heritage trades, forebears and traditional music.

Mountaingrass is presented by the Australasian Bluegrass and Old Time Music Association (ABOTMA), a not-for-profit organization formed in 2013 to support the teaching, performance and promotion of these styles of music in Australia and New Zealand.

Anyone who enjoys bluegrass and old-time music as either a performer, a player or a listener, is very welcome at Mountaingrass.

**FLEURIEU**  
FOLK FESTIVAL

27 - 29 OCT 2023  
WILLUNGA - SOUTH AUSTRALIA

OVER 50 ACTS - 10 VENUES

THREE  
SPECTACULAR DAYS OF

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

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## Festival News & Reviews

# Celebrating 21 years and still as inspiring as ever

We are counting down the days now as the 21st Dorrigo Folk and Bluegrass Festival fast approaches.

The gorgeous setting of the Dorrigo Showgrounds, the

absolute cracker of a lineup and so many choices to make, ensures a perfect weekend for you and your family and friends.

The lineup is brimful of so much talent and diversity with a host of high calibre Australian

and International artists.

The immediate connection between the public and the performers is felt as soon as you sit down in a concert, find a partner and new friend at the hoedowns, or attend a workshop that takes you on a new musical journey.

After 21 years, the Festival still maintains a sense of family and belonging combined with world class musicianship and mentorship for generations to come.

It has been a pure delight to bring to our little town such headliners as The Foghorn String Band, The Special Consensus, You - Me- Everybody, Ryland Moranz, Erynn Marshall and Carl Jones.

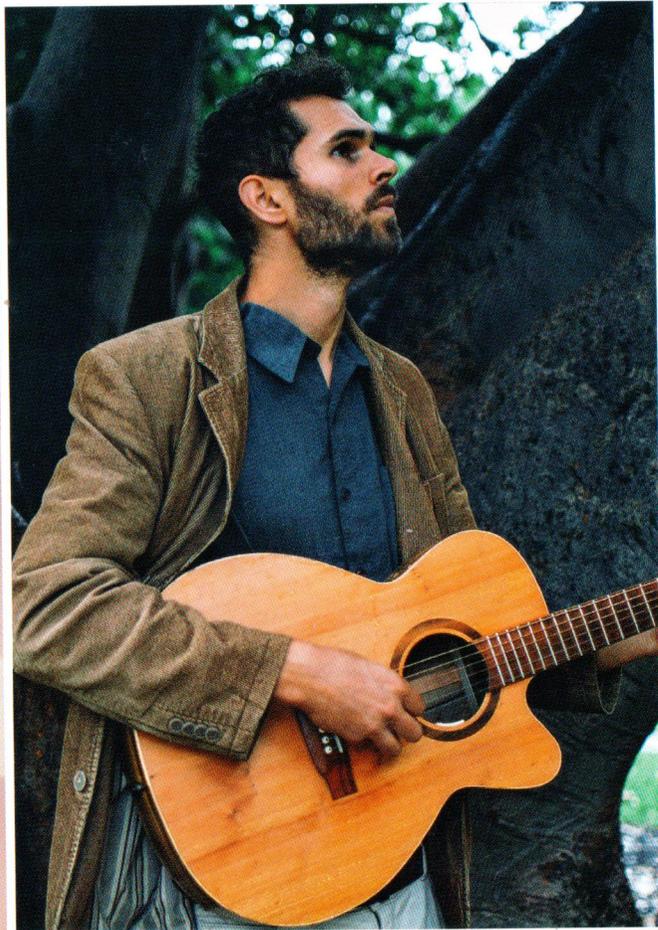
All have brilliant reputations and followings across the globe and bring a wealth of musicianship right to our doorstep.

There is so much happening here in Australia as well and we have such a great representation of home grown artists the likes of Alana Wilkinson, Minor Gold, Ernest Aines, Sionnach Rua's Great Irish Songbook, Pirritu, The Good Behaviours, The High Street Drifters, and, Parvyn and Josh Bennett, to mention a very few.

Have a look at the line up as there is so much more!

We always find a way to add into the programme something a little bit new and this year you will not be disappointed, it

by Bridget Rees



Ernest Aines

## Festival News & Reviews



Mickey & Michelle

tempting with so much talent in one place not to take advantage and give you a taste of something a little bit different.

But you are going to have to get your tickets and be there and we encourage patrons to come along and camp up at the festival for the weekend.

For many, this is also the cream on the cake as many new friends and lasting ties are made.

As well as The Pitts Family Circus, we also have a full programme for the young and young at heart including stories, all things musical and a chance to take home a little of their own festival bunting.

There will be dance and dedicated concert venues and an array of workshops, and a chance to join the festival choir and become a member of The Sinners for the weekend!

Music seeps into the town cafes on the Saturday and Sunday mornings before the programme begins at the festival

grounds, a chance to share the delights of our small town's hospitality and friendliness.

So many reasons to get yourselves up to the Plateau for the Dorrigo Folk and Bluegrass Festival and have a weekend of pure musical delight.

An array of food will be available at the Showgrounds and as always we maintain our passion to make Dorrigo a waste

free Festival.

All Information and ticketing can be found at our website

[www.dorrigofolkbluegrass.com.au](http://www.dorrigofolkbluegrass.com.au) and tickets are also available on-site over the weekend.

We look forward to welcoming you.

Come and be part of our celebration!

**NEWSTEAD LIVE** MUSIC FESTIVAL  
25 - 28 JANUARY 2024  
NEWSTEADLIVE.COM

Newstead Live is located in central Victoria & takes place each year over the last weekend in January, featuring The Troubadour live music venue & wine bar, concerts, sessions, blackboard spots, workshops, Australia's original trad disco & pool party, good food, camping, spacious setting & no sound spill between venues.

## Festival News & Reviews

### Over 50 acts to look forward to at Fleurieu this year

by Valerie Corfield

The Fleurieu Folk Festival, South Australia's largest celebration of folk culture, is ready to charge full steam ahead with a weekend of vibrant music and festivities.

It takes place in picturesque Willunga, just 45 minutes south of Adelaide, from October 27 -29.

2023 is celebrating 17 years of the Festival, promoting South Australian, Interstate, and even International artists.

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

Once again, we are excited for 2023.

Our headliners are The Pigs (Vic), Ella and Sienna (SA), Rob Barratt (UK), Siobhan Owen (SA), Khristian Mizzi (Vic), plus The Humbugkin Pickups, Goldheist, Skiffle Party, The Royal High Jinx, Anna Smyrk, and the Water Runners just to name a few.

Promoting young South Australian musicians has always been a significant priority for the Fleurieu Folk Festival.

The Festival's designated young performers Space Jams marquee has been made possible through the Festival's reception of the Music SA See It Live Grant.

Run by youth entrepreneur

and musician, Josh Morphett, the Space Jams marquee will be rocking with young bands and artists.

Festival Director, Valerie Corfield, says she's excited for festival goers to fill up their schedule across the action-packed weekend.

"The Pigs from Victoria are guaranteed to put a smile on your face and bring out your inner hillbilly and we are so excited to offer a diverse range of acts, workshops, sessions, dance and open mic this year.

"Remember to bring along your instruments and join in the lead sessions in Pete's Bar, or put your name down on the

board for a spot on the open mic stage in Café AcousticA. "The kids activities and entertainment throughout the weekend will keep them engaged and amused," Valerie said.

There are over 50 acts to look forward to this year, featuring a vast range of music from genres including Indie-pop, Celtic, Blues, Americana, Roots, Blue Grass and many more.

With 10 venues including workshops, dance, children's activities and entertainment, spoken word, open mic and Space Jams, we have something for everyone.

See you in October!



The Royal High Jinx

## Festival News & Reviews

# OzManouche Festival to showcase talent in the world of gypsy jazz

by Cameron Jones



Denis Chang & Superfriends



Jane Morris Quartet

**OzManouche, Australia's premier gypsy jazz festival, is set to make its triumphant return from 23rd to 26th November, at the iconic Brisbane Jazz Club, Qld.**

This annual event celebrates the captivating world of jazz manouche, featuring an outstanding lineup of Australian and international artists.

Dedicated to promoting and honouring the vibrant Australian gypsy jazz scene, OzManouche is thrilled to announce that Denis Chang will be joining us this year.

Hailing from Japan, this Taiwanese/Canadian guitarist and educator has graced the

stage with luminaries such as The Rosenberg Trio, Joscho Stephan, Gonzalo Bergara, Paulus Schäfer, and Tcha Limberger.

Denis Chang promises to deliver a spellbinding performance infused with his unique brand of humour, making it an unforgettable musical experience.

Returning to the OzManouche stage after a prolonged absence is expat guitarist, Caley Groves, known for his work with Duck Musique and Remi Harris.

Joining him is the UK violin sensation, Ben Holder, along with a formidable Melbourne-based rhythm section featuring Adam Russo (Catfish, La Mauvaise Réputation) and Tom Flenady

(Furbelows, Remi Harris).

Adding a touch of French elegance to the festival, Melbourne based chanteuse Noria Letts will captivate the audience with her band, The Parisians, featuring master guitarist, Peter Baylor (Ultrafox), violinist Esther Henderson (Ultrafox, Tilly Bébé), accordionist Dave Evans, and bassist Tom Flenady.

OzManouche is also proud to present the much anticipated premiere of the Twin Fiddles Project.

Conceived by Tasmanian based violinist and improviser, Charlie McCarthy (Jane Morris Quartet, Django's Tiger), this project also features Brisbane violinist Gareth Mewes (Cigany

Weaver), David Squires on guitar, and Isaac Gee (Django's Tiger) on bass.

This performance has long been a goal for the festival and we are thrilled to finally bring it to OzManouche this year.

Returning by popular demand, Tasmanian vocalist, Jane Morris will grace the festival stage with her timeless style, deep swing sensibility, and fervent admiration for the hot club style.

She will be accompanied by fellow Tasmanians, Charlie McCarthy on violin, David Squires on guitar, and Isaac Gee on bass.

Festival patron, Ian Date, will once again assume the role of MC, and will hold court with a selection of guest artists for the finale of each evening.

In addition to the main stage performances, OzManouche will host emerging artists, jam sessions, and community groups on the scenic river deck of the Brisbane Jazz Club.

This performance space draws inspiration from the Luthiers Stage at Festival Django Reinhardt in France, aligning with the vision of the late festival founder, Ewan MacKenzie, who aimed to provide a platform for emerging artists and foster an inclusive community of gypsy jazz musicians in Australia.

Performing on the River Deck stage this year are The Gypsy Jumbucks from Toowoomba, the Sydney-based collective, Sydney Gypsies, and two open and community friendly jam sessions scheduled for Thursday evening and Sunday afternoon, hosted by New Zealand based guitarist Sam Cooke and French born, Noosa based guitarist, Florent Devos.

Lastly, OzManouche is delighted to offer two instrumental workshops this year.

Denis Chang will host a guitar workshop, while Charlie McCarthy will lead an improvisation and soloing workshop, providing aspiring musicians with valuable insights and skills.

Don't miss this extraordinary gathering of world-class talent at OzManouche 2023.

Get ready to be transported into the enchanting world of gypsy jazz from 23rd to 26th November at the Brisbane Jazz Club.

For more information and workshop details, visit the OzManouche website.

## Festival News & Reviews

THE INAUGURAL  
BUNDANOON  
FOLK  
FESTIVAL  
2023  
ON GUNDUNGURRA COUNTRY

SAVE THE DATE  
24-26 NOVEMBER

MUSIC • SESSIONS • SPOKEN WORD  
DANCE • KIDSFEST

AND SO MUCH MORE IN THE  
BEAUTIFUL VILLAGE OF BUNDANOON  
SOUTHERN HIGHLANDS

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SHIRE COUNCIL

events.humanitix.com/bundanoon-folk-festival

# Festival News & Reviews

## Mountaingrass features Bluegrass & Appalachian Old Time Music

by Jacinta Connery

For over thirty years, players and lovers of Bluegrass and Appalachian old-time music have gathered in November in the high country of Victoria.

The beautiful Victorian high country reflects this music's origins and the spring mountain air inspires folk who come to listen and play Bluegrass and

traditional country music.

People of all ages travel from across Australia and New Zealand to revel in an acoustic, string-band, music filled weekend that is the only solely Bluegrass and Appalachian music event of its kind in Australia.

It's a not to be missed event for many musicians who attend year after year!

This traditional gathering is so much more than a festival.

There are: concert performances from top US, Australian and NZ performers; workshops to develop, improve and hone skills on guitar, banjo, mandolin, fiddle, dobro & bass, performance skills, harmony singing, jamming and more; curated, intimate acoustic concerts; a walk-up stage; a



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

5th Dorrigo Old-Time Music School 25, 26, 27 October 2023

Dorrigo, NSW  
On Gumbaynggirr Country

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

**Presenting:**  
Erynn Marshall & Carl Jones USA  
Foghorn Stringband USA/CAN  
Ryland Moranz CAN  
The Special Consensus USA  
You, Me, Everybody NZ  
Alana Wilkinson  
Amy Ryan

Archer Austral  
Cat Canteri  
Chloë & Jason Roweth  
Corn Nut Creek  
Ernest Aines  
Fred Smith  
Great Aunt

Greater Glider Stringband  
Hardrive Bluegrass Band  
Karl S. Williams  
Kym Pitman  
Loren Kate & The Understory

Tallowood  
The Borough  
The Freewheeler  
The Good Behaviours  
The High Street Drifters  
The Wild Women of Anywhere Beach  
Tiffany Eckhart

Luke Byrnes & The Big Scrub Revival  
Luke Watt  
Luke William Wright  
Melanie Horsnell  
Meridian Country Blues  
Mickey & Michelle  
Minor Gold  
Miss Ohio

Narrownecks w/ Rachel Johnston  
Parvyn & Josh Bennett  
Pirritu  
Ross Smithard & Friends  
Royal Duck  
Siannach Rua's Great Irish Songbook

Concerts  
Festival Choir  
Vocal, Dance and Instrumental Workshops  
Circus w/ The Pitts Family  
Bluegrass and Poets  
Breakfast's Dances  
Jams

We aim to be an earth conscious plastic smoke drug and alcohol free venue. Thank you!

Tickets and Camping now available!

## Festival News & Reviews

Sunday morning gospel concert; many spontaneous, informal jams; and, a luthier display featuring hand crafted guitars, banjos and mandolins where you can talk to the makers and try out their wares.

There's something for everyone, beginners to aficionados.

The gathering is held in the stunning, heritage listed, parkland of Mayday Hills, in historic Beechworth, Victoria, from Friday 10th to Sunday 12th November and the festival base is the Grand Oaks Resort (the old George Kerferd Hotel),

The featured headline overseas artists for Mountaingrass 2023 include, The Kody Norris Show (US), The Foghorn Stringband (US /

Canada), Erynn Marshall and Carl Jones (US), The Sonoran Dogs (US), The Pipi Pickers (NZ), and, You, Me, Everybody (NZ).

Come and listen to the exciting sounds of bluegrass, gospel and Appalachian old-time music.

Bring your instruments, tunes and songs and join our friendly and welcoming community of music lovers.

Beechworth, is an historic gold mining town full of heritage architecture and local history museums and boutique shopping.

It has two breweries, many wineries close by and great food.

Beechworth is also well served by two beautiful caravan parks, one of which sits on the edge of a lake.

On the same weekend as Mountaingrass, there will be a Beechworth Heritage Festival for those interested in learning more about what shaped the town, its history, heritage trades, forebears and traditional music.

Mountaingrass is presented by the Australasian Bluegrass and Old Time Music Association (ABOTMA), a not-for-profit organization formed in 2013 to support the teaching, performance and promotion of these styles of music in Australia and New Zealand.

Anyone who enjoys bluegrass and old-time music as either a performer, a player or a listener, is very welcome at Mountaingrass.



Erynn Marshall & Carl Jones



The Pipi Pickers

## Festival News & Reviews

### Music Camp followed by inaugural Young Musicians Award and Festival

by Thea Taylor

It's all shaping up nicely for the 3-day Worrina Music Camp in November (21st-23rd) followed by the Bluegrass & Acoustic Roots Festival at Worrina Cove on the Fleurieu Peninsula, SA, November 24th - 26th.

The Foghorn Stringband, Nadine Landry, Reeb Wilms, Sammy Lind and Caleb Klauder, are in the early stages of their Australian travels.

If you want to follow what they're up to during their tour of NSW, VIC, WA and SA, check out their website.

They will come to us to teach classes at camp, then appear as part of our festival program, so anyone who comes along can see them in action and have fun with their high-energy dance tunes, ballads and catchy songs.

This is your only chance to see them in South Australia as they are with us exclusively for the week!

The members of Foghorn Stringband are joined by a few extra tutors, Paul Cooper will teach Bluegrass Banjo, and Sally Carter is our Ukulele instructor.

Both will also be performing at the festival on the weekend with their respective acts, Cherry Pickers and Green Fieldz.

These classes are likely to fill, so we recommend you book now.

We are also taking bookings for fiddle, mandolin, Old time

THE WORLD COMES TO CYGNET

The CYGNET Folk Festival

12<sup>th</sup>-14<sup>th</sup> JANUARY 2024  
CYGNET, lutruwita/TASMANIA

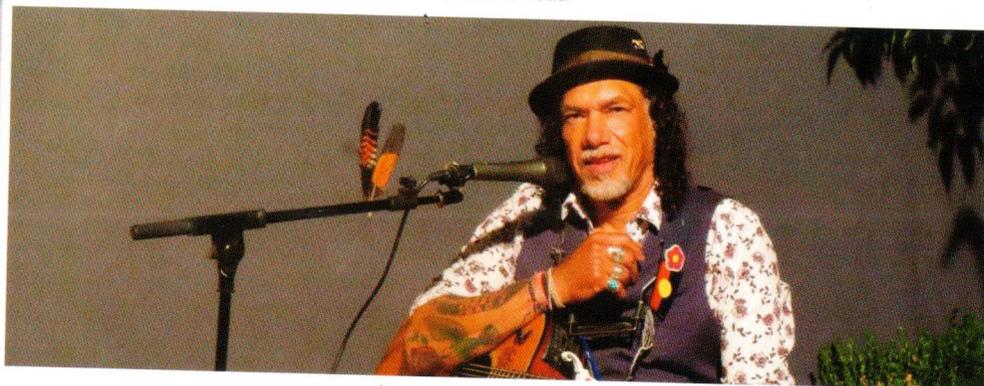
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WWW.CYGNETFOLKFESTIVAL.ORG

# Festival News & Reviews



Crooked Road



Glen Skuthorpe

guitar, banjo, bass, and bluegrass guitar with Tony O'Rourke.

Please help us plan ahead for the camp week by booking now.

Thanks to those who've done so.

Email [wirrinabluegrass@gmail.com](mailto:wirrinabluegrass@gmail.com) to let us know, or for any enquiries.

We aim to have something for (almost) everyone at the camp.

We have chosen tutors who are patient, experienced and enthusiastic, with good lessons and resources for those in early stages, but are prepared to offer something more rigorous if you

are already competent on your instrument.

We had feedback about this last year asking for more resources for the more able players, and have asked our tutors to be ready to meet these needs!

Please challenge yourself and take a break if it's too much.

Remember, this is adult learning, with a DIY approach of looking after yourself.

It was wonderful to see people trying new techniques and ideas after their classes last year, and we look forward to seeing this happen all over

again.

This is an opportunity not only for attending the classes, but also for the out of class activities, jams, and getting to know others who play your instruments, and so on.

Young musicians are most welcome.

Please bring a chaperone if under 16, or contact us (chaperone attends free).

Families are welcome on site for the camp and festival week, and remember festival tickets for under 18s are FREE.

If there's a family with two or more under-18s who'd like to

# Festival News & Reviews

attend the music camp, please contact us to discuss options for camp fees.

And there's even more for young musicians.

For the first time this year, we are adding a Young Musicians Award with prizes.

We encourage any young musicians, instrumental and/or vocal, to consider coming along to the festival and entering the contest!

We want to see what the next generation is up to and hear what they are playing.

Please spread the word where you can.

The caravan park owners have advised that the park is open for camp and festival patrons from Sat November 18th.

Many powered sites are available but book them now to be sure of getting one.

The caravan park encourages and prefers booking on line – [www.wirrinacoveholidaypark.com.au](http://www.wirrinacoveholidaypark.com.au)

Please support the caravan park, which is the major sponsor of the festival.

Of course, if you live in the area, you're welcome to come for classes by the day, but we do recommend spending as much time as possible on site so you don't miss too much of the experience!

For other options such as hotels and cottages, contact Yankalilla Visitor Centre.

Come to the weekend festival whether or not you can make it to the camp!

It will be exciting, always a good weekend to spend with old friends and make new ones.

We hope to welcome festival guests from all states of Australia, as well as our special

guests from USA and Canada this year.

You can book tickets and find out more about our festival at [www.wirrinabluegrass.com](http://www.wirrinabluegrass.com)

As always, we'll have plenty of workshops and sessions to join in, including singing sessions, play-along with various

performers, and the chance to learn from a wide variety of highly skilled and fascinating musicians.

If you haven't been before, come and try.



**Tablelands Folk Festival**  
YUNGABURRA JANGGABURRU

27-29 OCT 2023

# Festival News & Reviews

## Concerts in four venues at Kangaroo Valley Folk Festival

by Stuart Leslie

Kangaroo Valley Folk Festival kicks off on Friday 20 October, with concerts in four venues from 3.20pm and a welcome bush dance

at 7pm. The fun continues all weekend until 5.30pm Sunday. With over 50 acts in 7 venues, the festival has something for everyone.

As well as traditional folk, there's blues, gypsy jazz, world music, indie, 60's and 70's pop and comedy, as well as poetry and dancing all weekend.

There's plenty of join-in stuff too, with dances, poets' breakfasts and workshops in everything from belly dancing to song writing.

There are kids' activities all day Saturday and Sunday and accompanied children under the age of 12 get in for free!

If the excitement gets too much, festival folk can relax in our famous session bar with craft beer on tap and a million dollar view, enjoy a coffee or browse the food and market stalls.

You can start the day with yoga and meditation in our cool new venue, the Happy Nest, a Scandinavian tipi tent, which also hosts youth and blackboard concerts.

Season tickets at the gate are \$140 or online for just \$130.

Day and evening tickets are also available.

For full details, go to [www.kangaroovalleyfolkfestival.com.au](http://www.kangaroovalleyfolkfestival.com.au)

**OZ MANOUCHE**

**23rd to 26th November 2023**

**Denis Chang & Superfriends!**

Caley Groves Trio with Ben Holder ✦ Noria & The Parisians  
Twin Fiddles Project ✦ Jane Morris Quartet ✦ Ian Date  
Sydney Gypsies ✦ Gypsy Jambucks ✦ Sam Cooke ✦ Florent Devos

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

ABOTMA PRESENTS

**Mountaingrass**

**MOUNTAINGRASS, A FESTIVAL AND GATHERING FEATURING BLUEGRASS & APPALACHIAN OLD TIME MUSIC**

**Where: Grand Oaks Resort**  
**22 Oak Ave, Mayday Hills, Beechworth, Victoria**

**When: Fri-Sun, 10-12 November 2023**

**KODY NORRIS SHOW (US)**  
**FOGHORN STRINGBAND (US)**  
**ERYNN MARSHALL & CARL JONES (US)**  
**THE SONORAN DOGS (US)**  
**YOU, ME, EVERYBODY (NZ)**  
**PIPI PICKERS (NZ)**

**Mountaingrass is an acoustic, string-band music filled weekend. It's a not to be missed event for many! This traditional-gathering is so much more than a festival.**

**Featuring:** concert performances from top US, Australian and NZ performers.  
**Workshops** to develop improve and hone skills on guitar, banjo, mandolin, fiddle, dobro & bass; performance skills, harmony singing, jamming and more. Curated, intimate acoustic concerts, a walk-up stage, a **Sunday morning gospel concert**, many spontaneous informal jams, **Luthier display** - featuring hand-crafted guitars, banjos and mandolins where you can talk to the makers and try out their wares. There's something for everyone - beginners to aficionados.

**GRAB YOUR TICKETS AND FIND OUT MORE AT MOUNTAINGRASS.COM.AU**

ABOTMA IS A NOT-FOR-PROFIT ORGANIZATION FORMED IN 2013 TO SUPPORT THE TEACHING, PERFORMANCE AND PROMOTION OF THESE STYLES OF MUSIC IN AUSTRALIA AND NEW ZEALAND.

ABOTMA INC. ABN 79 143 681 867 | [INFO@ABOTMA.ORG.AU](mailto:INFO@ABOTMA.ORG.AU)

**WWW.MOUNTAINGRASS.COM.AU**

# Poetry and the written word

## *If Ned Kelly was a surfer*

by Terry Carlan

If Ned Kelly had a surfboard  
I'd sit way, way out the back  
But I bet he'd paddle over  
With his gun behind his back

He'd call out "Bail up surfer"  
And after a lengthy chase  
"Hand over all your valuables"  
He'd steal the sunscreen off your face

He'd take your wetsuit, .. leg rope.. board  
shorts,  
Take your board and steal your tan ..  
But the surf patrol would spot him  
"Ned Kelly you're a wanted man!"

The rubber Duckie would pick me up  
The life guards would ease my troubles

But Ned the 'sea ranger' would be long gone  
Leaving just a trail of bubbles

He's not afraid of cubbies, sharks,  
or grommets on their tea bags  
He doesn't care there's signs that read  
"No robbing between the flags"

You see the Kelly gang in the distance  
brilliant riders and Ned the most  
As they surf the wild right handers  
To their hideaway up the coast

Ned's the most radical surfer  
Aerials, re-entries, all the moves  
He's got 'em

Cos he knows if he wipes out  
His armour will sink him to the bottom.



## Poets Directory

### Jake Lynch

Intentional Bathos.  
Progressive comic verse for  
struggle and resistance.  
Available in Greater Sydney  
Area for benefit events on similar  
themes.

[Jake.lynch@sydney.edu.au](mailto:Jake.lynch@sydney.edu.au)

### Keith McKenry

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](mailto:FangedWombat@Bigpond.com)  
Peter Willey

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](mailto:Peter@PeterWilley.com.au)

### Poets at the Petersham Bowlo (NSW)

Open mic soiree – 3rd  
Thursday. 6.30PM  
Poems, short stories, comedy  
& music.  
Free admission.

**Facebook: Poets at the  
Petersham Bowlo  
Rhymer from Ryde**  
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](http://www.TheRhymerFromRyde.com)

### WA Bush Poets

1st Friday 7pm Bentley Park  
Auditorium, Bentley Park

# Poetry and the written word

## AB-ORIGINAL ONES

by Dominic Aracri

You came uninvited to our world and our shore  
On your sailing ships, 200 years ago, maybe  
more  
At first you named it as Terra Nullius  
Only later to change it to Terra Australis.

A land that since time immemorial belonged to  
everyone  
You quickly claimed it, just as simply as your  
own

No longer to be shared and available to all  
Ignoring our rights to claim it and even to call.

You brought in your viruses and brought your  
diseases

Your social problems, your language and  
skewed western values,  
To decimate our people and corrupt our morals  
Cancel our culture, long standing traditions, and  
ancestral ideals.

You made hunting us a pastime and a sport  
Not punishable in any of your white man's

courts.  
Even took the children away from their mothers  
With the promise of a life you thought would be  
better.

Since then many people to our country have  
come  
Now welcomed by most, no longer just by some  
They find fortunes, a better life and a lifestyle of  
freedom,

And everyone likes to call Australia their home.  
But although we've been here since time begun,  
Been part of the land, the stars and the sun  
We still don't have an agreement and not even  
a voice

With a seat at your table, but like children told  
not to make any noise.

08/09/2021



## Poets Directory

### WA Bush Poets

1st Friday 7pm Bentley Park  
Auditorium, Bentley Park  
[www.wabushpoets.asn.au/](http://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

**If you are involved with Bush Poetry and would like to be included in this Directory, see pages 76 - 77 for more information. Directory entry is free to subscribers.**

# Bluegrass News

by Lindsay Mar

## Dorrigo Folk and Bluegrass Festival Update

**The Dorrigo Folk and Bluegrass Festival, NSW, Oct 27-29, have announced their final artist lineup.**

It includes US Bluegrass band Special Consensus, and US Old-Time artists Erynn Marshall and Carl Jones and the Foghorn Stringband.

The five piece group, "You, Me and Everybody" flies in from NZ.

Australian Bluegrass includes Hardrive Bluegrass Band, Meridian Country Blues, Royal Duck, The Borough and The High Street Drifters.

Australian Old-Time and stringbands include Corn Nut Creek, Greater Glider Stringband, Miss Ohio, and the Narrownecks.

Folk musicians include Amy Ryan, Archer, Chloe and Jason Roweth, Fred Smith, Tallowood and Tiffany Eckhardt amongst many many more.

The festival celebrates its 21st event this year at the Dorrigo Showgrounds in northern NSW, just inland from Coffs Harbour.

Anyone curious about the Appalachian countryside and scenery that inspired Bluegrass music but can't afford to go there, may, if allowing for the Australian red dirt and eucalyptus trees lining the sides of the mountain roads, find that the rolling green hills of Dorrigo

will give you a pretty good idea, particularly of the north west corner of North Carolina.

Closing your eyes and absorbing the atmosphere is what we are alluding to here, and we don't know if that is also what inspired one of the major themes of the Dorrigo Old-Time Music school, offering a three day cultural immersion program immediately before the festival itself.

It must be working, because we believe that at the time of writing, it is nearly sold out with just one place left.

Last year, the event was the wettest ever and gum boots were all the rage on the muddy mountain top, but this year is predicted to be the complete opposite, being hot and dry.

But you really never know until the day.

Primitive camping is still available for those attending either or both the Festival and the Old-Time School, although we believe that powered campsites are sold-out.

### Mountaingrass Update

Mountaingrass folks describe their gathering at the Grand Oaks Resort (old George Kerferd Hotel) Beechworth Vic as a festival of Bluegrass and Appalachian-Old-Time (ie Traditional) Country Music for Nov 10-12.

It is open to all ages and well attended by like minded folks from all over Australia and New Zealand.

Mountaingrass features concert performances from top US, Australian and NZ performers; workshops on guitar, banjo, mandolin, fiddle, Dobro, bass, performance skills, harmony singing, jamming and more; a walk-up stage; Sunday morning Gospel concert, informal jams; a luthier display from Australian guitar, banjo and mandolin builders; and lots of chin-wagging.

Headline Bluegrass act from the US is the Kody Norris Show, fresh from their debut on the Grand Ole Opry on August 9, and releasing their new album "Rhinstone Revival" as a special edition by Rebel Records on orange coloured vinyl.

Also from the US are the Old-Time acts Foghorn Stringband and, Erynn Marshall and Carl Jones.

From NZ, the groups You Me Everybody and The Pipi Pickers.

Australian groups include the High Street Drifters, Bluegrass Parkway, Quarry Hillbillies, Black Mountain Stringband, Cat & Clint, Stompkats and The Cartwheels.

Although the town of Beechworth has recently announced their inaugural Heritage Festival for the same weekend, leading to a lot of

in-town heritage architecture accommodation being booked out, we believe that the two caravan parks still have spaces.

For more information including the volunteer program go to the website [mountaingrass.com.au](http://mountaingrass.com.au) or check out their Facebook page.

### Wirrina Bluegrass

The Wirrina Bluegrass Festival SA Nov 24-26 lineup has been so far announced as Foghorn Stringband (USA), Tony O'Rourke Trio, Kate Battersby, The High Drifters, Crooked Road, Bluegrass Junction, McHarg Creek, Green Fieldz and Vetter Og Villska.

The event is looking for volunteers in the office, ticket and merchandise sales, cleaners, bump-in and bump-out, and stage MCs.

The event is at the Wirrina Caravan Park and accommodation may be arranged directly with the park.

Immediately preceding the festival will be the Wirrina Music Camp Nov 21-23 with the Foghorn Stringband as tutors.

Go to [www.wirrinabluegrass.com](http://www.wirrinabluegrass.com) for tickets and further information.

### Festival Watch

The first Molesworth Bluegrass & Country Music Festival Nov 3-5 takes place at the Goulburn River Inn, Molesworth, Vic, featuring the Davidson Brothers, The Cartwheels and Pete Denahy & Surreal McCoys.

Sacred Harp fans will have their Kyneton All-Day Sacred Harp Singing event on Sat Nov 11 at the Kyneton Mechanics Institute, an hour north west of Melbourne up the Calder Freeway.

Sacred Harp Songbooks will be available to share or purchase

and dinner on the ground (lunch) will be provided.

### US Artist Tour Dates

Asleep at the Wheel, the classic Western Swing band, make their debut Australian tour Oct 13 Thornbury Theatre, Melbourne Vic; 14 "Out On The Weekend", Seaworks, Williamstown Vic; 15 Factory Theatre, Marrickville NSW; 18 The Gov, Adelaide SA; 19 Freo Social, Fremantle WA; 22 Groundwater Country Music Festival, Broadbeach Qld.

Willie Watson, former member of the band Old Crow Medicine Show and now a solo tour artist and boutique clothing specialist, performs Oct 14 Out On The Weekend, Williamstown Vic; 15 The Zoo, Fortitude Valley Qld; 17 Bangalow A&I Hall, Bangalow NSW; 19 Memo Music Hall, St Kilda Vic; 20 Thornbury Theatre Vic; 21 Meeniyan Town Hall Vic; 22 Factory Theatre, Marrickville NSW.

Foghorn Stringband Australian tour is; Oct 25-27 Dorrigo Old Time Music School NSW; 27-29 Dorrigo Folk And Bluegrass Festival; Nov 3 Eudlo Hall Qld; 4 String Valley Festival, Imbil Qld; 5 Tom Atkin Hall, Tugun Qld; 7 Bent On Food Cafe, Wingham NSW; 8 Gaelic Club, Surrey Hills NSW; 9 Smith's Alternative Canberra ACT; 10-12 Mountaingrass Beechworth Vic; 15 Duke Of George, Fremantle WA; 17 Kalamunda Performing Arts Centre WA; 18 Albany Town Hall WA; 19 Yabberup Hall WA; 21-23 Wirrina Music Camp SA; 25-26 Wirrina Bluegrass & Acoustic Roots Festival SA; 30 Lomond Hotel, Brunswick Vic; Dec 1 Healesville Greyhound Racing Club Vic; 2 St Martin's Chapel, Blackwood Vic; 3 Twangadiddlydoo, Lockwood South Vic.

Special Consensus performs exclusively at the Oct 27-29

Dorrigo Folk and Bluegrass Music Festival.

Kody Norris Show storms Nov 4 Bluegrass and Traditional Country Music Society, Annandale Community Centre NSW; 5 Thirroul Railway Institute Hall NSW; 6 Mountain Pickers Association, Ferntree Gully Bowling Club Vic; 10-12 Mountaingrass Beechworth Vic.

The Sonoran Dogs on their Wander Down Under Tour play Nov 21 Mountain Pickers Association, Ferntree Gully Bowling Club Vic; 29 Eltham Hotel Qld.

Erynn Marshall and Carl Jones tour dates as at the time of writing, are still being finalised, so please check out the next issue of Trad&Now for confirmed dates and venues.

### Other Bluegrass News

International Jerry Garcia Day was celebrated at the Addison Road Community Centre, Marrickville NSW on Aug 5 with Rosie MacDonald and long-time Sydney Bluegrass Nigel Lever doing their best Jerry Garcia and David Grisman tribute to a packed audience.

At the time of writing, Australian Folk Music Awards nominee finalists include John Flanagan for Contemporary Folk Music, Gleny Rae for Solo Artist of the Year and Instrumentalist, and both the Weeping Willows and We Mavericks for Duo-Group-Ensemble of the Year.

Melbourne band Burning Bridges has released their third album Whippoorwill with Peter Somerville, banjo, resophonic guitar, acoustic guitar and vocals; Fran Martin guitar and vocals; Tom Somerville guitar and mandolin; Craig Woodward accordion; Justin Vilchez mandolin and guitar; Maxine Sutcliffe and Paul Gadsby bass; Kat Mear fiddle.

The Water Runners, from the

NSW South Coast have released a single "Murrumbidgee", the story of two Wiradjuri men Yarri and Jacky Jacky who, with others, saved many in the Gundagai flood of 1852.

Montz Matsumoto has released a new album Missing Home, including a mix of original numbers such as the title track, and Old-Time and Bluegrass standards such as Jerusalem Ridge.

### Australian Artist Dates

Kevin Welch sings Oct 6 Kangaroo Valley Hall NSW; 29 Royal Hotel, Queanbeyan NSW; Nov 9 Brass Monkey, Cronulla NSW.

Miss Ohio play the Oct 20-22 Patchewollock Music Festival Vic.

Fiddle We Must, a South Australian Old-Time band, performs at the Oct 27-29 Fleurieu Folk Festival, Willunga SA.

The Water Runners play Oct 27-29 Fleurieu Folk Festival, Willunga SA.

The Burning Bridges perform Oct 31 Mountain Pickers Association, Ferntree Gully Bowling Club Vic.

Paul Wookey entertains the Nov 3-6 Maldon Folk Festival.

Rod McCormack solos at the Nov 3-6 Maldon Folk Festival.



### Transcription

This month's tune is The Girl I Left Behind Me.

## The Girl I Left Behind Me

Traditional

Lindsay Mar presents a three hour mainly Bluegrass and old-timey music radio show every Sunday morning from 9AM.

It's called Chicken Hot Rod and can be heard on 2RRR, 88.5FM Sydney.

Trad&Now Live! has a one hour Bluegrass and old-timey music hour at 8PM every evening. The music changes every day.

# Folk Radio Directory

**Attention radio presenters.**

**See pages 76-77 for more information on how you can have your program listed in this Directory. Entry is free to subscribers**

### NSW – Australian Spectrum

Show Alive 90.5 FM

A Northwest Sydney radio show with featured artists weekly from the blues, roots, folk, country, instrumental, jazz, surf rock and alternative rock genres.

Broadcasting for over 12 years and streaming worldwide on [www.alive905.com.au/shows/au-spectrum/](http://www.alive905.com.au/shows/au-spectrum/)

**Every Tuesday 9pm-12mn**  
[australianspectrum@gmail.com](mailto:australianspectrum@gmail.com)

### NSW - Chicken Hot Rod 2RRR 88.5FM Sydney

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

0434 880 913  
[office@2rrr.org.au](mailto:office@2rrr.org.au)  
[www.2rrr.org.au](http://www.2rrr.org.au)

### NSW - Classic Folk 2NURFM 103.7 Newcastle

Classic songs and emerging artists from the Australian folk scene and around the world.

Presented by Phil Bates and Jane Klein.

Wednesdays 9 – 10 pm  
<http://www.2nurfm.com/programs.html?classic-folk>

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

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

1st Saturday at 5PM for 1 hour

[paul.jackson@sumnet.com.au](mailto:paul.jackson@sumnet.com.au)

### NSW - Folk 4 U/ 2 Way 103.9FM Wauchope

Australian & overseas folk/ bush, festival & performer updates

**Every Saturday 2-4pm**  
[rodworthing1@gmail.com](mailto:rodworthing1@gmail.com)

### NSW – One of the Folk 92.3FM Bathurst

"Music for Folk" program. Every Saturday 12-2pm  
[FestivalofFolk@gmail.com](mailto:FestivalofFolk@gmail.com)

### SA – Radio Adelaide Folk Show 101.5 FM

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

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

5-6.30pm (SA time) Saturdays. Also on Radio Adelaide website

[Jane.Bower@Bigpond.com](mailto:Jane.Bower@Bigpond.com)

### Vic - Radio OCR FM 98.3 FM Colac & District

Australian smorgasbord airs in South Western Victoria. Presenter plays Australian folk and blues artists.

Every Tuesday, 11am-1pm.  
(03) 5232 1991  
[moonlightau@gmail.com](mailto:moonlightau@gmail.com)

### Vic - Southern Style PBS 106.7 FM Melbourne

Presented by Jan Dale live and archived on [www.pbsfm.org.au](http://www.pbsfm.org.au)

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

Tuesdays 1-3pm (AEST)  
[ozbluegrass@gmail.com](mailto:ozbluegrass@gmail.com)

### WA – Radio Fremantle 107.9 FM

A mix of Australian, International and local WA folk music presented by Frank Hodges.

9-11pm Mondays  
[www.radiofremantle.com.au](http://www.radiofremantle.com.au)

# Two Weekends in the Southern Highlands

by Colin Fong and Kate Verdon



Regency Weekend

Photo: Steven Shaw

**During May and June there were two weekend events in the Southern Highlands of New South Wales which brought people from Brisbane and Hobart and places in between.**

At least a dozen people went to both events.

The first event was A Regency Affair, held for the second time at Exeter from Friday, May 20, until Sunday May 22 and organised by Sydney Regency Weekends.

The second event, held a few weeks later, was the Bundanoon Dance Festival organised by Bush Traditions, normally an annual event, but not held since 2019 due to the pandemic.

This was held over the King's Birthday weekend of June 9-12.

The first Regency Weekend was written about as 'Escapades

at Exeter' in Issue 150 Trad & Now pages 56-57.

This year, instead of starting on Saturday morning, it started on Friday morning and was jam packed with many activities ranging from block printing, sewing, cooking, bentwood box making, tating, croquet and whist, interspersed with dance classes.

There were about 80 plus patrons present on the Friday.

There were activities by a military re-enactment group which was a bit of a blast!

The whole weekend was catered, some of the food coming from the cooking workshops.

Friday evening was a fully catered dinner with professionals cooking a spit roast of beef, pork, chicken and roast vegetables.

During dinner, there was a

Greek mythology play about Hades, staged by the local Bundanoon theatre group called the Melting Pot Theatre.

Also, the Canberra dance group, Dance Delights, put on a performance.

There was also an opportunity to have studio portraits taken by Steven Shaw.

On Saturday, there were about 100 plus people in attendance.

Activities started at 9am and ran throughout the day over 7 sites.

They included some of the same workshops from the precious day plus basket making, historical hand stitching, discussion/talk on Jane Austen and her novels, the Etiquette of Tea and cockade making.

The Saturday evening ball was an enjoyable affair with music provided by Short Dented



Regency Weekend

Photo: Steven Shaw

Potts, who also provided the music for the prior dance classes.

There were some sedate dances and some dances regarded as vigorous.

A lovely supper was provided by the dancers.

Those taking a break from dancing were found enjoying a game or two of Whist.

On Sunday, more workshops

and people lined up to acquire their picnic lunch prior to setting off on the bus ride to the National Trust property on Golden Vale Rd, Sutton Forest.

Throughout the day, many people enjoyed the tours of the grand property and carriage rides.

After setting up in the colonnaded pavilion, Short Dented Potts serenaded the gathering, while attendees enjoyed the Maypole dances, picnicked, strolled around the gardens and witnessed the spectacular peacocks and other birds.

We appreciated the work of the National Trust in allowing us the use of Golden Vale for our enjoyment.

The weekend went like clockwork and for the organisers and volunteers, there was a

## Dance Directory

**If you are a dance class or dance event organiser and would like to be included in this directory, see pages 76 and 77 for more information. Directory entry is free to subscribers.**

### Stringfiddle

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

Perform concert brackets at festivals.

**Stringfiddle@gmail.com**

### ACT – Monaro Folk Society

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

Monday night: Bush Dance Workshop with Bush capital Band.

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

Wednesday night –

Irish set dance

**info@MonaroFolk.org.au**  
**www.MonaroFolk.org.au**

### NSW – Sydney English Country Dancers

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

4th Saturday, Strathfield.

**ChristineThereseMiller@Gmail.com**

**www.SydneyEnglishCountryDancers.org.au**

### SA - Australian Traditional & Bush Dance Society

Have fun and stay fit with a group of singles and couples

who enjoy bush and folk dancing and other social activities. Meets late January to mid-December - 2nd, 4th & 5th Tuesdays, 7.30 - 9.30pm, Prospect Town Hall, 128 Prospect Rd (cnr Vine St), Prospect.

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

### Vic – Bendigo Bush Dance & Music Club

Old time, colonial and bush dances on third Saturdays

**Ph: 03 5442 1153**

**Secretary@BendigoBushDance.org.au**



# FOLK FORUM

## Mail from Argentina

Hi Trad&Now,

My name is Owen Salomé and I am an Australian composer and bandoneonist who has been based in Argentina for the last 5 years working on mastering the bandoneon and immersing myself in Argentine folk music more generally.

Since leaving Australia 5 years ago, my experience has been rather unique as an Australian musician based in South America working on Latin-American music.

I have a lovely musical trio, the Guanaco Trio, which I formed in 2020.

This year, in February, we released our debut album, "Bajo un Mismo Cielo", and after a great time touring in Europe

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

last year we will be touring in Australia in March and April of 2024.

We have some festivals confirmed, but I am also building a tour itinerary that will allow us to perform to as many people as possible.

The music we perform is

largely original compositions that meld the sonic world of Argentine folk music with jazz, contemporary influences, and a chamber music aesthetic.

It is a sound that is not encountered very often in Australia and we think that it is going to really interest Australian audiences.

We are keen for people in Australia to get to know what we do, and as musicians working on innovating within a folk music tradition that is not really on the radar in Australia, we think that there could be a lot of interest from people who are invested in the folk music traditions that we encounter more regularly in Australia's folk music scene.



## 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)



### Steve Tyson & The Train Rex – Banjo's Last Ride

CD review by Noel Mengel  
TN2504-76 - \$20

#### A storyteller's eyes and ears are always open.

You never know what might provide the spark for a song: an overheard conversation, a story from history or an excruciating encounter with the grinding wheels of big business.

The more experienced the writer, if they are any good, the sharper the eye for the telling detail or an interesting character with a

story that resonates.

And there is no shortage of fuel for Byron Bay-based songwriter Tyson and this latest album with his band The Train Rex.

The observations in his songwriting are vivid and these mostly folk-meets rock musical settings are focused and energetic.

At a time when most of our travelling has been done in our heads, some of these songs are reminders of a different life.

Many of us have a 'Gare Du Nord' story, even if not as on the brink as the one of the pair of lovers in the song of that title.

This tale from the platform of the bustling Paris train station is as finely balanced as the tension from Tyson's dobro guitar in this soul blues groove.

Australian songwriters from John Schumann to Fred Smith have written with clarity about the damage of war and Tyson's 'God & the Knights' is a powerful addition to that catalogue of pain.

The rest of the world moves on to the next conflict; the soldier often

## CD book Reviews

returns to a life that's just as difficult as the battlefield.

'Crooked Beard' recounts the story of bushranger, Captain Thunderbolt, and 'The Walls of Derry' is Tyson's new version of the song written with John Fegan for their much travelled band, Rough Red.

As in Afghanistan and Vietnam, the scars of Ireland run deep: "The walls have stood for a thousand years/You can wash away the blood with tears."

Sometimes, it is the songwriter's job to amplify the history we might otherwise never know, such as the slave trade of First Nation's women stolen by sealers from islands in the Bass Strait, as told in 'Tyreelore'.

And sometimes difficult questions can be addressed in a few concise verses, such as the

# CD book Reviews

line between historical curiosity and unhealthy obsession considered in 'Berlin Bunker'.

'Grand KPls' puts the boot into the corporate world where "your words are like treason for dreamers like me", with Tyson's acid observations brought into focus by Ian Shawsmith's searing slide guitar.

Personal stories and the affairs of the heart cut just as deeply.

Sometimes, the most telling love stories are the ones that never take root, like the one revealed in 'Colour Blind'.

Yet sometimes love does blossom and the storyteller finds the truth is close to home, in the story of a partnership that lasted 72 years in 'It's Time To Go'.

That's the song Steve sang to his mother on the day she passed away.

In the past few years, there has been much to enjoy in the later work of Australian songwriters such as Russell Morris, Glenn Cardier and Joe Camilleri.

With 'Banjo's Last Ride', Tyson delivers an album of powerful, passionate songcraft that is just as worthy of your time.



## Dan Burt - The Hole in the Elephant's Bottom

CD review by Tony Smith  
TN1002-47 - \$25

### This is the second CD in Dan Burt's music hall series.

As the cover explains in alliterative style that Chairman Leonard Sachs of BBC fame would have envied, 'the menu' consists of 'Merry Music-Hall Mayhem, meaning mellifluous multifarious marvellously made music for the musically minded maniac of motley melodies'.

The fare is in fact eleven music hall classics.

'Abdul Abulbul Ameer' (Percy French), 'The Old Dun Cow Caught Fire' (Wincott), 'He Played His Ukulele As the Ship Went Down' (LeClerq), A medley of 'Daisy, Dickie Bird and Apple Tree' (Dakers, Connor, Williams and Van Elstyre), 'The Rose of Allendale' (Jefferys and Nelson), and 'Silver Threads Among the Gold' (Rexford and Danks) are those by acknowledged writers.

'The Hole in the Elephant's Bottom', two waltzes: 'The Nutley and Princess Margaret's', 'The Sailors Love', 'The Old Sow' and 'Goodnight Ladies/ Show Me the Way to Go Home' are 'Traditional'.

Dan Burt researched the songs and tunes, arranged them, sang, played accordions, piano, organ and percussion, recorded and engineered the album and did the artwork (phew!).

His accompaniment is very good, especially on the accordion, and his voice is mostly well suited to the music hall style of singing.

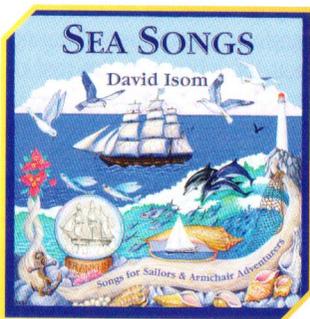
As I was listening to the CD, I could not help but think that he was doing very well considering that usually when we hear these songs they are supported by audience participation.

Music hall performers thrive on this contact and feedback and to sing the songs 'cold', as Burt does, would challenge any of the experienced stars of the Victorian and Edwardian theatre.

As Burt demonstrates, these pieces are about having fun.

As he says about the music hall legends whose work he reproduces, they deserve our thanks for keeping us all sane.

So does Dan Burt for reminding us about this enjoyable genre.



## David Isom - Best of Down to the Sea: More Songs for Sailors and Armchair Adventurers

CD review by Tony Smith  
TN2524-90 - \$20

### This 2021 album combines the pick of two volumes of sea songs and 'Songs of Australia'.

Over time, David Isom has played with the Bushwackers, the Sundowners, The All Australian Pub Show and toured extensively in schools for various state arts councils.

A keen sailor, he sailed around the world on his ship Eliana, so he has enough saltwater in his blood to be able to sing these songs with authority.

There is a solid Canadian representation in the 19 tracks.

'Christian Island' by Gordon

Lightfoot is a perfect opening track, with its relaxed feel.

Two tracks, 'Make and Break Harbour' and 'Lock Keeper', are by Stan Rogers, who died tragically young in an aircraft fire.

Eric Bogle dedicated his 'Safe in the Harbour' to Rogers.

There are well known tunes such as 'Jamaica Farewell' by Harry Belafonte and 'Shoals of Herring' by Ewan McColl.

Slight surprises are 'Carrying Nelson Home' (in the brandy barrel) by Mike O'Connor, 'Let Her Go Down' by Peter Knight and 'Save the Whales' by 'Country' Joe McDonald.

A couple of Australian songs, 'T.I. Woman' by Mike O'Rourke and 'Little Boy Fishing' by zither player, Shirley Abicair, deserve their recognition here.

'Leaving of Liverpool', 'Little Fishes', 'Down to the Sea/ Dark Isle', 'Lord Franklin', '10,000 Miles Away' and 'Sailor's Alphabet' are variously described as traditional or anonymous.

The album ends with 'Sailing' by Isom himself.

Isom also wrote the yearning 'Down to the Sea'.

Dylan fans will know the story of 'When the Ship Comes In'.

Apparently, Bob Dylan was refused entry to a hotel because he looked scruffy and wrote this song in anger.

It is almost a curse warning of his revenge.

Dylan had a friend who was into the theatre of Bertolt Brecht and Kurt Weill and in their 'Threepenny Opera' they have a character called Pirate Jenny.

She seems in turn to have been borrowed from Gay's 'Beggars Opera'.

In the musical, Jenny has been working as a menial at a hotel, looked down upon by the townspeople.

When pirates reduce the town to rubble, but sparing the hotel, they line up the townspeople and

ask Jenny what to do with them.

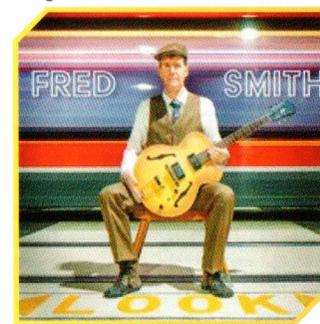
She takes her revenge and goes off with the pirates.

Dylan might well have been inspired.

Isom (vocals, guitar, 5 string banjo, English concertina) is joined by Hugh McDonald (backing vocals, guitars, bass guitar), Peter Anderson (button accordion), Micheal Atkinson (Kurzweil keyboard), Alex Black (violin), Allan Bowles (harmonica), George Butrumlis (piano accordion), Rose Bygrave (backing vocals), Brian Czempinski (drums, percussion), Tim Hannaford (bass guitar, backing vocals), Michael Harris (violin), Shelley Heath (violin), Marcia Howard (backing vocals), Tony Leonard (piano, mandolin, backing vocals), Lisa Young (backing vocals), Jamie Spicer (drums, percussion) and Ian Tritt (mandolin).

The arrangements are ideal for Isom's strong, clear voice and some of the fiddle playing particularly seems just right for sea songs.

Fans of shanties might find David Isom's choices rather unusual but should appreciate being introduced to so many fine sea songs.



## Fred Smith - Look

CD review by Tony Smith  
TN2539-90 - \$25

### This 2023 album by Fred Smith means that the year has been prolific for this Canberra singer-songwriter.

As with all of Smith's songs, the tunes are driven by the lyrics,

and the words to these songs are among the best in his extensive repertoire.

It might seem like a cliché to describe Smith as primarily a poet, but his words stand well alone.

Smith gets very professional vocal and instrumental support on various tracks from Fiete Geier (who also co-produced the album), Carl Pannuzzo, Mitch Preston, Matt Nightingale, Jen Lush, Mal Webb, Kylie Morrigan, Liz Frencham and Stephen Taberner.

Mastering was by Kimmo Vennonen.

Mostly, the accompaniments blend nicely with Smith's voice, but perhaps the most memorable instrumental solo is some electric guitar on a bonus track.

As the lyrics are so important, it is good that the sleeve notes include the words of the eleven songs that comprise 'Look'.

There are three 'bonus tracks', whatever that means, but lyrics are not supplied for 'Rio Grande' or 'Long Run Wilmington Joe' while 'Come and Say Goodnight Reprise' is a pleasant guitar solo.

'Long Long Way' is a personal introduction.

"My name is Freddie. You can call me Fred.

"I pick this guitar, try to make a little bread" but "I've got a long long way to go".

'She is My Song', 'Strange How', 'For Myself' and 'Corners of My Mind' are also personal reflections.

In the same philosophical vein, 'Time Flies' reminds us that no matter the indignities ageing brings, it surely beats the alternative.

'Me and Dan and the Sailor Man' is a tale of adventure told in that busy, almost hurried style Fred has developed for such recitations.

# CD book Reviews

# CD book Reviews

The lyrics seem to be a cross between a mysterious Dylanesque analogy for something arcane and a tale of youthful adventure.

'Hel' and 'Lenny' tell of Smith's personal reactions to the works of Australian author, Helen Garner, and Canadian songwriter, Leonard Cohen.

Both songs express Smith's admiration.

He lists the titles of some of Garner's prolific output and refers to her as 'belle of the Bellarine' (peninsula, Victoria), then promotes her to Queen.

In a style suited to Cohen, Smith notes that he 'looked into the future, noticed it was looking grim, fixed our flesh wound with a suture, for our souls he wrote a hymn, got us singing "hallelujah" though we know our odds are slim'.

'Sweet Ever After' is in memory of singer and song collector, John Thompson.

Smith positions 'Crisis' between these words of praise.

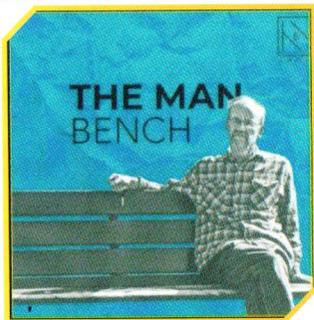
The chorus 'It's a crisis' (thrice) confirms the ways in which the world and its peoples are under stress including: 'Icecaps are all melting and the seas are getting hot/ dammit if this planet ain't the only one we got/ it's in crisis'.

The front of the album has a photo of Smith in rather serious, even sombre mood, while the back has him smiling happily.

It could be that the latter portrait shows the relief at having completed another fine album.

Anyway, Fred Smith has put these songs out there now, and 'Look' is indeed an accomplishment and worthy addition to his growing repertoire.

The album certainly deserves a look and a listen.



## Hitler and Yon Music - The Man Bench

CD review by Tony Smith  
TN2529-90 - \$20

## Hitler and Yon Music are Tom Jordan (vocals and guitar) and Lyndal Thorburn (vocals, violin and banjo).

This album of 16 tracks comprises mostly songs written during the 2013 to 2018 years.

Although the comment about 'Ebola' is 'what can we say?', who knows what inspires Tom, sometimes, it is pretty clear that Canberra characters and legends, and scenes from the drive to the far south coast, provide sources for much of Tom Jordan's writing.

'The Man Bench', a resting place for bored husbands whose wives are shopping, is at Mogo.

'The Storm Bruins' are the teddy bears who watch night and day at Pooh Corner on the drive down Clyde Mountain to Batemans Bay.

'Possum in the Dunny' relates to a story told by musician Dave O'Neill and 'Light Rail' tells of the tramway recently built along Northbourne Avenue.

Also close by, 'The Shearing at Cuppacumbalong' is an anonymous poem about Queanbeyan shearers.

Tom set this to music and this is one of the most melodious tracks here.

'Billy of Tea' is a traditional song which seems to have developed an Australian version from a poem by Walter Scott.

'The Wreck of the Dandenong' also has a regional connection.

The words about the loss of the ship off Jervis Bay in 1876 were collected by John Meredith from Mary Byrnes in Queanbeyan in 1954.

Not much further away, 'Days of Gold' tells of coming of age in Goulburn - or in similar towns.

'Circle Tumarumba (Pi Song)' prompts the question whether only a mathematician could love this one.

'The Man' is the unlikely story of a brave 'chicken' faced with danger. 'Reedy River' has words by Henry Lawson and is of course, an Australian classic.

'The Play' tells of a 1950s romance and courtship in the style of C.J. Dennis.

'Leave It in the Ground' is a 'fable' about the impact of mining on families.

The title emphasises the damage mining can do.

'We Are a River' reminds us that while individuals can seem powerless, together they can achieve much.

'Somewhere Down the Line' is a Pat Drummond song about meeting again later.

Generally, Tom and Lyndal keep the arrangements uncomplicated.

Many tunes are reminiscent of well known patterns such as the calypso feel in 'Ebola'.

The chords are spread nicely into arpeggios and the musicians know the limitations of their voices and keep within these.

Their stories are compelling. The most outstanding characteristic of this album is that Hitler and Yon elevate the everyday to the status of events and characters deserving of memorialisation.

This obviously requires the ability to focus on matters close at hand and to avoid dismissing quirky tales as mere trivia.

The song about the Kings Highway teddy bears is typical.

Thousands of carloads of Canberrans and New South Wales motorists pass their cave every week.

Until now it seems, no-one has been inspired to write a song about the experience.

What are they doing there?

Tom says the song has the answer.

Perhaps it does.



## Lisa O'Neill - All of This is Chance

CD review by Tony Smith

## This 2022 album by Irish singer songwriter Lisa O'Neill marks some developments in style.

Fans will know her work as a strong voice telling stories in fearless sean nos style.

O'Neill sometimes accompanies her songs with a banjo reminiscent of the famed street performer, Margaret Barry.

While O'Neill has often emphasised that strength in her voice and dabbled in a raw punk approach, this album could best be described overall as wistful.

The final track for example, 'Goodnight World', is a straight lullaby while 'The Globe' reflects on childhood views of the world: "When I was small/ two feet tall/ I thought that the world was a map on the wall/ or that globe of a ball we'd spin and explore/ but that world showed no door to me".

Two tracks are decidedly poetic. Title track 'All of This is

Chance' arises directly from 'The Great Hunger', a poem by Patrick Cavanagh which concerns not the famine of the mid nineteenth century but the 'deprivation of sexuality, spirit, and oppression of the imagination in 1930s rural Ireland'.

"Clay is the word and clay is the flesh/ where the potato-gatherers, like mechanised scare-crows, move".

The track begins as recitation over a simple ground.

Clearly, the lyrics drive these songs.

'Whisht, the Wild Workings of the Mind' is the second song O'Neill has written in response to the works of Irish artist Frederick William Burton.

Burton's painting, 'The Meeting on the Turret Stairs', is his tribute to the Danish ballad, 'Hildebrand and Helleil', which O'Neill describes as a "hell of a love story!"

"Sell me down to hell Mamma, petals bones and all/ Love is the most beautiful reason to fall."

In 'Silver Seed', O'Neill warns "Caileen be careful when wishing/ because love is not a decision/ choosing a heart/ begins in your heart".

O'Neill (harmonium, guitar, banjo) is supported by eleven instrumentalists and also credits Sadie-May O'Neill for 'additional thoughts' on 'Old Notes'.

On various tracks appear Joseph Doyle (double bass), Ruth O'Mahony Brady (piano, Rhodes electric piano, organ, synths, glockenspiel), Con Mac Con Iomaire (violin), Cormac Begley (bass and piccolo concertina), Kate Ellis (cello), Colm O'Hara (trombone), Lorcan Byrne (drums, percussion), Brian Leach (hammer dulcimer), David Odlum (guitar), Mic Geraghty (harmonium) and David Coulter (saw).

'Birdy from Another Realm' tells of the cuckoo's strange behaviour.

Indeed, birds feature in several tracks on this album.

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'If I Was a Painter' muses about the possibility of painting "the whole thing simply again".

Here O'Neill dreams about what primary colours she might allocate to various phenomena.

She wonders whether her generation are building a world which is so fast that old people are forgotten "in this fuss of a world we spin".

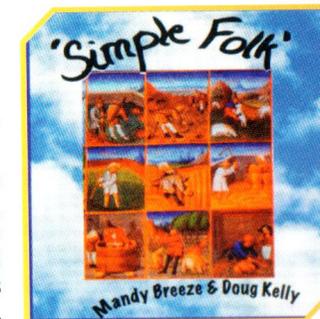
The cover design has seeds spinning in black space.

These are possibly thistledown or from a dandelion clock.

The sleeve notes describe "Artwork sown, grown, picked, dried and photographed by Claire @ irishforestgarden".

This album shows Lisa O'Neill at her thoughtful best, expressing highly individual views of topics about which so much has already been said.

All of this is less a matter of chance than of O'Neill's sharp personal insights and skills as a songwriter.



## Mandy Breeze and Doug Kelly - Simple Folk

CD review by Tony Smith  
TN2531-90 - \$20

This album of a dozen tracks lives up to the promise in the title.

# CD book Reviews

All the songs except for 'Fogtown' by Michelle Shocked, are billed as traditional.

The album is dedicated to all the simple folk of history 'who despite every obstacle, injustice and difficulty, ploughed on, hung in there and overcame adversity'.

The songs include 'Wee Weaver', 'House Carpenter', 'Dalesman's Litany', 'The Ballad of Jim Jones', 'Fly Away', 'Scarborough Fayre', 'The Bonny Broom', 'Next Market Day', 'Serving Girl's Holiday', 'Month of January' and 'Little Fishy'.

Mandy Breeze (vocals, dulcimer) and Doug Kelly (Irish bazouki, gittern, accordion, synth, saz) are joined by special guests Andrew de Teliga (violin, dobro), Chris Riley (didgeridoo) and Mark Bromley (double bass).

The sleeve notes are brief but since the songs are all well known, there is no need for the supply of lyrics.

Besides, Mandy Breeze has clear diction which makes the lyrics accessible.

Kelly's 'bazouki' is lute like, possibly even ud-like, and establishes an earthy sound.

Breeze's voice is well suited to the echo effect found on most of these tracks.

Kelly also supplies fine accordion backing on 'The Ballad of Jim Jones', the Australian offering among these tracks.

Another local touch is that the Didgeridoo features on 'The Bonny Broom'.

'Fly Away' has perhaps the best harmonies, beautiful in fact, plus the song has some evocative fiddle.

'Serving Girl's Holiday' has splendid accompaniment and a nice minor chord feel.

English folk diva, Kate Rusby, does this one too.

'Spindle bobbin and spool away/ for joy that is high a holiday!'

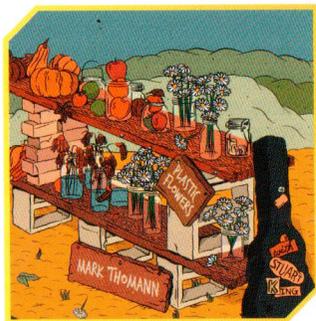
Another with that minor chord ballad feel is 'Dalesman's Litany', which has been covered by such prominent folkies as Maddie Prior and Christy Moore.

'From Hull and Fairfax and Hell/ Good Lord deliver me!'

I, particularly admired the way Mandy Breeze's voice swells in volume and becomes all-absorbing on 'Little Fishy'.

Each note is as clear as a bell.

Anyone who enjoys English folk music will appreciate how the tradition is kept alive by Mandy Breeze and Doug Kelly.



## Mark Thomann - Plastic Flowers

CD review by Tony Smith  
TN2521-76 - \$25

**This 2022 CD of some eleven tracks is a nicely balanced blues album, which is no surprise as it is the creation of Mark Thomann, a musician with experience, skill and passion.**

The album of original songs, written and arranged by Thomann, begins with the title track and ends with a reprise 'Raw Mix' which seems to me to be every bit as good listening as the opening song.

The addition of brass takes 'Ain't No Way' into the Vaudeville blues genre, approaching the soul side.

Other tracks include 'Bush Rocket', 'My Father's Voice', 'Never Too Old', 'Sugar Daddy Blues' which has traces of Louisiana blues, 'Coming Back' for which Thomann sings deep down, and 'Where's Summer Gone?'

Meanwhile, 'Seven Long Years' is rockabilly with bass backing and a catchy fiddle introduction.

To my ear, Thomann's voice is heard at its best on this track.

In the spirit of reconciliation, Thomann acknowledges the elders, past, present and future of the Ngunnawal and Ngambri peoples of the Canberra region.

The song, 'The Country Makes Music', shows clearly that he has a love for the land.

He might lack a map, but knows where he is going.

The sun is on his face, the breeze at his back.

Thomann is on the right track!

This song is the most memorable and probably most likely to be covered by other artists.

Thomann, who sings and plays guitar, acknowledges input from several musicians, and gives special mention to Stuart King on electric and acoustic guitars.

In support are Matt Nightingale (bass), Jonathan Jones (drums and percussion), Valdis Thomann (horn, arrangements, trombone), Dan McLean (trumpet), Dan Bray (saxophone), David Abkiewicz (Sousaphone), Dave O'Neill (fiddle, mandolin) and Ed Drury (didgeridoo).

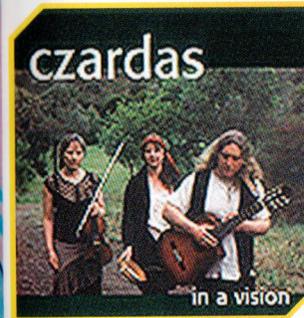
The arrangements are generally excellent and the instruments never overwhelm Thomann's voice with its all important delivery of the lyrics.

Thomann also thanks David Pendragon and Jack Buchanan for the production side and Indigo Philip for the artwork on the very colourful sleeve, as well as several friends and supporters.

The result of their efforts and Thomann's creative direction is an album that is very presentable

visually and aurally.

Plastic flowers 'never die' and long may Mark Thomann sing his blues.



## Czardas - In A Vision

CD review by Richard Holz  
TN413-56 - \$25

**Czardas are Marjorie Gadd on violin, Erin Collins on vocals and Steven Gadd on guitar, vocals and darubuka.**

A Czardas, meaning tavern dance, is the definitive dance tune of the Hungarian Roma.

This Tasmanian trio have been inspired by this complex but passionate tune form.

They have composed new tunes and arranged melodic materials drawn from Romany, Middle Eastern and Klezmer sources.

I think the combination of the guitar and violin really shines when brought together on the instrumental tunes such as "Ma Navu Israeli" (trad) and "Iberian Fantasia" (Steve Gadd).

Steve Gadd also shows his tune writing prowess in songs such as "Gypsy Tocatta".

The traditional "Hungarian Gypsy Waltz" typifies the Czardas sound.

Erin Collins' vocals are good on tracks such as Sweet Is The Red Red Wine" and "Blow You Wind".

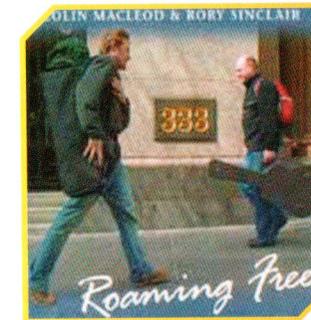
However, I think it is in the traditional Ladino song "Adio" where her vocals soar when

singing in the Ladino language.

The final track on the album is a mix of Steve Gadd's "Sun Shower" with traditional tunes from Romania and Odessa.

It is a fitting finish to this album demonstrating the trio's ability to meld the old and the new.

Lovers of this type of music from Eastern Europe and the Middle East in the Roma tradition will enjoy this album immensely.



## Colin Macleod & Rory Sinclair - Roaming Free

CD review by Richard Holz  
TN449-5 - \$25

**This album was brought to life by a chance meeting of Colin Macleod and Rory Sinclair at the National Folk Festival in Canberra in 2004.**

Both musicians are native Scotsman.

Colin is a fiddle player while Rory plays guitar.

I am grateful for that chance meeting and the recording that became "Roaming Free".

It is a great collection of purely instrumental tracks featuring many great sets that bring together fiddle and guitar as the Scots and the Irish do so well.

Right from the opener "Glen Tilt Set", the tunes are upbeat.

This is contrasted almost immediately on the second track, "Lament For The Reverend Archie Beaton Set".

Being a guitar player myself, I particularly enjoyed the guitar only

# CD book Reviews

tracks, no offence to the fiddle players out there!

"The Seagull" is a track inspired by Tony McManus, another great traditional guitar player.

Rory does it justice in spades.

Other stand out tracks for me are the Slow Airs "John Roy Lyall Set" and "The Mill'O Set".

They bring the two artists and their instruments together in a lovely way.

It is a pleasure to listen to.

This Celtic genre of music was very popular at Australian folk festivals round the time that "Roaming Free" was recorded.

Headline acts were often Irish acts like Lunasa, who I recall seeing a number of times.

The popularity of Celtic music was certainly always there, but it hit its peak around this time, spawning almost exclusive Celtic festivals like the Turning Wave, first held in Gundagai in 2008, and of course the Celtic music festival in Glen Innes and the Craic in Yass, both of which are still going.

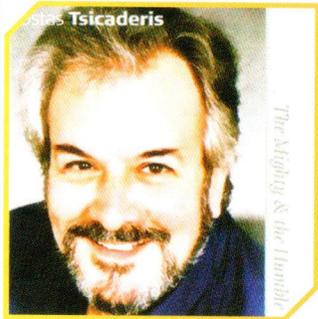
In the mainstream folk festivals, it has fallen off the programs as audience's tastes change and more contemporary genres move in.

While this might be seen as a shame by some, it is an inevitability. Lovers of traditional Celtic sounds will enjoy the "Roaming Free" album and it might even inspire attendance at a Celtic festival.

**All of the CD reviews published in Trad&Now are also published as part of the CD description for each title in**

**WWW.Tradandnow.com**

# CD book Reviews



## The Mighty & The Humble - Costas Tsicaderis

CD review by Richard Holz  
TN594-60 - \$28

### This is a tribute album to the musical legacy of Costas Tsicaderis, who died in 2005.

Costas immigrated to Australia in the 1950s from Macedonia.

He was a pioneer and inspirer of Greek performance in Australia, based in Melbourne.

The album contains comprehensive liner notes by Arnold Zane, also of immigrant heritage.

He says that upon hearing this album, the listener will be rewarded with the generous spirit and rich talents of a much loved musician and troubadour.

I found this most certainly true, almost from the first track, which is the title track.

This track was recorded as part of a project called "The Fig Tree" released via the Boite label, a label specialising in music from immigrants and their families.

Costa writes all the music for the album and gets help from other Greek musicians with the lyrics, both in English and Greek.

He also shares lead vocals on

tracks like "Select a Day", sung in Greek by Rena Hatzilepou, who sings beautifully.

He also speaks of his advocacy for immigrants' rights in the song: Hey True Blue (Don't Forget I Live Here Too).

It's a cheeky reference to "True Blue Aussies", as sung by John Williamson, who may have overlooked the large population of immigrants living in Australia.

Many of the recordings come from radio studios including the ABC and 3CR in Melbourne.

There are also two tracks recorded at a live performance at the Universal Theatre in 1985.

Costa was a man with a social conscience.

I saw him perform at the 2004 National Folk Festival with a stage of Greek musicians.

It was part of a tribute to immigrants that came to Australia and the folk music they brought with them.

It was a great concert.

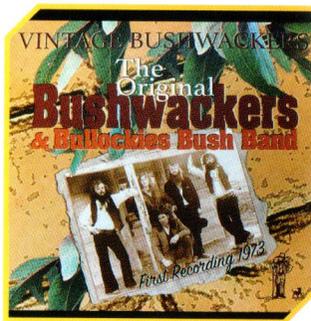
Sadly, it may have been one of his last performances.

The final track on the album is a version of "The Mighty and The Humble", recorded at the studios of SBS Radio with the Greek Community Children's Choir.

It is a fitting tribute to Costa's legacy from the young generation of Greek Australians.

This album will appeal to anyone with European heritage as well as lovers of folk music who can enjoy the vocals and instrumentation of that part of the world.

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## The Original Bushwackers and Bullockies Band - Vintage Bushwackers

CD review by Tony Smith  
TN2535-90 - \$20

### This 2020 release of music originally published on cassette in 1973, forms part of the Bushwackers' 'Memories and Memorabilia'.

There are ample sleeve notes as well as a slip out booklet of photographs and an article from the Nation Review newspaper of 1973.

The band consisted of Dave Isom (guitar, vocals, 5 string banjo), Jan 'Yarn' Woziatsky (bush bass, bones, spoons, harmonica, vocals), Bert Kahanhoff (lagephone, vocals), Mick Slocum (button accordion, Anglo concertina, vocals), Davey Kidd (David Kidron) (fiddle, mandolin) and guest artist Chris Wendt (5 string banjo).

The eleven tracks include several songs billed as traditional: 'Lazy Harry's', 'Ard Tac', 'Another Fall of Rain', all shearing songs, and 'South Australia'.

There is also Slim Dusty's 'Rain Tumbles Down in July' which gets a reprise as the final track but as an instrumental.

Then there are Edward Harrington's 'Swagless Swaggie' and 'Jones's Selection', adapted from G.H. Ironbark Gibson.

Jan recites both of these, and 'Smiling' Billy Blinkhorn's 'Ned

Kelly Was Born in a Ramshackle Hut'.

The album also includes a couple of dance tracks, 'Whinham's Reel/ Nancy' and 'Chicken Reel/ Hen's March'.

Several photos remind us of the huge beards which were popular in those times.

The Bushwackers are also shown sitting astride horses and other near relations in an attempt to recreate the even earlier days they sang about.

Both the worlds of 1973 and 1873 had a masculine emphasis which might surprise many listeners.

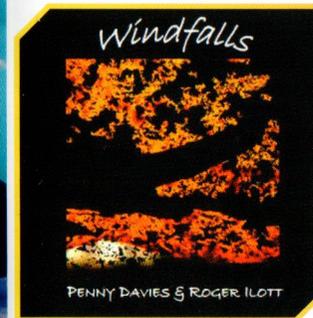
Listening to these songs and tunes again reminds us of the influence that the Bushwackers had on traditional Australian music.

They were at least partly responsible for young people of the day taking an interest in 'bush' music and indeed for rejuvenating many older fans as well.

Many local imitators sprang up in the various capitals and bush dances became all the rage.

Other instruments such as bass guitar were added and bands looked for novel songs to add to their repertoires.

More recent members of the Bushwackers continue to be drawcards at festivals today, so this reminder of origins is very timely, fifty years after 1973.



## Penny Davies and Roger Ilott - Windfalls

CD review by Tony Smith

### It is always a pleasure to find an album by the veteran duo Davies and Ilott and this 2022 CD, their 23rd, is no exception.

Their original tracks always elucidate interesting subjects which have hitherto escaped the attention of songwriters, their choice of covers is ideal and their arrangements perfect.

Even the choice of the title track here is evocative and while a windfall implies something simple, there are subtleties and surprises in the lyrics.

The sleeve notes are brief but straight to the point.

Indeed, an overall impression of the album is that the songs are an ideal length and that there is no attempt to stretch them out beyond the total 42 minutes play time.

The old show biz adage about leaving the audience wanting more certainly works here.

Craig Emerson wrote '200 Years' for the 1988 bicentenary of the first fleet.

This song and 'Long Time Waiting' (for justice in this land), with words by Tony Ilott and music by Roger, acknowledge Australia's unique Indigenous peoples and the disadvantages they experience.

'Where the Pelican Builds Her Nest' by Mary Hannay-Foot to a tune by John Broomhall, and 'Silver Raven' by Gene Clark of the Byrds, make a neat environmental pairing.

'Crossing the Bar' by Alfred Lord Tennyson with music by Rani Arbo completes a trio of songs about the natural world.

This has a beautiful lullaby treatment.

Two songs by well known songwriters are 'Old Sydney Town' by Phyl Lobl and 'For the Children' by Gary Shearston.

Roger Ilott set this to music. Shearston had intended to record it at the Davies-Ilott studio but died before this was possible.

Roger expresses this one very

# CD book Reviews

strongly.

Davies and Ilott picked up Kevin Baker's 'Superstar' and 'Aunt Rooney's' because both songs are about the joys to be had singing with family and friends.

The pair collaborated with David Kerrigan for his 'Good Bait' when they met at a song writing workshop.

In 'The Lost Boys' Davies and Ilott address the challenging problem of youth suicide.

It takes courage to sing about such a difficult subject.

The title track 'Windfalls', with words by Davies and music by Tony Ilott, has both literal and metaphorical meaning.

Ripe fruit falls off trees, but the fruit pickers who arrive in Queensland's orchards for harvest time benefit the local towns.

They bring with them a variety of cultures, do essential work and enjoy the beautiful countryside.

Penny Davies (vocals, mandolin) and Roger Ilott (vocals, guitars, banjo, pedal steel, keyboards) are supported on various tracks by Tony Ilott (vocals, bass guitar, keyboards), Jemma Armstrong (flute), J.D. Ilott (pedal steel), Alan Kelly (bodhran), Will Rodgers (Celtic harp), Marian Watson (backing vocals) and Andy Wilmott (drums).

Penny Davies leads the singing of these songs.

Her voice is pleasant and tuneful and her diction is clear so that the lyrics shine through.

This mature approach guarantees respect for the material.

Any songwriter or lyricist would be delighted with the way these songs are presented and listeners can be sure that an enjoyable experience awaits them.

# 10th year of Wangaratta Festival of Jazz



The sculpture commemorates the 10th year of Wangaratta Festival of Jazz.

Conceived by a group of locals in 1989 as a way to attract visitors and raise the profile of the town, the first Wangaratta Festival of Jazz, as it was then known, was staged in 1990, with attendances at around 2500.

Since then, with blues

added to the program in 1994, it has grown to become an internationally renowned event, attracting around 25,000 visitors, and more than 200 jazz and blues artists from the USA, the UK, Europe and Australia.

Monument Dedication Date:  
October-1999

Front Inscription: To celebrate the 10th year of the Wangaratta Festival of Jazz  
"Tin Kan 2"

Created by Ann Ferguson-Durkin

Funded by Arts Victoria  
Unveiled by the Mayor of the Rural City of Wangaratta, Cr G. Dinning

See next page for the latest news on this festival.



# Wangaratta Festival of Jazz and Blues calls it a day

by Andra Jackson, Music, The Arts and The World

The jazz community has been left to ponder why a festival once considered Australia's premier jazz event, is to be wound up this year.

The board of the Wangaratta Festival of Jazz and Blues announced in September that it was pulling the plug on the award winning regional festival, on what would have been its 34th year.

In a statement emailed to patrons, the board cited "continuing financial constraints" and "diminished resourcing" was a driving factor behind its decision to wind up the festival.

Its other consideration was "a shifting and uncertain outlook for music festivals generally across Australia".

A much-truncated festival program, billed as The Last Hurrah, will still be held in November to pay homage to the festival's impressive legacy that included its international reputation as a high ranking jazz festival.

It is likely to rely mainly on acts from the Wangaratta area.

The prestigious annual Australia Jazz award for musicians aged 36 and under, a popular feature of the festival, will still be held but may be handed to another organisation.

How did a festival that over three decades managed to bring out an array of headlining jazz and blues acts from around the world, as well as provide



Long-time artistic director, Adrian Jackson with pianist Barry Harris at the 1991 festival

Photo: Border Mail

a platform for established and emerging Australian jazz artists, get to this stage?

Its programming included such jazz and blues luminaries as US saxophonists Arthur Blythe and Sam Rivers, singers Sheila Jordan, Berry Carter and Kurt Elling, Poland's trumpet Tomasz Stanko's Quartet, Italy's trumpeter, Enrico Rava, and US blues pianists Johnnie Johnson, Henry Butler and Jon Cleary.

The festival could count on drawing crowds of around 30,000 except for flood damaging years.

It attracted what was the envy of other festivals, wedged on audiences who returned year after year.

But by 2018, there were signs the festival was struggling.

The 2019 festival was cancelled.

Covid forced the festival's return to be online, and at great expense.

The board in its statement acknowledged that last year's festival, its first return to live performances, with its smaller but critically acclaimed programming and reduced crowd numbers, broke even financially.

Yet this year it was struggling to mount even a festival that would be a shadow of its former glory.

It is understood that at the start of this year, it didn't even have the budget to keep employing artistic directors.

Despite appeals for new board members, its numbers had dwindled to four, plus its chair.

It appealed for donations to keep the festival afloat while struggling to obtain on-going



US saxophonist Odean Pope on stage at the 1997 festival

Photo: Peter Braig

government funding, a task requiring expertise and made

more difficult with such skeleton numbers.

Former artistic director for 27 years, Adrian Jackson, said he remembers writing all the grant applications and acquittals while at the festival.

"However from maybe 2012 onwards, the applications for triennial funding became more complex and I remember a major team effort which involved contributions from me and two board members."

The festival last applied to the state's major arts funding body, Creative Victoria, in 2021, when it received total funding of \$112,500 covering from January 2022 to December 2023.

The Australia Council for the Arts, revamped as Creative Australia, declined to comment on whether the festival had previously passed up an opportunity to meet with it ongoing funding.

Visit Victoria, the Regional Events Fund, confirmed it had not been approached by the Wangaratta Festival for help.

It provides letters of support for arts organisations in the region making grant applications.

At a press conference in early September in Rutherglen, a wine region town in northeastern Victoria, 40 kilometres from Wangaratta, the Victorian Premier, Daniel Andrews, was asked for his reaction to the announcement that the festival was folding, and said it was very sad news.

"As I understand it, there was no bid for funding for next year and that was news to me," he said.

"If there is work that can be done to provide (support), there's lots of grant funds, there's different money that is potentially available if people want one last ditch effort to try and have a 2024 festival."



## Folk music and Bach and Gregorian Chant ... Really?

by Mary-Jane Field

**It is well-known that folk music is behind some of the works of many classical composers, such as Brahms and Tchaikovsky, but J.S. Bach and Gregorian chant?**

Some surprises there.

I recently attended a Musica Viva concert with musicians, Jean-Guihen Queyras and James

Morley on cello and Satsuki Odamura on the Japanese koto.

When Jean-Guihen Queras was playing one of the movements from Bach's famous Cello Suite No. 1 in G major, I could practically see people in a German village dancing to folk music.

Not every movement, just one, but enough for me to notice.

We heard many snatches of

traditional Japanese music when Satsuki Odamura played.

She is a sen-sei (teacher) and is named a Master of the koto.

She usually bases her performances and her teaching on the traditional music of Japan, but she is also known for expanding and adapting her styles of playing the instrument.

In this concert we heard a fusion of genres, especially when

she played with the two cellists.

So where does Gregorian chant come in?

When I was first invited to join an all-women's chant group, I was intrigued by this kind of singing.

I had only heard it now and then, and always sung by men.

I was very interested when I found out more about it, as this music from the Middle Ages seems to me to emphasize melody.

As a songwriter, I feel that melody is the most important aspect of a song, so I was keen to get involved.

Imagine my surprise, when learning one of the chants, to find myself reminded of the folk song, Dead Dog Scrupmy!

That's a modern song, but I imagine the story and the melody have been handed down across the years in the folk tradition.

We were to sing the chant at a mass in the local church, and it was the Christe from the first section of the Missa de Angelis mass that struck me.

This is because the melody in that section is suspiciously similar to the part in Dead Dog Scrupmy that goes: "There was an awful silence / And everyone did frown" -- before the bit later in the song when the "poor old dog came floating to the top".

I found it hard to keep a straight face when we sang it in church!

I was fascinated by this similarity and I began to think about doing some research and developing a workshop on the connection between Gregorian chant and folk music.

I spoke about it to the director of the chant group, but he said there was no connection, so I

dropped the subject.

I happened to run into him a few years later, at a funeral for a mutual friend where he was playing his own beautiful music, and by that time he had completely changed his tune. (Pardon the pun.)

He said, "We don't really know the origins of Gregorian chant.

"There was folk music all around during those times.

"It was everywhere, and it was bound to influence the music of the period, including chant."

I wonder if we could say that folk music is all around these days, and influencing the music of our times.

It certainly is in many circles, but it is not heard very much by ordinary people busking in the streets or singing in pubs and clubs.

However, when it is presented, especially in unexpected circumstances, there can be a surprisingly positive reaction.

Recently, I happened to be watching "The Voice" on television.

It's a competition where most of the contestants are singing the same type of pop song, separated only by the number of trills or belted high notes in their presentations.

To me, hardly inspiring.

Halfway through the show, two members of the folk band, The Bushwhackers, Dobe Newton and Roger Corbett, turned up as contestants, with a raw and lively presentation of "I Am Australian."

The four judges erupted with enthusiasm for these old folkies.

The idea is that the judges turn their seats around to face

the performers when they like them, and all four judges turned around right away.

The audience practically gave them a standing ovation -- wait, they did -- and everyone sang along and clapped.

It was heartening to see those responses to the song, especially by people perhaps unfamiliar with Australian folk music.

I don't think Dobe and Roger were looking to have judgement passed on them in the competition.

They certainly wouldn't need that at this stage of their musical game.

Perhaps they were just looking to give an airing to Australian folk music, modern, or old, such as they used to perform in earlier days, on national television.

Much appreciated, fellas.

A rare and positive presentation on TV may not bring the folk music tradition to the fore in our communities, but it certainly would not go astray.

It was a great example of the endurance and the acceptance of folk music.

PS

I don't mean to seem scathing about The Voice.

In fact, I watch it regularly!

I never fail to be impressed by the people pinning their (musical) hopes on the show and although most of them are to my ears, a bit unoriginal, they are always of high calibre and talent.

They deserve congratulations and the format of the show takes it above a mere competition but involves feedback -- almost always helpful -- and a chance for coaching and improvement.

