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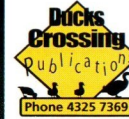
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\$250 million plan for creative sector gets a mixed response

Courtesy Neil Griffiths from themusic.com and AAP

Prime Minister, Scott Morrison, has officially announced the \$250 million JobMaker plan to "help restart the creative economy and get the entertainment, arts and screen sectors back to work".

Speaking at the newly launched Sydney Coliseum Theatre in Rooty Hill, which was attended by singer, Guy Sebastian, ARIA CEO, Dan Rosen, and Minister for Arts, Paul Fletcher, Morrison unveiled the plan.

"This sector has had their businesses taken away from them overnight," Morrison said.

"But what we are announcing today... now it's about the way back.

"Now it's about ensuring that we can get the show back on the road and the workers back into jobs."

The JobMaker plan will offer "a range of new grant and loan



programs which will roll out over the next 12 months to different parts of the arts sector to support the \$112 billion creative economy and the more than 600,000 Australians it employs".

The support package includes:

- Seed investment to reactivate productions and tours – \$75 million in competitive grant funding in 2020-21 through the Restart Investment to

Sustain and Expand (RISE) Fund.

This program will provide capital to help production and event businesses to put on new festivals, concerts, tours and events as social distancing restrictions ease, including through innovative operating and digital delivery models.

Grants of varying sizes will be available, from \$75,000 through to \$2 million.

- Show starter loans – \$90 million in concessional loans to assist creative economy businesses to fund new productions and events that stimulate job creation and economic activity.

This loans program will complement the RISE Fund and will be delivered through commercial banks, backed by a 100 per cent Commonwealth guarantee.

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- Kick-starting local screen production – \$50 million for a Temporary Interruption Fund, to be administered by Screen Australia, that will support local film and television producers to secure finance and start filming again, supporting thousands of jobs in the sector.

Filming of new productions has largely been halted as insurers are not providing coverage for COVID-19.

- Supporting sustainability of sector significant organisations – \$35 million to provide direct financial assistance to support significant Commonwealth funded arts and culture organisations facing threats to their viability due to COVID-19.

This may include organisations in fields including theatre, dance, circus, music and other fields and the government will partner with the Australia Council to deliver this funding.

- Creative economy taskforce – establishment of a ministerial taskforce to partner with the Government and the Australia Council to implement the JobMaker

plan for the creative economy.

Guy Sebastian also spoke at the conference, praising the JobMaker plan.

"It's great that you guys are filling that gap with this aid... and not have this industry fall off a cliff," Sebastian said.

"Thank you so much and thanks for hearing us."

Rosen added, "I think the number one thing here is that the Government has taken the time to understand the sector and recognise that there are 645,000 people who work across creative industries.

"It generates \$112 billion dollars to the national economy.

"It's big business made of lots of small businesses.

"Behind Guy Sebastian is a great entrepreneur and small businessman.

"He hires hundreds of people to keep his show on the road and that's what we want to do, get the shows back on the road in the pubs and clubs, venues and theatres all around Australia.

However, AAP reports that response to the \$250 million support package for the arts sector has been mixed, with concerns that companies are unable to take on more debt.

The package comprises grants and loans, with a focus on helping touring artists, actors and producers of the stage and screen.

A large portion of the support, \$90 million, is for concessional loans for new productions and events.

Prime Minister Scott Morrison has said it would have a broad impact.

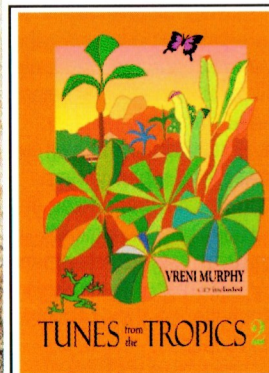
"This package is as much about supporting the tradies who build stage sets or computer specialists who create the latest special effects, as it is about supporting actors and performers in major productions," he said.

Labor's arts spokesman, Tony Burke, says the government hasn't gotten it right in the first take.

"There are many businesses who are in no position at all to be able to take on additional debt," he said in Sydney.

"There are many businesses where a debt model doesn't even work for the nature of their business."

Burke said the government should extend the JobKeeper wage subsidy payment to the sector.



Tunes from the Tropics 2 by Vreni Murphy

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Photo: AAP

Australian artists have been struggling since the coronavirus pandemic hit.

The Australian Banking Association said the loan guidelines won't be known for some weeks but has encouraged those interested to flag interest with their bank.

Circus Oz Executive Director, Penny Miles, said the package was a relief and she awaited details on the application requirements.

"Regardless of process, an injection like this into the sector will have ripple effects throughout the whole ecology, stimulating and securing jobs,"

Miles said.

The Tourism and Transport Forum welcomed the support package, calling the arts and cultural sectors the "unsung heroes" of tourism.

But critics labelled it as far too little, too late.

Media, Entertainment and Arts Alliance CEO, Paul Murphy, said it was a slap in the face for workers in the industry who remain ineligible for JobKeeper.

Greens Senator Sarah Hanson-Young said the industry had called for a package close to a billion dollars.

Arts Minister Paul Fletcher defended the time taken to

deliver the support package.

"We think this comes at the right time to get the sector re-started," Fletcher said.

A task force on the creative economy will be announced in coming weeks, working with the government and the Australia Council for the Arts to implement the plan.

The grants and loans will be delivered over the next year.

Morrison will work with the national cabinet to develop a timetable for the entertainment industry with regard to the lifting of restrictions, so they can plan when to reopen.

Folk Federation Tasmania grant

Folk Federation Tasmania is offering a grant of up to \$500 and is inviting individuals and groups to apply before July 31.

Applications are open to Tasmanian resident folk

musicians, songwriters, dancers, singers, poets, luthiers, organisers of folk events or folk artists.

The money could be used for someone to attend a particular event, to buy resources or equipment, to produce a CD, to

produce "protest" or historical songs, in the folk tradition, and present them in concert, or something equally appropriate which would benefit the Tasmanian folk community.

Bush Music Club re-opens

The Bush Music Club has started opening up, very cautiously, in July.

Activities are limited to 20 per group.

Singing and dancing will resume when all restrictions are lifted.

Cover charge for each of the following sessions is a gold coin donation (or a note!), and BYO food and drink.

The monthly Poetry group resumed on Saturday, July 11.

The Bush Music Slow Session, returned from 5.30-7pm on Monday afternoons from July 6.

The Concert Party/music session also returned on 7.30-9.30pm on Mondays from July 6.

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Babies, Beasties and Musical Musings

by Mona Finley

An intriguing little book I purchased recently, published in 1916, contains a number of recipes for puddings rarely made these days, as well as home remedies for ailments, ranging from chilblains to flatulence, points of etiquette, and random bits of advice.

One of these reads as follows:

Give me a mother singing to her clean, fat and rosy baby, and making the house ring with her extravagant and hyperbolic encomiums on it.

That is the music which is "the food of love....."

Without resorting to a dictionary to decode the florid language, it's safe to say that means it's a good thing for a child, and the household, to hear the mother singing (or, to bring the advice up to date, for mother, parent or carer, regardless of gender).

Well, no surprise there; many of us have sung to babies.

Human beings seem to be wired to do so, whether for pleasure and amusement, to pacify and bring on sleep, or just to pass the time when conversation is still very much one-sided.

And the pleasure cuts both ways, because an infant is wonderfully non-judgemental and makes a very appreciative

audience.

No matter if the singer is hoarse or off-key, the tune, less a melody than a chant, and the lyrics repetitive drivel.

In response, the child's eyes will fix on the singer and little heels will kick in delight.

'Yes, yes, do it again!' is clearly the message.

With audience response like that, why wouldn't it be done again, maybe over and over.

There is sure to have been studies done on children's response to music, works likely to be beyond my layman's comprehension.

The therapeutic effect of music on animals has also been researched, the best-known example being dairy cows, who are said to have a preference for classical music.

I have not pursued research of my own on this matter, being fairly sure a busy dairy farmer would be likely to show me the gate (and not to admire its design and construction either).

While I remain uninformed about dairy cows in general, I learned of a particular instance from a friend whose father died when she was only nine years old.

She told me how her mother struggled to cope with all the farm tasks on her own, one of which was the milking of the house cow.

That animal proved restless and unwilling, sensing strange hands, an unfamiliar body scent, and maybe something of

the woman's own distress.

Eventually recalling that her husband had been in the habit of singing softly while milking, she proceeded to do the same.

Result: stress levels lowered all round, the cow unburdened, the bucket full, the household provided for, and kids nourished for another day.

My friend's late father had been a Russian immigrant, a coincidence that occurred to me when I came across the transcription of a Russian folk song, 'Come Home my Cow.'

Consisting of only two simple phrases repeated, it seemed to me exactly the kind of crooning that a milker might employ to gentle an animal (or child), and to pass the time while only the hands were busy.

Once again, rather like a nursery song, it's the gentle rhythm, tone and atmosphere that count.

Lyrics daft but expressing affection:

'Come home my little cow, my dear brown cow.....my raspberry.'

And if it seems to you that 'raspberry' is a strange endearment, think of the French, *mon petit chou* --- 'my little cabbage.'

I guess you have to know the language.

I had just written the preceding words when I happened upon a FB post by Christopher McGinty, who I recalled seeing at a

Poets' Breakfast or two, and who has been using his isolation time to play each of the several guitars he owns.

His post received a number of responses and queries about the instruments, but my eye was drawn to the mention of his dog.

The dog, he wrote, sometimes joins in singing.

On enquiry I learnt that the dog, named Banjo (for Paterson or for the instrument, I wonder?), responds quite differently to the didgeridoo, at the sound of which he bristles and barks.

Warren Fahey, well-known folklorist, mentioned once that his dog frequently sits beside him when he sees the concertina picked up to be played.

Warren currently appears to be working his way through his entire repertoire of traditional bush songs, and posting them on FB each day.

I have been following and checking most days to enjoy these songs; some very familiar, others less so.

A couple of recent offerings dating right back to old English traditional tales -- 'Robin Hood and the Bishop' and 'Long Lamkin'— Warren

believes he has never before performed publicly.

As I watch I find my eyes straying down to knee level, and I like to imagine the canine companion sitting contentedly just out of camera range, eyes closed, and partaking in the musical experience.

Back in March and April I spent several Saturday evenings watching the 'Country Music' series made by Ken Burn, screened on SBS.

I particularly enjoyed the first few episodes, featuring the early and less sophisticated performers (what I think of as 'barefoot music').

I heard on a radio program some time later that the series shown in Australia was only an abridged version made for the UK, and that the original USA version was considerably longer.

I may be last person in the English-speaking world to know this, but I offer the information in case it's news to someone.

If it seemed to you that some artists had been missed in the line-up, it's possible they are included in the full-length show, which I have yet

to see.

I noticed the omission of a favourite of my teen years, Slim Whitman – he of the 'singing guitar' and falsetto vocal range.

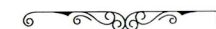
Novelist Thomas Keneally, considered one of Australia's living treasures, wrote recently in the Sydney Morning Herald that the arts contribute \$24 billion to the Australian economy:

'Where will we go for our dreams?' (16-17 May, 2020); 'The arts are bigger than sport' he wrote, 'yet sport is a national priority and a cosseted one'.

Other estimates put the contribution of the arts to the national economy as considerably higher, in the billions.

In comparison to the latter estimate, the \$250 million rescue package announced recently seems quite modest, but at least it is acknowledgement that the arts sector does exist.

Guidelines for the distribution of the rescue package have yet to be released.



All the Pretty Waltzes

& mazurkas, varsoviennas, schottisches...



New CD Release - 24 great traditional tunes including early Australian dance music.

Played by Julie Gittus - Hardanger style fiddle, Dave Gittus - Hyde flutina, and Ian White - 5 string banjo.

Included are tunes from Albert "Dooley" Chapman, Ma Seal, Maurie Gervesoni, Rita Baker, and Jacko Kevans.

The CD is available through Trad and Now website sales or contact the band via davegittus@bigpond.com

\$15million package to support live music venues

The Victorian Government has announced a \$15 million package to help support live music venues through the COVID-19 crisis.

Minister for Creative Industries, Martin Foley, announced the Victorian Live Music Venues Program on July 4, which is aimed at Victorian venues with a 50 to 1,200 person capacity.

Further details surrounding the package are expected to be released in the coming days.

"Venues have been a vital

part of our music culture and economy, hosting thousands of gigs a week, providing a vital career making platform for artists and employment for industry workers," said Minister Foley.

"While our love of music has continued online throughout the shutdown, paid work for many in the industry has dried up.

"By helping to secure venues for the future, we'll help the industry bounce back when it is safe to do so."

Melbourne musician, Angie McMahon, has also thrown her support behind the initiative.

"These venues are like the community halls, the churches, the gathering places for generations, new and old, to share their experiences and beliefs inside the warm embrace of music," said McMahon.

"If they were to fall under, our state would lose its unique voice, and the thriving culture that makes it such a progressive and exciting place to live."

Applications for the package opened on July 16 and run through to August 6, with more information on the Creative Victoria website.



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FIKA is available from MOVE Records, Trad&Now, Buywell Records, streaming on Spotify and Apple Music, downloads via iTunes and Bandcamp.



Joel in his normal habitat, drumming with ska-punk band Operation Ibis.

Photo: Alec Smart

Get Folked Punk gets around coronavirus clampdown

by Alec Smart

Get Folked Punk is a monthly live music event in Sydney's inner west.

It features aspiring and established performers from the city's dynamic folk circuit and comes with a punk attitude that gives it a varied and interesting edge.

Co-founder, Joel Cook, himself a drummer with punk-ska band, Operation Ibis, and the chief brewer with St Peters microbrewery, Willie the Boatman, explains why he established the concerts.

"Myself and co-manager, Jimmy Campbell, had a friend in town from overseas who was a solo performer looking for an

acoustic night to jump on.

"We realised that there wasn't a dedicated regular night for it in Sydney so we booked the first one at Lazybones."

Lazybones Lounge is a popular two-storey licensed venue in Marrickville in Sydney's Inner-West that serves pizza, craft beer and cocktails, and regularly hosts ska, jazz and folk music nights.

"We had such a great night and response from punters that we decided to do a second one the following month and it just snowballed from there.

"I have always had a close relationship with the venue and its owner, Craig, since the day

they opened.

"I was their first regular customer!

"We get given amazing autonomy in the way we run our events and in my eyes, Lazybones is one of the best live venues in Sydney.

"We have also held numerous events outside of Sydney, include interstate shows and special events, but Lazybones is definitely our home."

The gigs run monthly on the last Thursday of the month, but the fourth anniversary event coincided with the new Covid-19 clampdown, including restrictions on social distancing, which saw almost all live

music and licensed venues across Australia close along with retail outlets and factories.

Joel's brewery adapted by providing a take-away and delivery service for their range of craft beers, but you can't take-away live music in growler bottles.

"It ended up being our first live-stream event," Joel reveals, explaining how they managed to continue without violating the new public health laws.

"All the artists' streams were performed live through their individual Facebook pages during a scheduled broadcast.

"We had an amazing response, so we decided to go fortnightly with continuous live-streams, at least until venues open again."

But with Australia's notoriously unreliable internet service, do the events come off without a hitch?

"There've been some minor technical glitches," Joel admits, "like lagging, lost connection (thanks NBN!) and cutting off mid-stream, but I ask all my acts to do a practice stream beforehand to check their sound, picture and connection, so they're ready to go when their set comes around."

How has their regular audience responded to the digitisation of their shows, now that they can't interact with the musicians and each other in the usual way?

"We've had an amazing response and found that our reach is much larger than normal.

"Now we can book acts from all over Australia instead of who's available in Sydney.

"It's been a great way to bring people together while in isolation.

"The audience, through comments, can still interact with

the performer(s) and each other and enjoy a "digital cheers", which is the closest thing to actually being in a room together.

"There's even been some online drinking games put up for each act that performs!"

Are the performers always solo or can bands participate?

"I'd say about 90% acts are solo," Joel replies.

"But we have duos, 3-pieces, and full bands on occasion, and once we even catered for the huge 9-piece mob that is Sydney band The Bottlers, but most of the time we are known for solo acts.

"I've also performed once with my band Operation Ibis and get called up occasionally for some guest vocals on songs, but most of the time I'm really just happy to be another punter in the crowd."

The concerts are publicised as well as performed through social media – Facebook and Instagram – and some funds are raised to both boost the concerts and share between acts.

Many of the musicians rely on playing concerts as their income, so they're struggling with financial difficulties in the current coronavirus climate whilst all regular live music venues closed.

Where are the musicians typically performing, in their homes or are some setting up elsewhere, like a music studio, garden or empty venue band room?

"It's been a mixed bag of all of the above really," Joel reveals.

"It's part of its charm for me.

"We've had some elaborate set ups on a local stage somewhere that they have access to, or from a studio, or a backyard with the phone taped to a pumpkin!

"Some are just in their trackies sat on the couch at

home.

"I think it really adds to its substance."

And to defy the stereotype that punk is limited to three-chord thrash and shouting vocals, Joel explains how diverse the Get Folked Punk performers are.

"We try not to have a narrow outlook on this.

"We've had punk, folk, Americana, country, folk-punk, and singer songwriters involved.

"We are all about helping up-and-coming independent artists, because we have always wanted to provide a platform for artists to kick-start from.

"We have a zero-tolerance policy for any elitism at our events so we will take you on whether it's your first-ever show or your 1,000th, and we provide support and encouragement for every act that plays.

"It's been astounding how many acts we come across," he continues.

"Still, to this day, we are discovering new acts that want to play.

"In the 4 years that we have been booking it, we have never had a show without at least a couple of new artists that have never played it before.

"Thus, our talent-pool grows every month.

"Since we established the live-streaming event, we now have artists contacting us rather than vice-versa, so the events basically book themselves."

If you're interested in watching the Get Folked Punk live concerts, or performing, visit the Facebook page <https://www.facebook.com/getfolkedpunk/>

New record label with no musical boundaries

Aussie music industry heavyweight, Michael Gudinski, announced the launch of a brand new label, Reclusive Records, on June 25.

The Mushroom Group Chairman's new venture, which will see him work with Reclusive's Director of A&R, Andrew Mackie, is being launched with a new single from its first signing, Yorta Yorta singer songwriter Scott Darlow's "You Can't See Black In The Dark", featuring Birds Of Tokyo frontman, Ian Kenny.

"I am excited to launch Reclusive Records, which I've been thinking about for quite a while but was holding off until I found the right artist for the right time," Gudinski, who came in at #1 on the latest Power 50 list, said.

"With this new label, we are focused on career development and being patient with artists.

"There will be no musical boundaries within the Reclusive label.

"I have believed in Scott Darlow for many years and it feels incredibly fitting that the first release for Reclusive is Scott's extremely poignant and timely song, You Can't See Black In The Dark, which will lead into a very strong EP in the next couple of months.

"Mushroom Group has always firmly supported Indigenous artists.

"Yothu Yindi, with Treaty, which was the first song by a predominantly Indigenous



Michael Gudinski

Photo: Mushroom Creative House

band to chart in Australia and it was the first song in an Aboriginal language, Gumatj, to gain extensive airplay and international recognition, Archie Roach, who has a 30 year history with Mushroom, Troy Cassar-Daley, Christine Anu, Dan Sultan, and we look forward to continuing this with Scott Darlow."

Darlow said the new track "is a song that I've spent my whole life trying to write.

"It is difficult to articulate the battle I've felt as an Indigenous person, when there

is still so much love, passion and connection to Australian land.

"It isn't just a song written for the current Black Lives Matter movement, this is the journey that I have lived and breathed my entire life."

All proceeds from streams and downloads of You Can't See Black In The Dark will be donated to the Wirrpanda Foundation which aims to lead the provision of education and employment opportunities for Aboriginal and Torres Strait Islander Australians.

The Songwriting Society of Australia

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

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

Venues Directory

NSW - Bush Music Club Inc

Founded 1954 to promote Australian folk tradition through collecting and popularising songs, dances, music and folklore.

Contemporary compositions encouraged. Beecroft Bush Dance - 1st Saturday each. Pennant Hills Dance Workshop - each Monday night.

Concert party & music workshop - Monday night (Marrickville NSW)

www.bushmusic.org.au

bmcm1954@gmail.com

NSW - Newport Fiddle + Folk Club

Locally based club which has numerous ongoing musical groups and runs a range of monthly and annual events - with a focus on participation. We are a membership based organisation with an elected committee.

Various sessions most Friday nights, plus annual bush dance / 3 day festival and xmas carols show

www.nffc.org.au

infor@nffc.org.au

NSW - Toongabbie Music Club

Welcomes all from beginners to professionals. Musicians, Singers, Poets and yarn spinners. Since 1983 performed at festivals, charities, etc.

Meet 2nd & 4th Friday (except Jan) at Scout's Hall Northmead NSW,

7:30pm - 11:30pm. Cost \$7

allendavis@primus.com.au

NSW - Wagga Acoustic Session

Last Sunday each month. Commercial club, Gurwood St. Wagga Wagga NSW. 2:30pm - 5pm

0431 246 023

hootwhistle@gmail.com

NSW - Wise folk

Keeping folk music alive and well in the western suburbs of Sydney. Musicians, poets, singers and audience all welcome. Meet last Wednesday of the month (except Dec) at Toongabbie bowling club. Station Rd Toongabbie NSW, Free

Sonia 0423 162 205

SA - Pirie Folk Club

New members always

welcome, practices on second and fourth Thursdays of month at Anglican Church, Port Pirie SA 5540. We play acoustically, mostly Celtic music, for fun, and to perform at community events as a club, not a band.

0434085269

owen_d_lewis@hotmail.com

TAS - Kunanyi Folk Club

Monthly folk club event with featured act and floorspots, Normally 1st Saturday of each month. 7.30pm Fern Tree Tavern, 680 Ituon Rd, Ferntree TAS

Facebook@kunanyifolkclub

kfc@tasfolk.org

WA - Jackadder's Music Club

The West Australian Folk Federation presents entertainment for the whole family at the Community of Christ, Cnr Lombardy St and Elmwood Ave, Woodlands. Features a special guest artist plus quality support acts. Meet's on the 3rd Sunday of each month from 2.30pm - 5.00pm

0412777061

carmel@carmelcharlton.com

Attention all Music Venues and Folk Clubs

Trad&Now is the longest running and only national magazine that regularly includes folk, blues, roots, bluegrass and world music and festival contact information to enable audiences to locate the live music events that they may want to attend anywhere in Australia.

It has done this in the past in its news and festival pages, in the Gig Guide, and in the National Club, Dance and Radio Network Directory at the back of the magazine.

However, we are now looking to expand the Directory to make it a bespoke Venues directory and to include a great deal more information about each venue, and to ensure that the information is kept up to date by having it checked regularly by the contributing venues.

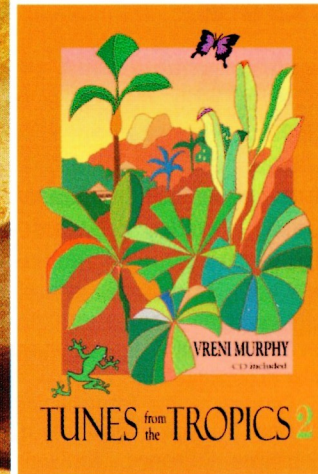
By doing this, it is expected that more people will become aware

of what live music is available and when, thus helping to save live music around Australia by helping to make venues and clubs more profitable.

If you run a live music venue or are a folk club organiser and would like your additional information included in the new expanded directory, please complete the form on page 22-23 or on our website at www.ducksrossing.org/tan/Trad_directory.pdf and return it to us, ideally by email to info@tradandnow.com or to the address on page 3, and we will include the information in the next available edition.

Entries in the new expanded directory are completely free but we require someone from each venue or club listed to be a subscriber to the magazine to ensure that the information is kept up to date. The entry will remain in the directory for as long as the subscription remains current and a subscription still only costs \$55 for 11 editions.

Tunes from the Tropics



Vreni Murphy

A second volume of Tunes from the Tropics by Vreni Murphy has been released.

Greg O'Leary, co-convenor of the settlers' collection of Australiana on the Bush Traditions website has been corresponding with Vreni over the internet for a number of years.

"I am always looking for modern compositions to add to the website and Vreni sent me tunes that she thought might be appropriate", Greg said.

"We developed a relationship based around our mutual interest.

"She has been writing tunes for a long time and has the "knack" of being able to create a melody that is unique and catchy."

This is the second volume of Tunes from the Tropics emanating from her musical pen.

"I have played through both her first volume and the draft of Volume 2 and am deeply impressed with the quality and playability of her selections,"

O'Leary said.

Vreni writes for pleasure and uses this medium to express herself and be creative.

She writes tunes for specific events in her friends' lives, bringing a sense of connection to the tunes as she tries to tailor the tune to match the occasion.

Writing a tune and dedicating it to a person or naming it after a person can be fraught with anxiety, what if they don't like it?

"Fortunately, Vreni has the empathy and talent to please the recipients of her tunes and gets much praise from them," O'Leary said.

Vreni has a Swiss background.

This, combined with nearly 50 years in Australia and a keen interest in its folk music, has enabled her to produce tunes that reflect a broad spread of styles and are imbued with a spirit all her own.

Traditional music needs to have new material composed to

reflect its passage through our current era and beyond, to keep the body of material fresh and interesting.

Vreni is at the forefront of trad music in this sense.

Whether her quality tunes become popular and accepted into the folk canon, become permanent, is reliant on them getting exposure.

"Vreni writes from the heart, and the accolades of posterity, I suspect, don't concern her much.

"I think she loves the writing, sharing and dedicating of the tunes to her friends and community, and for her this is an end in itself.

"This volume is full of excellent tunes and I bet, some will be appealing enough for you to include in your repertoire.

"Maybe I will have learned the same ones and maybe someday we will play them together.

"That would be a hoot!" O'Leary concluded.

Drive-in concert series cancelled

Courtesy themusic.com

Victoria's first ever drive-in live concert series was cancelled on July 2.

Announced on June 15, with sets scheduled from the likes of Alex Lahey, Lime Cordiale and Baker Boy, the early July spike in COVID cases across the state has forced promoters to cancel.

"It is with a heavy heart that we must announce the cancellation of all upcoming events at The Drive-In.

"Unfortunately, the current COVID-19 outbreaks in Victoria that have sent many hotspot areas within close proximity to our venue into lockdown have prevented the safe execution of this event," a statement issued reads.

"The safety of our patrons, staff and artists is our top priority and after consulting with various

experts and officials this tough, but necessary decision was made.

"Further to immediate health concerns, the possibility of artists being able to travel interstate is becoming increasingly uncertain and in some cases is now impossible.

"We want to particularly thank everyone who bought a ticket and supported our endeavour to keep the music industry alive during these testing times.

"The Drive-in was set to create over 250 jobs per event and inject over \$2 million dollars into a much suffering sector of our economy and we are devastated with this outcome.

"We are keeping our heads held high, and will redirect our focus towards summer festivals

with optimism."

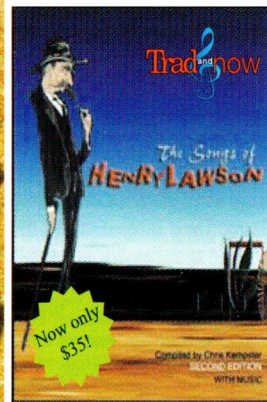
All tickets purchasers were to receive an email from Oztix on Monday, July 6, for details on how to obtain refunds.

Curated by the team behind Beyond The Valley, Ability Fest, Grapevine Gathering, Wildlands and more, The Drive-In was to host live gigs from bands and artists all around Australia each weekend, with an extended film and comedy programme to follow.

The pop-up precinct, located within Flemington Racecourse, "was to feature large viewing screens with parking grids designed for optimal site lines and the entire site being accessible for people of all levels of ability".

12 large scale concerts were planned at The Drive-In and were expected to create over 200 jobs within the sector, with the first month of gigs announced on June 16.

The announcement followed Australia's debut drive-in concert in Sydney in May, while the Sunshine Coast's inaugural Airwaves - The Drive-in Music Festival will take place in July, with acts including The Dreggs, The Chats and Pierce Brothers.



The Songs of Henry Lawson

The Folk Federation of NSW has published a second edition of 'The Songs of Henry Lawson'. Originally published in 1989 by Chris Kempster.

The new edition adds 45 new settings for a total of 275 tunes. Australian folk songs have developed alongside our national identity.

This collection reflects the truth that the song making tradition lives on and that Lawson's poetry expresses timeless ideas.

This new edition is designed with the needs of performers, teachers and students in mind, being spiral-bound and easy to prop on your music stand and now ONLY \$35! Singers and musicians will find in it inspiration for their own performance and composition.

To order a copy go to www.tradandnow.com or jam.org.au or call 02 9939 8802

The arts needed a champion

by Jo Caust, courtesy Mumbrella, originally published in The Conversation

The June 25 announcement of a \$250m arts support package is welcome news, according to Jo Caust, Associate Professor and Principal Fellow (Hon), School of Culture and Communication, University of Melbourne, although long overdue.

However, it prioritises big organisations, which means small and medium arts organisations could miss out.

It is now over 100 days since the country went into lockdown as a result of COVID-19.

Overnight, all arts venues had to close, and arts activities essentially ceased because of the need for social distancing.

On March 19, three days after the lockdown, the Federal Arts Minister, Paul Fletcher, convened a meeting with state arts ministers to talk about the dire situation facing thousands of unemployed arts workers.

In late March, we waited for an announcement that the federal government would be offering targeted forms of support.

We knew already that the sector provides enormous economic value to the country because the government published figures saying so.

And we waited.

Yet apart from a package announced in early April, of \$27m for regional artists, indigenous visual arts organisations and mental health, the federal government

announced nothing, until now.

A new directed package, part of the JobMaker scheme, has been allocated \$250 million.

Prime Minister Scott Morrison said: "Our JobMaker plan is getting their show back on the road, to get their workers back in jobs.

"This package is as much about supporting the tradies who build stage sets or computer specialists who create the latest special effects, as it is about supporting actors and performers in major productions."

There is an emphasis in this statement that workers in the creative economy are not just "artistic" types, but seemingly more palatable "workers".

There are five aspects to the package: \$75m in competitive grant funding, providing capital for performing arts events (Seed Investment); \$90m in concessional loans through commercial banks to assist new productions and events in job creation (Show Loans); \$50m to support local film and television production and administered by Screen Australia (Kick Start); \$35m to provide financial assistance to support significant Commonwealth-funded arts and culture organisations to be delivered by the Australia Council (Supporting Sustainability); and, a Creative Economy Taskforce to partner with the government and the Australia Council to implement the JobMaker plan for the creative economy.

This package, while

clearly welcome, preferences larger events, significant arts organisations (read organisations included in the major performing arts framework) and film and television production.

These packages will boost employment for artists and arts workers in the longer term.

Given how the packages are described though, it is unlikely that small to medium arts organisations will receive much benefit.

It is good that the federal government has finally responded to pleas from the arts sector for help.

It is disappointing that it has taken so long and doesn't acknowledge the breadth of the sector.

Fletcher adds in the press release that the federal government is providing \$100m per month to the arts sector through the JobKeeper program and other cash flow assistance.

What this entails is hard to calculate.

We know that many artists and arts workers have been unable to access JobKeeper.

Many arts workers fell through the gaps of both schemes, given the nature of employment in the sector, which relies on short term contracts and often multiple sources of employment.

While aware of these anomalies, the government rejected a move by the Greens to widen eligibility for JobKeeper.

All the states have provided additional support to the arts sector, but some are offering a great deal more than others.

Both Victoria and Queensland, and more recently New South Wales, have offered generous support to both individuals and arts organisations.

Until now, South Australia and Western Australia have offered very little.

The Australia Council redirected \$5m of its funding towards special grants (of \$5,000 to \$10,000) for individual artists and small organisations.

Though these small grants are unlikely to make a massive difference overall, the council has been trying in other ways, running training webinars for artists and arts workers to upskill themselves in the digital arena.

It has also been more flexible in managing its grant agreements.

Yet in early April, the council cut funding to over 30 small-to-medium arts organisations,

bringing the toll to more than 90 organisations cut over the past four years.

The ability of artists to adapt creatively to the changing situation is laudable, but they may have been too generous in this process, by giving away their talent for free.

In March, industry leaders said \$850m in assistance was needed.

The federal government's slow response has caused many commentators to argue that it doesn't seem to value either arts or culture.

Further, the latest figures from the ABS note that 78% of the sector has had a major decrease in income and only around 18% of the sector is operating normally.

The capacity for parts of the sector to reactivate are now bleak.

This latest announcement signals that the government is more comfortable if the sector is framed as the "creative economy" rather than arts and

culture.

Raising the cost of tertiary creative arts and humanities education implies that the government believes that they are expensive indulgences and not to be taken seriously.

The devastating destruction of unique indigenous cultural heritage and the threat of further destruction by mining companies, with no formal protest from government, is another warning sign.

The hits keep coming with job cuts at the ABC and the National Gallery of Australia.

Through this period of lockdown, we have all benefited by the books we could read, the music we could listen to, the exhibitions we could visit online and the films and television we could watch.

This work is made by artists and facilitated by arts workers.

They have our support, they deserve government support too.



Performers' Directory

Alanna and Alicia

Twin sisters Alanna and Alicia sing original folksy, jazz songs. Known for their fine songwriting and sweet harmonies they regularly perform around the festival circuit.

0416546410

maudeesmail@iinet.net.au

Ben Palumbo

Singer - 4 octave range, baritone to soprano (flute voice), French chanson exponent, performance art. Performs at Claire's Kitchen - Salon Dada

www.benpalumbo.com.au

urbanex@tog.com.au

BluesAngels

3,4- or 5-piece blues/folk/jazz/soul/hokum band, plugged or unplugged, comprising over 20 instruments and over 5 sets of originals/covers. Based on Central Coast NSW.

02 4787 5689

tomflood@hotmail.com

Bruce Watson

Multi-award winning singer/songwriter whose performances are highly entertaining as well as moving. Bruce is a regular at

festivals and is a folk icon.

0407 896 168

jandbwatson@gmail.com

Glenys Anderson Duo

Glenys is an award-winning singer-songwriter. She is warm & witty with a great voice. Her songs will either move you to tears or make you laugh.

0428 329 926

glenys@gil.com.au

Hallett Flood

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

02 4787 5689

tomflood@hotmail.com

Hither and Yon

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

Lthorburn@vira.com.au

Joni Mitchell Tribute duo

Husband and wife duo, Grant and Mary McLean, pay tribute to musical genius Joni Mitchell, presenting a cross section of Joni's music over four decades, intertwined with stories of her life.

mary_mclean@optusnet.com.au

Jeff and DeeJ

Original ballads and traditional blues: vocal, blues-harps, wooden and resonator guitar duo - Dorothy-Jane 'DJ' 'DeeJ' Gosper and Jeff Prime.

JeffdeeJ@gmail.com

The Swing Beans

Are a 4-piece acoustic swing and western swing band with 2 acoustic archtop guitars, fiddle & double bass & harmony vocals. Playing regularly around Brisbane, SE QLD.

0402 504 099

Julie.witney@bigpond.com

Outraged and frustrated by global injustices?

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Email: amnesty.centralcoast@gmail.com

AMNESTY
INTERNATIONAL



Attention Musicians

Trad&Now is the longest running and only national magazine that regularly includes folk, blues, roots, alternative, bluegrass and world music, poetry, festival and dance news and contact information to enable everyone to locate what interests them anywhere in Australia.

It does this in news pages and regularly set aside sections within the magazine. Until now, we have not had a directory for musicians to be able to have their availability publicised.

Clubs, venues, festivals and special event organisers are often looking for musicians to perform, but until now, they have not had a single directory to go to for that information.

Similarly, bands, musicians, performers often have their act ready to perform

but not enough gigs and, until now, nowhere to list themselves to promote their availability.

If you would like your information included in the new musicians' directory to be published in Trad&Now, please complete the form on page 22-23 or on our website at www.duckscrossing.org/tan/Trad_directory.pdf and return it to us, ideally by email to info@tradandnow.com or to the address on page 3, and we will include the information in the next available edition.

Entries in the Musicians' Directory are completely free but we require someone from each act listed to be a subscriber to the magazine to ensure that the information is kept up to date. The entry will remain in the directory

for as long as the subscription remains current and a subscription still only costs \$55 for 11 editions.

Trad&Now also has the world's largest catalogue of Australian "folk" music on sale world wide on its website www.tradandnow.com and in stock at its offices.

If you would like your CD or DVD added to this catalogue, please complete the consignment form available on the website and send it to us with five copies of your CD, and if you wish, a review copy for one of our reviewers.

This is also a free service and while you're at it, send us your gig information for inclusion in the Gig Guide

The Rolling Stones 'taking further steps' to stop Trump from using their music

Courtesy themusic.com and Billboard



Photo: Josh Groom

The Rolling Stones are "taking further steps" to stop Donald Trump from playing their music at his rallies after using "You Can't Always Get What You Want" in Tulsa, Oklahoma, on June 20.

In a statement on Saturday, June 27, a representative for the Stones said the band's legal team is working with performing rights organisation BMI, who notified the president's campaign that the use of their songs is unauthorised and would "constitute a breach of its licensing agreement."

Further use "would face a lawsuit for breaking the embargo and playing music that has not been licensed."

"This could be the last time Trump uses any Jagger/Richards songs on his campaigns," the statement read.

As Tulsa World reported, "You Can't Always Get What You Want" was played as Trump left the stage at his recent rally at the city's BOK Center.

The Rolling Stones first hit Trump with a cease and desist back in 2016 after a few of their songs were played at rallies around the US.

The news comes only days after Panic! At The Disco singer, Brandon Urie, slammed the US President on Twitter for using his song, High Hopes, at a rally in Phoenix.

"Dear Trump Campaign, Fuck you.

"You're not invited.

"Stop playing my song," Urie tweeted, adding that the US President "represents nothing we stand for".

Tom Petty's family also slammed Trump over use of 'I Won't Back Down' at Tulsa rally on June 20.

In a statement issued shortly after the rally, Petty's estate and rights holders, daughters Adria and Annakim, ex-wife Jane and widow Dana, announced that a cease and desist notice had been issued to the trump campaign.

"Trump was in no way authorised to use t5e song to further a campaign that leaves too many Americans and common sense behind," the statement read.

Folk Radio Directory

Vic - Radio OCR FM 98.3FM Colac & District

Australian smorgasbord is a radio program hosted by OCRFM in South Western Victoria. The presenter plays Australian folk and blues artists. Every Tuesday, 11am - 1 pm. (03) 5232 1991
moonlightau@gmail.com

Vic - Southern Style 106.7

Presented by Jan Dale live on PBS FM, 106.7 Melbourne and archived on www.pbsfm.org.au - Bluegrass, Old-Time and some Blues, Cajun and Western Swing.
Tuesdays 1-3pm (EST)

www.pbsfm.org.au
ozbluegrass@gmail.com

NSW - Folk 4 U/ 2 Way FM 103.9

Australian & overseas folk, a world music news on festivals and touring performers. Every Saturday afternoon 2pm - 4pm
rodworthing1@gmail.com

NSW - Chicken Hot Rod 2RRR 88.5FM

Three hours of Bluegrass, Old-Timey and other Forbidden Delights, Music You Can't Hear On the Radio. Sundays 9:00am to noon, Sydney 88.5FM

office@2rrr.org.au
www.2rrr.org.au

NSW - The Folk Federation of NSW 2MBS, 102.5 FM & DAB

A monthly radio show, which can be heard anywhere on finemusicFM.com
The show is 1 hour at 5PM on the first Saturday of each month.

you can also listen for the following week on finemusicFM.com
<https://folkfednsw.org.au/contact/>

Attention Radio Presenters

Trad&Now is the longest running and only national magazine that regularly includes folk, blues, roots, bluegrass and world music radio broadcast information to enable audiences to locate the music and live programs that they want to hear anywhere in Australia.

It has done this in the past in a comprehensive National Club, Dance and Radio Network Directory at the back of the magazine.

However, we are now looking to expand the Directory and to make it a bespoke radio directory to include a great deal more information about each program and to ensure that the information is kept up to date by having it checked regularly by the contributing radio presenters.

By doing this, it is expected that more people will become aware of what radio programs are available and become a regular listener, thus improving this important but loose network around Australia.

If you are a radio presenter and would like your additional information included in the new expanded radio directory, please complete the form on page 22-23 or on our website at www.duckscrossing.org/tan/Trad_directory.pdf and return it to us, ideally by email to info@tradandnow.com or to the address on page 3, and we will include the information in the next available edition.

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Make recycling at work easy...on the go

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

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1300 763 768

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

Australian Song Collection available on line for free



The Billabong Band Performing at the National Folk Festival in Canberra

The Victorian Folk Music Club Inc. (VFMC) has announced that a revised edition of the Joy Durst Memorial Australian Song Collection is now available.

Readers can buy a copy from the VFMC or download it for FREE if for non-commercial purposes at "publications" on the Victorian Folk Music Club web site.

Steve Bullock, President, Victorian Folk Music Club said: "The VFMC constitution requires us to promote Australian folk songs and what better way to do this than to give them away?"

After a four year project, this famous Australian song book has been carefully reviewed, revised and expanded and now runs to 238 pages.

It is set up for easy use on your computer with comprehensive search and index functionality, or you can download and print it.

First published in 1970, this fine collection of Australian songs was dedicated to the memory of one of the founders of the original Billabong Band, Joy Durst.

Evolved from the band's original repertoire, the book covers a wide range, with lyrics and music (including guitar chords) for 100 songs.

Many of the songs are well-known standards including "Waltzing Matilda", "Click Go the Shears" etc., but there are enough new songs to make it a worthwhile addition to any collection e.g. "Bryant's Ranges", "It's On!", "Goondiwindi

Song" etc.

The 1980 second edition included additional verses and revised music for some tunes.

Edition 2 was 113 pages, spiral-bound so it could be opened out flat.

The 2020 3rd edition is the result of a major revision effort.

While remaining true to the versions of the songs originally published, a number of errors have been corrected.

Much investigation was required, and the book is now extended with detailed notes, a glossary of vintage and often obscure terms, and a gazeteer of place names and geographic details referenced in the songs and linkable to Google Earth.

Possible introductions and "fills" between verses have been added.



Joy Durst Memorial Song Collection

Two styles of presentation are available:

The book can also be accessed as a computer pdf file with search and hyperlink features, access to "A" and "B" style pages and MIDI audio files.

To encourage performance of these songs, key changes are facilitated by the inclusion of computer editable score files in Muscore and MXL formats, and the provision of mp3 files to help in learning the melody.

Billabong Band

According to Steve Bullock, "As far as we can tell, The Billabong Band is the longest

Style "A"

running Bush Band in Australia." Bush Bands are a particularly Australian phenomenon and so the Billabong Band is almost certainly the oldest Bush Band in the world.

The group first formed in 1955 and became the Billabong Band in 1956.

The original members of the Billabong Band and some of their enthusiastic supporters founded the Victorian Folk Music Club in 1959.

The Billabong Band continues as the VFMC's Folk Band.

"We perform a variety of styles and can present programs

Style "B"

that range from a concert presentation of music, song and poetry to a dance, with your group doing the dancing," Steve said.

A mixed programme can include items from all over the world of folk music.

"In general, we prefer to present Australian traditional songs and dance music, but we play and sing a number of styles.

"The size of the group will depend on the event, but can vary from 6 to 8 up to a large group of over 15."



The Billabong Band at a recent Woolshed Ball

Vale - Ronnie Summers: Tasmanian Songman (1944 – 2020)

by Bruce Watson



Trawl-wool-way and Palawa man, guitarist, singer, storyteller, keeper of tradition, pillar of the Tasmanian Aboriginal community and advocate of Tasmanian Aboriginal and Bass Strait Island culture, inspiration to children and adults alike — Ronnie Summers was all these things and more.

Most of all, he was a kind, beautiful person.

Born in 1944, Ronnie grew up on Cape Barren Island (truwana in the Tasmanian Aboriginal language palawa kani), one of the islands of Bass

Strait's Furneaux Group.

The population of Cape Barren is mostly descended from Aboriginal women and the sealers who kidnapped them in the 1800s.

From a young age Ronnie started working during mutton-birding season, catching the birds in their burrows and bringing them to be processed.

He also grew up listening to the island's old fellas playing traditional Cape Barren Island music, a unique blend of Cajun, blues, country and folk.

The music drew on the English, Irish, Scottish and American tunes which sealers and sailors from all these places brought to Bass Strait, but

gained its own distinctly Bass Strait flavour.

Ronnie learnt Cape Barren Island music from his cousins, the Brown boys, and others.

Listening in at singing sessions and at the regular dances, Ronnie just loved the music and was passionate about learning the guitar and singing the songs.

He learnt guitar from Les and Dennis Brown and for the rest of his life he would grab his guitar to play and sing whenever he could.

He didn't learn the names of the guitar chords till years later, as they had their own names for them (all major chords!).

A was 'flat fingers', E was 'Hank's (Williams) chord', C was 'Carter family's chord', D was '3 fingers on the bottom', and G was 'over the top'!

He grew up without any consciousness of race, but when he left school early and headed to Flinders Island for work, he discovered that he was thought of as a 'half caste', and he suffered from shocking acts of prejudice from locals and the law.

Subsequently he drifted around northern Tasmania and elsewhere.

As an 'Islander' he was seen as neither Aboriginal nor white, and he struggled to find an identity and a place in his own country.

Life delivered some harsh blows (some literally), and that period left a heavy toll on his body, but never broke his spirit, or his love of music.

And it was the music that kept him going.

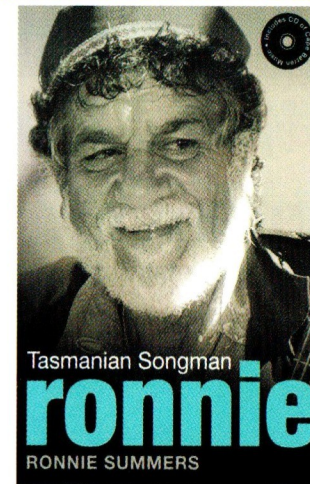
Later in life, he and his wife Dyan, finally moved back to Flinders Island, and he was totally at home and at peace.

Through music he expressed his pride in the traditional culture he grew up in.

He learnt about his ancestors and gained strength from his identity as part of the broader Tasmanian Aboriginal community.

He discovered, amongst other things, that his great great grandmother, Fanny Cochrane Smith, as the last native speaker of Tasmanian language, recorded her traditional songs a century earlier.

In the early 1990s he formed a successful dance band called Country Walkabout, based in Launceston, and then in the late



1990s, he formed the Island Coes with others who had learnt music from the Brown brothers.

This is the band that brought Cape Barren Island to the rest of Tasmania including an AFL match in Launceston, the Oyster Cove festival on Aboriginal land, and the Cygnet Folk festival.

The band also took the music further afield, including the National Folk Festival in 2000.

After the Island Coes, Ronnie continued to play and sing, adding to his repertoire some songs written by Dyan, including 'The Songlines of the Moonbird' and 'Mannalargenna' (one of both Ronnie's and Dyan's ancestors).

He returned to the National Folk Festival with a Tasmanian contingent in 2005.

Some may remember his moving performance with me in the final concert at the Budawang as we sang a song together about how both our ancestors came together in 1903, when his great grandmother, Fanny Cochrane Smith was recorded on wax cylinder by my great grandfather, Horace Watson.

While at the 2005 National

Folk Festival, Ronnie also got the word that the Tasmanian Government were to hand back the island to Aboriginal people.

It was a delight to watch him work his music and cultural magic with children.

He loved working in schools passing on the cultural history of the Tasmanian Aboriginal people, and for this he was recognised with a National Reconciliation Award and Centenary of Federation Award.

In recent years he was the regular star of music sessions at the Furneaux Tavern in Lady Barron and performed at the Furneaux Island Festival and Cygnet Folk Festival, and numerous community events.

He received substantial official recognition, including singing for Prime Minister Kevin Rudd and National Cabinet in Launceston in 2008.

Ronnie had a voice like dirt, a voice like gold; strong, true, unembellished, and most of all honest.

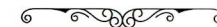
When he sang, your heart went right wherever he was taking you.

He sang of Cape Barren Island, of the moonbird, local footy, being nobody's child, and fun songs for children.

And when he sang, the sparkle was always in his eye. Pure joy.

Those who want to know more about Ronnie can buy his autobiography, Ronnie: Tasmanian Songman (Magabala Books), which includes a CD of Ronnie performing Cape Barren Island music.

Farewell, Ronnie, Tasmanian Songman.



50th Top Half Folk Festival 2020 deferred to 2021

Sad news from Vic Stephens, Secretary of the Top End Folk Club Inc.

Today with regret and sadness we made the difficult decision to cancel the 50th Top Half Folk Festival scheduled for June 2020.

Celebrations will be deferred until June 2021.

We know this is a great disappointment for all those involved, but given the public health directive regarding non-essential gatherings we cannot proceed.

The health of everyone, participants, audiences, and the NT community must come first.

Your willingness to support our humble festival as performers, workshop facilitators, volunteers and audience is an inspiration to us and much appreciated.

We hope you will be able to



attend and participate next year as part of the 50th Celebrations.

We thank you for your ongoing support.

Those who have purchased Weekend Tickets to date will be refunded as soon as possible.

You should contact Mary River Wilderness Retreat as soon as possible regarding

accommodation cancellation and refunds – call 08 8978 8877 or email info@maryriverretreat.com.au

Similarly, contact the airlines for changes to flight bookings.

The location of next year's festival is still to be decided and will be advised in due course.



300,000 plastic cups eliminated from landfill and \$11 million raised

Courtesy Neil Griffiths, themusic.com

Hundreds of thousands of single use plastic cups were eliminated from landfill during the Fire Fight Australia benefit concert earlier this year.

Thanks to reusable cups provider, WISE - It's In Your Hands, who placed thousands of heavy duty weights and measures and NMI certified re-use drinking cups in 54 bars around ANZ Stadium in preparation for the February concert, as well as Queen + Adam Lambert's Sydney show two days earlier, 300,000 plastic cups were eliminated that weekend.

Adding to this, \$19,000 was raised from punters purchasing their own \$2 cup, adding to the \$11 million raised from the bushfire relief show which also saw sets from the likes of

John Farnham, Alice Cooper, 5 Seconds Of Summer and Amy Shark.

"TEG sends our deepest thanks to Craig Lovett and his team at WISE for mobilising and delivering on this fantastic project in just six days," promoter and TEG CEO, Geoff Jones, said.

"It was a herculean effort and we were impressed and grateful at how they delivered for us.

"As part of efforts to minimise Fire Fight Australia's carbon footprint it was also the first stadium concert in Australia to offer 100% paperless ticketing to fans who bought tickets online through Ticketek."

ANZ Stadium CEO, Daryl Kelly, added that the concert will be remembered as "one of the greatest events in Australasian entertainment history and the

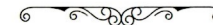
fact that there were so many positive initiatives in terms of environmental sustainability only added to its lustre.

"When we set out to help other people, our goal is to make a difference.

"10 hours of world-class entertainment, 23 acts, 75,000 fans at the stadium, a global TV audience of millions, and \$11 million raised for bushfire affected communities certainly made a difference to many people's lives.

"This concert showcased the wonderful community spirit we have here in Australia.

"Everyone embraced the opportunity we had to do something significant to help those in need, and to introduce sustainability initiatives along the way", Kelly said.



Attention Festival Organisers

Trad&Now is the longest running and only national magazine that regularly includes festival news and a comprehensive festival calendar to enable festival goers and volunteers to locate festivals that they wish to attend anywhere in Australia.

This information is also used by musicians to apply to perform and by stall holders.

We are now looking to expand the Festival Calendar to include a great deal more information and to ensure that the information is kept up to date by having it checked regularly by festival organisers.

By doing this, it is expected that more people will become aware of what festivals are available and what they have to offer to become involved, generally growing festivals and festival attendances around Australia.

If you are a festival or music camp co-ordinator and would like additional information included in the expanded calendar, please complete the form on page 22-23 or on our website at www.duckscrossing.org/tan/Trad_directory.pdf and return it to us, ideally by email to info@tradandnow.com or to the address on page 3, and we will include the information in the next available edition.

Entries in the expanded calendar are completely free but we require someone from each festival listed to be a subscriber to the magazine to ensure that the information is kept up to date.

The entry will remain in the calendar for as long as the subscription remains current and a subscription still only costs \$55 for 11 editions.



Optimism for Manjimup Bluegrass & Old Time Music Weekend September 2020

Report from Mary Nixon, President Warren Arts Council, Manjimup.



In the midst of all the uncertainty brought to you by COVID19 Pandemic, down here in Manjimup, we have opted for optimism and booked the air fares for Melbourne musicians, Craig Woodward, Jeremy Marcotte and Tom Kendall, to come over to be the Old Time Music tutors of the

JamCamp this year.

All being well, they'll arrive and the weekend will start as usual with a public concert on the Friday September 25th.

Between them they play fiddle, mandolin, claw hammer banjo and guitar.

As nothing is definite re interstate travel, and knowing that so many of you can't wait to get together in Manjimup and jam bluegrass till your heart's

content, I have been able to roundup some fabulous WA musicians, namely Rod Vervest, Peter Grayling and Bob Lipinski, to be part of this year's event.

What format the weekend will take is unclear as yet, but at least the most important details, ie the musicians, have been organised!

Make sure you keep the weekend 25-28 September free and await further details re accommodation, fees etc.

Kangaroo Valley Folk Festival to proceed as a one day event

by Julie Ward



19 Twenty

In a year besieged by bushfires, floods and a global pandemic that has herded us all indoors, music has been a lifesaver for many people.

As we slowly emerge from lockdown, a return to live music will be the tonic it has always been and with news that the Kangaroo Valley Folk Festival will go ahead, the new normal is looking up.

On October 17, the Festival will return as a special one day-to-night event, a socially distant jam-packed twelve hours with music from an all

Australian lineup featuring The Bushwackers, 19-Twenty, Mic Conway & Robbie Long, Benji and the Saltwater Sound, Fiona Ross and Shane O'Mara, Kerryn Fields and more to be added.

With months of planning, liaising with local government, councils and police to ensure the safest practices, organisers are confident that the 15th annual event will be one of its' most memorable.

The Kangaroo Valley Showground provides a perfect location, with existing infrastructure and open grounds for people to move freely and safely.

The main stage and seating will be designed to adhere to the social distancing guidelines as they stand when October rolls around.

As a proudly green event the balance of sterilisation and reusables is under scrutiny along with all other practices.

With limited number available and guaranteed refunds should the event be cancelled, tickets are expected to be in high demand when they go on sale in August.

Returning for the second consecutive festival crowd favourites and triple Golden Guitar winners