

Festival News & Reviews

**Bushwackers**

The Bushwackers, are looking forward to reliving the memories of what they describe as "a truly unique community festival".

At the centre of the band are duo Roger Corbett and Dobe Newton who are celebrating The Bushwackers 49th year and are ready to bring full force to what will be their likely first gig out of lockdown.

Regular festival favourites and Australia wide giggers, like all performers they had their livelihood taken from them overnight when Covid hit but like so many, have found ways of connecting with their audience online with the help of technology.

With a reputation for high energy, foot stomping, Irish inspired performances, even their ISO version of Flying Pig where they all played individually

and came together as a band in the edit suite, is a five minute testament to that and a taste of what they will bring to the Kangaroo Valley Folk Festival stage.

Among other things, 2020 is the Year of Scotland, so named to be a celebration of the music, culture, food and drink and KVFF will be well represented by Fiona Ross, who flies the flag for the Scots song tradition here in Australia, her adopted home since 2009.

It will be her second time in the Valley which she describes as "an amazing location with a wonderful audience".

Together with ARIA Award winning guitarist Shane O'Mara, Fiona is looking forward to her first Festival of the year and the opportunity to play the album she has recorded with Shane, Sunwise Turn.

"We recorded it for release in April but due to the lockdown we haven't been able to tour and play it live which has been really disappointing, but we've just started rehearsing again and that feels great".

Her message for the KVFF audience is to get ready to go off, "we're wired to the moon and going to go through the roof!"

Highly acclaimed trio, 19-Twenty, are warning audiences that they are like caged animals keen to party.

The popular group who usually work 48 weekends of every year, were booked to break their record of 36 festivals in 2020, here in Australia and abroad.

But the year changed course for the Shoalhaven locals who were first hit by January bushfires, with lead singer

Kane Denelly evacuating as the fires came within 50 metres off his home.

And then came the Coronavirus, wiping out the rest of their bookings.

After the initial shock, the band released the opportunity to take the time to write and record a new album, an intense period of time this touring band can rarely afford.

Denelly says "through adversity, we are all forced to change and we often won't unless it hits us hard".

And the forced change has given the band some time to relax and spend with family, realising the busy lives they were leading.

Like others, they moved online to reach their fans recording a Leonard Cohen classic that resonated at this time "Everybody Knows".

In this extraordinary and historic year, creativity has been the saviour of many.

From baking to painting, the art of making has helped people try to make sense out of these uncertain and unpredictable times.

So what do professional creatives do when their livelihood is taken from the overnight?

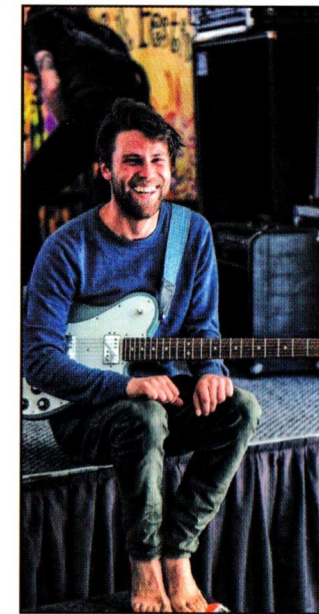
"I had been meaning to build a feature wall in my studio for years and lockdown left me no excuses," says Roger Corbett.

"I came up with a stack of timber pallets destined for death row and scoured Pinterest for inspiration.

With the added motivation of my wife saying "you'll never do it" ringing in my ears, off I went.

Now, it looks fantastic as the perfect frame for my guitar

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**Benji & Saltwater Sound System**

collection!" For Fiona Ross, having the time to wander through her Victorian bushland bought up a rather unexpected obsession with fungi.

"I started discovering the world of fungi on my doorstep and became slightly fixated".

"Once you get your fungi eyes on, you see them everywhere".

"Wherever I looked I saw all different types growing wildly and so I started researching and as part of that, started photographing".

From there, this self confessed amateur photographer started daily posts on Facebook and a new moniker on Instagram emerged @fungi_fee.

Fun fact among the myriad mushies, Fee's favourite fungi is the Saffron Milk Cups.

19TWENTY's Kane Denelly was quick to share his Covid

creative sign up to "an online french knitting course" before folding into the ruse and admitting the real focus was their recording in drummer, Syd Green's, studio.

And while they were there, Syd's wife Ellie, created a Covid-19 TWENTY T-shirt that has walked out their virtual store.

While many people have adapted to working from home, performers are busting to get back to their "office", the stage where they come alive and are motivated by the joy their "job" brings to so many people.

If there's a silver lining from Covid-19, Denelly says "venues are going to look at things differently, valuing live music and not just shoving an artist in the corner".

They realise that people want more than just a place to eat and drink and it could be an important drawcard for their business".

The Bushwackers, Roger Corbett, proffers that with borders closed there will be opportunity for audiences to discover Australian artists.

"International touring artists take quite a lot of entertainment spend" he says "I think I paid \$400 to see Paul McCartney for a ticket in the nosebleed section and without those acts for a few years, there will be more opportunity for Australian acts."

And what an opportunity for festival fans ready to pounce on tickets when they go on sale in August, keep an eye on the official Facebook page or website for details. www.kangaroovalleyfolkfestival.com.au



Port Fairy Folk Festival March 2020 Revisited

by Jefferson Lee
Photos: David Harris.



Like the Last Picture Show at a suburban cinema, before television and video stores took over in the late Sixties, the 44th Port Fairy Folk Festival in March 2020 may be remembered as the last big outside music festival before Covid 19 crashed the Blue Mountains Music, then Byron Bay

Blues, then the National Folk Festival over the succeeding weekends last Easter.

For this reason alone, Port Fairy will be among the most cherished memories of my life.

Just in case it's the last?

As a teacher in Geelong in the late 1980s, I attended six PFFF's in a row until 1992.

Each one was better than the one before, as the organisers

streamlined the administration and broadened the line up.

Since then my visits were punctured with special memories.

Like Judy Small's anti-racist 'You Don't Speak for Me' one year, drowning out the few sniggering Hansonites in the crowd, or Enda Kenny's epic sing-along with 'Al Sanders Garage' and it's French parody another year, or Paul Kelly's 'Have You ever seen

Sydney from a 747 at Night?' with his bluegrass combo in 2006 and then, the inevitable, the late Saturday night show with the legendary, sadly departed, Melbourne icon, Rick E. Vengeance, leading a thousand drunk chorus singers in all 23 verses of 'American Pie' in his five hour marathon beer and voice baccalaurean orgy of delight.

But times change.

As the 2020 Festival Program Director, Caroline Moore, outlined in her welcome note:

".....there is a continual

debate on 'what is folk music?'. Folk music and songs are many cultures.

Folk music is not defined by ethnicity, gender, religion.... it is defined by its capacity to tell a story, capture a time, reflect a culture and inspire a conversation....and of course, ignite joy and entertainment."

Caroline's wish came to fruition from the opening ceremony.

To a backdrop of Canberra's failure to see the significance of the Uluru Statement, while the broader community was

willing to take a deeper plunge into Reconciliation with Indigenous population.

Port Fairy's Irish settlement and whaling history has been explored before thematically at the Festival.

Ken Grose acknowledged much in his review in the issue of Trad&Now (No. 1 pp.37-39).

And who could ever forget the late Danny Spooner Sunday morning sea shanty sessions at the local wharf and slip-rail?

But this year was something special.



Women Out Loud

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Yolanda Brown

From the local tribal people, leading the opening parade from town to festival site with traditional dance and smoking ceremony, to an opening stage ceremony, that relived the centuries old traditions of the local Pyiggil Gundidj clan, in what is known as Peek Whurrong country, to the renaming of stages and events with Indigenous appellations, it was unique.

Not the tokenistic three line welcome to country, but a whole celebration of the fusion of cultures.

To a visual backdrop of a film projected, showing the successful World Heritage listing of the Budi Bim Cultural Landscape as the first Aboriginal geographical sight that backdrops the town of Port Fairy, and listed purely for its Aboriginal cultural values.

Expansive as it was, the welcoming was a warm up to the 'First Nations in Songs and Stories' event the next day, with local song man, Brett Clarke and Emily Wurraramara from the N.T.

Mirhirangi Fleming from N.Z., Hubert Francis from New Brunswick Canada, Archie Roach and Noongar woman, Gina Williams, performing with Guy Ghouse.

What a line up, what an experience!

Then on Sunday came another important showcase, the 'Women Out Loud', in a program with 'too many options, too little time', this concert was a must.

Charmingly hosted by the U.K. leading female saxophone player, YolanDa Brown, it included Eleanor McEvoy, whose song on the hundreds of unknown graves retrieved from a Catholic orphanage in Ireland, brings

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**Find Your Voice All Abilities Choir**

a touching, teary moment whenever she sings it.

Gina Williams, as the Port Fairy Artist of the Year, had many a story of sisters from her W.A. homeland.

Grace Petrie was awarded the U.K. Mojo Magazine top 10 Folk Album of the Year for her 'Queer As Folk' CD.

She has collaborated with everyone from Billy Bragg to Peggy Seeger.

On the day I found her performance restrained but intriguing.

A definite talent.

Next was Judith Owen, a pianist, singer-songwriter from Wales.

Her lively and entertaining bracket had me searching for more.

Oriel Glennen, a local, certainly lived up to her reputation of "capturing the emotional heart of her audience".

Sarah Carroll was impressive with great songs that moved me.

Although not on this stage, I must give congrats to the festival for making Ruby Gill their 'Emerging Artist of the Year'.

An exceptional talent who I caught at Woodford.

She is steadily building a deserved international standing.

Stalwart American folkies are always worth revisiting.

Thirty years ago, I was blown away by John McCutcheon and his hammer dulcimer.

A true craftsman of many instruments, and legendary storyteller, he did not disappoint with a reworking of his '100 years of Pete Seeger' as a special concert for the festival.

He cobbled together the likes of Judith Owen and Harry Shearer, Kieran Kane and Rayna Gellert, The Maes, Nick Charles, Shane Howard, Tony McManus and others, for a unique and memorable event at this festival.

Another USA stalwart, if I can use that word kindly, was Patty Griffin, who appeared with a 2020 Grammy for best Folk Album under her wings.

A stockpile of her previous CD's needs dusting off as she gave a candid session on the mid-life career to date from the repertoire of one of my long admired favourites.

Also, from the USA were Rhiannon Giddens and Italian Francesco Turrisi as well as The Blind Boys of Alabama.

I should not forget Will Kimbrough here, who plays with Emmylou Harris amongst others, when he is not solo.

Clearly the crossover in the USA between genres -folk, blues, country, alt-Americana, etc - is more pronounced than in Oz, much to their advantage.

Rhiannon Giddens and Francesco, and The Blind Boys of Alabama, made the trek from WOMAD in Adelaide,

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which inconveniently occurs on the same weekend as Port Fairy (see Derek Tichner's review of WOMAD in last T&N).

Despite arriving exhausted from a car trip from Tullamarine, their Sunday night performance was the highlight of the festival for me.

Rhiannon's guitar and voice were a knock out.

Francesco's tambourine playing was magical.

Their cultural fusion together was so professional they could embrace any stage in the world.

Their new CD 'There is no Other' was snapped up as was 'Songs of our Native Daughters' a Smithsonian Folkways release.

Immediately after, The Blind Boys of Alabama started slow, but after nearly an hour, ended in a frenzied, controlled crescendo of exhilaration.

So did the crowd.

In the 'Year of Scotland' I felt like I was back in the folk clubs of Edinburgh at this festival.

I'd never seen Claymore live before.

They certainly lifted the roof.

With their punk rock humour, highland fling dancers on stage, and taking the piss out of their audience, they were suited to the session bar with hundreds of local Celts imbibing merrily.

More traditional acts, like Fara with their Orkney tunes, Jellyman's Daughter with Emily Kelly and Graham Coe, presenting songs from their new album 'Dead Reckoning', crowd favourites, The Langan Band, complete with gypsy swing, flamenco and other influences, plus the Glaswegian Paul McKenna Band, not to forget guitar legend, Tony McManus, there was plenty

of choice for the kilt or jeans wearers alike.

Celtic influenced Canadians, The East Pointers and Coic, plus local hero Shane Howard, promoting his new 'Dark Matter' CD, added to the throng, but were maybe overshadowed by the exceptional Susan O'Neill (who performs under the name SON) from Clare, with a voice to die for, literally!

Not to be omitted were 'Ye Vagabonds', brothers Brian and Diarmuid Mac Gloinn, now based in Dublin with their 2019 CD 'The Hare's Lament'.

If Shane Howard was everywhere on the program, so was another long-stand hero, Neil Murray.

From teaching the festival choir 'Black Fella, White Fella', to promoting his latest CD's 'Blood and Longing' and 'Tjungu', compiled in the outback N.T. with his old Warumpi Band mate, Sammy Butcher, Neil was regarded with respect all round.

On the spoken word side, I was amiss at missing all the book launches, but did catch the two separate, hour long historical presentations, 'Hell Ship' and 'Ned Kelly'.

The first was the retelling of a maritime history story about the 'Ticonderoga' ship carrying narrator Michael Veiitch's great-grandparents.

The Ned Kelly story was a narration set to classical music with an original score.

Unfortunately, band hopping between stages, reduced my mental capacity to take in fully the depth of work that was behind both presentations.

There were many other themed concerts and forums.

Alas space denies me time

to discuss.

Canadian poet Bob Jensen's performance was a gem.

He deserved the big stage.

He collaborates widely and is well worth looking up on-line.

What is loosely called 'World Music' was everywhere as well.

From the Grigory and Tawdros Brothers on the one stage, to former South African, Sibusile Xaba's exciting presentation, to the French Startijenn, to the 22 piece ensemble, 'Yid', performing European Jewish folk songs in a new idiom of cross-cultural form.

Throw in 'Ungus Ungus Ungus' with Vaudevillian swing jazz, Balkan and hip hop, and you see the variety emerging.

Bobby Alu revealing more of his Polynesian heritage with each song.

The best here in this pigeon-holing genre were Mama Mihirangi and The Mareikura, particularly the Maori women's hakka which scares the living daylight!

The kids' festival, guitar making workshops and stalls abound.

Comedy acts like Flacco and Sandman, and even rock acts like 'Thins of Stone and Wood' celebrating their 30th birthday.

Festival fav's that span generations, like the Maes and The Little Stevies, and my favourite female rock/folk/blues duo, 'This Way North', explain why a good time was had by all.

Thanks again to PFFF and with thanks to Geelong host Robyn ('Zac') Waters.



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Akoostik presents 'Down the Street' festival

This year Akoostik will present 'Down the Street' - a festival on October 15, 16 and 17 on the streets and inside venues in Wingham, northern NSW.

The festival will go ahead in a new format with the assistance of a \$50,000 Create NSW grant.

"We had firm plans for 2020, we were super organised and had all our amazing artists booked in March," Festival Director, Donna Ballard, said.

"Then of course, as we all know, our plans had to be put on hold.

"In this time of creative hibernation, we have cleverly adapted to a new shape for our 2020 year!

"We are still working on the final shape of the event but it will be live to a limited number of attendees and there will likely be some digital live streaming of Akoostik Artist performances to share with those who cannot attend."

The festival will return to the Wingham Showground in 2021 but given the staged lifting of COVID-19, restrictions organisers believe the street environment will be a safer area to manage.

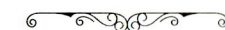
"We are taking seriously our obligation to present a community event as a reason for celebrating emerging to a new normal, to reflect on the upcoming 12 month anniversary from the bushfires and the rebuilding of community spirit that rose from that time.

"We also want to present the smaller festival on the streets of Wingham to support the lovely cafes, boutiques and businesses of the main street," Donna said.

"We, as a festival loving community, have been stuck, we are keen to start bringing artists back to "live in front of your eyes" performance, and we want to do that safely and respectfully.

"We will ensure that the venues we work with have secure guidelines in place for social distancing and sanitisation.

"Our event will be in the uncrowded open-air of our friendly rural town with wide streets and a big heart, ready to bring enjoyment!"



Folk Alliance International

"The Exchange"

by Jefferson Lee

This conference and music exchange, held on the land of the Wadawurrung people of the Kulin Nation, in Geelong VIC, from 2-4 March 2020, was one of the most intense three days of my life.

Folk Alliance began over 30 years ago as a non-profit organisation to co-ordinate folk music in the USA.

Based in Kansas USA, it has spread internationally, and is now called Folk Alliance International (FAI).

At the Geelong event the Executive Director, Aengus Finnan from the USA, gave a welcome to what was the first "Exchange" event in Australia.

It was co-sponsored by nearly a dozen Victorian music and tourist promotion bodies, Sounds Australia and Woodfordia from Queensland.

Chloe Goodyear from Woodfordia is the first Australian FAI Board member.

The three days were split between live performances, showcasing the up-and-coming performers on the Australian and overseas folk scene, a series of tribute events for Dr Jamie McKew, who received the global Lifetime Achievement Award for his 40 years at the helm of the Port Fairy Folk Festival and lastly, a series of forums on aspects of the industry itself, from financing to touring to artist development.

With nearly 40 acts showcased over a range of venues, it would be unfair to focus on just one or two

favourites.

One could delineate overseas acts destined to perform at Port Fairy the following weekend like, The East Pointers from Canada, Eleanor McEvoy (one of Ireland's favourites), Jellyman's Daughter from Scotland, John Smith from Frome in the U.K., Mama Mihirangi from Waitakere in NZ and Will Kimbrough from Nashville USA.

They were all experienced an exceptional.

Of those I had not seen before Will Kimbrough took no prisoners, with lyrics loaded with political overtones and a guitar style second to none.

Jellyman's Daughter, whether a duo or a five piece act, hit the right note every time with engrossing lyrics.

John Smith was very polished, developed a huge following as he went, but was too middle-of-the-road lyrically to fully engage me.

Perhaps he has a hidden repertoire I've yet to discover?

The other three who I had seen before were, as I said, exceptional and well liked.

From here I move to the local and touring stalwarts, all falling into the never disappoints category:

Shane Howard, Marcia Howard, separately and together, Hat Fitz and Cara, The Maes, Alana Wilkinson, Emily Wurramura and Liz Stringer.

None need introduction here.

Next were the once glimpsed, always in love with them, category of rising stars like, Allara (Woodford 2018-19),

Charm of Finches (National?), Gina Williams and Guy Ghouse (Cobargo 2017?), Monique Clare (Mullum Music Festival 2019), This Way North (Woodford 2019-20) and Saije (NFF young act of the year 2018).

Excuse errors of memory here.

The final category was the huge list of acts I had never seen before but am glad that I have now had the pleasure.

They include Albi and The Wolves (Auckland's answer to Stepford and Sons?), Alice Sky (Melbourne singer-songwriter), Angie Hudson (from Byron Bay), Ash and Sara (Mullumbimby duo), Benny Walker (great Murri talent from Echuca, Vic.), Cooper Lower (soloist from Warrnambool, Vic.), Fenn Wilson (Melbourne soloist), Holly Arrowsmith (already famous prize-winning Kiwi from Christchurch, N.Z.), Kee'ahn (female soloist from Melbourne), Pirritu (male soloist from Melbourne), Robert K Champion (very talented Indigenous act from Werribee, Vic), Stav (Jazz/Roots multi-linguist with backing performer).

In between showcasing these artists between sessions of the conference, and at some of the surrounding commercial venues nearby in Geelong at evening concert events, a powerful international gathering of festival organisers offered advice to artists who were intending to tour, debated the pros and cons of which way forward for expanding the influence of every aspect of music, to refining the

means of co-operating from the grass roots level to the global through "preservation, presentation to promotion".

It's important to remember just how wide Folk Alliance International (FAI) defines its scope.

The umbrella represents "the broadest iteration of the genre, encompassing a diverse array of music including, Appalachian, Americana, Blues, Bluegrass, Celtic, Cajun, Francophile, Global Roots, Hip Hop, Indigenous, Latin, Old-Time, Singer-Songwriter, Spoken Word, Traditional, Zydeco and every imaginable fusion".

Each panel of this gathering, with over thirty veterans from the field throwing in their two-bobs worth, covered new issues like responses to Covid 19, voluntary versus professional inputs, when should successful local artists embark on touring careers, new digital mediums, definitions of style and taste, etc.

One example from my notes, I questioned Peter Noble from the Byron Bay Blues Festival about his argument that he was 'mentoring' local Australian talent by cherry picking the best acoustic acts to include in his star-studded program which was headlined by legendary overseas performers.

The debate over who gets headlined and who doesn't at the Blues Festival was discussed elsewhere in the music press over female musicians claiming they only get second tier mentions.

In the context of commercial restraints operating with such a huge gamble of private money, as Peter noted, the buck stops with him.

A different set of forces over who to pick and who to promote operates in community folk festivals, who view 'mentoring' differently.

Another example at a different panel over choice of performers came, when Queenscliff Music Festival programmer, Andrew Orvis, who candidly admitted with over 800 sample video acts to watch, to decide the line-up, he quickly categorises videos into styles and accepts or rejects according to his quota for each style to weed out the un-likeliest.

From the audience Irish musician, Elanor McEvoy, objected.

She compared this hit and miss paring down with her constant efforts in music shops to move her CDs around when ignorant shop assistants put her in the wrong section.

Irish, Celtic, Folk? O.K.

Country? Family? Pop?

Genres and prioritising were just two of the issues discussed here under the heading of who has talent to make the bill, and who doesn't.

My other quibble raised in various panels, was the balance between up-and-coming local acts and deference to international touring acts.

If the international set of program directors become too close, does that undermine the input of local voluntary committees in regionally based festivals?

I alluded to the issue in my discussion of 2020 being 'The Year of Scotland' in (Trad&Now 137) and how does that impact on Australian based Scot or Celtic acts vying for choice at major festivals within Australia?

Sure, this is a microcosm of a perennial issue.

Readers of the last issue will note the Folk Alliance of Australia issued a request for all folkies to lobby for funding from Canberra for the thousands of artists now lacking work.

Check their website to download sample letters you can send to assist www.folkalliance.org.au.



*Australian Bureau of Statistics (2013).

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Finding the right format for your music

by Kathlyn Johnson



If you've recorded your own material, there's a good chance that you've asked yourself how you're going to make that creation available to your fans.

Should you release digitally only and rely on Spotify or Apple Music?, make physical copies on vinyl or CD?, or give it away for free on your own website?

The issue isn't a small one, your own music is your intellectual property, and it's not an easy exercise, emotionally or monetarily, to produce something others will want to listen to and buy.

The dilemma isn't made any easier to solve when the

technology we use to listen to and distribute music has changed radically in the last decade, most would agree to the detriment of quality and to artists themselves.

There is a raft of streaming platforms out there, although if you're a fully independent musician, you'll probably need to use an aggregator like CD Baby or Tunecore to get on one.

Platforms include Spotify, Apple Music, YouTube and Tidal among others.

If you are looking for an alternative to radio, they are a great option, but in terms of return to you, not so great.

According to Digital Music News, it is in the hundredths of a cent (US) per stream.

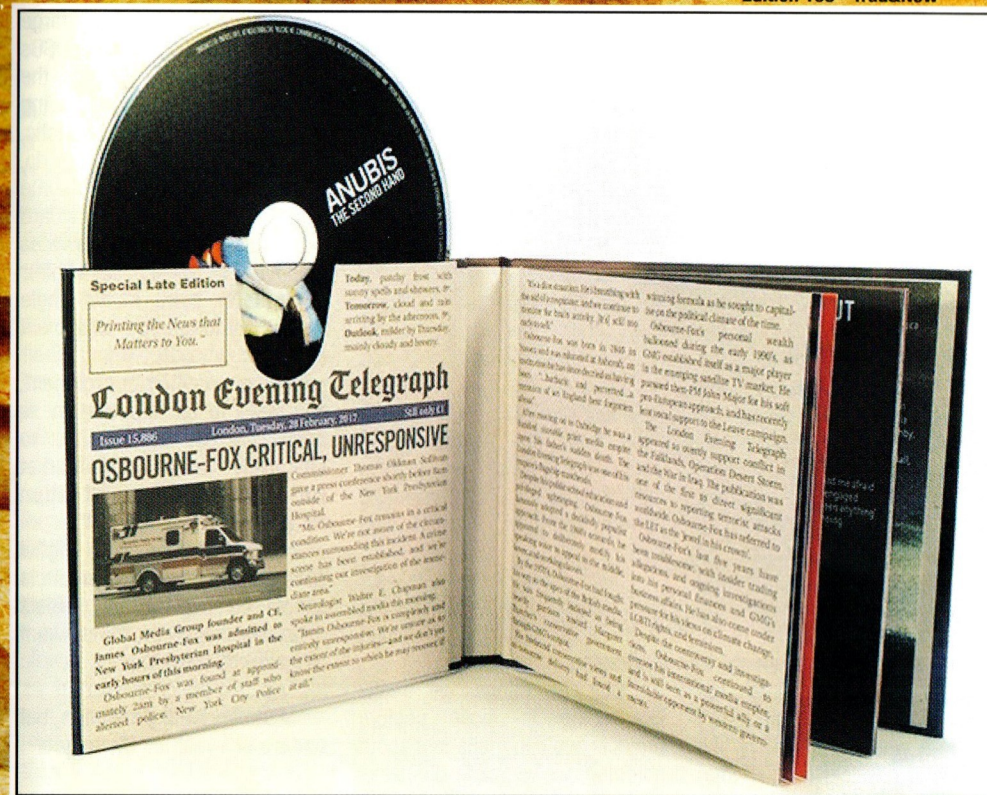
Napster is the best at \$0.019, Tidal comes in second at \$0.0125 and Apple Music third at \$0.00735 per stream.

Spotify is around \$0.00437 per stream and YouTube is the lowest return at \$0.00069 per stream.

To put that into real terms you'd need 10,000 streams on YouTube to make \$6.90.

The message here is don't underestimate the value of the exposure, just don't expect it to pay the rent.

Downloads are a good option for digital support as well, you have control of this if you harness the right platform, one to look at is Bandcamp, which is also a good spot to sell your physical product online.



Alternatively get download cards printed with a unique code and you have a higher level of control of your work with a much better return than streaming.

While MP3s are a great digital option for your music, they are hardly the best representation of your music, mainly because the sound quality is not the best due to the smaller file size.

When all's said and done though, a file on your computer or a stream playing on your device, seems like an insignificant output for such significant input.

Surely having something physical is a worthy culmination of this effort?

The resurgence of vinyl in the last decade has taken many by surprise, and there's a lot to like about it.

Warm sound, the physicality

of the medium itself, not to mention that great 70s cache, vinyl is certainly a beautiful way to present your music.

But those same things we love about playing them are the same things that make them hard to love too.

Sadly, they are not that practical for touring musicians, the cost to manufacture is high, and they are heavy, fragile and bulky so they take up prime real estate in the van.

They are also a high-cost item to sell but less sales for a higher price are not necessarily a bad thing.

That old chestnut "Limited Edition" really is a great marketing tool.

CDs are now a 30+ year old technology, but even though their popularity has waned since their heyday in the late 90s

and early 2000s, from an audio perspective they are still the best way to reliably reproduce sound.

They provide a wider range of frequencies and more bass than vinyl and are far superior in quality to MP3 files, and companies are still making CD players so the technology to play them is readily available.

According to MAD CDs, who've been making CDs, USBs and DVDs for independents since 1999, the market has certainly changed over the last 10 years.

"People access music in more ways now but the need to have something physical in your hand is still there" says MAD's founder, Peter King.

He points out that for independents, CD sales are still strong.

"The vast majority of our music clients are independent, their audience will buy a CD at a gig or direct from the artist, because it's their way of showing their support to an artist they admire.

For others it's an impulse purchase, it's on the table with the t-shirts and tote bags and represents a tangible reminder of an experience.

Many of our clients make more money from selling their merch, including CDs, than they make from playing the gig itself" Peter adds:

"Obviously I have a bias towards CDs and DVDs, I've been making them for over 20 years, but I've also been buying them so I guess I do put my money where my mouth is, to me an album is something to listen to from start to finish, not as individual tracks that aren't part of a whole and I really like to have a physical product that represents what the artist is communicating beyond just the

music", says Peter.

"But I recognise that the focus for audiences has shifted and artists need to recognise that too.

We've adapted our range of products to cater for this shift.

We now provide a download card platform which manages the download experience for our client's customers, we make USBs and we've expanded our range of CD packaging too.

We are the only company who will replicate down to 100 units, most have a minimum of 300 units, and we also have a fairly broad range of packaging options for those smaller runs too".

For those looking for something really special, MAD offers a wide range of unique packaging.

"One of things we really like doing is those custom projects, we can make just about anything, we've made digipacks covered in fur, printed hessian bags with custom designed

playing cards, puzzles, large format packaging to hold USBs and multiple discs, box sets, the sky's the limit with packaging there's just so many fantastic, interesting things you can do, but sometimes just adding some special finishing to standard packaging, like a wallet, elevates it above the ordinary" says Peter.

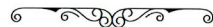
Arguably there is no single 'right' way to get your music out there.

It's not an either/or argument, you need to be releasing in as many formats as possible to effectively reach your market and make some financial return for your music.

A combination of digital options and physical products should be part of how artists distribute their work if they want to make the most impact.

The next big challenge?

Marketing and promotion, but that's a story for another day...



Folk music on the radio

If you are not getting enough folk music on the radio and would you like your local community radio station to broadcast a program dedicated to folk music, then read on.

The National Community Radio Network Folk Show is prepared and pre-recorded by the Radio Adelaide Folk Show team each week in the studios of Radio Adelaide.

The team play a wide selection of traditional and contemporary folk music, in particular, Australian, Celtic, North American and British Isles, but also many other styles.

The one hour program is broadcast by CRN twice a week (Thursday 9.00pm and Saturday 5.00am) and can be broadcast live or recorded and broadcast later by community radio stations anywhere in Australia.

Many small community radio stations already broadcast the Folk Show because they are unable to produce enough programming or cannot provide the content themselves.

To access the program, a local community radio station can subscribe to the Community Radio Network by accessing the website.

The Folk Show is only one of

the many programs available to community radio stations via the CRN.

The CRN Folk Show team of presenters are David Long (co-ordinator), Jane Bower, David Cavanagh, Julie Cavanagh, Margaret Monks and Eric Ford.

'Some Folk' is another program broadcast on 5ZZZ 91.1FM or on line from McLaren Vale, South Australia, every Thursday from 3.00pm till 5.00pm.

Julie and David Cavanagh and Jane Bower play a selection of folk music, in particular, Australian, Celtic, North American and British Isles.



Dance music for the ear

All the Pretty Waltzes is a recently released CD recording of predominantly Australian traditional tunes produced by the Bald Hill studio in Carisbrook.

Partners Dave and Julie Gittus, on button accordion and fiddle, are accompanied by Ian White on banjo and guitar to create fourteen tracks of mostly waltzes, mazurkas and varsoviennas.

Affectionately known by local folkies as the Maldon Waltz Kings, Dave and Julie's contribution to a session still tends to be a waltz or similar.

"Twenty years ago, the slower pace of a waltz suited us as beginners," said Julie, "but our appreciation of these tunes has simply intensified since then".

Dave de Hugarid is acknowledged in the notes for over half the tracks.

"All three of us have been inspired by de Hugarid's interpretation of tunes and his sensitive style of playing", said Julie.

"He's shared some beautiful personal stories to accompany the music.

"Having an insight into the context of the tunes has deepened our connection with the music even more."

Other traditional musicians attributed in the notes include the late Tom Walsh of Trentham, the late Jacko Kevans, Greg O'Leary, and Maurie Gervasoni.

All the Pretty Waltzes includes old-style tunes from Sweden, Canada, USA and New Mexico.

"We've been told that there's



The Three Four Timers

the touch of the gum leaf in all our tunes," said Julie.

"The three of us have been playing together for over ten years now, and like most traditional music, much-loved tunes become memory maps of times and places where your life was defined by connection and meaning.

"That might include a balmy night at Nariel Creek, sharing a quiet session with friends, or a particular stretch of the Murray River, where you leant the Boda waltz.

"We hope that like minded musicians are inspired to learn a tune or two from our CD, that playing the music offers other personal connections and meanings.

"That's the way these beautiful traditional tunes will be kept alive."

And like most folk musicians, Julie, Dave and Ian have a strong attachment to their instruments,

all made by home based makers in Australia.

Julie's fiddle is based on a hardanger design complete with 4 sympathetic strings, as made by instrument maker and sheep farmer, Bill Crocker from Violet Town.

Peter Hyde in South Australia custom made Dave's button accordion to match Julie's style of fiddle playing.

The late Pat D'Oole made Ian's five-string banjo.

All the Pretty Waltzes was to be launched at the year's Top End Festival in Darwin, which was cancelled due to COVID19.

Dave, Julie and Ian's immediate plan is to continue to enjoy sharing tunes around their kitchen tables.

'Hopefully next year will offer more opportunities for sharing the music we love at small festivals, markets and wineries.'



Jazz meets classical and world music in new album

by Geoff Sirmai

Out of the cold, grey of Covid-19 lockdown, comes a warm, light-filled album that weaves together family history, music, art, and friendships from the Northern and Southern hemispheres.

FIKA is the latest recording from crossover ensemble, Elysian Fields, and is exactly what we need at this time: beautiful music that plays and sings to the gathering of friends with food and fine conversation!

In the weeks prior to the Covid-19 lockdown, Elysian Fields, Australia's only electric viola da gamba ensemble, was deep in rehearsal.

Comprising stars of Australia's jazz, classical and world music scene, Elysian Fields' dream was to record a CD of music inspired by Scandinavia.

The project has deep roots in viola da gambist and artistic director, Jenny Eriksson's Swedish ancestry, as her grandfather arrived in Melbourne from Stockholm in the 1920s, and her love of Scandinavian jazz and folk music.

Titled Fika (pron. 'fee-ka'), the recording takes its name from the Swedish practice of fika: sitting down for coffee, conversation and pastries with friends and family.

Long before the current crisis, the band wanted to create a beautiful recording that would bring people together, just as fika

does.

As gigs and concerts were all cancelled and cashflow quickly dried up, Eriksson, who had lost some 60 professional performances to the lockdown, made the difficult decision to dig deep and underwrite the completion of the recording.

With a parallel acoustic viola da gamba career as a nationally celebrated performer of French baroque music, she said that artistically and personally, this was one the most important projects she'd ever been involved in.

"I felt such a drive for this album to be heard, no matter what.

"This is music for our times.

"As an ensemble, we have such a great vibe and work together so well, you can hear it when we play.

"These musicians have awe inspiring talent, but everyone leaves any ego at the door and plays because they adore it."

By good fortune, Elysian Fields is uniquely well-placed to breathe life into such a cross-hemispheres project.

In addition to Eriksson's experience of making and recording Swedish baroque and folk music, singer/violinist, Susie Bishop, has links to Sweden via her partner, and visits often.

She speaks Swedish and sings all but two songs in the language.

Saxophonist/composer, Matt Keegan, who also produced the album, spent a year studying the saxophone in Sweden, and his

composition, "Cold Soul", take its inspiration from the frozen landscapes of northern Europe.

Finally, bass guitarist, Siebe Pogson, is Swedish on his mother's side and has visited on several occasions.

In addition to several stunning folk song arrangements by pianist, Matt McMahon and Susie Bishop, Fika presents Australian first recordings of music by renowned Norwegian jazz pianist and composer, Jan Gunnar Hoff, and Swedish jazz greats, e.s.t..

Bass player, Dave Ellis, introduced Eriksson to Hoff's music and the composer proved both collaborative and supportive of the project.

The album opens with his piece "Living", and closes with a heart-felt cover of the e.s.t. ballad, "Believe Beleft Below".

The CD booklet also features paintings by Swedish artist, Nils Gunnar Zander, another friend of Jenny Eriksson's.

For 25 years, Zander has divided his time between Australia and Stockholm, drawing inspiration from the landscapes of the Australian outback.

In the final analysis, FIKA is music from and for the soul.

It reaches out, grabs you and won't let go!

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



Beatlemania grips TV viewers



Australia's love for The Beatles hasn't waned over the years, as evident via the July 13 TV ratings.

The Fab Four's legendary Melbourne concert from the '60s, One Night Only - The Beatles In Oz, aired via Nine on July 13 at 9:30pm and dominated its timeslot.

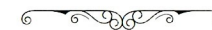
The Monday night screening of the documentary, which has

been described as "a stunning broadcast of the concert, completely remastered, that also includes never before seen footage of the Beatles' tumultuous and only visit to Australia", garnered 451,000 viewers across the country, according to TV Tonight.

The Beatles were up against SBS documentary Depression And Me, the Scarlett Johansson flick, Lucy, Adam Hills' special

Take His Legs and Q&A's Julia Gillard special, the latter of which was the only other contender, with 441,000 tuning in across the country.

The iconic sold out Melbourne concert in 1964 took place at Festival Hall, so it's not surprising that Victoria had the most viewers at 164,000.



Poetry and the written word

The Kerang New Times.

Shearing's over (1907)

A Stockman's Lament

When the last bale's on, and the ropes axe
twitched,

And the team set into their chains;
When the leader looks in a gallant way
Out over the well-grassed plains.

With a year's monotonous work ahead,
Where the shade is scant, and the soil is red,
And the silent land in the heat is dead,
We turn again to the changeless run;

Shearing's over, shearing's done.

They have rolled their swags, they are far and
wide,

By a hundred varied ways
The shearers head for the harvest lands.
And the pleasure of easier days.
Where the fruit is ripe and the shady trees
Drop luscious gifts on their nerveless knees,
So they sit and yarn in their careless ease,
And we? We turn to the changeless run ;

Shearing's over, shearing's done.

There are girls to woo, there are wives to kiss,
There are bairns to take on the knee ;
And a thousand joys that are theirs to know,
As they plan of things to be.
As they talk ahead, and their fancies range
O'er the pleasant paths that are full of change,
Where all is new, yet where nought is strange.
And we? We turn to the changeless run;

Shearing's over, shearing's done.

We think of the dreary days to be,
In the thirst of the endless plain.
Of the sheep to drive and the wires to mend.
Ere shearing comes again.

And we feel that our life is dull and stale
With the dreariness of a twice-told tale;
And our hopes for the future almost fail
As we turn again to the changeless run;

Shearing's over, shearing's done.

--W. M. Fleming.

Notes

From the Victorian Newspaper
The Kerang New Times 20 Sep 1903 p. 5.

Attention all poets, poets' groups and poets' breakfasts organisers

Trad&Now is the longest running and only national magazine that regularly includes bush poetry news, bush poems and contact information to enable poets and those interested in bush poetry to locate like minded people anywhere in Australia. It does this in poetry news pages regularly set aside for that purpose.

We are now looking to have a bespoke Poets Directory published on the Poetry pages, to include a great deal more information and to ensure that the information is kept up to date by having it checked regularly by organisers. By doing this, it is expected that more people will become aware of what poetry events and which poets are available and become involved, generally growing the bush poetry movement around Australia.

If you are a poet or run a poetry event and would like your information included in the new expanded 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.

Entries in the new expanded directory are completely free but we require someone from each entry 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.

Monuments

Monuments is a poem from Denis Kevans on the subject of ripping down statues.

It was sung by Bob Fagan on March 1, 2020, at the launch of the rhyming verse book of Denis Kevans.

Monuments

Some leave a marble monument, or a statue made of brass,
That stands in cold retirement getting tickled by the grass,
Some leave a passive portrait they've commissioned for a fee,
But no-one comes to sculpt or carve or paint a pic of me.

Don't worry, I've been carved up by experts, not a few,
Subbies, foremen, used their knives to carve a pound or two,
I've been sculptured by the cleaver winds that scream up in the struts,
I've been painted by the mud and slush in bogging rickshaw ruts.

I am a kind of portrait if you could read between
The lines that mark my face with time and see just what they mean,
The leagues and loves and lands I've known, the years of wear and tear,
No gypsy woman on the earth could glean the stories there.

From the mullock-heavy rickshaw to the hook that rides with ease,
From the sucking clay-caught shovel to the steelwalk in the breeze,
From the jackpick's gun staccato to the steady chisel chip,
I've worked upon my monument in a life's apprenticeship.

From the convict's pick-marked alphabet in the Hawkesbury river stone
To where the dogman carves his name in the concrete rise alone,
From mud in acres poured and squared to the bright mosaic eye,
I've worked upon my monument and build before I die.

I see your monuments displayed in cavalcades of war,
In lands where you make ashes from the courage of the poor,
In little children hobbling down to drink at sorrow's well
Looking sadly at their faces cut to bits by petrol-gel.

I see your monuments displayed in smog-polluted air,
The wraiths of black-shawled mountains in the wake of 'I-don't-care',
In oil-choked harbours, upturned fish, and nuclear-sullied seas,
In forests felled, and deserts made from the songbirds' aviaries.

You've had your chance, you've run the world your way, we know it's true,
Your monuments stick in the craw, the monuments to you,
We leave the cities of the world cemented with our sweat,
The cemeteries of our youthful years, but we're not beaten yet.

For there's a living monument to all we've lived and learned,
The Green Bans we've created and the victories we have earned,
And one day when our cities are but dust upon the air,
The pollen from our fighting hearts will bloom again somewhere.

The Denis Kevans book was edited by www.gregnorth.com.au
copies available from greg@gregnorth.com.au for \$45 plus postage. 350pp. Hardbound.

Poetry and the written word

The Sunday Sun.

No. 25

SYDNEY: SUNDAY, SEPTEMBER 20, 1903

ONE PENNY.

A September Sail (1903)

Song of Sydney Harbour.

(BY H.C.C.)

I own the whole of New South Wales,
I'm boss of Vic, and Q.,
Mine, mine are S, and Doubloo A.,
And mine is Tassy, too !
My heart heats high to cloudless sky,
In Joy of jocund health.
The one refrain it beats again-
I own the Commonwealth !

For,
I'm sailing in the Springtime on the Harbour,
The Beautiful, the Bluenessful, the Harbour !
And the soul within me gaily
Twirls it blackthorn or shillelagh ;
Sings a stave or two of Daley,
Tis the wind-and-water music of the Harbour !

I rule with easy, equal laws,
This Commonwealth of mine !
And each enjoys his own, because
It's his by right divine.
And each is kingâ€”a glorious thing !-
Beneath a Heaven of blue-
My dancing prow so sang but now !
The winds proclaim it true !

For,
I'm sailing in the Springtime on the Harbour,
The Beautiful, the Bluenessful, the Harbour !
And the water round me lapping,
And the canvas o'er me flapping ;
Set in meet and tuneful wrapping.
Bits of Brady that come to me on the Harbour!

The World's a world of endless Peace,
Of Goodness and Content;

It has no need of large Police,
No use for Parliament !
And ev'ry king to all who sing,
Bards living, and the dead,
To ev'ry Art, throws wide his heart,
flows low a joyous head !

For I'm sailing in the Springtime on the Harbour,
The Beautiful, the Bluenessful, the Harbour !
And the sky is o'er it flinging,
Light that sets a Man a-singing,
All the songs through ages ringing-
David sings duets with Shakespeare on the
Harbour !

Of course, It's all a sunlit lie-
Ashore, when Day is closed,
The streets are narrow, houses high,
And all the "kings" deposed !
The "kingdom's" spent with Discontent,
Despite its gaudy glare,
And Song, sweet Song, 'mid all the Wrong,
sweet Song is sobbing there !

But, I sailed one glorious Springday on the
Harbour,
The Beautiful, the Bluenessful, the Harbour !
And the soul, that's sure eternal,
From its spirit, vast and vernal,
Gained new life for Town Infernal,
where the God is never seen Who walks the
Harbour !

Notes

From the NSW Newspaper The Sunday Sun 20 Sep 1903
p. 5.

The Braidwood Review.

AND DISTRICT ADVOCATE.

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BRAIDWOOD, TUESDAY, NOVEMBER 13, 1923

PRICE 2s.

Humping Matilda (1923)

(By "Oriol")

We were humping old Matilda on the Gunbar-
Hillston line.

Me cobbors, Bull Maloney, Murph, and me ;
We were booked to shear for Creswick, at a
place called Silver Pine,
Which is forty weary miles from "Billy Tea."

We were broke and fairly busted after bein' on
the booze

For a fortnight at the pub. at Carrathool.
Where we'd lived on pickled emus and curried
kangaroos,
And spent our sober hours playin' pool.

Our throats were dry and cracking from the dust
along the road,

Our eyes were bloodshot, burning, sore and
tired :

And faithful old Matilda seemed to be a half-ton
load-

A good deal more than we poor tramps
required.

But Matilda on the ramble is a partner ever true,
So we took. her up and mooched our weary way
Along the road to Creswick's-that shearing job
to do-

Which we hoped to reach at dinner time next
day.

We cadged a bit of tucker from the bloke who
keeps the dam

At the thirty mile post on that cursed track ;
The menu for the morning was sour bread and
jam,

For which we promised payment comin' back.

With twenty miles of tramping and the thoughts
of decent grub,

And Creswick's forty thousand sheep to shear,
We forgot our fortnight's orgy at Murphy's
wayside pub,
The two-up mob, the sheilas, and the BEER.

And humped Matilda onward o'er that twenty
miles of plain,

That was scorched by many months of drought
and heat,

Where the cockies' worldly blessing is an inch
or two of rain,
Which makes that country mighty hard to beat.

Darkness had descended when we reached that
blanky shed,

And dumped Matilda down beside the bore,
Where we spruced ourselves for supper, though
mighty close to dead ;
We were hungry, grumpy, thirsty, tired and sore.

In the morning we were anxious to knuckle
down to graft,

So we hunted up the bloke they call the boss,
And told him we were shearers, but he looked
at us and laughed,
And wondered how the dickens we got lost.

For the shearing it had started just a fortnight
from the day

That they kicked us from the pub. along the line,
To hit the dusty waggon track per boot out
Hillston way,
To shear for Bandy Creswick at that place called
Silver Pine.

So we cadged a bit of tucker and mooched
along the track,

And cursed ourselves for going on the spree
As we humped poor old Matilda for a station
further back,
Just EIGHTY weary miles from "Billy Tea."

Notes

From the NSW Newspaper The Braidwood Review and
District Advocate Tue 13 Nov 1923 p. 5.