

Vale Max Merritt

Max Merritt at the 2008 ARIA Hall of Fame awards in Melbourne

Singer, songwriter, musician, Max Merritt, has died aged 79 in the US, after a long battle with illness.

Merritt, who was born in New Zealand but lived for a long time in Australia, died in a Los Angeles hospital on Thursday, September 24, US time.

Best known for his hit songs "Slipping Away" and "Hey Western Union Man" with his band The Meteors, Merritt had suffered from Goodpasture syndrome, a rare and serious autoimmune disease of the lungs and kidneys.

"Max had been on dialysis

three days every week since he fell ill in 2007," friend and manager, Wal Bishop, said.

"He really put up a great fight and will be sadly missed by all that knew and loved him".

Born in Christchurch on April 30, 1941, Merritt made Australia his home where he became known as the "King of Soul" for his R&B style.

In the 1960s, he moved to Britain before settling in Los Angeles in the 1970s.

He continued to tour Australia and New Zealand regularly until 2007.

"Max had been unable to perform live over the past 13 years but, when he felt up to

it, would go into the studio to record," Bishop said.

"He even shot a video to go with the tracks.

"It's a shame that he won't be around to see it."

In 2007, the Australian entertainment industry rallied in support of Merritt with a concert that raised well over \$200,000.

The event attracted industry stalwarts such as Daryl Braithwaite, John Paul Young, James Reyne and Ross Wilson.

Merritt, who was an Australian and New Zealand Hall of Fame recipient, is survived by his daughter Kelli, son Josh and three grandchildren

Photo: AAP

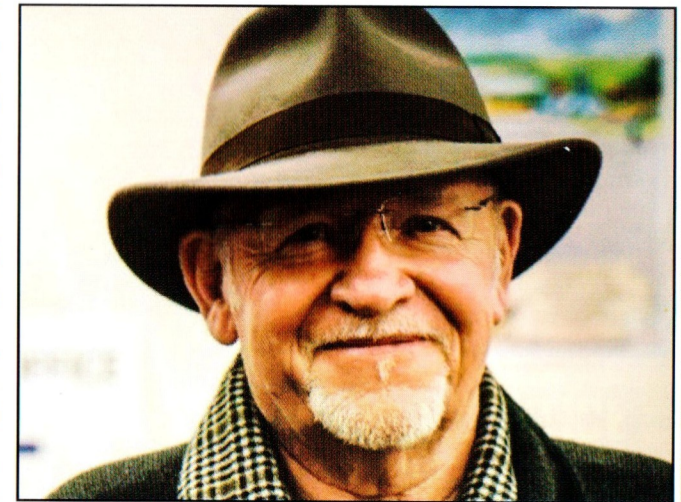
Eric Bogle ... the elder spokesman

by Alistair Brown, Courtesy The Living Tradition issue 135

After a music career spanning over 50 years, with numerous world tours, 25 recordings, nine printed collections of his songs and, not least, the Order of Australia, Eric Bogle has decided to wind down a bit, stop touring and enjoy a bit of retirement at his home in Adelaide

At the Cobargo Festival In New South Wales, we chatted about his early career, and about being a senior songwriter.

AB: I read that your early influences were Lonnie

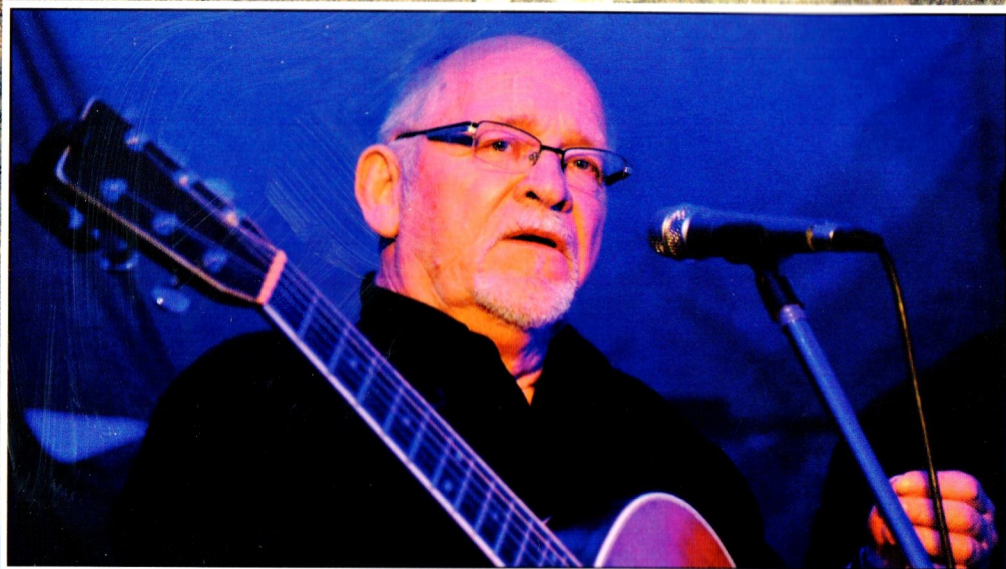


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Donegan, Elvis Presley and Ewan MacColl - that's some mixture.

EB: Well yes, music is a mixture, you get influences from things that inspire you.

Lonnie made me start the skiffle group, one of the millions of skiffle groups in Scotland in the 60s, and that gave me my first taste for public performances and playing with other musicians.

That was a lot of fun.

Elvis - I just worshipped him you know.

MacColl - I thought he was one of the best song writers I ever met.

He was a later influence once I got to know his songs.

I subsequently met him quite a few times.

AB: Tell me about Eric and The Informers, you mention that in one of your songs.

EB: I was asked to join a local rock group called The Informers.

They wanted a lead singer and I thought, why not?

I was into folk music already.

I was into Elvis, of course, and I thought I might meet a few girls, and that didn't happen either.

I thought it was just fun.

A lot of people can get awfully serious about rock 'n' roll.

All music should primarily be fun.

AB: You've been here in Australia since 1969, and I think it's safe to say that you are the voice of reason in Australia in terms of the issues that you talk about, and yet to an expatriate Scot like me, your presentation is very Scottish.

How do you reconcile the two halves of that?

EB: Well I call myself a "scaussie", and I made a remark in one of my concerts that we were lucky then that we had two cultures that we were comfortable with and familiar with.

I've always had a straightforward presentation which is a Scottish thing - no bugging about, no bullshit - so I think that's the Scot's part,

and also the emotional content of my songs is very Celtic.

I'm not saying that Australians are not capable of emotion, of course they are.

I've always depended on an emotional reaction from the audience.

If I don't get that, a lot of my songs don't work, so that I look on it as the Celtic Scottish influence.

AB: I think that inevitably you get labelled as a protest singer although it's one very small aspect of what you do.

In many of your songs I expect you to be angry, but I don't hear anger, rather a kind of measured regret in a lot of the issues you write about.

EB: That's perceptive, but that's how I write.

Anger can be positive.

But anger by itself is nonproductive.

You've got to have other emotions mixed in with that, a conviction that things can change, and that takes optimism and hope.

If all my songs were fuelled simply by anger they'd be sad songs indeed, so I've got to have different emotions within the song.

I'm not a particularly angry bloke.

AB: I think Vin Garbutt is the only other person I know who could combine the big issues you write about with humour and get away with it the way you do.

Speaking of humour, I find that when you sing about yourself, and you don't very often, that's when most of the humour is self-deprecating.

EB: Well most songwriters are all waiting to be found out.

Music is such a broad church, with so many genius congregation members, that it's almost impossible to inflate yourself as a musician.

There's always a better one coming along.

My heroes (the ones I listen to on CD) the majority of them are far better singers than I'll ever be, so that keeps you fairly humble.

It gives you a sense of perspective.

I'm not denigrating my own songs, I'm proud of what I've written.

They're my babies, but I am not proud enough to think that I'm the only one out there.

AB: Let's talk about what is conceivably your greatest hit: Willie McBride.

When you think of folk songs as songs that migrate, that's a song that's taken on a life of its own in different contexts.

EB: Well, Matilda was the same.

They created their own niches. Willie McBride became an Irish anthem.

It's become an Irish cliché in many ways.



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Please note:
Entries for this year's
Award close on
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They interpreted the song differently.

McBride was the name I chose deliberately when I wrote this song in the mid 70s.

The IRA bombing campaign in mainland UK was in full strength and there was lots of anti-Irish feeling.

Needless to say, the bombings were terrible events.

I've no time for people who can do that, but the reaction frightened me a bit.

It was over the top a bit.

It became blind rage and hatred and ignored the fact that most Irish people don't plant bombs that kill people.

McBride was a gentle reminder of all the Irish boys who died for King and Country, something that was missed by most people.

The Irish didn't miss it though.

AB: You're talking of winding down and retiring from touring.

I just watched you in concert, that was the most energetic bit of narcolepsy I've ever seen.

You said, and I quote, "Society needs angry young men, they don't need angry old farts", and you want to pass the flag.

EB: It's true, you get to a certain age, grizzled and having been on the planet 10 years too long, and society seems to think that robs you of the right to protest and to get fucking pissed off, and that the oldies should be patting their grandchildren on the head and keeping their mouths shut.

Ageism is an insidious thing.

There is less about than there used to be, partly

because there are laws against it, so it seems to reassure society if the people who are angry and active about changing things are young, that makes it all right, because they're the boys you send off to get killed.

So, it reassures us that we can still fill them with false ideas and send them off, whereas old men have seen too much to be fooled one more time.

AB: I've just watched two of your concerts and you seem to be enjoying yourself, and the audience plainly don't think you're too old to have things to say.

To my mind, you're very much in your prime as a spokesman.

EB: The audience is much the same age as me, and if I'm a voice for them that's good.

I've had quite a few remarks recently on the subject.

In one of the concerts I did, a bloke came up to me and said, "I'm an old fart and it's nice to see an old fart with fire in his belly".

Men of my vintage tend to feel dismissed by society once they stop having a proper job.

It's all right for me, because this business retires you.

Once a person retires they lose a bit of their own sense of worth and that's the start of the decline, and society, the way it treats old people, the patronising way it treats old people, it strengthens that lessening of worth.

You know yourself, when you look in the bathroom mirror you might look like Methuselah, but inside you're the 17 year old teenager you

always were.

When you look at some of the bands at this festival, great young performers, the young people in the audience identifies with them and my audience identifies with me.

Every generation likes its own spokespeople.

Today's young songwriters, the ones who are politically and socially motivated, are saying exactly the same things I've been saying all my life.

I've got songs I wrote 30 or 40 years ago that are saying exactly the same things as they're saying now, but every generation likes its own mouthpiece.

So, they don't want to hear me say it.

They want to hear one of their own say it.

AB: But surely there is something to be said for being able to convey the message with both humour and conviction the way you do.

That comes with experience.

EB: For a lot of young people life is a very serious business and you have to feel sorry for them sometimes.

I was the same.

I used to take things to heart so often, see no light at the end of any tunnel that I walked into.

Then you realise what constitutes survival, emotional survival.

You've got to have a sense of humour, because it gives you a sense of perspective, the things that matter and the things that don't, and a lot of people waste their lives on things that don't matter.



Maton: Australia's Guitar Exhibition

25 July - 11 October 2020 at the Powerhouse Museum Sydney

Maton: Australia's Guitar is the largest display of Australia's leading guitar manufacturer.

In this exhibition over 130 guitars will traverse the history of Maton, drawing on more than 70 years of music.

Explore the company's beginning, its first models and influence on the music scene, transcending through genres such as Country and Western, Folk and Classical, Rock and Roll and Jazz.

Melbourne-born jazz musician, woodwork teacher and luthier, Bill May, founded Maton in 1946 and became a pioneer of Australian guitar manufacturing.

Starting in a small workshop in May's garage, Maton became a success against the odds and has since created over 200 guitar models.

A highlight on display from the Powerhouse's collection is The Easybeats' guitarist Harry Vanda's Maton guitar, which he used to write the song 'Friday on My Mind'.

Also on display is Tommy Emmanuel's first Maton, a Maton electric Mastersound MS500M and hand painted case; the first Maton guitar Bill May made; some of the rarest Australian guitars ever displayed, and instruments and amplifiers used in the heyday of Australian jazz, folk, rock and country.

View custom-made models for Australian music icons, such as Tommy Emmanuel and Diesel, and see why the Maton guitar is the instrument of choice by local and international artists alike including; Archie Roach, Missy Higgins, Keith Urban, Tash Sultana, Josh Homme (Queens of the Stone Age), Garry Beers (INXS), George Harrison (The Beatles) and Keith Richards (The Rolling Stones).

This stunning and thorough collection of Maton guitars, ukuleles, lap steels and amplifiers are part of the personal collection of Bankstown-based instrument collector Wadih Hanna



NATIONAL FOLK FESTIVAL

Australia's Home and Heart of Folk for over 50 years

NO FOLK FESTIVAL FOR EASTER 2021

The National Folk Festival Board has today made the very challenging and important decision that the 2021 National Folk Festival will not go ahead.

In March this year the pandemic changed the festival and events landscape and the National Folk Festival was among the first major events in Australia to cancel in response. After significant research and planning towards a 2021 Festival, it has become apparent this will also be impossible.

We understand the devastating effect this will have on our participants and performers, but our community and their safety is our highest priority. Continuing restrictions around large gatherings in a multiple day Festival environment

and the unpredictable nature of events mean we have reached a point at which a decision must be made.

The nature of our Festival, which brings people together from across the country, our immersive site and program all mean that we're unable to put on the kind of vibrant, participatory event that is a hallmark of the National Folk Festival.

We continue to explore alternate events and activities for 2021 that will enable our community to perform, share and develop folk traditions.

The board and staff are very grateful for the past months of collaboration, support and development with our key stakeholders; in particular the ACT government and the team at EPIC. We'll continue to work with EPIC and the ACT Government to create new

events and see the National return in all its glory in 2022

We sincerely thank our generous community for their ongoing support particularly our patrons, volunteers, partners and friends who have given so much to the Festival throughout our history. Because of your generosity, time and commitment we are able to continue our work bringing the community together for future National Folk Festivals.

We also thank the Festival team for their commitment and resilience since our cancellation in March and in working hard to ensure the future viability of the Festival. The spirit of folk lives on and we look forward with hope to bringing the music to you in new ways over the next year, and to the Festival's return in 2022.



No Stopping! A performer's response to lock-down...

by Jason Roweth

The shut-down was sudden, and shocking.

I still ponder on how I was caught a little off-guard, but I know I wasn't alone.

We played our last gigs throughout February, and the first half of March 2020.

Doing our "job" as we'd done for a quarter of a century.

We were in a very busy time, recording as well as performing, and settling the two kids into the new school year.

It was only in early March that we saw, like a tsunami in reverse, gig after gig, festival after festival cancelled, and our "job" disappeared.

The wild ride of watching "the nothingness" coming!

I'm sure our immediate reaction would resonate with many of you: circle the household wagons, check on friends and other family, check supplies of toilet paper, ensuring we had neither too little, nor too much.

And then, wonder vigorously about how we were going to keep afloat.

By then we had lost many (many!) thousands of dollars in confirmed gigs alone.

We felt no sense of optimism for future bookings.

Our general business strategy has been to prepare for the worse, and work for the best outcome.

We lived and hoped. Our family was actually

fairly unwell with Covid-like symptoms, as this early shock-response was happening.

Not drastically unwell, but feverish, and flu-like.

We rang the hotline but were not offered testing for the virus, so the four of us closed the front door, and got to work.

I'm guessing I'm not alone in saying that we were every bit as busy as we'd been before, dealing with the day to day lock-down realities, and for us, making the sudden transition to home-schooling two very bright, but very different kids, one in Year 8, and one in Year 2.

We have loved this so much, for what it is, and what it isn't, that we've made that change official, and long-term.

But as well as checking on our mates, we were being checked on.

It was very sustaining! This extraordinarily caring connection, the closeness and care, that built in the house, and over the various communication channels left me strangely happy.

I've described the time for us as "99% bliss, 1% the horror, the horror!"

We still had a trickle of work.

The media were aware, and supportive, which for me, meant interviews and learning to describe in detail the situation for performing artists under lock-down.

At first, we thought we'd find time to continue our work on the album under construction, and we did for a while, but our illness left us

unable to commit vocals, and a little lost for direction.

Over the next few weeks, we recorded songs for the 'Activism Masterclass' podcasts, another podcast or two, ABC radio shows, and the odd online gig.

All credit here to the great folks at the Troubadour Folk Club on the NSW Central Coast, as they were the first people who took on the idea, asked us to play and made it work.

And we loved it! We didn't know how it would feel, but it felt great.

We learnt very early on that it was not going to be for everyone, and a pluralist approach was going to be needed.

But we have now been part of quite a few online "gigs", including the brilliant 'Sydney Folk Festival'.

We have loved it!

The Isolation Tapes

Within days of lock-down, I had a strong, but unusual desire to play music.

It wasn't the "job" I was missing, but the art!

I didn't want to jam, or practice, but to share songs, tunes and poems with people.

It was an odd feeling, I didn't really feel like doing it.

The only thing that I wanted less was to not do it!

I think I found out just how close music is to food, clothing and shelter in my life's necessities.

We dragged our track-suited-sniffly-selves behind a camera and microphone every couple of days and found something we felt like playing.

FIONA JOY HAWKINS



MOVING THROUGH WORLDS

Moving Through Worlds

is an exploration of 'now': Water, Fire, Climate Change, Survival, and the vanishing of souls into the wind.

Piano for This Moment
(Neo-Classical/Celtic)

"I believe music is a gift from another world, from ancestors of the past communicating to inspire and give us hope. Now more than ever we need the connection to our past in order to find the pathway to our future"

Fiona Joy Hawkins

At first it needed to be fairly light, social and traditional music, every item we chose to play had developed a whole new meaning in the world, post-Covid.

As the days went by, we found our choices changing in response to our view from "lock-down".

We also had a need to keep it live and fresh, so there were plenty of one-take wonders, more usually two or three takes.

We really wanted to get it right.

We shared these performances on social media as 'The Isolation Tapes', and the response was extraordinary and positive.

We found an equally strong feeling in many people reaching out for music, in the "live" performance void.

There were plenty of folks we knew already, friends, family and our wonderful extant supporting audience.

A surprisingly large number of new people found and responded to the songs as well.

The sharing experience, the give and take of ideas and emotions, was as rich and rewarding as any performance work I've done.

I look back at these recordings now as an unfolding diaristic response to the "lock-down".

Without any expectations of such, nor any talking about the "business", we had people asking how they could help, how they could donate.

We made that option available on our website.

Online album orders, CD and download, had significantly increased.

We switched our download

albums to "pay what you like" in order to make the albums more available.

The response to this surprised us even more, as folks from all over the world took the opportunity to pay more than usual, not less, sometimes in extraordinarily generous amounts!

Saturday Streaming

I still really missed live performance, so we took the plunge, and tried hosting a concert, live to social media.

We had already created a low-key "set" in our studio, lights, camera etc. for our Isolation Tapes.

We used this space, called it a 'No Stopping! Requests Show', asked people what they would like to hear, and waited to see what would happen.

It was tremendous fun!

We were immediately thrown back through the years of our accumulated repertoire and challenged by novel suggestions; we had a ball!

Sure, we missed some of the aspects of live performance, but some things were actually better: a huge lifting of our "pack and drive" hours, no big financial overheads, longer and less rushed conversations about the material, positive feedback on the value of the experience for those locked-down, and generous crowds donating money.

It made me ridiculously happy to see the photos shared by new and old mates, feet up, beer in hand, with us on their home TV, or on their iPad screen, as they made dinner, one projected on the wall of their lounge room!

I started to think that this

format might have an ongoing audience.

We do have a big repertoire of songs, tunes, poems and a variety of themed shows available to us, so we put a programme in place for weekly 'Saturday Streaming' performances.

We have played eleven 90-minute shows as I write, each one with a distinct theme, and almost no repetition of material.

We've also had an item from both kids at many of the shows, a real treat for them, for us, and it seems for the audiences.

For many years we have been asked for recordings that include the stories that go with the songs, and finally we have found a medium which allows for more expansive presentation (we're doing three Henry Lawson shows), and a way to archive the folklore we all enjoy so much.

The gigs have had diverse crowds, friends and fans from the past, and many new faces at every gig.

Some people have seen and supported every show!

A lot of the folks are very new to the kind of performance we give, so it's been a time of rich learning for us as well, as we have our work reflected on, sometimes at length, from diverse view-points.

While we are used to this, the online format has allowed a very fast spread, and extended communication, with no geographical limitations but the time zones.

We're playing new songs, and shows, and others that I had sadly thought we might never revisit.

We're even uncovering forgotten gems through organising our documents and correspondence. It's been a lot of fun!

How it Works

We have kept the model very simple.

Our 'Isolation Tape' performances go straight to our YouTube channel.

We have over thirty of these online at the moment.

The 'Saturday Streaming' 90-minute shows go live to our Facebook Page at 7pm (EST) every Saturday night, and then we upload the show to the YouTube channel where folks can catch-up, watch again, and share around.

We also put a hyperlink contents in each show-notes, which has really helped the audience to go back and catch a particular item from a show, or skip through selected songs.

Donations are encouraged, but on principle we have asked that people come and enjoy the shows, regardless of intent or ability to pay.

As we say, a little helps a lot, a lot helps enormously.

But the "low-key, long-form, live-from-home" concert experience is what matters most, and while nothing is perfect, so far, the model is working well for us.

We don't know how long we'll keep up the weekly shows.

It is a lot of work each week, preparing such extensive performances, but it is the work we love the most, and for now, there's no stopping!

Our website keeps people updated on what shows are on and when, allows donations, along with album sales, and links to our YouTube and Facebook sites. <https://www.rowethmusic.com.au>

October 'Saturday Streaming' Shows

Sat 3rd Oct – SS#14 The third in our 'Soul of a Poet – Songs and Poems of Henry Lawson' series.

That will make nearly five hours of the great man's work in performance.

A rich deep dive that is only possible with the online format.

Sat 10th Oct – SS#15 'Phonograph Jack'

This is our current themed show.

We performed it once, at the Illawarra Folk Festival, and were floored by the overwhelming response.

We were to present the show at the 2020 National Folk Festival and launch the album as well.

But... things have changed!

It's a different show for us, as we work to find new ways to live in a changing world, we return to familiar songs to find that they have acquired new meanings.

So, what's worth keeping?

Allow us to introduce to you 'Phonograph Jack', who wanders the tablelands of NSW stirring the memories of those who live and work there.

Dance to the tunes of Sally Sloane and Ebb Wren under the stars, listen in the dark to the songs of battered travellers and chancers with hope still alive in their hearts.

Sat 17th Oct – SS#16 'The Riderless Horse - An Australian Impression of the First World War'

This material has the ring of truth for nobody knows better than those who were there.



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From the rousing songs of nationalistic fervour, to the soldiers' brave faced morale boosters composed on the spot in the trenches and sung by many voices, to the ballads of those left behind to watch and wait.

It's the songs written by people of the time, those directly affected by being at war, that really tell the story and provide a rare insight into Australia at the time of the war to end all wars.

Although these songs were never meant to tell the story of one soldier's experience, this presentation has been arranged chronologically and gives a strong impression of continuity.

The show also contains a potted folk history of Australia's

involvement in WW1.

Sat 22nd Oct – SS#17 - No Stopping! Requests night number 3

Sat 29th Oct – SS#18 - Battlers Ballads

No Stopping!

It has been a challenging time for everybody!

It seems to me a rare chance for all of us to look closely at our "profession", in all its variety, with some valuable objectivity.

In order to get our multi-faceted industry up and running again, we will need to rebuild.

The effects of lockdown are

too extreme to allow us to just press the "start" button.

I hope we all can do so with our trademark energy, passion, community, care and understanding of difference.

Bob Dylan recently reminded us of Walt Whitman's insights, that may serve our rebuilding process well - "I contain multitudes".

Maybe we'll hear you, or you'll hear us singing online soon.

Let's share a song or a story.

And we're very excited to see some of you in person again at a "live" show.

We wish you all the best!

Take care!

John Fahey donated \$56,000 to the Royal Flying Doctor Service

Singer Song writer, Pat Drummond, contacted Trad&Now when he heard that John Fahey had passed away.

"I am very sad to hear that the man who led me to write my award winning song, 'In Like Flynn', former NSW Premier, John Fahey, has passed away this morning at 75 years of age," Pat said.

"It was on October 9, 1994, and I was playing live on air on ABC Radio, Newcastle, raising money for the Flying Doctors after having returned from a long trip around Australia.

"The idea was that people would ring in and ask me to play one of my songs and make a donation for me to do so.

"Suddenly, John Fahey rang in with a real challenge...for me

to actually write a song about the founder of The Flying Doctors, The Rev John Flynn, before the end of the program.

"He offered an enormous donation of \$56,000, as I remember it, if I was able to do so before the end of the show and play it on air.

"Building on two stories I had gathered on the tour that I had just returned from, and focusing on the incredible optimism and perseverance of The Rev. John Flynn, I managed to write the song and played it live on air.

"John Fahey rang back to say that the donation was confirmed.

"I only recorded the song in 2016 on an album called Late Final Extra, which gathered together some of the songs that had somehow never been recorded over the years.

"I had no idea that it would go

on to win the 2017 Heritage Award at The Australian Independent Country Music Awards and that it would be so constantly played on Country and Folk Music Radio Programmes right across the country since then.

"God Bless you John. Rest In Peace".

As a form of postscript, in March 2017, Pat was playing the song live on ABC Illawarra when he revealed that, to his embarrassment, a listener had called in when he first played the song to let him know that the Flynn in the popular saying "in like Flynn", used as the heading and in the song, was not relating to The Rev. John Flynn of the Royal Flying Doctor Service, but the swashbuckling actor who attracted lots of ladies' interests, Errol Flynn, from Tasmania.

Traditions of resistance through song and struggle

by Bob Fagan

In 2010, we lost Alistair Hulett, one of Australia's best-loved performers of traditional and contemporary folk music and one of our best writers of songs about social and environmental justice.

Alistair used his words and music to promote social and racial justice, draw attention to past and present injustices and campaign actively for equality, justice and freedom.

After his untimely death, Trust Funds were set up in both Scotland and Australia, where Alistair lived and worked, to promote the traditions of resistance in music and song.

Each fund set up a Songs for Social Justice Award to celebrate Alistair's legacy as a writer and activist.

The Australian Award was announced in 2011 at the National Folk Festival held in Canberra over the Easter period, where Alistair had performed on many occasions.

Thanks to some generous donations, for which we are very grateful, 2021 will be the 10th year of our Award.

We are very proud of reaching that milestone, and of more than 100 new songs about social justice entered for consideration by our judging panels.

The Award is open to writers resident in Australia for new songs in the general areas of social and environmental justice, broadly defined to encourage the imagination, creativity and commitment of songwriters, whether old hands or 'starting out'.

Writers have tackled widely ranging themes in their songs, many being about the importance of standing up and being counted in campaigns for social justice.

Reflecting the times, popular

subjects have included: Australia's treatment of refugees in offshore detention centres; the politics of mining, energy and climate change; and, songs about past and present struggles involving Australia's Indigenous people.

A diverse range of other issues has been covered by our writers too.

The range of subjects in your songs can be as wide as your imagination and your interests.

Some writers have used time honoured traditions of political satire, while others tell stories about particular historical events or successful past or present campaigns.

Recently, writers have entered songs about the media, especially social media, and their use in spreading false or distorted information and mis-using personal data to erode people's rights.

The National Folk Festival has given our Award great support although the Hulett Fund is independent of the Folk Festival.

Awardees are invited to perform their song in the Festival's Finale concert and are eligible for a cash grant to help them get their song out into the world.

This year, 2020, things have been so different for musicians, audiences and their festivals

because of COVID-19 restrictions and the cancelling of virtually all live music events, including the 2020 National Folk Festival.

It's been a tough year for our musicians, writers, music producers, sound crews and the armies of staff and volunteers who keep our music events going.

We're all hoping, of course, that things will have returned to something like normal by Easter next year and the festivals will be back!

But, our Award goes on, and so songwriters, please consider entering a new song for 2021, the closing date for which is 31 December, 2020 (see advertisement this issue).

Potential entrants can find conditions of the Award at <http://www.alistairhulett.com/songs-for-social-justice-award> or email ahmf@me.com.

We know Alistair Hulett's legacy, along with the body of new work represented by our Award, will continue to inspire people to write and perform songs of social justice.

We're also pleased that the Award is becoming a truly national event with awardees from across Australia.

Happy writing!

Join the Folk Federation of Tasmania.....

....and take advantage of a host of membership benefits including:

- * DrumBeat magazine regularly delivered to your home provides interesting articles and current information on folk events including dance
- * Discounts to FFT Events and numerous folk related businesses
- * Eligibility for special FFT initiatives, such as free studio recording time, scholarship for *Music Under the Southern Cross*, song writing awards and more

Still only \$27 per year family \$20 individual to PO Box 1638, Hobart, Tas 7001

Ph Peter Hicks 03 62663010 www.folkta.org



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
bmcmail1954@gmail.com

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@iprimus.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

VIC - 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

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.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 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.



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.

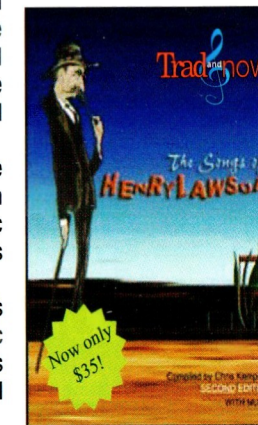
Comprising stars of Australia's jazz, classical and world music scene, Elysian Fields' dream was to record a CD of music inspired by Scandinavia.

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.



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

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", takes 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.



Vale Mick Hart

Courtesy Noise11 by Paul Cashmere

On August 27, it was announced that Mick Hart, the ARIA nominated Australian singer songwriter, passed away at the age of 50.

Mick released his debut album 'Still The Flowers Bloom' in 2001.

The album was produced by

Jim Moginie of Midnight Oil.

His second album, 'Upside Down In The Full Face of Optimism', earned Mick an ARIA nomination for Best Blues & Roots Album of 2002.

Mick Hart also had the side-project, Monkey Boy.

Mick has toured the world and opened for Bob Dylan,

Coldplay, Sting, Van Morrison, Paul Weller, Gomez, The Pretenders, Paul Kelly and John Butler Trio.

Mick's most recent album 'Awake' was released in 2019.

It was his first album in five years and was reviewed in Trad&Now 138.



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Please donate now

salvationarmy.org.au

Performers' Directory

Alanna and Alicia

Twin sisters Alanna and Alicia sing original folky, 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

janbwatson@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 Won

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

Rare Treats

Let us treat you to beautiful vocal harmonies of a mixture of rare and long forgotten songs along with originals and songs you can sing and dance to. Consisting of a 3 piece band, including keyboard,

banjomandolin, guitar and ukulele. Great for parties, functions, cafes and restaurants. Well known local artists based on the Central Coast of NSW.

0418 649 477

hurleyst@bigpond.net.au

Steve Tyson

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

www.stevetyson.com.au

stevetyson@live.com.au

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

Vanessa Craven

Lunar Dust and Sugar 'n' Spice Solo one woman band, 3 piece to 7 piece band and duo. Blues, alt-country, pop, folk, originals and covers. House concerts, pubs, folk clubs, art galleries, wine bars etc.

www.acousticssession.com.au

https://www.facebook.com/Vanessacravenmusic

Vanessacravenmusic

Attention Musicians

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

Victorian music scene receives cash injections of over \$13M



Tonight Alive @ Corner Hotel

Photo: Jaz Meadows

On September 21, the Victorian State Government announced that over \$13M will be injected into the local music sector.

The funding package announcement, which comes on the back of the Save Our Scene campaign calling for support of live music venues throughout the COVID-19 crisis, will see over 100 live venues receive the "survival cash injections".

Venues, including Northcote Social Club, The Grace Darling in Collingwood, Richmond's Corner Hotel and Theatre Royal in Castlemaine, will share in grants of \$9M which will "assist

venues to reopen and host events when it is safe to do so, providing employment for artists, promoters, technicians and other workers".

Meanwhile, the Government's new Victorian Music Industry Recovery program will offer grants between \$4,000 and \$50,000 to support artists, managers, promoters, bookers, road crew and other workers to keep creating music, undertake professional and business training and develop Covid safe ways of working.

Applications for the program close on 22 October.

"In ordinary times, Victorian music venues host tens of

thousands of gigs each year, reaching millions.

"We don't want to lose Victoria's music scene," Premier, Daniel Andrews, said.

"We'll continue to support our venues, our musicians, and the many workers who bring this \$1.7B industry to life so that they are able to reopen stronger than ever and welcome us back for a Covid normal summer."

Minister for Creative Industries, Martin Foley, added, "This support will protect our grassroots venues, save jobs and music businesses, and keep local music playing well beyond this pandemic."

Folk Radio Directory

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 - 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 - 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/

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

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.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.

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Make recycling at work easy...on the go

plastic wrap timber pallets food cardboard furniture electronics aluminium cans printer cartridges containers packaging

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.



Right to play music bill will help create jobs

On September 23, NSW Labor announced that it will introduce a Bill in Parliament promoting jobs for musicians, including removing outdated bans and restrictions on live music in hundreds of venues across NSW.

The Right to Play Music Bill will tackle liquor licence conditions which impose arbitrary bans and restrictions on live music.

The Bill will also grant local councils the ability to remove such restrictions from their development consents.

On September 22, NSW music venues launched a Save our Stages campaign amid fears that 85% of NSW music venues could be forced to close in the next twelve months if they don't get urgent assistance.

NSW Opposition Leader, Jodi McKay, said: "This is a bill to promote jobs.

"Performers do not need to be dealing with ludicrous restrictions at a time when gigs are already in short supply due to COVID-19 restrictions.

"We need to get this right as we re-open.

"We must also not forget our multicultural performers who've been hit hard by the pandemic."

The Shadow Minister for Music and The Night Time Economy, John Graham MLC, said: "Labor's view is that it is not the Government's role to

ban music, or to tell people what genre of music to listen to.

"Noise needs to be regulated, but musicians should not be banned from working.

"Our music venues are having to fight for their survival.

"They are now campaigning to Save Our Stages.

"More than 17,000 people have signed a petition to the Parliament to Save Our Stages in less than 24 hours.

"Other State Governments have committed millions of dollars in support to their venues, but the NSW Government is yet to act," he said.

Labor Shadow Minister for Better Public Services, Sophie Cotsis, said: "Labor has been calling for more to be done throughout NSW at night since the election.

"Hospitality businesses are working very hard to ensure they stay open, provide opportunities to staff and keep their doors open to trade in a safe environment," Cotsis said.

"As we look to revitalise the whole state, staff and performers need more certainty and confidence that the Government is working in their best interests.

"This is about removing the red tape for our musicians across all communities.

"It's about creating jobs, hope and a plan for the future."

The Victorian Government has announced \$28.2M in specific assistance packages

for live music venues, on top of an \$87.5M fund to support a transition to outdoor dining and performance.

The bans and restrictions were exposed during the Parliamentary Inquiry into the Arts and Music Economy, which found that 669 venues in NSW had bans or restrictions on their liquor licence.

These had been imposed historically, but were still in force.

The conditions ban live music, ban rock, pop or disco music, ban mirror balls, or restrict the number of musicians who can take the stage, the direction they can face or the instruments they can play.

The complete list of conditions was published as appendix 3 to the report of the Parliamentary Committee.

The Government's 24 Hour Economy Bill will remove some, but not all, restrictions.

It will remove restrictions on genres of music, numbers of musicians and types of instruments.

It will not remove bans on live music, mirror balls or original music (cover bands continue to be compulsory).

It will not allow Councils to easily remove hundreds of similar restrictions that are contained in development consents.

Jodie McKay, Graham and Cotsis were joined at Parliament by a number of artists in



support of the Bill.

The save our stages petition consisted of the following open letter to the NSW State Government from LIVE Music venues across NSW.

"Live music in NSW is under threat.

"Unless there is immediate government intervention, we risk losing 85% of the state's live music venues within the next 12 months.

"With the biggest music industry in the country, NSW is home to some of Australia's greatest artists and performers, biggest crowds and world-class stages.

"Our music creates a sense of pride, gives us a voice, introduces us to new ideas, new friends, new hope.

"Live music is our lifeblood and our lifeline in times of crisis.

"But now, live music in NSW is on the verge of collapse.

"From a survey of just 47 music venues, over \$70M in earnings has been lost in just six months, and they are accumulating hundreds of thousands of dollars in debt as restrictions continue to limit their business viability.

"After six years of lockout

laws, devastating bushfires and now the unprecedented impacts of COVID-19, the venues that have survived through hard work and ingenuity can no longer do it alone.

"This is not just about live music, venues build community, boost the economy, improve wellbeing, and drive tourism.

"And importantly, they provide artists with places to share their music with fans and find new audiences.

"Live performance is essential to an artist's career development and makes up around 70% of their music income.

"Without stages to play on, artistic careers in NSW will become almost impossible to maintain, and an industry which employs 23,000 people and

contributes \$3.6B to NSW's economy will crumble.

"The Queensland and Victorian Governments have already committed millions of dollars in support to their venues, but the NSW government has yet to act.

"We call on the NSW Government to work with MusicNSW and industry representatives to devise a stimulus package that will ensure the ongoing survival of our venues.

"A package that will support the artists and communities who depend on live music for their existence.

"A package which will safeguard the future of our industry.

"A package that will Save Our Stages."

Sponsored by Trad & Now

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

Guidelines for COVID-safe touring and performance released

On August 10, Live Performance Australia (LPA) released its guidelines for COVID-safe touring and performance.

The peak body shared the documents which covered safe practice for touring, auditions, rehearsals and performances, as well as an update to guidelines for theatres, amid the COVID-19 pandemic.

"The resumption of live performance touring will be a complex process," stated the touring guidelines.

"A careful, stepwise process needs to be implemented to ensure the safety of artists, arts workers, service providers, audiences and the wider community.

"These guidelines have been reviewed by medical experts and will help our industry understand what they need to do to keep our performing arts venues and workplaces safe," said LPA Chief Executive, Evelyn Richardson.

"People in our industry are passionate about getting back to work and engaging and entertaining live audiences, but safety must be our top priority to ensure the well being of our workers and audiences.

"As public health restrictions are eased in different states and territories, these guidelines will help the industry reopen, restart and rebuild following the devastating impact of COVID-19.

"In addition to the emergency funding assistance that

governments have provided to help our industry through this crisis, enabling our companies to reactivate and our performers to get back on stage in front of audiences is the best form of support they need," continued Richardson.

"These guidelines provide the pathway for reopening venues and bringing our live performance industry back to life in the months ahead."

Read the LPA guidelines on the LPA website.

Additional guidelines for "events of scale" such as large concerts, music festivals and more are currently being developed by the recently formed Live Entertainment Industry Forum (LEIF) group.

Leaders in the music and sports industry came together on June 9 to form LEIF.

The new industry body, which is chaired by Former Cricket Australia CEO James Sutherland, aims to support and ensure the safe venue of both music and sports as restrictions began to ease around the country from July.

They will develop measures around cleaning, sanitisation, physical distancing plans, contact tracing, crowd management and health monitoring.

"LEIF's mission is to support the safe reactivation of events with live audiences across Australia from July as restrictions are eased," explained a statement on the

group's website.

"LEIF will put in place a comprehensive, flexible, all-of-industry re-opening and risk management strategy that meets the needs of the public, governments and performers and industry, with safety at its core.

"LEIF will work closely with governments, businesses and audiences to build confidence in the industry's preparedness to operate safely, flexibly and sustainably and explore how industry can be supported by the government in a gradual return."

Members of TEG, Live Nation, Frontier Touring, Chugg Entertainment, AEG, WME, the Melbourne Cricket Ground, the Sydney Cricket Ground, Marvel Stadium, Melbourne Olympic Parks, Adelaide Oval, ASM Global, Venues West, Venues Live, Michael Cassel Group, Live Performance Australia, Venue Management Association and the Australian Festivals Association make up the LEIF executive committee.

"This pandemic has brought our industry to a complete standstill.

"The thousands of cancelled sporting events, concerts, festivals, theatre, family and comedy shows, and all the associated revenues related to them, can never be replaced," said Sutherland.

"Our industry was the first to close during COVID-19 and it will be one of the last to fully reopen.

"The cultural, creative and sports industries support the livelihoods of around 175,000 Australians, many of whom are casual or part time.

"The industry also contributes an estimated \$150B to the Australian economy.

"Our live events have a huge economic flow on effect.

"We support jobs in airlines and other transport companies, hotels, pubs, restaurants and retail establishments of all sizes all over Australia.

"We need a clear roadmap to get our industry back to work, while playing a bigger role in the post COVID-19 economic recovery of our nation.

"We are committed to working with all States and Territories, especially with their Chief Medical and Health Officers.

"We will develop COVIDSafe best practices and a world leading response to revive our industry, get people back to work and bring fans back together throughout Australia through

the unbeatable power of live events."

"Our industry has to work together at this challenging time," added TEG CEO Geoff Jones.

"We must put aside our natural competitive instincts so we can all bring large scale live events back to the Australian people safely.

"We want to work closely with the Federal, State and Territory Governments to create solutions that get our industry up and running again and help get the many thousands of people who support our industry back to work.

"We want to bring fans back and jobs back, safely.

"Live entertainment and sport at scale is the beating heart of Australian culture.

"From footy Grand Finals to outdoor festivals and from The Ashes series to stadium concerts like FIRE FIGHT AUSTRALIA, the live experience unites us with our fellow Australians and lifts spirits as no other experience

can.

"We are all committed to bringing back live in a COVIDSafe manner."

"Live events and mass gatherings are not solely for recreational purposes, they play a crucial part in the fabric of Australian life," said Live National Australasia CEO Roger Field.

"Just as sport plays an important role in promoting healthy behaviours, so too do music and the performing arts.

"The positive impact that culture brings to society is not only seen both psychologically and in social well being, but in the fact that the live events industry contributes hundreds of thousands of jobs, which flows on and effects the whole economy.

"I am proud that we stand united to work together to make the return to events a reality and for the people of Australia to enjoy the power of live music once again."

Outraged and frustrated by global injustices?

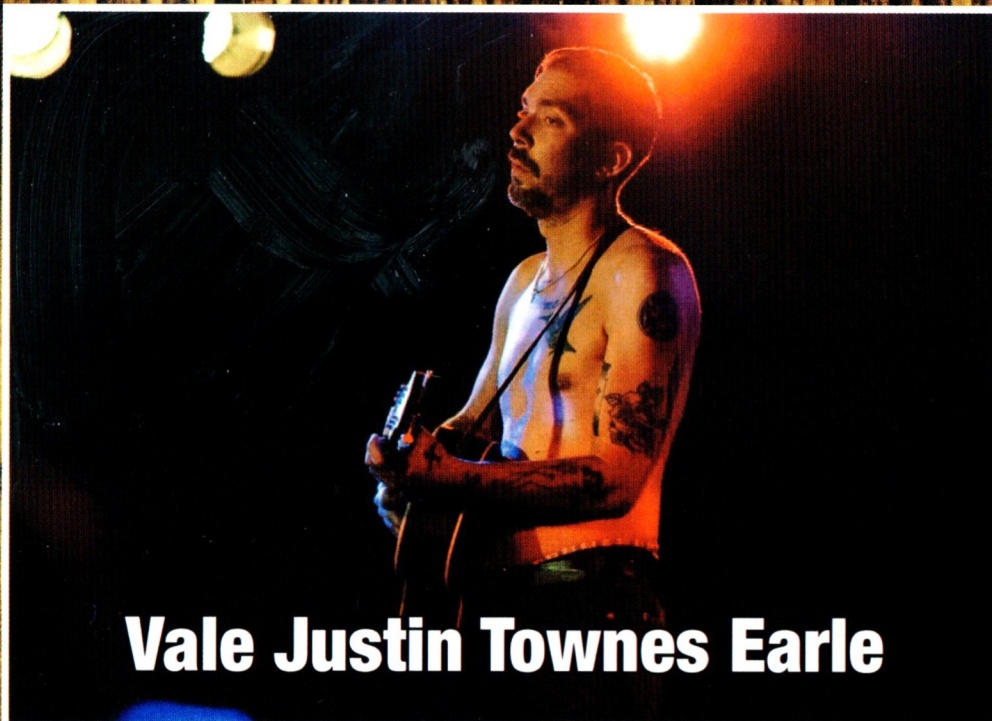
Join a community of passionate human rights change-makers in your local area.

Connect. Take actions. Make a change.

Email: amnesty.centralcoast@gmail.com

AMNESTY
INTERNATIONAL





Vale Justin Townes Earle

On August 25, the Music's Steve Bell wrote about the music world's loss of a massive talent far too early, when it was announced that Americana singer-songwriter Justin Townes Earle had passed away from undisclosed causes at the age of just 38.

He was the son of country and folk music mainstay, Steve Earle, and named for his father's friend and mentor, folk musician, Townes Van Zandt, and this rich pedigree flowing through his veins was wrought clear by both his obvious musical acumen plus the way he was so defiantly determined to forge his own path and do things his own way.

Earle leaves behind eight beautiful albums, the most latest being 2019's *The Saint Of Lost Causes*, and a tragically young

family, as he and wife, Jenn Marie, only welcomed daughter Etta St. James into the world in 2017, but also the indelible marks that he made on the lives of countless people whose paths he crossed along his too short but action packed journey.

And the repercussions of this great loss are being felt in this part of the world as acutely as anywhere on the globe, given that the talented Nashville bred artist considered Australia to be virtually a home away from home.

"Obviously it's a lot easier to become very well known in Australia, but I couldn't ask for a better place to be my best market," he told *The Music* in 2015.

He returned to these shores on a regular basis since his inaugural foray in late 2008.

This writer was present at

the very beginning of Earle's blossoming love affair with Australia, having been asked by tour promoters, Love Police, who took a gamble on the then relative unknown and would go on to partner him on each of his subsequent Aussie tours, to pick him up from Brisbane International Airport on the Friday morning that he arrived in the country and basically look after him for a couple of days as he acclimatised from his long trip, prior to his first gig at the small Fortitude Valley venue, The Troubadour, (now Black Bear Lodge) on the Sunday night.

The young singer's fascination with Australia was overt from the get-go, and countless questions about our culture and lifestyle would be peppered in between his endless and endearingly vigorous treatises on any topic

under the sun.

A genuinely fun guy to be around, he was charismatic and opinionated and incredibly open about his own past, completely willing to steer conversation towards the many trials and tribulations he'd faced, and the addictions he'd battled since his early teens.

Such was our easy rapport, built largely upon a swathe of bands that we both loved, plus his endless cache of tales about being on the road with said bands, that I was completely unprepared for what was to transpire when Sunday night finally rolled around and he took to the stage, making it abundantly apparent from the outset that I'd been blithely and obliviously in the presence of musical greatness for the past 48 hours.

The impact of his immaculately authentic songwriting and consummate performance skills was immediate and invigorating, and when he burst into a stripped back but hauntingly beautiful cover of The Replacements' 'Can't Hardly Wait', one of my fave songs, a great version of which followed on Justin's subsequent album *Midnight At The Movies* (2009), a friend of mine told me that I'd been grinning so hard that she thought my face was going to split in two.

I saw him play probably 20 times over the next decade or so, all over Australia and even overseas, and the excitement of bearing witness to this genuine and generous talent never abated.

Plus, as the size of the rooms he played on each Aussie tour increased incrementally to

reflect his growing stature, he remained as humble as ever, never seeming to take his burgeoning success too seriously and preferring to focus on the music he loved.

Chris O'Hearn was another person tapped by Love Police to help out on Earle's inaugural Australian tour, the music publicist eventually working on all dozen of the singer's trip's *Down Under*, as well as some album releases.

Along the way, the pair forged a strong bond, based on mutual respect and a shared love of roots music.

"Over that time we connected pretty strongly," O'Hearn reflects.

"We had our moments, there's no doubt about it, but the times when Justin came down here by and large he was a really good soul.

"He was very kind to me, and he always said thank you.

"Every time we'd catch up at the start of a tour for the first time, whether at a hotel or backstage or doing promo, he'd always bring it in and give me a hug, and ask how I was doing and how the kids were.

"He was a considerate person, and for the most part, because there were some times when he drove me crazy, he was a really good person to work with, and I think the fact that he came back to Australia so many times speaks volumes.

"What was obvious from the very beginning was that this was a guy who was not living in his father's shadow.

"He didn't have to come out and say it, but you just knew it.

"He wanted to pave his own path, and he wanted to lay those bricks, rightly or wrongly, in the way that he saw fit and the way

that he thought it should have been.

"And I admired that, because it would have been very easy for Justin in the early stage of his career, around that first album [2008's *The Good Life*] and EP [*Yuma* (2007)], when it would have been very easy to talk up his father and milk those connections.

"There were references to it in interviews, but he'd never use it as a calling card, and I really admired the fact that he wanted to stand out from the crowd and do things on his own terms."

The Americana genre with which Earle is usually synonymous is a large and often nebulous catch all, but Earle was equally at home mining sounds and emotions from the soul, blues, folk and even rock'n'roll realms, as he was from the country music at Americana's heart.

More than that, it was the way he so effortlessly brought a modern spin to those old timey foundations that made his music so widely accessible.

"I remember taking friends to shows," O'Hearn recalls, "people who had zero clue about Americana music or any country music.

"They used to call it 'country and western', which drove me nuts!

"But they didn't see a country act in Justin, they saw a guy onstage who knew his craft and knew his songs and knew how to deliver those songs in a way that made you feel sitting in the audience like you're the only person there, in the way that Bruce Springsteen does.

"And you kind of get locked in this zone where you think that you're the only

person in the room and that is a gift, an absolute gift, that not many artists possess, but Justin Townes Earle, in my humble opinion, was one of those who could do it.

"He'd take you to a place night in, night out, that you wanted to go to, because that's why you were there.

"And he knew that, because that was his job.

"He rolled up the sleeves, put the guitar on and went to work.

"There was a lot of fun along the way, but seeing Justin playing live for me, and I saw him so many times over the years, not every artist has a great night every night, but what I will say about Justin is that every time he walked out onto a stage he was doing the best he could at that point."

Melbourne singer-songwriter, Henry Wagons, is another Australian who forged a long and enduring friendship with Earle.

Having been main support for his American peer's second tour Down Under in 2009, Wagons, these days a respected Double J radio host as well as helming the weekly *Delivered*, Live online showcases during the pandemic lockdowns, went on to share stages with Earle on many occasions, both at home and abroad.

"I feel like Justin was a lynchpin to a whole lot of people who lifted their game because of him," he offers sadly.

"He came out kinda rippin' at his guitar and it inspired a whole generation of songwriters to rip at that clawhammer finger-pickin' style and not be timid when you're writing country songs.

"He added that Replacements kinda snowball, that relentless drive and that punk element, to country and modern country songwriting, it was fucking great.

"He was an important figure

for everyone, it was just crazy.

"I feel like he really impacted Australia and a lot of songwriters here and he took people under his wing too.

"What he did for me in the US was remarkable.

"I got to tour with him over there and he wrote quotes for my PR.

"If it wasn't for him and his endorsement, I wouldn't have anything going in North America to this day.

"I'm no Bon Jovi, but I've got something going!

"I'm very thankful to have known him on a number of levels, personal and artistic and career levels, let alone just having him tell me his stories, which were pretty cool to just sit and listen to too."

Wagons was also caught in the spell of Earle's natural showmanship and stagecraft, his timeless songs offset in the live realm by a peerless charm and relatability.

"He was incredible, absolutely incredible," the singer smiles.

"He could completely hold court, just one man and his acoustic.

"I actually preferred him playing solo, rather than with a band.

"I remember I first saw him when I first toured with him, and we were both playing a Wave Rock festival over in WA, and I remember first hearing him onstage and presuming that he had both a bass player and another guitarist with him, and then I walked up closer to the stage and it was just him and his knuckles!

"People presume he's doing an Ed Sheeran or some loop pedal stuff, but it's all coming from his fingers, and that was extraordinary.

"Plus he was a great raconteur, he'd always tell stories and he was always quite open

onstage and quite honest.

"He was a great, great showman."

Wagons also remembers being enthralled by the diversity of people drawn into Earle's orbit, the crowds at his shows were wonderfully diverse and eclectic.

"The breadth of fans at his gigs was incredible," he continues.

"Justin would attract people like 70- and 80-year-olds who loved that classic throwback country songwriting, that dusty 78s-era gramophone country, but then you'd have rockabilly kids in their 20s and punk kids, people who love The Replacements.

"He had that extraordinary breadth of reach, everybody loved him.

"Justin was such a rollercoaster ride of confidence and fragility, he was the extreme of every adjective you can imagine, and people could relate to his journey and his ride.

"People followed him and they related to him on his ups and his down and his variation from tour to tour in his states of mind, and that made him approachable and incredibly easy to follow and kind of befriend.

"He was an incredible figure to track and take into your life, people went on a ride with him.

"And he was interesting, he was always incredibly interesting and a songwriting genius, so you couldn't really ignore him, and that's really rare.

"He had a force of personality that's really rare in the music industry these days.

"He brought a whole lot of rock'n'roll to Americana, he was a real rock star and sadly you can't help but feel that he had so many great songs left in him, that his best work was still to come."

O'Hearn also rues the inherent waste of potential that is part and parcel of Earle's untimely passing.

"The thing that makes me saddest about it, apart from the obvious loss, is just the talent that Justin had, it was so immense, but in many respects, it didn't reach its peak, and that's terribly sad.

"For all of Justin's faults and failings, and if you knew him well, he had them, let's be frank, he was a genuine person, even if he was like a riddle wrapped up in an enigma.

"He thought he knew everything about everything, and when he didn't, he made a bloody good show of making believe like he did know what he was talking about!

"Some might argue that his stature had reached as high as it was ever going to reach, but I disagree with that completely.

"Don't forget that when he came out here in 2011, the guy behind him playing guitar was Jason Isbell.

"Now Jason Isbell is selling out six or seven Ryman Auditoriums a year in Nashville, and I just don't think that Justin has ever reached his peak.

"It had just never really come to fruition for him, and he never seemed to really recognise his potential."

For the publicist, one moment that the pair shared backstage at a Sydney show best sums up Earle's easy going charisma and confidence.

"I remember one show at The Basement and he was sitting backstage," O'Hearn recalls, "and he used to watch old baseball games on his iPad before a show, that was his thing, you'd never imagine someone like Justin being such an avid baseball fan,

and I sat down with him and had a bit of a chat.

"He was getting ready to go on and the opening act had just finished, and as I went to leave to go out the front to watch his set in the crowd, I remember saying to him, 'So what's the show going to be like tonight?', and he looked at me with that grin of his, you know that grin he had, and simply said, 'Fuckin' killer' and walked off onstage: it was so perfect!

"And it was fuckin' killer, time in and time out.

"He was a guy who gave a lot onstage, and the talent that Justin possessed was almost inconceivable.

"It's a big loss to so many people in the Australian music industry.

"He loved coming here, he used to say it in interviews all the time, it's well documented, and it would arise in conversations that I would have with him, and I assume that Earle's Australian tour promoter, Brian Taranto, from Love Police, would have had with him as well.

"He loved coming back here, and in turn I think the music fans of Australia embraced him as much as he embraced us.

"That was a very strong connection that he had and I think that there will be a lot of Australian fans in coming days who are very shocked and saddened about the loss of such a great talent at the age of 38.

"It's just too young."

We'll leave this memorial of a gifted musician and a lovely, albeit troubled, soul gone too soon with something he said to me back in 2015 during an interview about his then new album *Absent Fathers*, and his impending shows at Bluesfest, specifically discussing how he

blurred autobiography and fiction during the songwriting process.

"Yeah, I've got to feel where the song is, feel the time and place, but it's about 50/50.

"The thing is that I don't feel anything different than you do, when it comes to intensity, maybe yes, but we all as humans feel the range of emotions and things like that, the same range of feelings, whether it's hurt or happiness and all of the stuff.

"I try to stick to that human aspect of it, and I think that's where my fans are able to get in with it, because I'm not presenting myself as any more than they are.

"I think that's very important too, there's nothing super-human about me, I've fucked up more, if not just as much as, your average human.

"I think that's very important too, that you remind your fans, and remind yourself, that you are just human, period.

"Nothing more and nothing less.

"And with the parental thing, I don't think there's anybody who wasn't fucked up somewhat by their parents.

"No parent is perfect, just like no human is perfect.

"There's definite sympathies as well as scoldings in my songs, and there's definitely this progression of growing up through the content of my songs.

"It's very important growing with your crowd and just making sure that you're just staying as human as you possibly can.

"There's nothing intrinsically valuable about what I do, period, life would go on without me."

Life will indeed go on without him, but it will never be quite the same.

RIP Justin Townes Earle.



325 songwriter and composer members each received \$2,000 grants

On May 15, APRA AMCOS launched the Sustainability Fund to provide direct financial support to songwriter and composer members in the creation of new music.

Members worldwide, at any career stage and working in any musical genre, are eligible to apply for a \$2,000 grant.

Applications opened until May 29 and successful applicants were to receive funds at the end of June.

The grant can fund anything that enables members to continue to create and sustain their career development, from purchasing of equipment, to training or simply supporting cash flow.

The Sustainability Fund is an initiative led by APRA Board Chair, Jenny Morris, and her board colleagues, in response to the COVID-19 pandemic and its profound impact on the music

industry and the livelihoods of music creators.

The initial funding pool of \$300,000 comes from the APRA Board's decision to reduce their Director's fees and combine these with a contribution from APRA AMCOS' cultural fund.

To ensure that the fund will be able to provide ongoing support to as many members as possible, it is open to external contributions by third parties wanting to support the long term careers of music creators.

"We have taken additional measures to support members and ensure that royalties continue to flow without interruption during COVID-19.

May 10 saw the live performance royalty paid six months ahead of schedule to help the many grassroots, independent and self-managed members who receive the annual payment.

On June 29, APRA AMCOS advised details of fund recipients

and announced the availability of more funds.

Following a tremendous response, with 2,470 applications received for the Sustainability Fund, 225 successful applicants were listed to receive the \$2,000 grant before the close of the financial year.

The initial funding pool of \$300,000 was given a boost with a generous contribution from Google.org Charitable Giving Fund.

A full list of recipients is available on the APRA AMCOS website.

At that time it was announced that the Sustainability Fund lives on, with an additional \$200,000 made possible by the APRA Board, to be granted in August.

100 recipients will be allocated from the current applicant pool.

Anyone that applied and was not successful were considered and did not need to take

Photo: Jacinta Keefe

further action.

Songwriter and composer members from all genres and career stages shared first-hand accounts of how the COVID-19 crisis directly affected livelihoods and career plans.

The cancellation and postponement of concerts, festivals and local and international tours meant that crucial income disappeared, delaying the ability to fund creative work like recording sessions and album publicity, and in many instances put a financial strain on being able to pay for rent and groceries.

On August 19, 100 more recipients of the sustainability fund were announced.

"Congratulations to the 100 songwriter and composer members across Australia, New Zealand and residing around the world who have received a Sustainability Fund grant of \$2,000," a release from APRA AMCOS stated.

These recipients join the 225 members announced in the first round of funding, with \$450,000 dispersed.

An additional \$200,000 was made possible by the APRA Board following a tremendous response to the initial announcement.

"We received 2,470 applications total, a staggering number that illustrates the grave impact the COVID crisis is having on music creators and the wider industry," the statement said.

"The grant can fund anything that enables members to continue to create and sustain their career development during this challenging time.

"How did the money get distributed?"

"Here is a breakdown:
2,470 applicants
325 successful applicants
\$625,000 total funding
Members identifying as female comprised 33% of overall applicants, and 43% of successful applicants.

Career level, as advised by applicant:

Career level	Applicants	Recipients
Emerging	34.6%	17.4%
Mid-career	37.9%	47.2%
Established	27.5%	35.4%

Age, as advised by applicant:

Age range	Applicants	Recipients
15-24	12.4%	7.5%

Genre	Applicants	Recipients
25-34	40.9%	44.4%
35-44	25.4%	31.7%
45-54	12.9%	9.6%
55-64	6.5%	5.3%
65+	1.9%	1.2%

Genre, as advised by applicant.
Multiple genres could be selected.

Genre	Applicants	Recipients
Alternative	39.4%	38.8%
Blues and Roots	20.9%	20.8%
Children's Music	5.2%	7.8%
Classical	11%	9.9%
Country	20.9%	17.4%
Dance	15.5%	15.5%
Electronic	28.2%	26.1%
Film/TV	13.6%	13%
Folk	30.2%	28.3%
Hip Hop/Rap	12.5%	11.8%
Jazz	16.6%	13.4%
Metal/Heavy	6.1%	6.2%
New Age	4.7%	3.7%
Pop	45.2%	43.8%
R & B/Soul	17.6%	15.2%
Rock	36.1%	34.2%
World	12.2%	9.9%

The Aboriginal and Torres Strait Islander Music Office's Sustainability Fund, a project assisted by the Australian Government, will award another 50 grants of \$2,000 to members.

The statement also said that: "We are working to support members in a number of ways.

Live stream performance reports - you can claim royalties for Australian or New Zealand based live performances of your works, streamed on Facebook, Instagram or YouTube.

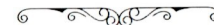
Complete the form by 2 October.

COVID funding sources and assistance - directory of grants and government support

APRA AMCOS continues to support and advocate on behalf of members so that they can continue to create.

Applications are also open for a Support Act's Crisis Relief Grant.

If your ability to work has been impacted by COVID-19 and you are a musician, crew or music worker, you may be eligible to apply.



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The Mission Songs Project: An interview with Jessie Lloyd

by Keith Ogborn

The release of the “Songs Back Home” album by Jessie Lloyd in 2017 was an important milestone in Australian folk music.

In place of the usual focus on music from the European community, the album is a selection of songs composed by Aboriginal and Torres Strait Islander musicians between 1900 and 1967.

The songs include church hymns, songs about daily life and songs of farewell, as families were divided or working away from home.

The songs in the album were collected as part of the Mission Songs Project, which was supported in part by the National Library Folk Fellowships in 2016 and 2017.

Since the first release of the album, Jessie, who is now based in Melbourne, has been touring extensively.

The show's success in Australia led to engagements in

Europe and the Americas, where it has met equally enthusiastic audiences.

We caught up with her to find out more about what comes next.

Q: What are the next steps with Mission Songs?

Q: How are you coping with the COVID-19 shut-downs?

JL: It has been difficult.

Three tours planned this year are all on hold, but the tour sponsors have been supportive.

In place of touring, I am mainly focussing on a new album.

I am also working to create a bigger online presence and organising the material collected so far.

Q: Tell us about the new album.

JL: It will be a second collection of Mission Songs.

We have settled on some of the new songs but, as with the performances, I want an album to be more than a collection of tunes.

It should be telling a story about our culture and people.

So a lot of thought has to go into putting the narrative together and how each song fits within it.

Q: What story do you think the songs tell us?

JL: It's partly about what has been done to Indigenous people and getting recognition of that.

But what the songs really showcase is the resilience that our people have shown, the humour and the deep feelings about family and place that have survived.

Sharing that with the broader community becomes a very positive thing.

Q: How do you collect the material?

JL: A lot of it has come from my extended family.

These days, a lot also comes from touring.

I am only looking for original songs and they can be hard to find, so finding a good new song can take a lot of effort,

following a lot of leads.

Q: How has the music evolved over the last couple of years as you have been performing?

JL: It has changed.

We have found that the songs sound best when they are performed as they were originally intended to be sung.

They don't need the bells and whistles arrangements or every different instrument.

The songs should just flow naturally with the story.

Q: What have been your main musical influences?

JL: As a child, it was all about the music around me, and there is an enormous amount of music in the Indigenous community.

It seemed like there was always someone playing an instrument in people's living room.

Young people are really into it now, a lot of hip hop and inventing their own beats.

They have phones now, so there is a huge amount of online sharing of ideas and performances.

I spent a lot of time singing in church, and there was a big country and western influence.

Early on, I was a Roger Knox fan, but I liked a lot of different types of music.

I was into the Tracy Chapman /Sade style, a sort of soul/lounge material without getting too much into the jazz side.

I only started formal music study as a mature age student.

My main instrument was bass guitar or upright bass.

Recently, I have used the ukulele more, as it has a strong tradition in our music.

Q: Would you like to see other artists take up these songs that you have found?

JL: Absolutely.

We have also published the music of the songs in a form that can be used by local choirs and singing groups.

The aim is to make the music open to as many ears as possible.

It is important to be respectful and tell the story around the song properly, but to me, it doesn't matter whether you are an Indigenous or non-

Indigenous.

The songs are part of the history of Australia and we all need to value and promote them.

Q: Your 2014 EP “Other Side of the Room” was very much another side of your work with the soul/ lounge feel and your own songs.

Can you see yourself moving back to that at some stage?

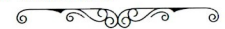
JL: The EP was a bit of a struggle because I was doing it on top of a full-time job, but I am glad I was able to put it out there.

The main priority at the moment is Mission Songs, but when the time is right, I may go back to it.

Q: It's been a great discussion.

How can people get the CD or get in touch with you?

The CD and the songbook and information on the shows and how to use the material in schools are available on the Mission Songs Project site and from Trad&Now.



Update on the Trad&Now website

For the many readers that have attempted to order CDs and books from our popular website and been thwarted, I must apologise.

Unfortunately, the program that we were using to support it became too out of date for our service provider to allow it to continue to be used, as it presented a possible access point for hackers to do a great deal of harm, not only to us, but to all of the other websites supported by them.

We have therefore had to create a new updated website and we are in the process of entering our hundreds of titles, with all of their supporting information, a very time consuming process.

We have entered about 300 titles at the time of going to press and have over 1,600 left to do.

This will hopefully revive interest in many forgotten CDs that are still as excellent as they were when they were released.

Readers are encouraged to take a good look at the treasure trove of material available from the hundreds of Australian performers that have released material in the past 20 years.

www.tradandnow.com