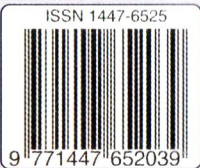


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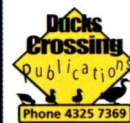
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How white conservatism stole country music	P4
People still love AC/DC	P9
After the Strike	P10
Reality is an illusion	P11
Christmas Joy is out now	P13
Talking guitar - the story behind 'guitar music'	P14
Trad&Now Venues Directory	P16
Summer School for Strings to go ahead	P18
Trad&Now Performers' Directory	P19
Spicks & Specks will be back in 2021	P20
Trad&Now Folk Radio Directory	P21
Meet the new FAA committee	P22
Revisiting Tansey's Fancy - 40 years on	P25
New proposals will re-energise Sydney's night time	P28
Alec Robinson	P29
Federal Parliamentary inquiry	P30
Monumental changes to music legislation passed	P31
Roadmap for Victorian events industry reopening required	P32
The Afghan's Song	P33
Update on the Trad&Now website	P34
15th Folk in the Forest	P35
New board to lead recovery of festivals	P38
Bush Dancing returns	P39
Great Southern Nights	P42
Folk Music in Brisbane 1950 to now	P47
A message from Woodford Folk Festival Directors	P49
Jammin' Campers uncover a poet	P50
Jack Munday in the Rocks	P51
"Fitzroy River"	P52
The dance of life	P53
Toodyay 2020 WA Bush Poetry Championships	P55
The Battle of Minderoo	P56
Bluegrass News	P58
Use it or lose it: dancing makes you smarter, longer	P63
Trad&Now Dance Directory	P66
Trad&Now CD Reviews	P67
Trad&Now New Stock!	P73
Trad&Now Order Form	P74
All Good Newsagents	P76

Next edition: **Trad&Now: 141**

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How white conservatism stole country music

by Nick Shoulders, Courtesy - In These Times



Country singer, Toby Keith, performs on Jan. 19, 2017, in Washington, D.C. during the Make America Great Again Welcome Celebration before Donald Trump's inauguration.

The commodification of country music has whitewashed the music's diverse and complicated history, argues Nick Shoulders, and the consequences of this whitewashing can still be heard in the radio country of today.

If country music is really music from "the country", as in rural spaces anywhere between Portland, Oregon and Portland, Maine, why does nearly every country performer, living or dead, sing with a southern accent, regardless of where they came from?

Since we're having a "yeehaw moment" as a nation, thanks to the new Ken Burns documentary, "Country Music," let's dig into this question, because the answer might change how we think about country music, where it comes from, and who, so to speak, owns it.

The southern accent itself has, puzzlingly, taken on a second life as the voice of universal rurality.

Why? Rurality clung on longer in the South than other places because of poverty, a poverty that was the result of the evils of slavery, the destruction of total war, and an ensuing era of brutal

white supremacy and economic strife.

The destitution of the former Confederacy served to preserve the use of instruments and melodies that were common in every corner of this country, until the tide of industrialisation swept over these older music forms almost everywhere else, inadvertently isolating and enshrining the haunting songs of yesteryear in old Dixie.

The forgotten corners of the southeast harboured people singing and playing songs from distant centuries and even more distant continents.

The seemingly incongruent traditions of Gaelic Europe, Native America, West Africa, Hawaii, Latin America and French Canada collided to create a kaleidoscope of vernacular music forms that coalesced into what we know today as blues, jazz, ragtime, Cajun, zydeco, bluegrass and, yes, country.

By the time this music reached the ears of the rest of America in the early 20th century, crackling from primitive phonograph records and fledgling radio stations, these accidentally preserved remnants of speech patterns and musical traditions seemed archaic and novel.

This is an oversimplification of a complicated exchange, but it lays out at least the bones of the story.

The far-flung southern diaspora refugees from Jim

Crow, along with the occasional waves of displaced people driven outward by crop failures and dust bowls, carried with them a nostalgic desire for the music of the region they had escaped.

As detailed in the Ken Burns film, record companies and radio stations broadened their audience by purposefully rebranding the vernacular musical traditions of the southeast as the soundtrack to every rural space of this country.

The commodification of this cultural nostalgia for a rural way of life is plain as day in the very phrase "Country Music."

What were once called "hillbilly" records, were remarketed as "Country and Western."

Though the rebranding wasn't seamless, Hank Williams, the patron saint of "country music" insisted that he was a

"folk singer."

In popular culture, the southern accent, the accent of a region that historically perpetuated racial violence and oppression, became understood as the universal accent of rurality.

Rather than acknowledge the diverse and complicated origin of these uniquely American musical forms, the audience was guided toward the illusion of a shared national identity in rural whiteness.

The consequences of this whitewashing can still be heard and felt in the radio country of today.

Consider this: The origins and formative musicians of what we now call the blues are entirely as rural and Southern as anything that's ever come out of Nashville, yet because of the legacy of the

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Fiddler Howard Armstrong, second from right, was one of many black string band musicians and country music forebears who played for both black and white audiences in the 1920s and 1930s.

"race records" of the 1920's and 1930's, early black performers and what became "country music", were segregated, presented and marketed as entirely separate and wholly incompatible parallel genres, rather than overlapping and complicated traditions that borrowed heavily from one another.

The comfort with which white recording interests have historically stolen creative property from black America, is well documented.

Elvis's unacknowledged plagiarism of "Hound Dog", from Big Mama Thornton, is mirrored by the radio country of today, which increasingly resembles contemporary hip-hop and pop-music in both style and

production, presumably as an effort to garner relevance in an America that is increasingly less white.

The cherished steel guitar, audible in every hit country song, is the descendant of a Hawaiian instrument.

The guitar itself is a relative newcomer, entering the story of American music by way of cities and the Latin Southwest.

Whatever way you cut it, white America did not create country music, and yet that's exactly what we're led to believe.

Record companies, however, chose to segregate "black music" (the blues) from "white music" (country).

This reflects a larger problem: The story we tell of "Rural America" in this country is a

largely white story, and the rebranding and proliferation of country music to fit a universal rural audience, inevitably whitewashed its diverse history and ignored the fact that much of the rural south is anything but white.

Take, for example, the life-story of the most American of instruments.

What we call a banjo today is an amalgamation of West African gourd instruments that made their way here in the hands of forcibly enslaved people brought to the U.S. in its colonial infancy.

Once an instrument of the most oppressed rung of American society, the banjo gained national exposure when racially demeaning black-face minstrel shows

toured the country, singing and playing music from the southern cannon by way of parody, inadvertently creating a national craze for the instrument.

Decades after this fad had waned, the majority of banjo players that were documented by the folklorists of the 1930's and on, were white players in the upland South, where rugged isolation and poverty had preserved aspects of vernacular banjo traditions rooted in their distant African origin.

This selective documentation created the lasting and baseless connotation of the banjo with rural whiteness, ignoring the nuance and reality of the actual meeting between European melodic structures and the rhythms and mechanics of West African music.

As a result of this whitewashing, our culture has

largely surrendered country music to the domain of white conservatism.

This association creates an understandable view of country music fans as right wing militants, blind patriots and adamant racists, or more generally, celebrators of nostalgia and rigid whiteness, in short, an image that garners suspicion and mistrust from coastal contemporaries and rightfully wary minorities.

What we think of as "traditional country" did not originate with white conservative men, far from it.

And yet, as a consequence of marketing, that is the dominant perception people have of the genre.

That it's not made for everyone and that it stands, not for combating disenfranchisement, but for

preserving it.

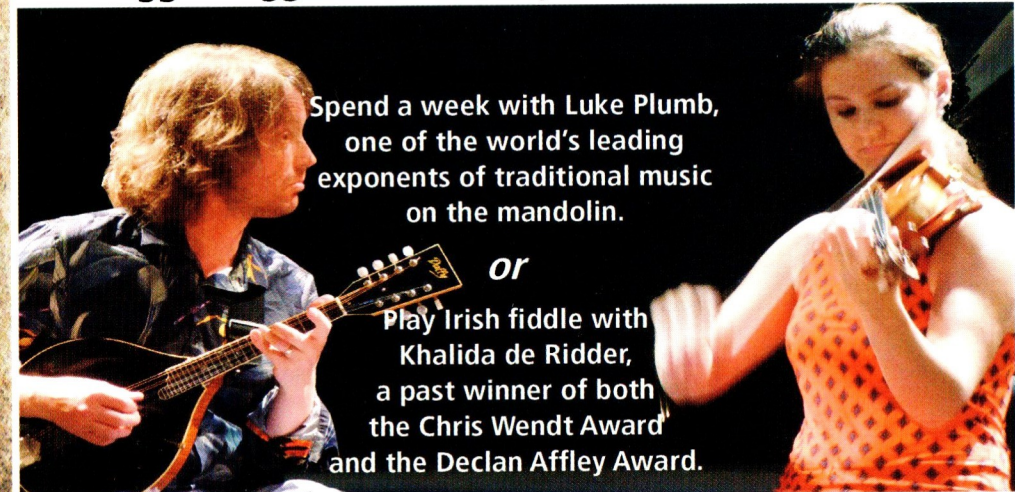
The accent of the former confederacy, as spoken both by black and white southerners, is born in part of past violence and isolation, and so it is problematic when those from outside the region try to adopt it, no matter how benign or performative the intention.

Faking what we refer to as "the southern dialect" isn't just a form of poverty drag; the racial and class implications are overlooked by most people involved in the genre today, regardless of political leaning.

Long perpetuated classist stereotypes about the region are rooted in a reality created by fantastically tragic circumstances, dark histories that were ever present to those who grew up confronting every day both the modern rural south

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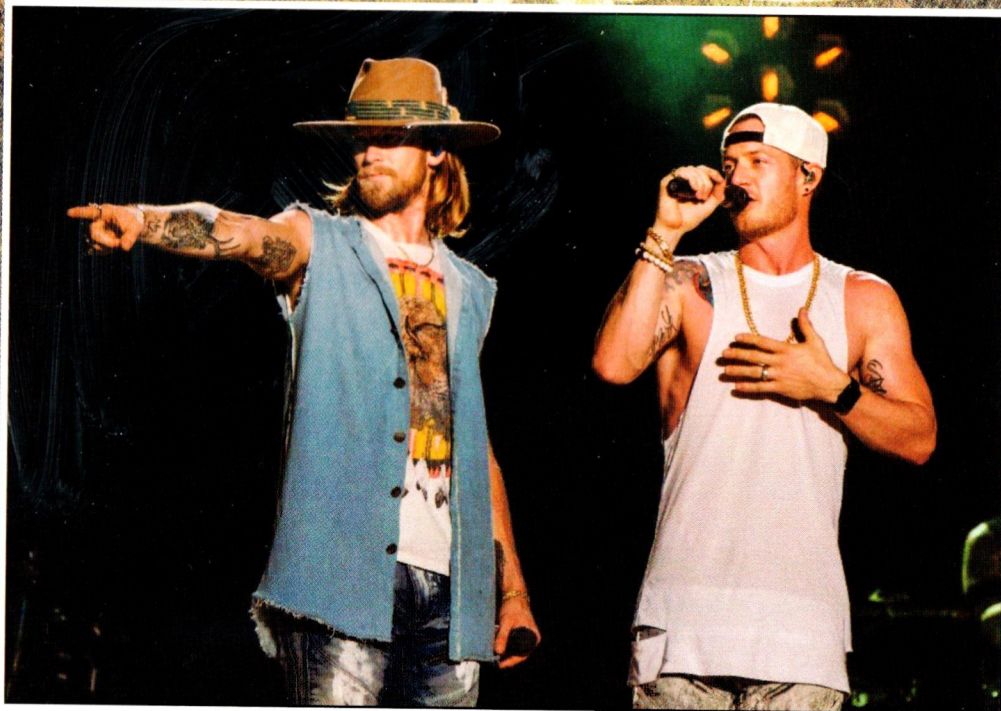
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The band Florida Georgia Line performs during the 2017 Country Music Awards Music Festival in Nashville, Tennessee in June, 2017

Photo: Richard Gabriel Ford/Getty Images

and the tense reality of its sinful past.

The basic impression I want to leave is this:

American traditional music doesn't belong to anyone exclusively and never will, least of all white male southerners like myself.

That being said, this music and its region of origin, deserve more than stale nostalgia and condescension from academia.

It needs to be weaponised against the disenfranchisement it was born from and wielded consciously by people who care about history over mockery.

I see it happening by the hands of my contemporaries every day.

There's a plethora of young performers reimaging older music forms to fit a changing world, and among these, a

wave of contemporary black performers that have chosen to reclaim the banjo and fiddle from the clutches of revisionist history and make the instruments' use more than novel and academic, but a part of the national conversation about country music.

The definition of "American traditional music" is growing to include the voices of more than white Appalachians and to more accurately introduce Native and immigrant histories into the consciousness of traditionalist circles.

In New Orleans, I'm privileged enough to two-step and yodel in the most vibrant and least white country-music scene in the United States, and it makes me proud to love this genre, despite the darkness.

There's a ton of work left to

do to make this unique music form more accessible and more welcoming to people outside of the white rural experience, but we've come a long way.

I've chosen to own and carry on this tradition in my own music out of obligation to its elevation, not allegiance to a false mythology.

But I don't expect this level of awareness from anyone who ever wanted to sing a sad country song.

That's my own absurd effort to reconcile.

You're welcome to write songs about tractors, just don't buy the bullshit.

It's the echoes that are worth keeping, not the rocks they bounce off of.



People still love AC/DC

by Paul Cashmere in News, Noise Pro

AC/DC 'PWR/UP' was not only the number one album in Australia on the week ending November 25, it sold more than the next 15 best selling albums combined.

'PWR/UP' registered 21,535 sales this week in Australia, with just 505 of those counted as streams.

In streaming terms it debuted at no 13.

On vinyl it sold 2,665 copies.

The album was consistently the number one most downloaded album and number one physical release in the country.

Against the rest, Kylie Minogue's 'Disco' at number two sold 2,140 copies, or around 10% of the AC/DC figure.

'Disco' was also the number two vinyl album.

AC/DC 'Iron Man 2' is #38 in Australia, 'Back In Black' is currently at #126, 'Live' is at #209, 'High Voltage' at #306 and 'Highway To Hell' at #324.

The song positions are 'You Shook Me All Night Long' is at #172, '#Thunderstuck' is at #179, 'Back In Black' is at #262, 'Shot In The Dark' at #271, 'Highway To Hell' at #290 and 'Realize' at #362.

AC/DC's DVD 'Live At River Plate' in #7.

The most streamed AC/DC song last week was 'You Shook Me All Night Long' at #174.



Brian Johnson AC/DC Etihad Stadium, Rock Or Bust World Tour.

Photo: Ros O'Gorman

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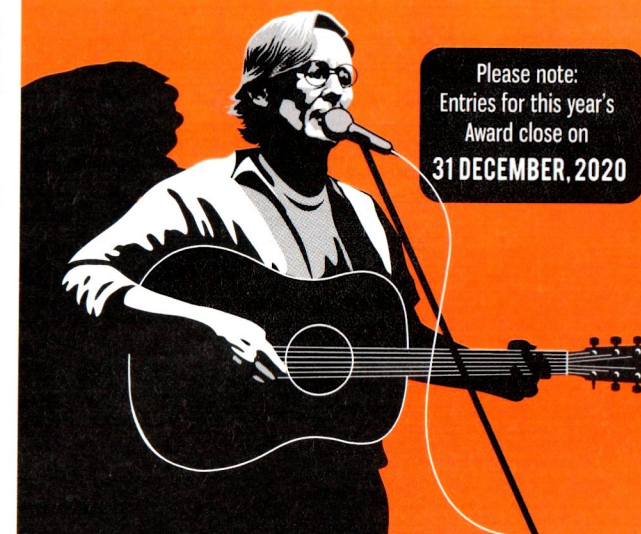
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After the Strike

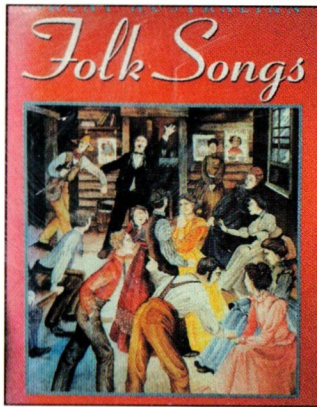
After the Strike tells of events following the big shearers' strike of 1891.

It is based on 'After the Ball is Over' and uses the seldom heard verse tunes as well as the well known chorus.

We know that this song was popular during the strike, for our informant, Dan Nicholson, b. 1893, learned it from his father who had been in the big strikers' camp at Winton.

Allan Jenkins and I collected it at Charters Towers, 13 October 1966.

Once a little maiden climbed an old man's knee;
Asked for a story, 'Please tell



to me,
Why are you lonely, why are you sad,
Why do your shed mates call you a scab?'

'Brave men were fighting, fighting, side by side,
Fighting for justice, fighting with pride,
I then was with them, with

them heart and soul,
But when the test came, I left them in a hole.'

'I thought it best pet, best to turn a scab,
Best to knock off striking and go back to the job I had,
That's why I'm lonely, that's why I'm sad,
That's why my shed mates call me a scab.'

Chorus

After the strike is over, after the shearing's done,
After the fight is ended, after the battle's won,
Many a heart is weary tired of all the strife,
Many a scab is banished, after the strike.

An extract from *Great Australian Folk Songs* by Ron Edwards

AFTER THE STRIKE

Once a little maiden climbed an old man's knee Asked for a story
Please tell to me why are you lonely, why are you sad,
Why do your shed mates call you a scab?
I thought it best pet best to turn a scab best to knock off striking and go
back to the job I had That's why I'm lonely That's why I'm sad
that's why my shed mates call me a scab After the strike is over
after the shearnings done After the fight is ended after the battles won Many a heart is
weary, tired of all the strife Many a scab is banished after the strike

Reality is an illusion

by Christine Taylor



ARIA Award winner Mic Conway is a product of his Vaudevillian family genes.

Audiences know Mic's tongue-in-cheek style from 'Captain Matchbox Whoopee Band' and 'Circus Oz'.

From Byron Bay Blues Fest to Port Fairy, and Woodford Folk Festivals to Adelaide Cabaret Festival, The National Junk Band has become a festival favourite for its unique collision of fire, illusion, passion, irreverent satire, magic, singing saws, flying chooks, musical mayhem and some very funny songs.

There really is nothing like them in Australia today.

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Fiona Joy Hawkins

Expect the unexpected as these "virtuosos of the bizarre" create a live stage experience that must be seen and heard to be believed.

Albert Einstein once said, "Reality is an illusion, albeit a very persistent one".

In these days of grim reality, Mic Conway's National Junk Band has released a new recording that may give relief from hard times.

'Reality Is An Illusion' is a fun album full of extraordinary musicianship, quirky songs, social commentary and surprises.

Mostly original songs with a few unlikely classics, including Lennon-McCartney's "Because", and all played in the inimitable junk band style.

Planned obsolescence, vaudeville, carnival, Australian and insects are just some of the song subjects.

The National Junk band is: Marcus Holden, Jeremy Cook, Cazzbo Johns and Phil Donnison.

Mic's brother and harmonica legend, Jim Conway, and keyboardist, Don Hopkins, are featured guests on the recording.

The band will tour 'Reality Is An Illusion' in 2021.

This is a highly unusual album and "normal is just a setting on the dial of your washing machine", so don't be disillusioned - get real!

About the cover art: Mic says, "Back around 1970, Captain Matchbox Whoopee Band's first gig in Sydney was a week, playing and sleeping on the floors of the famous art gallery "The Yellow House".

"Many of us were art students at the time and were blown away by this amazing environment where every room



was turned into an artwork by various artists, including Martin Sharp, Brett Whitely, George Gittoes and many more.

"The band would often wake up to the public stepping over them to view the rooms.

"More than 50 years later, I asked Greg Weight (famous photographer and artist) for an image to reflect "Reality Is An Illusion" and Greg allowed me to use this image taken at the time.

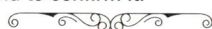
"The story goes that Martin Sharp painted a tribute on a door to Hokusai's famous 'Wave', only to find the next day it that it had been tampered with, the froth of

the wave being extended to look like ejaculating sperm.

"Sharp then corrected it, but next day the 'sperm' had reappeared and Brett Whitely was identified as the culprit.

"Martin was so angry that he threw a hammer at Whitely which fortunately missed, and which if it had hit, might have changed Australian art history entirely.

"This story was told to me by two different sources and I believe it is true, but of course Sharp and Whitely are not around to confirm it."



Christmas Joy is out now

by Fiona Hawkins

Christmas is coming... thank goodness!

I feel like it's time to start looking forward to something more positive than 2020 has offered so far.

I have thrown myself head first into the creation and release of more music as well as live-stream concerts and a little self education.

I think everyone is doing a

zoom course, right?

My course is testing my ability to keep up, but I'm learning new skills and its good for both my music career and my lagging brain.

Growing vegetables has been a 2020 highlight and that feeling of jumping off the merry-go-round has been the silver lining.

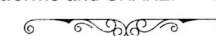
So many of us have become used to living in our pyjamas, eating too much food and

spending far too much time on social media, it needs to end!

Christmas Joy Deluxe Edition is OUT NOW.

You will find it on all platforms and also on my artist owned Bandcamp page where you can download the album in your choice of resolution.

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Talking guitar - the story behind 'guitar music'

by Nick Charles

Greetings guitar pickers, singer-songwriters and music fans.

I thought it might be of interest to take you through the production and story surrounding my new album, *Guitar Music*.

I've learnt many things over the years about the nuts and bolts of developing an album, but I'm forever learning more, as you'll see.

As is usual for me, I began to assemble the pieces for a new recording gradually over a few months prior to starting.

I also considered it time for a new release.

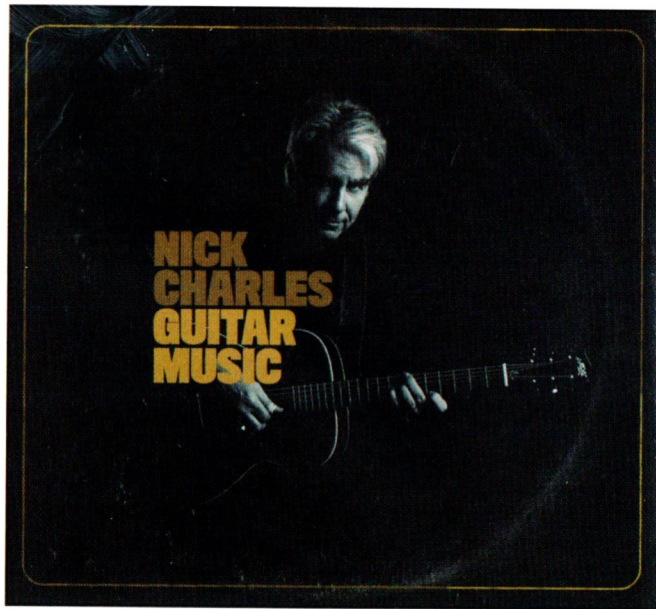
In this case it was probably too long a delay due to a number of other projects and constraints.

I began with my current set-list of tunes and over a few months, beginning in January 2020, noted which new tunes and songs were "sitting" well with my playing and also those that seemed to be connecting and resonating at shows.

I had a short list of about 20 new and unrecorded tunes, which included mostly instrumentals (which is my thing), and a number of songs (covers, originals and some by friends) to glean through.

I had a song I'd been playing for quite a while, "Wine", written by friend and wonderful bassist, Liz Frencham.

I originally recorded it with Liz on one of her albums and liked it so much that it's been a permanent fixture.



That was a certainty and I basically recorded it live, guitar and vocal with Liz in the same room, like a show.

I think it worked a treat and had an energy that suited.

I'd been playing Duane Allman's "Little Martha" for a while too.

It's been one of my favourite solo guitar tunes since I first heard it back in the early 70s.

I think I'd managed to mangle it back in those days and let it rest for decades.

Now it was ready, or at least my approach was ready, and the version on the album is a slight variation on Duane's, more contemporary fingerstyle, more rolling, and I've added a middle section which I've called "Blues

for Duane".

It's in open D tuning, capo second fret to sound in E (with less tension, more resonance etc.), Duane was a stunning guitarist with the Allman Brothers.

His slide playing was impeccable but this tune stands as his only known solo acoustic piece.

Every folkie had a shot at "Anji" back in the day, except me it seems.

The Davey Graham piece was famously covered by Bert Jansch and Paul Simon in particular.

It crept into my repertoire after some students requested it and I fell in love with it all over again, had to learn it and now, it's a daily piece.



You've probably read my raves about Mississippi John Hurt over the years and I'm forever discovering things in his music.

My most recent live favourite is a version I worked up of his "Monday Morning Blues".

This was a live vocal with guitar!

I couldn't really improve upon the feel so there it is!

The final new classic I'd been playing is "Sleepwalk", originally by Santo and Johnny.

At my very first guitar lesson (1970, yikes) my teacher, Les Adams, played me his recording of this tune.

He was a great lap steel player and his was the Australian hit version in 1960.

It took a long time to develop a solo guitar version, but the audience responses meant it was one of my first choices for this recording.

Once again, I used a click

track intro to keep the tempo "pulled back".

It's an evocative beauty and a great tune for that quiet reflective moment in a show.

It's in a G shape capo 2.

My original pieces came down to these;

"Dana Point" (capo 2nd fret, with the 6th string open!) named after a lovely area in California that I play regularly.

Sadly, with all the terrible US Covid news, it's going to be

a long while before I get back there.

I chose a nice brisk tempo and it's a good set opener.

"Gulaga", to Cobargo Folk Festival punters, you'll know this magical mountain.

For years I knew I had to write something that reflects the spirit of that place. (capo 4th fret, with open 6th string!)

"Mexican Waters", inspired by a strange café of the same name near Monument Valley,

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www.bushmusic.org.au

bmcmail1954@gmail.com

NSW - Newcastle and Hunter Valley Folk Club Inc

Newcastle and Hunter Valley Folk Club supports and encourages Folk Music, Dance and Poetry with regular concerts and activities showcasing international, national and local artists. Club night concerts are held on the first Saturday of each month (except January) at the Uniting Church Hall, 178 Glebe Road, Merewether, starting at 7.30 pm. Check out our website for details. **Chris 0408428083**

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](https://www.facebook.com/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.

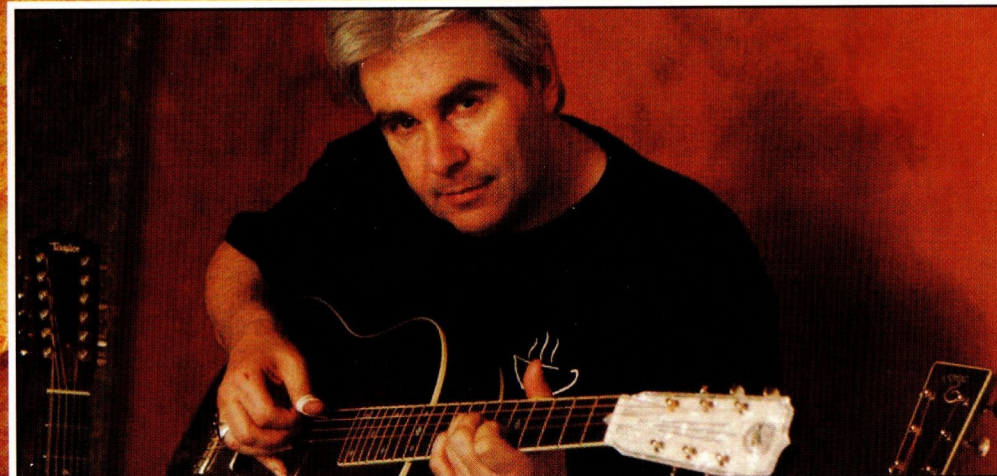
It has done this in the past in its news and festival pages, in the Gig Guide, and in the National Club, Dance and Radio Network Directory at the back of the magazine.

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.



Utah, that we stopped at one crazy hurried road trip.

Almost a Twilight Zone experience - never found it again.

It owes its mood to Norman Blake, a big hero.

Some nice mandolin by Pete Fidler.

"Everything is Somewhere" a piece in the spirit of "Windy and Warm" a 'la Doc Watson.

Nice and bouncy and a one take.

Capo 3rd fret Am shapes.

"Wild Dog Hill Lament" a true lament.

Wild Dog Hill was my favourite little studio and was destroyed by bush fire on Black Saturday.

I'd been developing this tune for years since.

"The Girl from Tingha", Tingha in northern NSW, was my mother's birthplace.

Once again it was threatened by bush fires, and the day I saw an ABC reporter standing in the main street with evacuees, I recalled my connection.

I mentioned it to my sister, author Paulette Gittins, and she wrote a lyric to my melody.

I was completing this on the

morning I recorded it.

Pete played some beautiful dobro.

Liz plays bass.

My guitar is a G shape capo 4, sounds in B.

So, there you have the tracking story of my latest album.

With the world as we know it crumbling, I had the album mixed and mastered in record time and have been delighted with the response so far.

It's a lesson of course, so many past great albums were recorded in one day.

Just consider the first Beatles album for starters!

I think I picked up the initial quantity of albums a few days before the first shutdown.

Brilliant timing!

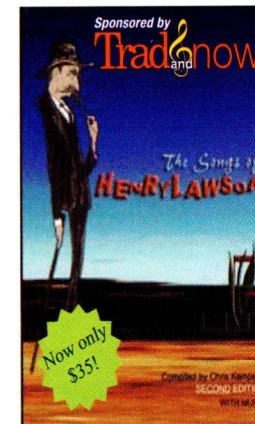
Still, I'll never forget the process behind this album, and it will give me lots of stories to tell when the gigs and festivals return.

Adam at Toyland studios did a great job with this stressed picker and David Brigg's mastering is a treat.

Thanks for reading this.

I hope you enjoy the background to the album.

It's also available from Trad&Now.



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



Summer School for Strings to go ahead

by Phil Sheather

Mid-January in the NSW city of Wagga Wagga will be hot, as usual.

And as usual, at least for the past 34 years, the city will welcome some of Australia's finest musicians to tutor string players at the Riverina Summer School for Strings.

The 2021 school will feature Luke Plumb on mandolin and Khalida de Ridder on Irish fiddle, giving mandolin and fiddle players an opportunity to spend a full week learning from the best.

Focusing on traditional music from Ireland and Scotland, but also branching out further afield, Luke will show how the mandolin and other plectrum based stringed instruments fit with music from tradition.

The class will dissect technique and learn how to listen to melody and rhythm in a way that can be applied to the instrument.

In the afternoon, participants in this class will join Ensemble Playing in World Music and/or the Afternoon Session.

Under Khalida's expert guidance, the Irish fiddle class will cover a range of fiddle styles, tunes and ornamentation from Ireland.

Resources will be provided from well known folk music collections/archives and the approaches of a variety of prominent players will be used for reference.

This is an aural-based class with reference to sheet music for



analysis of bowing patterns.

In the afternoon, participants in this class can join Ensemble Playing in World Music and/or the Afternoon Session.

The Ensemble Playing in World Music class will examine the traditional music session and how to 'hear' traditional melodies.

It will look at arranging for music traditions that are modal, i.e. those without traditional arrangement beyond melody and rhythm, in a way that can be both formal and improvised.

The class will divide in the second hour to create two strands including an Afternoon Session.

The school's organising committee realises that dealing with Covid-19 will make the

2021 school different to previous years, but we are committed to giving people a chance to learn and perform music together while maintaining protocols in line with our COVID-19 Safety Plan.

Signing in, physical distancing, hand and surface sanitising and mask wearing if desired will all be part of the daily routine.

If we all follow these practises and avoid complacency, we'll be able to have a great week of music making in a safe and supportive environment.

More information and online enrolment go to www.riverinasummerstrings.com



Performers' Directory

Alanna and Alicia

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

0416546410
maudeesmail@inet.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 898 168
jandbwatson@gmail.com

Glenys Anderson Duo

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

0428 329 926

glenys@gil.com.au

Hallett Flood

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

02 4787 5689
tomflood@hotmail.com

Hither and Yon

Acoustic duo singing original songs plus interesting & exciting arrangement of Aussie & Celtic folk standards, based near Canberra
Lthorburn@vira.com.au

Joni Mitchell Tribute duo

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

mary_mclean@optusnet.com.au

Jeff and DeeJ

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

Jeffdeej@gmail.com

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 Rex.

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.acousticesssion.com.au
<https://www.facebook.com/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.ducksrossing.org/tan/Trad_directory.pdf and return it to us, ideally by email to info@tradandnow.com or to the address on page 3, and we will include the information in the next available edition.

Entries in the 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

Spicks & Specks will be back in 2021

by Jessica Dale Courtesy TheMusic



The wishes of Spicks & Specks fans have come true with the ABC announcing on November 25 that the much-loved music quiz show will be returning.

The broadcaster announced the news as part of their 2021 Upfronts, sharing that the show's original line-up of host, Adam Hills, and team captains, Myf Warhurst and Alan Brough, will be returning to the program in 2021.

While information is still limited, Warhurst has confirmed via Twitter that the show will be returning as a full series.

It's clear that fans still had an appetite for the program after it returned with the original line-up for a run of specials over the

past few years.

The return proved to be a huge ratings success for the ABC with ratings over 700,000 for the first of the special episodes, seeing it beat the wildly popular Hamish & Andy's Perfect Holiday.

In April, Hills told The Green Room With Neil Griffiths that there was talk "quite recently" about shooting a new ten-episode season.

"I don't think we'd ever do 40 again.

"I think that just would take up too much time," Hills told host Neil Griffiths.

"There was talk of doing a series of ten at some point this year, but then I had to juggle that around The Last Leg and the Paralympics.

"And now, the Paralympics

have been cancelled as well, or postponed, so there's definitely a possibility of more Spicks & Specks episodes," Hills said.

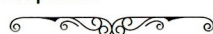
"It also, again, comes down to whether or not you can still have people on a panel and people in the audience.

"If we ever go back to those days... team captains Alan Brough and Myf Warhurst and I all want it to happen.

"It's just a matter of logistically pulling it together.

"But yeah, I think there could be some more."

The series originally ran from 2005 to 2011 and was then relaunched in 2014 with Josh Earl as host, joined by Ella Hooper and Adam Richard as team captains.



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.

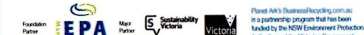
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Make recycling at work easy...on the go

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.



Planet Ark BusinessRecycling.com.au is a partnering program that has been funded by the NSW Environment Protection Authority and the Victorian Government.

Meet the new FAA committee

The Annual General Meeting for Folk Alliance Australia (FAA) was held by Zoom this year due to COVID and it is certainly something that may be considered in the future, as it enabled many people to attend from around the country.

Apart from the presentation of reports from the Treasurer and President, a new committee was elected and we are excited by the huge amount of talent and experience that is now on board to support folk music through this difficult period.

The elected committee (see bio's below) comprises: Keith Preston - President (SA); John McAuslan - Treasurer (Vic); Caroline Moore - Secretary (Vic); Cherie Harvey (SA); Lind Bull (Qld); Erin Collins (Tas); Rob Dickens (Vic); and, Therese Virtue (Vic).

A general discussion was held on issues around the impact of COVID-19 on the folk sector and the role that Folk Alliance Australia can play into the future.

The new FAA Committee will be furthering these discussions as a matter of importance and working on a number of proposals that can support the overall folk music sector.

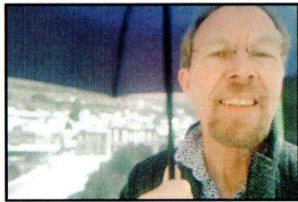
We will be making some announcements regarding these in the period before Christmas and will endeavour to engage with broader sections of the Australian folk industry and music community.

We invite members and supporters to renew and keep their memberships with FAA so

that we are financially able to play a fuller role going into the future.

Folk Alliance Australia 2020 Committee Member Biographies

President - Keith Preston



Keith is arts manager at the Australian Migrant Resource Centre in Adelaide since 2007 and is involved in managing and coordinating a range of arts projects with artists from new arrival communities, which includes traditional music & dance, schools exhibitions, and presentation of several key cultural festivals.

Each year he produces a major concert at the Adelaide Festival Centre.

He is involved with a range of performance projects through HATs Inc, including the acclaimed Adelaide songs project.

He currently plays with a fusion band called Moonta Street, blending European and Chinese music, Sufi Highway a South Asian and Middle East music show, and works regularly as a performer of traditional puppetry performances.

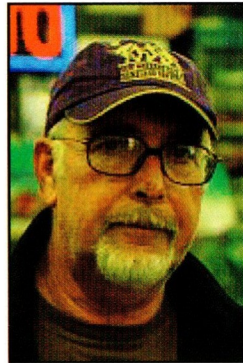
He has just written a comedy musical which will be produced in 2021.

He previously worked for many years as coordinator

of the SA State Folk Festival (Victor Harbour) the SA Medieval Festival and established the SA Folk Centre.

Keith has experience in arts organisations, festival management, overseas touring, band management and youth development.

Treasurer - John McAuslan



John McAuslan is now 5 years retired as director of the Brunswick Music Festival and Across The Borders Pty Ltd (ATB), an event / artist management and international touring agency.

Across The Borders was in the business of event management and international touring for over 18 years.

ATB were the event managers of the Brunswick Music Festival, the Sydney Road Street Party and the Mechanics Institute PAC from 1997-2013.

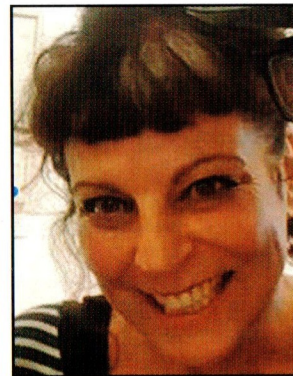
John started in the folk music movement as a performer and from the early 80s as an organiser; he was director of the 1986 National Folk Festival; an Australia Council-funded music coordinator

in Brunswick and label manager of Brunswick Recordings for Brunswick Council (1990-93), a groundbreaking label featuring Victorian multicultural and Anglo/Celtic recordings, which produced 18 titles on vinyl, cassette and CD.

He served as treasurer on the original board of Folk Alliance Australia (FAA), served on the Victorian Folk Life Association and was a member of the Victorian Government festivals grant panel.

In 2008 he was awarded the Graeme Squence Award for services to folk music in Victoria; he served as the chairperson of Folk Alliance Australia 2011-2013, and now returns as treasurer of the FAA.

Secretary - Caroline Moore



Caroline has over 30 years working in music, arts, culture and not for profit sectors, in addition to working on special projects in the government sector.

She has served as general manager of the Melbourne Fringe, The Melbourne International Jazz Festival, The Push and as program manager for Port Fairy Folk Festival and festival director of the Apollo Bay

Music Festival.

She founded Maverick Arts Inc and Maverick Arts Management which has toured and supported artists for over 25 years.

She is passionate about arts, culture, music education and inclusive practice.

She has extensive experience in strategic development and mentoring.

In addition to running Maverick Arts, Caroline is currently manager - Donor and Grants of the Geelong Regional Library Association.

Linda Bull



Linda returned to her home town of Brisbane to work with cutting edge ensemble Topology as executive producer, after having spent 15 years working in the music industry in Canada, most recently as General Manager of the Nova Scotia Youth Orchestra in Halifax.

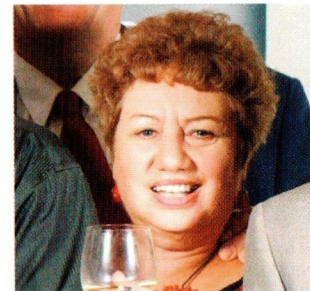
She also worked for many years in the areas of music

publicity, booking and tour management, concert promotion and as a (folk) musician herself.

She has a wide network of music contacts in the folk music community in Canada and all over Europe, particularly in Italy where she has toured with many well-known Italian musicians.

Linda is keen to get more involved in the Australian folk music community and contribute to building stronger and more powerful advocacy for Australian folk both at home and abroad.

Cherie Harvey



Cherie Harvey is founder and manager of HATs Inc (Heritage Arts & Traditions), a multi-award winning arts organisation based in the Clare Valley wine region in South Australia.

HATs Inc is based in the historic Auburn Courthouse and is upheld as a model for presenting arts and music in

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

regional areas.

HATs specialises in presenting touring acts, developing new projects and engaging with a regional audience.

Cherie has a long association with folk music and dance and was chairperson of the Folk Federation of SA from 2000 to 2004.

Therese Virtue



Therese has spent many years engaged with folk music in various contexts.

As a teacher in Victoria's secondary schools, she found herself swapping songs and dances with Greek and Macedonian students in Melbourne's west.

She has sung in various folk groups with repertoires of English, Irish, American and Australian songs, and in the Italian folkloric ensemble Il Gruppo Folcloristico Italiano.

Therese was a founding member of Petrunka, Melbourne Women's Bulgarian Choir, and now spends considerable time wrestling with the intricacies of ancient Georgian polyphony, in Melbourne Georgian Choir.

After many years, Therese swapped teaching for work as an organiser for Melbourne's multicultural music presenter The Boite, where she is

recognised as an advocate for artists and performers from the hugely diverse range of cultures and music genres housed in Melbourne.

Erin Collins



Erin is a musician and writer, whose work has been showcased at performances and festivals as diverse as the National, Cygnet, Tamar Valley, Maldon and Majors Creek Folk Festivals, Ten Days on the Island, Junction Arts Festival, Queenstown Heritage and Arts Festival, the Wooden Boat Festival and From France to Freycinet, in addition to regional arts and other touring. She has been involved with the Cygnet Folk Festival, predominantly as a performer since the mid 1990s.

Over the past two decades, Erin has qualified in courses, masterclasses and seminars in event management and festivals and combines her experience of performance with management of festivals and events.

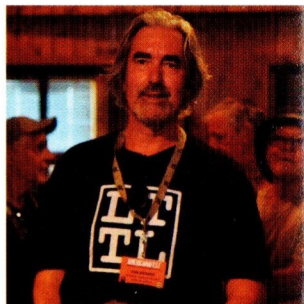
Erin has worked as performer, producer, company manager and musical director for shows during Ten Days on the Island, presented for festivals as band manager for Australian folk group Silkweed, presented for

"Mostly Folk" on Hobart FM community radio and is the Tasmanian producer of the Woodford Folk Festival initiative, Festival of Small Halls in partnership with the Cygnet Folk Festival.

Erin has steered the artistic vision as Artistic Director for the Cygnet Folk Festival since 2011.

She lives in Hobart.

Rob Dickens



Rob is editor of Listening Through The Lens, an on-line roots music magazine established in 2012.

He is also a freelance journalist for No Depression, Addicted to Noise, Steam and Rhythms, having covered US festivals (eg. AmericanaFest, Folk Alliance International, World of Bluegrass), US music museums and cultural centres, Australian events (live shows, Port Fairy Folk Festival and Mountaingrass) and Fairport Convention's Copredy Convention in the UK.

Pre-COVID, he managed and led small music tour groups to the US South annually.

Rob looks forward to contributing to the folk music community at this difficult time.

Revisiting Tansey's Fancy - 40 years on

by Mandy Breeze Kelly

I first encountered my future husband to be in a rather unusual way.

A friendly fellow school carpark Mum in the small rural West Aussie hamlet that I lived in gave me a cassette tape of a band she had encountered years earlier in Sydney.

She knew that I had just joined a local folk band and thought that I might enjoy the music encaptured therein.

The band was called 'Tansey's Fancy'.

It was a surreal experience, the very first time I played the cassette I felt tingles up my spine.

The haunting beauty and exquisite perfection of the music just froze me in my tracks.

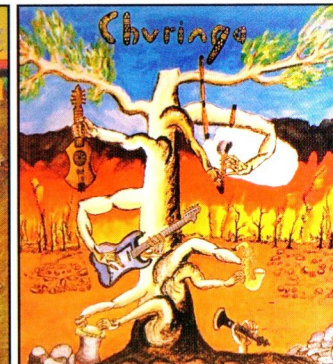
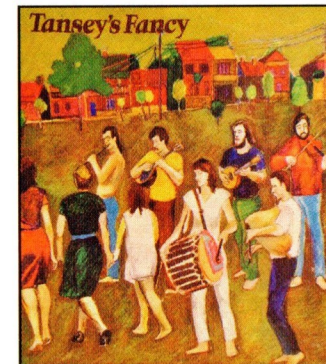
My bandmates loved it as much as I did and we quickly selected the pieces that we felt we could play to our mostly pub beer garden audiences.

We tended to choose the English language ballads, leaving the fast paced Eastern European tunes that we simply didn't have the instruments or the understanding of ethnic musicology to attempt.

I loved that tape to death, quite literally.

It wore out and I had no idea how to replace it.

Tansey's were an eclectic bunch, they fused together musical traditions from Britain, the Celtic heartlands, Macedonia, Greece, Medieval & Renaissance Western Europe, the Balkans and



near and middle East.

They incorporated instruments most Australians had never heard of, Gaida, Saz, Mandora, Darabuka, Tapan, Oud, Lute and mixed them up with Electric guitars and Bass, Violin, and even Jazz instruments like Saxophones.

Then there is Mara's wonderful voice, haunting and unique, clear and powerful, and so resonant.

The result is simply striking. They were one hell of a hard working band, firing on the energy of youth.

In the late 1970's and early '80's, they toured this wide brown land at a frenetic pace, playing everywhere from Far North Queensland to Perth, clocking up over 100,000 kms and exhausting 3 bus engines.

They quickly gained a good following and played support for top international touring acts including 'Donovan', 'Pentangle', 'The Fury's' and the renowned 'Steeleye Span'.

Doug still loves recounting his Opera House gig where he felt certain he was the very first person to ever play the iconic venue in bare feet.

In between the illustrious gigs, they played pubs, the then booming folk club scene, sports halls, private events, pretty much anywhere and everywhere they could.

They hadn't started out like this.

At the very beginning, Doug and Llew Kiek played together in a rock covers band, then Doug and Mara Kiek formed a folk duo that played for tips in a Balmain poets club.

The folk duo became more and more popular, attracting ever more people and offers to perform as a band started materializing.

Eventually, Llew left the rock world and joined Tansey's.

Things were happening! Some of their best early gigs included, being flown down to

Longford for the folk festival, early Port Fairy festivals, Brisbane's commonwealth games, Sydney Festival, the Man of War folk club and a residency at Sydney's famed 3 Weeds hotel.

Over the years, many musicians came and left the band, each leaving their indelible print, but the core of the group was always Doug, Llew and Mara Kiek.

Most of the posters from their early days advertise Tansey's Fancy as a 'folk band with a difference', so I asked Doug one day what this difference actually was?

He replied that it was the introduction of the jazz players.

The idea to fuse traditional folk music with jazz improvisation was wholly new, and it thrilled the audiences.

Of special note was a lineup that lasted two years that included Linsey Pollak and the late Kim Sanders.

This was when the Macedonian music became a central feature of the band's sound.

The band went from success to more so, setting their sights overseas and getting great international reviews of their music, bigger, better, faster, more and then finally bang...

Implosion/Explosion.

All over, and on the eve of their very first European tour, the gigs were booked, the tickets purchased, but Doug would not be performing.

He used his ticket anyway, he wanted to go and see a famous Gaida player perform in Macedonia and had a list of other goals, all in some way connecting to his music.

The band might be over but the music ran much deeper in his soul, the song was far from sung.

During this now gigless trip, he decided to quietly go and watch the band perform in the tightly packed Oxford Town Hall in England, sharing the bill with the acclaimed 'Blowzabella' band.

He slid into a shadowy back area, unnoticed by his ex bandmates.

He doesn't really know why he felt so compelled to do this, it was an emotionally crushing experience.

He didn't make it to the end of the concert, catching the train back to London through the famous damp and gloomy English fog and letting the hard truth really sink in that, for him, this band really was over.

Done, Tansey's Fancy was no more.

They say all bands have a shelf life and mostly that seems to be true.

Certainly, the pressures of hard working heavily touring bands are enormous and complex.

The slightest fracture in personalities and relationships can become gaping, impenetrable chasms.

Finding personal space when you mostly live on a tour bus becomes virtually impossible unless you are asleep, and even that is compromised by swing shift driving and taking turns at the wheel or trying to kip on the bed at the back.

There is precious little time for genuflection, everything rolls into everything else and in the end, it's the show that matters, the show that must go on, no matter how you feel.

It exhausts me just thinking about it, I don't think I ever could have lived Doug's early twenties.

Tansey's Fancy took a lot of unravelling, a couple of serious and humourless legal meetings to hammer out the final untangling of lives and livelihoods, with all members walking into a new and unknown future.

The years rolled by and I found myself living in Tasmania, this was when I met Doug as we

played around the traps in a Launceston based trio.

We were a happy bunch, myself, Dougie and well loved Tassie songstress, Alex Myers.

Alex initially introduced me to Doug as a past member of 'Sirocco', and was a bit gobsmacked when I told her I wasn't really sure who they were.

She, quite reasonably, asked if I had been living under a rock.

Well, in truth, I was pretty much a traditional folk and early music obsessed purist.

'Sirocco' were a huge hit in the Australian multicultural music scene but somehow I had missed it.

(NB: 'Sirocco' are a great band, not to mention the nicest bunch of guys you could ever hope to meet - it was definitely my loss)

One day, we were rehearsing in Doug's beautiful music studio, a converted convict era stone jail that still had the ancient rusted bars on the windows, when I spied a stack of identical records, and to my utter amazement found that they were the vinyl album recording of my precious tape from all those years ago.

Fast forward two decades and here I am, now Mrs Kelly,

and I'm listening to the album and loving it all over again as I sit here writing this story for you, with what's left of the record stack sitting behind me in my 'Mandy cave', in our little South Gippsland home.

It was recorded nearly 40 years ago now, but sounds just as amazing as when I first heard it, and still gives me tingles up my spine, time has not dimmed this gem.

Their rendition of 'Twa Corbies' is the most stunning version I have ever heard, the song literally has a heartbeat running through it that seems to sync in with the listener's own, and the saxophone crows sound almost real.

You can visualise them scrapping over the unfortunate knight's carcass.

How amazing life is and such a journey.

These decades have been mostly wonderful ones, full of love, joy and music.

But also some serious obstacles, like the hemorrhagic stroke that nearly took Doug from me and our family in 2010, just after the Cygnet Folk Festival, along with all the usual weave and weft of life.

Doug has digitalised each track of this self titled album,

it's just called 'Tansey's Fancy, and they are now available to be enjoyed by all on Spotify.

We are also working on presenting a few select tracks as Youtube.

Sadly no film that Doug is aware of was ever made of the band.

If by chance anyone out there in folkie land has or knows of any, we would love to hear from you.

The Youtube videos will be featuring various photographs and poster memorabilia.

So here we are in the new 'roaring 20's'.

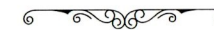
They say that everything eventually comes back into style, and now its Vinyl records' turn.

Hi Fi buffs are turning away from the compact disk and the usually tinny sounding computer speakers.

Serious music fans are installing state of the art sound systems into specially purposed music listening rooms and they want a record collection befitting of their hardware.

So these last remaining albums may yet find their forever homes.

Long may this music bring joy to the listener.



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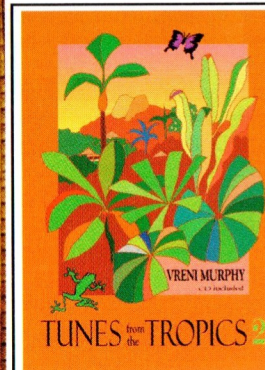
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New proposals will re-energise Sydney's night time economy

The City of Sydney sought feedback on proposed planning controls that will help re-energise Sydney's \$4B night time economy and create more opportunities for creative and cultural activities.

The draft planning proposals will allow existing shops and businesses to trade until 10pm without any additional development consent, help protect live entertainment venues across the city, and create more opportunities for small scale cultural activities to be held in existing retail office and community spaces.

"Now is the time to breathe life into the night time and cultural life of our city," Lord Mayor Clover Moore said.

"Small businesses and creative and cultural industries are facing significant challenges from the Covid-19 pandemic, with many forced to close or restrict their operations.

"Protecting existing entertainment venues, making it easier for businesses to extend their trading hours where possible and creating more opportunities for cultural activities in new and exciting locations will be crucial to our post-pandemic recovery.

"We would love to see

cultural activities in unexpected locations, such as theatre, stand-up comedy, film screenings, seminars or live music in retail stores, warehouses or office buildings.

"These planning changes will pave the way towards a stronger, more creative and diverse night-time economy."

The new planning controls will:

- allow existing shops and business to trade in central Sydney and local centres from 7am to 10pm, seven days a week without additional approval

- allow temporary small-scale cultural activities to take place in existing office, industrial, retail and community facility buildings without an approval

- make it easier for creative and maker tenants to locate in local centres, such as village high streets

- allow for performance and entertainment uses at Erskineville Town Hall

- enable the fair management of entertainment sound to protect live music and performance venues and the community from potential adverse impacts

- make it easier for small-scale cultural activities to take place where development approval is required.

Under the draft changes, the responsibility for managing impacts of entertainment sound is placed on new development.

New residential developments near an existing venue or in a late night precinct will need to be designed to protect new residents from neighbourhood noise, rather than the existing venues having to change their previously approved operating limits.

The changes also provide better and consistent guidance on acceptable sound levels that must be met by all venues that host entertainment.

Since early 2017, the City of Sydney has been seeking feedback and ideas from the community and cultural industry on these planning changes.

The proposed changes were approved by Council in June 2020 and are now on public exhibition for comment and submissions closed on November 18.

The City will consider all submissions and report the results to Council and the Central Sydney Planning Committee.

If Council approves this planning proposal after public exhibition, the proposal will be sent to the Department of Planning, Industry and Environment for final approval.

Alec Robinson

Alec Robinson was collected by Bob Michell, Stan Arthur, and Ken McGoldrick, from the singing of Mr J Kennedy, Brisbane, in 1961.

Most collected songs about this jockey give his name as Robertson, but this singer sang it as Robinson.

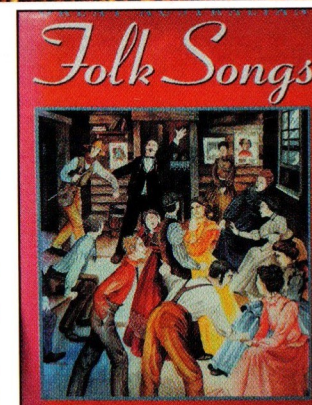
There are two quite different songs dealing with this accident.

A version of the other will be found as The Death of Alec Robertson.

John Meredith has collected both versions (see Folk Songs of Australia).

This version uses a tune similar to that generally found with Humping Old Bluey.

According to a Mr Pollard, one of Bob Michell's informants, Alec Robertson came from



Charters Towers, and was killed either there or in Brisbane around 1900.

A good man has gone, he has drawn his last breath,

Cut down in the midst of his prime,

Poor Alec Robinson met his sad fate,

From his own favourite horse Silvermine.

Chorus
Gather round jockey boys,
hang down your heads,
Sad tears will silently fall.

We'll all shed a tear for the boy who is dear,
The best and the bravest of all.

No more in the straight for the finish he'll wait,

No more will he come with the run,

To the front with his jacket of orange so gay,

His young life is finished and done.

And often at even a soft wind shall tell,

Sad news to sorrowing bride,
For we marked the spot well where Silvermine fell,

And the place where poor Robinson died.

Oh merciful Father, his life was so brief,

His young life had only begun.
Now he has left us in sorrow and pain,

Oh dear Lord thy will be done.

An extract from Great Australian Folk Songs by Ron Edwards



ALEC ROBINSON

Collected by Bob Michell. Transcribed RGE

A good man has gone, he has drawn his last breath, Cut
down in the midst of his prime, Poor Alec Robinson
met his sad fate, From his own favourite horse Silvermine