

# Federal Parliamentary inquiry

Australia's cultural and creative industries and institutions will be the focus of a new Parliamentary inquiry.

The House of Representatives Standing Committee on Communications and the Arts will hear evidence on the benefits the arts bring to Australia, and the significant impacts that COVID-19 has had on this important industry.

The Committee held its first virtual public hearings during the week commencing November 11.

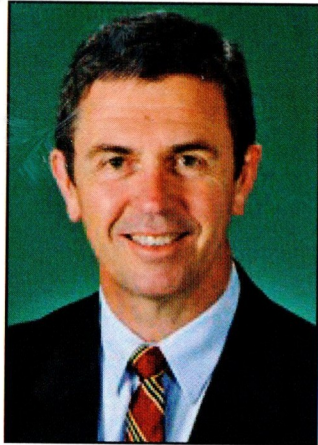
Communications and the Arts Committee Chair, Dr David Gillespie, says authors, artists, performers, musicians, arts advocates and academics will speak about their experiences of the past year, as well as their visions for the future, at the hearings.

"I'm pleased that major Australian cultural contributors like Helen Garner, Dr Charlotte Wood and Christos Tsiolkas will be appearing at our first hearing," Dr Gillespie said.

"I look forward to hearing from these prominent Australians, and from all witnesses, about the significant contribution that the arts makes to our lives, our economy and our way of coping with difficult events."

In addition to receiving hundreds of formal submissions, the Committee has received nearly 5,000 responses to an online survey on the state of Australia's arts industry.

"These responses detail the vital role that literature, art, music and more have made to



Chair

Hon Dr David Gillespie MP

people's lives," Dr Gillespie said.

"Although we are consuming, and perhaps appreciating, the arts more in light of COVID-19 and lockdowns, it has become much more difficult for those who create the content we are consuming so rapidly.

"The Committee is keen to explore how we can move forward as a nation of artists and arts lovers."

In its Terms of Reference, the Committee will inquire into Australia's creative and cultural industries and institutions including, but not limited to, Indigenous, regional, rural and community based organisations.

The Committee will consider the direct and indirect economic benefits and employment opportunities of creative and cultural industries and how to recognise, measure and grow them.

It will also look at the non-economic benefits that enhance community, social wellbeing and promoting Australia's national identity, and how to recognise, measure and grow

them.

In doing so it will look for the best mechanism for ensuring cooperation and delivery of policy between layers of government and the impact of COVID-19 on the creative and cultural industries.

Finally, the Committee will seek avenues for increasing access and opportunities for Australia's creative and cultural industries through innovation and the digital environment.

At the time that the inquiry was announced, Committee Chair, Dr David Gillespie MP, said "Australia's creative and cultural industries are at a point of significant change as Australia adapts to life in a pandemic.

"Australia's creative economy has made us a major player in the international arts arena, delivering benefits to our economy and helping shape our national identity.

"It's time to reflect on and re-think the way we create and interact with art, as we react to the pandemic and the challenges we need to overcome.

"We will take evidence on the terms of reference, and encourage anyone within the arts community to make a submission or participate in the online survey."

The committee has received a large volume of submissions and wishes to assure submitters that each document is being read and considered.

At the time of going to press, 331 submissions are on the website and more will appear on the website as they are processed.

# Monumental changes to music legislation passed

Courtesy TheMusic

The biggest overhaul of regulations on live music in New South Wales "in a generation" was passed in Legislative Council on Thursday night, November 12.

Changes to the Liquor Act, Planning Act, Local Government Act and the Building Code have all been confirmed.

The amendments to liquor licensing, planning and local government legislation include the establishing of cultural and entertainment precincts to foster live music and cultural activity, and the removal of entertainment conditions in venues including the type of music, instruments or number of musicians.

They want to incentivise live music and cultural activity through license discounts and extended trading for venues.

They also plan integrated licensing and planning processes and the removal of restrictions on mirror-balls and dancing, and the elimination of entertainment prohibitions on restaurants and small bars.

They want to implement a streamlined process to enable the creation of small bars and live music and small arts spaces and to give the power to local councils to remove entertainment bans with new planning rules, prohibiting councils from regulating music genres, types of instruments, and numbers of performers.

Low impact live entertainment is to be classified as exempt development under planning regulations and they allow for temporary measures for the period of the COVID-19 pandemic to allow local councils to encourage

the use of outdoor space for outdoor dining and performance.

"APRA AMCOS and the Live Music Office have long advocated that one of the major keys to supporting the Australian music industry's global success is for the removal of unnecessary and complex regulations on live music," CEO, Dean Ormston, said.

"For decades, regulations in NSW have had a strangle hold on live music and cultural activity.

"These days are now passed and we and the Live Music Office are proud to have been instrumental in working on these reforms with the NSW Parliament.

"The changes passed will support small businesses, live music and cultural venues to get back on their feet once COVID-19 restrictions are lifted.

"Crucially, the objective of the liquor act will now include the need to consider employment opportunities for live music, arts and cultural activity.

"These changes will also see the creation of special entertainment precincts to encourage live music and cultural activity in city centres and regions throughout NSW.

"From the City of Sydney to Local Governments across metropolitan and regional NSW, Councils will be able to unlock the potential of local economic areas.

"All these changes will help support small businesses and drive an economic recovery across the state, and importantly, getting musicians back to work."

"The bipartisan support for the changes represents a new and vital collaboration between the Government, Opposition, cross-bench MPs and industry to once and for all get behind local music and cultural activity that also

balance community expectations," said John Wardle from the Live Music Office.

"These monumental changes represent the best opportunity for the NSW Government to pursue statewide place making strategies.

"As well as this, these reforms will allow local government areas like Sydney, the Inner West and other key metropolitan and regional centres to finally get rid of outdated entertainment conditions, establish entertainment precincts, and get on with the work of refreshing their planning controls to foster live music."

Similar reforms have been overseen by states and territories around the country, including the development of entertainment precincts in Queensland, Western Australia and the Australian Capital Territory, live music licensing incentives in the Northern Territory, and planning controls in South Australia and Victoria.

Research shows that live music provides \$16B worth of economic, cultural and social benefit to the nation, with every dollar spent on live music providing three dollars' worth of benefits returned to the wider community.

As well as this, live music provides a vital benefit to associated industries including hospitality, tourism and regional economic development, fostering safe night time economy activity.

Tourism Research Australia data shows that investment in music and cultural events has one of the greatest impacts in increasing regional visitation.

Music, in particular, is one of the highest value events that can drive overnight trips and provide a competitive advantage to regional areas.

## Roadmap for Victorian events industry reopening required

by Renee Pantas

**The Director of DE Group (Definitive Events Group), Rod Lockwood, is calling for more answers and a detailed roadmap from the Government to reopen the events industry, amidst Victoria's recent reopening of several other industries.**

Lockwood, whose group owns several major events companies including GTR Events, GoFish Nagambie, Equine Productions and the Geelong Outdoor Living Show, says the events sector, along with hospitality and tourism, are key economic drivers of the Victorian economy, and whilst fitness, retail, beauty, cinemas and hospitality have received detailed support in the government's reopening roadmap, those in events have been left in the dark.

The events industry generates considerable revenue for Victoria, with a 2019 study by leading consultants, Ernst and Young, finding that the value of major events for the Victorian economy had reached \$2.5 billion a year.

Victorian events companies and associated industry workers are therefore seeking certainty from the government, calling for three key actions to be made to assist with a safe reopening and to help rebuild a precious part of Victoria's culture.

Key components include: Immediate certainty on dates for when events are expected to reopen; Centralised rules and regulations on reopening i.e. indoor capacity measurements/outdoor capacity; The rules on "how" reopening will occur to be clearly defined, such as those in

hospitality; and, Regulations on COVID safe plans providing a clear idea on how both stakeholders and the government can work together to bring the industry back safely.

The three industries of events, hospitality and tourism are indelibly linked, contributing to Victoria gaining an international reputation as a vibrant cosmopolitan state and Melbourne as one of the world's most liveable cities.

Lockwood maintains that despite the key economic value of the events sector of the trio, the Government has failed to provide any direction or inclusions for this sector on its COVID roadmap.

Lockwood adds that the industry has further challenges in its nature with months of planning needed to manage large scale events, and with no roadmap or considerations for the months ahead, operations are challenged significantly.

"Due to the mass cancellations of 2020, the 2021 events' calendar will be crowded and the industry, including venues and suppliers, needs to be able to commit to dates to properly structure the reopening of events in an orderly manner," Lockwood said.

With large scale, worldwide events such as the Australian Open, Spring Racing Carnival, and Grand Prix held annually in Melbourne, Victorian events companies have shown their sophistication in being able to operate at world's best practice, a factor which has been overlooked by the Victorian Government.

Mr Lockwood further supports the needed reopening of events,

explaining that a key capability of this sector is in the ability to trace and manage details of patrons, which should be a key indicator in allowing its safe reopening.

"Events are technologically innovative and have systems in place to track and contact trace attendees and workers in a detailed manner.

"Considering that Queensland recently safely held the AFL Grand Final with 30,000 spectators, why can't Victoria allow for events to commence with safely managed numbers as so many other states have done?" Lockwood said.

With numerous events companies closed, employees on JobKeeper or thousands having already left the industry, stakeholders maintain that it is imperative that engagement with the Government begins imminently, to ensure that the environment for reopening is established and this vital industry is kept afloat.

With thousands of small businesses also making up the industry, a decline in support will result in a major loss to the state's culture and economy.

"Employers have invested in this talent and we need to be able to commit to our employees so they know that they have a future."

The events industry seeks engagement with the Victorian Government to work co-operatively and effectively to structure the safe return of events.

A clear and definite roadmap is needed to indicate how and when those in the events industry can begin to plan and bring back such a vital part of our state's economy.

## The Afghan's Song

In 1956 I was living at Ferntree Gully in Victoria, and one night my neighbour, Gus Horne, invited me over to his house to meet a friend.

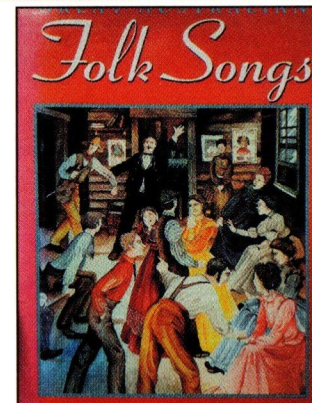
The stranger was a wiry suntanned bushman who had just arrived in Melbourne from Maree in South Australia in charge of a number of camels destined for the Melbourne zoo.

During the course of the evening he played a number of tunes on his accordion, including this one that he had learned from an old Afghan camel driver in Maree.

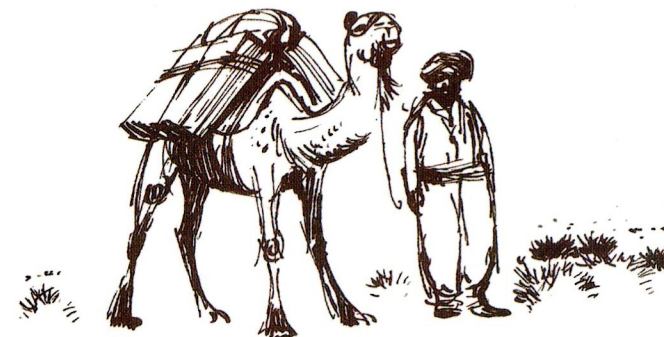
He said that the tune had become popular at dances in the area, and was known as 'The Afghan's Song'.

He knew of no words to it, and regarded it as a purely instrumental number.

The Afghan camel driver



played an important role in the early days of South Australia, but he does not seem to have been commemorated in any other song, and is only rarely



### THE AFGHAN'S SONG



mentioned in rhyme.

My informant did not know anything about the background of the song, whether it was based on an Indian air or whether the old camel driver had learned it while in Australia.

Unfortunately my notes containing the name of my informant have become lost, detached from my copy of the tune, but I remember that the Melbourne Sun had a memorable photograph of him at the time riding a camel down one of Melbourne's main streets.

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

## Update on the Update

In our last edition we provided an update on the Trad&Now website.

I am pleased to say that we have come a long way since then, burning lots of midnight oil (not the band) to get things done.

The new website is now fully functional with choices for payment and a more user friendly ordering system.

We have nearly 600 titles now on the site for readers to choose from, 99 per cent of which are Australian folk, blues, roots, world music performers or poets. These titles are all in stock. We haven't added any out of print or out of stock titles at this stage.

Each CD has a description or a review or both, and any that do not, are currently being reviewed.

Much of what we put up will be picked up by search engines so that many of the titles can have a new life as many of the forgotten CDs are still as excellent, relevant and saleable now as they were when they were first released.

There's still a long way to go with around another 1,000 titles to be added plus DVDs and books.

The treasure trove grows slowly but surely, hopefully increasing the enjoyment of both the performers and the listeners.

Take a look for yourself. [www.tradandnow.com](http://www.tradandnow.com)

# www.tradandnow.com

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at your local animal shelter. }*

Tom Hardy & Woodstock  
for **PETA**

## Festival News & Reviews

# 15th Folk in the Forest

by Christine Boulton



Tom and Laurel Marlee Morris at Folk in the Forest 2020

**Well, despite the Covid, we were blessed that this festival went ahead in WA.**

Of course, the mandatory temperature taking, hand sanitizer, some social distancing and venue limits, were in place.

However, hats off to the three generations of Kennys and friends for pushing ahead.

Friday night was bonfire night, remember those from our childhood?

The unseasonal rain meant that this event was able to go ahead.

A recently demolished verandah, (rebuilt for Geoff by the Kenny family) provided the firewood, and the fire was spectacular.

Excitement, nostalgia and storytelling (who can't remember the stray ember that ignited the box of fireworks?) were in

abundance before the Morris dancers led us into the main venue.

The Ceilidh was organised by Mike Morris and Lesley Sylvester who convene the Contra dances in WA.

Lots of fun, great music and the calling was shared around.

We finished with some French dances called by Laurel de Vietri before the late night session and bar catch up.

Saturday saw a damp fundraising breakfast, followed by poetry and song presentations.

These informative sessions are not so much a part of the folk festivals these days, but the Folk in the Forest audience were keen listeners and a delighted audience.

Workshop topics covered WA poets, Traveller Songs and Wind.

Covid restrictions meant that

this was a very local WA festival, but it certainly didn't lack in quality.

We did have a few resident life size images of Dingo's Breakfast and Peter Capp.

They kept taking you unawares and you had to remind yourself that these cardboard cut outs were mere effigies of the guests we were unable to welcome.

Lunch, we had Little Brassica's food van and a bar.

This took some of the pressure off the limited cooking facilities of the Banksia Springs venue and was a real treat.

It also helped the festival adhere to the Covid regulations.

A fabulous interactive demonstration was next, and Marlee Morris and the Mad Tatters were spectacular in their wild, colourful and/or black costumes and exuberant

# Festival News & Reviews



**Bernard Carney and choir at Folk in the Forest 2020**

dances.

A highlight was the replica of the Padstow Hobby Hoss.

There were even some pregnant senior ladies emerging from the Hoss's gown.

The versatile Morris musicians were on deck throughout the festival and morphed into many different bands.

The weather affected the afternoon's programme, meaning

that although the blackboard concert went ahead, the outside sundowner was cancelled.

Sadly, quite a few people were disappointed, but we hope it can be reinstated next year.

The evening concert was compered by Bernard Carney and included a wide variety of performers.

These included, Jane and the Rain, who had just won a Queensland song competition

and Steve and Ros Barnes.

Another session followed to finish off the night, but many people were tired, and I went to bed just after midnight.

Sunday morning saw Irish Jones and friends present a wonderful expose of the Tay Bridge Disaster, Scotland.

Irish had written many beautiful tunes and songs as well as selecting some historical material.



**Jane and the Rain Folk in the Forest 2020**

# Festival News & Reviews



**Folk in the Forest 2020**

Next was a finger picking Piedmont style workshop by Rod Vervest.

The small auditorium was filled with people endeavouring to keep up with Rod's skilful demonstrations.

The Final Concert was compered by Jane Cornes and featured some long time favourites of Perth's folk scene.

I saw one audience member in absolute disbelief and joy at the song choice of Peter Bugden.

We hear little of the skilful English wordsmiths of the pubs that were so popular in the early days of the West Australian folk scene.

Peter reminded us of them in grand style.

Phil Beck finished off the afternoon following the speed sets of Bernard Carney and Jane and the Rain.

Happy campers then wended their way home to Perth and beyond.

The rain had given us a break, so most tents and awnings were dry.

The 2020 Folk in the Forest Festival raised in excess of \$14,000 for children's cancer research.

This brings the total raised by Little Folk during the last fifteen years, to in excess of \$214,000.00.

All performers donate their services, buy a ticket and Geoff Bell donates much of his venue

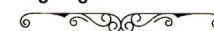
Photo: Peter Stone  
revenue back to Little Folk.

So, thanks again to the Kennys and their band of helpers.

Thanks also to the people who attend every year, bring and buy books, support the breakfast and come prepared to participate and assist wherever needed, and to have a good time.

Little Folk have a Facebook page, so let them know if you are finally able to visit WA and would like to perform and/or attend.

The festival is held in mid-November and this year was booked out within two days of tickets going on sale.



## New board to lead recovery of festivals

Courtesy TheMusic



On November 6, the Australian Festival Association (AFA) unveiled its new ten person board which will be tasked in leading the \$2.7B festival sector out of the COVID pandemic.

Founding members Adelle Robinson (Managing Director of Fuzzy Operations), Danny Rogers (Laneway Festival Director) and Jessica Ducrou (Co-CEO, Secret Sounds), have been re-elected alongside Christopher Reid (Partner, Ernst & Young), Denis Sheahan (Director, DESM),

Diane Sneddon (Port Phillip Council), Jacqui Elmas (In-house Counsel, Chugg Entertainment), Kat Dopfer (Director, Heaps Gay), Kathryn Holloway (General Manager, Cattleyard) and Zack Alcott (Director, Get Skilled Access).

Representing members in each state and territory across promoters, venues, suppliers and sole traders, the AFA is dedicated to lead and rebuild the festival industry into a new era.

"The election of this new board by our members shows a commitment to the future of festivals, as well as embracing the idea of 'restarting right,'"

Robinson said in a statement.

"That begins with always considering our role in acknowledging First Nations people, ensuring equity for minority groups and ensuring a sustainable future of the industry, both environmentally and for the longevity of the industry.

"We are confident in delivering Covid safe festivals that meet these objectives, while helping Australia's local tourism and wider economy recover.

"I am excited to work with such an amazing board."

## Bush Dancing returns

by Mark Simmons

### Remember Bush Dancing?

Yes, it's been over 8 months, but now, with the pandemic pretty much in check in Australia, and even more so in the ACT, the Monaro Folk Society (MFS) committee thinks it's time to ease back into actual dancing.

So, we're getting things going as long as Covid doesn't resurface with another season of Dancing In the Park (DiTP).

As in previous years, DiTP will run on Monday evenings on Stage 88 in January (4th, 11th and hopefully 18th - awaiting advice that the venue is available), with each evening featuring one or more callers.

Some evenings will be all Bush Dancing, others may feature a few dances from other genres.

Details can be found on the web site and will be updated as

callers are confirmed for each evening.

While DiTP is a free community event, to help cover the cost of hiring Stage 88, there will be a gold coin donations bucket.

The pre-dance BYO picnic at Regatta Point, from 5.45pm onwards, will also be back, although sharing food is strongly discouraged.

There will be some conditions applied to DiTP in order to comply with Covid requirements.

These include that all attendees MUST provide their name and phone number.

This will be kept securely for 28 days, not used for any other purpose, and then destroyed unless Covid tracing becomes necessary.

Dancers will also be required to hand sanitise

between each dance.

Sanitiser will be provided or bring your own.

If you prefer to wear a mask that is fine, but not obligatory.

While not dancing, remember to socially distance 1.5m from others and be aware of other people and don't encroach.

Also, DO NOT attend an event if you or a member of your household is sick, if you have been in contact with a confirmed COVID-19 case in the previous 14 days, or if you have been to an identified COVID-19 hotspot in the previous 14 days.

Okay, it's not perfect, but after so long without being able to dance I think it's wonderful that we are starting up again, and I look forward to seeing lots of you there.

## Attention Festival Organisers

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

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

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

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

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

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

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

# Great Southern Nights

**Great Southern Nights is a music event which brought 1,000 Covid-safe performances to live music venues in Greater Sydney and regional NSW in November during Australian Music Month.**

This event was a NSW Government initiative, delivered by its tourism and major events agency, Destination NSW, in partnership with the Australian Recording Industry Association (ARIA) to stimulate the revival of the live music and entertainment sectors and in turn the visitor economy in the recovery phase of COVID-19.

Venues presented 1,000 gigs showcasing established, emerging and local Australian artists, across a multitude of venues around NSW.

Great Southern Nights culminated in Australia's premier music industry event, the ARIA Awards.

All music events were programmed in line with current NSW Government health advice regarding physical distancing and venue capacity of public gatherings.

A Great Southern Nights Steering Committee was established in order to support the successful delivery of the event, to provide strategic guidance and ensure positive outcomes for all participants.

The Great Southern Nights Steering Committee is made up of representatives from the following organisations: ARIA, APRA/AMCOS, Live Music Office, MusicNSW, AHA NSW, ClubsNSW, Australia Council for the Arts, and PPCA.



*Dennis Aubrey & Pete Purton*

*Trad&Now's intrepid reporter attended as many of the events as he could and has submitted the following report.*

The recent NSW Government injection of over \$2M towards helping venues revive live gigs has flowed over into the folk scene.

Clearly the mainstream focus has been the television advertisements for semi-retired rock musicians like Jimmy Barnes and co.

But some money has trickled down to smaller venues where folk musicians tend to gravitate.

While far from ideal, the government method, like JobKeeper, was to fund the Employer, in this case venues, in the hope that presumably, this kicks on to payment of musicians and technicians.

All concerned have to still deal with ongoing Covid space, safety and etiquette issues.

The main stumbling block to normalcy is that no matter how boppy the tune that takes over your feet at any gig is, we still can't dance.

At least it all happened here in Sydney throughout November 2020.

A quick diary roundup of gigs I attended may give a flavour of what's to come.

After half a lifetime in the Blue Mountains, Sneez and her performing and life partner, have resettled on the NSW North Coast, just out of Nambucca Heads.

No stranger to solo performances, this quaint welcoming bar at the entrance to Gladesville RSL, was probably intended for the usual "background muso playing to loud chatter" type set up.

Fortunately, the attendees were happy to sit and listen until the usual inebriated Hen's Night entourage arrived late in the



*Aine Tyrrell*

final set.

Sneez grabbed the opportunity with a mixture of songs off her forthcoming CD focusing on love, nature and seashores, complete with a kid's competition to submit a cover drawing.

She's prolific on Facebook.

Admittedly, I prefer Sneez in duo with long term partner and co songwriter Stuart, or full band, as when the pressure is off her, she comes alive.

Yet solo, her melodious and playful voice and her unique guitar rearrangements of Bob Dylan classics like 'If Not For You', make an audience with her a must.

Following the break, Aubrey and Purton continued their monthly tradition from their Rozelle monthly residency at the Merton Hotel.

They began with an Everly Brothers warm-up, followed by satirical originals like 'Baggage', then followed up with more

tender numbers like 'Bag Lady's Waltz' and 'Don't Forget' (...to tell the one's you love, that you love them/just in case you never see them again), as the order of the day.

An exhausting 90 minute set showed extreme versatility.

Check out Dennis Aubrey's "Dirty Little War" song on YouTube and make it viral for Assange case freedom campaign!

Back from Mullumbimby following on from her rural tour with Mandy Nolan and the CWA Show, Aine Tyrrell continued her theme of drawing out the anti-colonialism links between her Irish heritage and contemporary Indigenous Australian struggle by local women.

Auntie Jenni King Thompson again appeared as a storyteller.

This time acknowledging the historical work of great Redfern women like, Mum Shirl, bush queen, Essie Coffey and

Barbara Flick, for "maintaining culture", while conducting the political struggle to establish the Aboriginal Medical and Legal Services and a thousand other community leadership tasks in the 1960s to the 1980s and beyond.

A next generational Hip Hop performer named 'Barkaa', led the music line up for the night.

She was terrific in conveying the message of Black Lives Matter and the deaths in custody story of David Dungey with a lively, unique and fresh presentation.

Barkaa is a future righteous woman in the making who is aware enough to take guidance right here right now, from the current and elevated female elders that exist today.

Those that Barkaa allows herself to be influenced by are respected and capable female persons who mainly, but not totally, originate





*Dear Violet*

own right.

She has been highlighted at many Blues festivals around Australia with her own line ups for over three decades.

This gig had many stand in soloists, like the outstanding voice and projection of Pat Power, and various "Harmony Queens", as they ran through old favourites from the American deep south home of the boogie, followed by some Bridie King originals and then tracks off her latest CD, "The Best of Bridie".

The official launch will be on 14 February 2021 in Marrickville at the Lazybones venue.

Her extensive back catalogue is available from Trailblazer Records on (03) 9510-1435.

Nudged on the southern end of Newtown, this venue has grown in popularity over the last few years, for everything from folk, to pop, to alt-country, to hard rock and roll.

My last visits here were for the CD launches of two legendary 1970s bands recapturing what until then was only available on vinyl.

They were Uncle Bob's Band, with Terry Darmody, with the new CD called "Uncle Bob's Band Now and Then" and The Agents & The Subterranean Bands, both fronted by James Griffin, with a double CD capturing the best of both bands under the title of the bands, sub-titled "New and Selected Songs", Terry Serio comes out of the same era.

He cut his teeth as a soap and Oz film star in the early 1970s, remember 'Home and Away anyone?

His rock and roll fame came when he played the great Johnny O'Keefe (JOK) in the TV mini-series.

His guitar and songwriting skills even saw him picked by the late Martin Sharp for a legendary benefit to save the clown's face entrance to Luna Park back in the early 1980's, as developers routed and destroyed iconic artwork.

Terry has popped up as a crowd favourite in the inner-city Sydney circuit ever since.

He has appeared at anti-

war and environment gigs, performing for worthy causes with his amazing compositions.

At the Golden Barley he didn't disappoint.

The most memorable song on the night was his reflection on the recent suicide of a close friend, who he described as a victim of the Covid lockdown.

He was followed on stage by a younger, mid-20s ambient rock band called, Not Good with Horses, with a powerful female lead singer, clever lead guitarist and tuneful double bass.

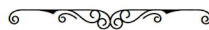
Lyrical though they were hard to follow.

In a song about Darlinghurst, I couldn't pick up one cross reference?

They explained their self-indulgence, or let's say introspection on stage, as caused by a two year lapse, a la Covid.

Check them out soon.

They have warmed up now, so to speak, after this gig.



## Book Review

# BRISBANE FOLK: Folk Music in Brisbane 1950 to now

Edited by Andrea Baldwin, Illustrated by Mary Bretell  
Brisbane Folk History Project  
First published by Wild House Books 2019 Price \$40  
by Jefferson Lee

**Capturing a seventy year span of any movement in a single publication is a daunting task.**

The dedicated team behind this one have produced a terrific labour of love.

More than a memoir, it is a working encyclopaedia and reference text that weaves over inter-generational change, charts the highs and lows and progression from early folk clubs up to the splendour of today's Malany-Woodford generation of folkies.

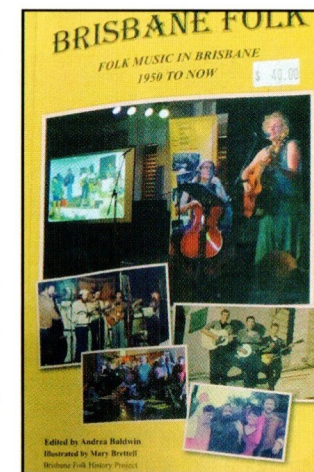
This book has a very useful time line that charts Australian political developments over the decades in one column with the progress of the folk movement in another.

The first chapter deals with the early collectors, household names like, John Manifold, Bill Scott and John Meredith, who were key in reviving old bush songs and the formation of the Bush Music Club.

The Queensland Centenary Pocket Songbook and an album of folksongs both appeared in 1959.

The influence of overseas folk music in this embryonic 1950s and 1960s era is documented.

The early bush bands like 'The Wayfarers', the 'Moreton Bay Bushwackers', 'The Bandicoots and 'The Currency Lads' are explored in terms of



line-ups, repertoire, venues played and style.

The development of 'The Folk Centre', 'Coolibah Folk Club', 'The Primitif', other venues, major concerts, social events, a host of visiting performers to Brisbane and the local production of the musical 'Reedy River', are all recaptured from dog-eared copies of 'Folk Rag', oral histories from veterans or recordings from the era.

Reflecting the universal appeal of folk music with bands like Peter Paul and Mary topping the charts, folk music locally even made its way onto Australian television.

Authorities were suspicious of the non-mainstream dissidence of rebel songs as part of the tradition and no doubt the Irish influence.

The second chapter charts 'The Roaring Days' from the 1970s to the mid-1980s, under sub-headings like "Music and Money" and "Music and Politics".

There are lots of interviews and discussion pieces here from people like Don Henderson and others.

There is a more in depth look from all the bands of the era on what were their particular influences and explanation of how the Queensland Folk Federation developed.

It is very entertaining to read, as family histories and Australia's hidden cultural story is carefully unravelled before your eyes.

The third chapter delves into song writing, where names like Harry Robertson and Tony Miles emerge.

Hymn and Gospel singing, Chorus Cups, Poetry, dancing, yes even Morris Dancing and "Medieval Fayre", instrument making and knitting are all explained as part of a broader folk cultural movement.

The latter chapters from the late 1980s explore developments from Cairns to the Brisbane hinterland.

But missing here is a fuller discussion of the national impact of Ron Edwards, whose Big Folk Song Book and other collections surely prompted a

search for the musicians and singers at the source of his collection.

OK, the book is about Brisbane.

Perhaps a compendium of all Queensland is in the planning.

The latter chapters also give more attention to women in the Queensland folk movement.

Tangled Web emerge as a band of some half dozen female soloists, most with entrenched links to the existing scene.

Their first concert was at the Sitting Duck Cafe in the West End in 1993.

In passing, here Margaret Roadknight pops up sporadically in the earlier pages.

This book will still be valuable for whoever has the task of linking her national trajectory to Queensland from Trainor's Jazz Bar in Melbourne for a long overdue biography of this national icon.

Cloudstreet and the emergence of other Queensland acts onto a national stage, along with the long history of the Malany into Woodford Festival are another important contribution to the second half of this 440 page tome.

It ends with not an index, but pages and pages of names in alphabetical order of all those who have appeared in print in the book.

A way of saying we all contribute and are all equal in a sense in the people's folk music scene.

As a footnote, perhaps an area overlooked as outside the scope of this book is the Indigenous component in the folk history of Queensland?

After driving a mini bus from Sydney, with Peter Olive, to the Aboriginal Protest encampment in Musgrove Park in 1982 to oppose the Commonwealth Games, I was greeted by a local



Murri Rock band (The Magpies?) at a reception on arrival.

Then a whole week of the then Adelaide origin No Fixed Address band on the back of a flat deck truck performing 'From My Eyes' and 'Stupid System' to the gathered masses each day.

One quiet night I wandered off to the hall above the park to witness Verandah Band perform at a popular bush dance.

There seemed to be no consciousness in the crowd of the powder keg of revolt just below them that would explode into over a hundred arrests and a series of mass marches in breach of Bjelke-Peterson assembly laws in the following days.

But surely given the late Seventies protests over the Right to March and the explosive Brisbane Punk scene with The Saints and dozens of other loud rebellious bands, there was a conscious connection to Black culture from the Folk movement

at the time, and also with the Punk Rock movement?

Or did Indigenous performance only emerge as part of the acceptance of multiculturalism and 'World Music' and the national acceptance of the spread of the Land Rights movement?

Perhaps that is why Jessie Lloyd and the Mission Song Project is finally getting so much attention now?

Perhaps I'm expecting too much too early of a folk movement trying to find its own colonial antecedents and move beyond the Cold War mentality of its early days to devote sufficient time then to seek out Indigenous music acknowledging the likes of Willie Halliday ('Uncle Willie' song by Joe Gaia) and those isolated on Cherbourg Mission and Palm Island under Queensland's conservative Apartheid regime at the time.



## A message from Woodford Folk Festival Directors

**This year has given us all cause to pause and reflect on the past as we look towards our individual and collective futures.**

Over the years, we have embraced the notion that the future is what we make today.

This was our bedrock when we all started out on our Woodfordian journey some 34 years ago.

We dreamed back then of a community celebration rich in creativity, deep in human connections and belonging, and finding humility in a collective quest to learn and grow.

Imagining what we wanted the future to be was our greatest source of strength.

That vision energised us

when we needed to step up and meet the challenges.

Over the years, our mistakes and our critics have been great tutors, when we have been smart enough to listen.

We've learnt that tolerance and kindness are some of the noblest pursuits that we humans can engage in.

That everything and anything is so much more meaningful when we do it together.

That being the caretakers of a small patch of this beautiful planet is an honour and a great responsibility.

We've witnessed that the greatest contribution of our artists and muses is to awaken something within us all.

We remain dedicated, as we always have, in looking after and

encouraging their beautiful art.

They help us navigate our own future.

Now with Bushtime, we are planning to build a new gathering, one with a difference.

We are hoping to make it special by doing all the small jobs beautifully as we scheme with our artists, creatives, volunteers, organisers and all of you, our wonderful supporters and patrons.

We need your contribution to create our Woodfordian future, one so vast, energetic, colourful and diverse, that it feels like a dream.

We hope you will join our collective dream.

*Amanda & Bill*



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# Poetry and the written word

## Jammin' Campers uncover a poet

by Cec Bucello

A number of musicians, partners and friends gathered at St Albans, NSW, on the last weekend of November, to play music, meet lots of like minded people and friends and to entertain any members of the public that turned up on what turned out to be a record heat weekend.

It's part of group loosely known as Jammin' Campers founded by Roger Sherack in 2014.

Members come from many parts of NSW and gatherings are held in many different places including Wollombi, Oxley Island, St Albans, and Imbil (Qld).

One of the invitees, Phil McManus, surprised us all by writing the following poem while enjoying the ambiance and before the extreme heat arrived.

### St Albans Revelry

There is music in the air and a hearty chorus to be sung

They come from all over and their instruments are strung.

The locals come out to join in, at St Alban's settler's park

And the jammins not done till well after the sky's gone dark.

From many walks of life, they come together for a happy cause -

To play the tunes of laughter and sorrow with rarely a pause.

For if the melody stops then Irish Jimmy chimes in and starts

"Don't talk as I play", He Brogues, "just join in, we play old charts".

It's a bush congress in the MacDonald ranges, where chords reverberate

It's a union of like-minded souls and in magical music, they mate

The amber fluid makes a good show with all their razzle dazzle

under liquid ambers by MacDonald's creek, you can join the puzzle

Music is the leveller in the soul, and each plays

their part

And as the rabble form together, the sounds are from the heart.

A cacophony of commotion made from the tribe's-built beat

and the melodies you hear are made in the rhythm of tapping feet.

And as the band plays together on all these outdoor stages

And as they come together, the friendship is what engages

The bullshit and banter exchanges, the mateship strung forever

Comes thick and free wherever these musos quaver and quiver.

What is this nomad life you ask, if not made to be enjoyed?

What is this damn life we lead where most are deployed?

Make the most of your mates and gather for a merry tune

For we all grow old and drop from the drab perch too soon.

©Phil McManus 2020 November 27th 2pm

*While enjoying the ambiance*

# Poetry and the written word



## Jack Munday in the Rocks

**Jack Munday AO (17 October 1929 – 10 May 2020) was an Australian union and environmental activist.**

He came to prominence during the 1970s for leading the New South Wales Builders' Labourers Federation (BLF) in the famous green bans, whereby the BLF led a successful campaign to protect the built and natural environment of Sydney from excessive and inappropriate development.

Munday was the patron of the Historic Houses Association of Australia.

Mark Gregory tells us that during Munday's visit to Liverpool in the UK, he was met by veteran building worker, Pete Carter, who handed him a song

composed in his honour to the tune of The Wild Colonial Boy.

It's of a wild colonial boy, Jack Munday is his name.

A building workers' leader from Australia he came.

He said you lads in Birmingham can beat the bosses plan;

Do like we did in Sydney - just put on the old green ban.

Than means you fight for wages, but you fight for something more-

Not only for the right to work - but what you're working for!

A place that's fit to live in, where your kids can thrive and grow,

And not a concrete jungle where you scurry to and fro.

The greedy men of property have knocked old 'Brum' around Broad Street, Bull Ring, Aston Cross - they've razed it to the ground;

Put up skyscraper tombstones where a working city once stood

But there is still time to call a halt, hold on to what is good.

So listen to Jack Munday when he says 'Green bans are beaut'!

A Green ban on Victoria Square will surely bear some fruit.

If you can win the Post Office, you lads of high renown,

You'll win the right to take the fight to every part of town.

# Poetry and the written word

## "Fitzroy River"

by Terry Bennetts & Keith Lethbridge

I was born down South of this land  
Where the paddocks are green and mountains  
grand,

But now I roam on the black-soil plains  
And the Fitzroy River runs through my veins.  
My skin was white as the driven snow  
But I changed complexion years ago,  
From the dusty winds and the summer rains,  
While the Fitzroy River runs through my veins.  
And when I die, don't bury me,  
Just spread my ashes by a boab tree,  
Then tell those ringers on the black-soil plains  
That the Fitzroy River ran through my veins.  
The season's over and the cattle gone,  
The cheques are wasted so the men move on,  
The camps are empty but the dream remains,  
And the Fitzroy River runs through my veins.  
I've got no woman and I've got no son,  
No home to turn to when the work is done,  
So I'll keep on singing those bush refrains  
While the Fitzroy River runs through my veins.  
And when I die, don't bury me,  
Just spread my ashes by a boab tree,  
Then tell those ringers on the black-soil plains  
That the Fitzroy River ran through my veins.  
Instrument Break (Same as chorus)



I eat my damper and I drink my tea,  
With my old cattle dog for company.  
No woman scolds me, no boss complains,  
And the Fitzroy River runs through my veins.  
And when I die, don't bury me,  
Just spread my ashes by a boab tree,  
Then tell those ringers on the black-soil plains  
That the Fitzroy River ran through my veins.  
And when I die, don't you bury me,  
Just spread my ashes by a boab tree,  
Then tell those ringers on the black-soil plains  
That the Fitzroy River ran through my veins

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

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

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

If you are a poet or run a poetry event and would like your information included in the new expanded directory, please complete the form on page 22-23 or on our website at [www.duckscrossing.org/tan/Trad\\_directory.pdf](http://www.duckscrossing.org/tan/Trad_directory.pdf) and return it to us, ideally by email to [info@tradandnow.com](mailto:info@tradandnow.com) or to the address on page 3, and we will include the information in the next available edition.

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

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

# The dance of life

Contributed by Christine Boulton

Greg Joass is a FIFO geologist working in the Pilbara.

He lives in Noggerup in South West WA.

He recited this poem at the Folk in the Forest blackboard concert after which there were very few dry eyes.

## THE DANCE OF LIFE by Greg Joass

I'm not a good dancer and I know this is true  
But that's never stopped me, I know that's true too

Cause I've danced all my life, though not light on my toes

With more energy than skill or technique I suppose

It started at school when I was just ten  
And girls were an alien species back then  
I learnt ballroom dancing in a draughty gym hall  
At my leavers I danced with the belle of the ball  
It was only one dance in front of my peers  
But I remember that slow waltz despite all the years

And all of the ladies I danced with in my life  
Could not hold a candle to a dance with my wife  
We learnt old Scottish dances in Sunderland shire

I dance lancers and quadrilles with my heart's desire

To the skirl of the pipes the kilts were sent twirling

And in aptly named reels the skirts were set whirling

When the lady I loved said that she'd be my wife

We'll I danced down the years for the rest of my life

We danced the Gay Gordon's on the night we were wed

Our friends and relations round the dance floor we led

But of all types of dances, the ones we loved best

Were the Aussie bush dances, we truly were blessed

We danced to the Duck, Caddam Wood, Fiddler's Green

Some of the liveliest dances that you've ever

seen

Strip the willow at speed, not a task for the faint  
Waves of Tory without any numbers restraint

So we danced down the hall and out the main door

And made waves for what seemed like an hour or more

We once stripped the willow with two morris teams

But a line was too simple for their tastes it seems

So we formed a big cross and stripped from both sides

The trick in the middle was not to collide  
We formed flying baskets in the Cumberland square

Where the girls left the ground and they flew through the air

But of all the fine dances that I can recall  
The Swedish Masquerade was the gem of them all

Our favourite dance, it starts off stately and slow

Then gets showy and fast, as it's changes tempo

From a walk to a waltz then it picks up more pace

Your into a polka like you're running a race  
We danced down the centre of many a hall  
Demonstrating the trickier steps to them all  
No king and no prince could feel half as proud  
When I danced with my wife in front of the crowd

Not bad for someone who's no Fred Astaire  
With my wife on my arm I had little care

We tried Morris dancing, waving hankies I found  
They liked playing the fool but not clowning around

I suggested we give it a more Aussie flavour  
Making rattles from beer cans saw me out of favour

So I packed up my stick and my hanky as well  
Time to move on, it was easy to tell  
I danced stately waltzes in repertory shows  
With ladies in ball gowns like they wore long ago

We gave a display at an old country fair  
Four couples on stage we danced in a square

# Poetry and the written word

We were both dressed as clowns at the local Ag show

Strolling round playing japes on the people we know

When 'Scotland the brave' was broadcast out loud

Well we danced the Gay Gordon's right there in the crowd

They cleared us a lane as we danced to and fro  
In wigs and red noses, like part of the show

We tried learning the tango, I know we both tried

Despite it's dramatic nature, we laughed till we cried

Keep your groins pressed together our instructress would shout

A good trick if you can manage without falling about

The Pride of Erin we dance is from the East coast

And here in the West, well I don't like to boast  
But our version is more stylish and pretty I find

So we'll do it our way if others don't mind

No I'm not a good dancer, still I had lots of fun  
And I've had a good life when all's said and done

Our bodies have aged, our joints stiff and sore  
It's not often these days that we take to the floor  
If we hear the right music, we'll still have a try  
In memory of our youth that long has passed by  
And the love we still share and the fun we recall  
When we danced every dance in the old country

hall  
All things have an ending, we're all hostage to chance

Still I've led a full life and I've enjoyed the dance  
So when it's my time, I'd like you to know  
If I've loved ones around me then I'll dance as

I go

Or out in a paddock dancing under the stars  
We lived it, we loved it, how lucky we are

We taught a whole hall the right way to strip  
To twirl down the lines with nary a slip

# Poetry and the written word

## Toodyay 2020 WA Bush Poetry Championships

by Christine Boutt

### What a wonderful week end.

Although competitor numbers were down, audience numbers were up.

People bussed in from Kalamunda en masse and the townfolk of Toodyay were evident throughout the weekend.

Word has got out that this festival is great entertainment and worth visiting.

The poets always make a point of supporting the town.

We have many local sponsors but one of our favourites is the Community Op Shop.

Friday was mainly chatting and catching up, but also included a workshop by Terry Bennetts.

Terry is a WA balladeer who most recently won the Tamworth National Composer of the Year award for "Scrubby Creek".

In 2019, he won Song Of The Year and Best Bush Ballad for 'Station Minderoo', a song he co-wrote with Keith Lethbridge,

the current Male National Bush Poetry Champion.

Terry's workshop was about how you turn a poem into a country song.

What works and what doesn't. Fascinating!

The championships continued for the weekend.

Most notable was 80 year old John Hayes who won overall champion.

This title had eluded him for years and he was a popular winner.

A newcomer, Peter Rudolph, won the champion yarnspinner.

Also competing was 102 year old Arthur Leggett.

Arthur was a prisoner of war and his memoirs sold consistently over the weekend.

Arthur still recites regularly and we value his authentic performances.

At 102, he is still word perfect when he recites and he still presents 'The Man From Snowy River'.

The evening concert was a

great success.

Terry Bennetts performed with Keith Lethbridge and the audience danced and sang along.

Heavy welcome rain curtailed outdoor activities and the "Roadwise Challenge" had to be moved indoors.

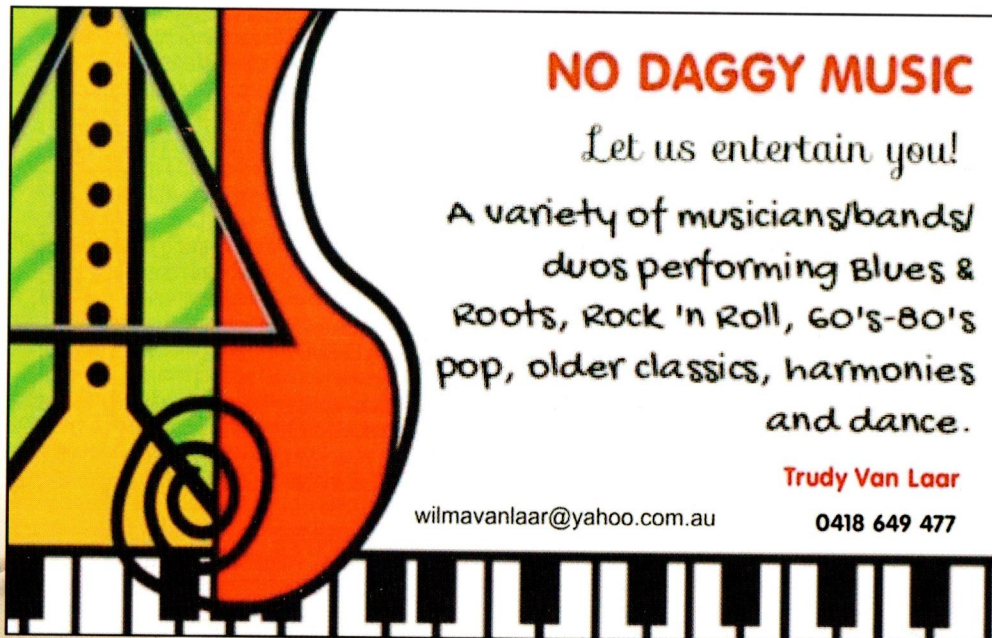
Roadwise sponsors the festival and uses the 16 line poems in its promotions.

Of course, during the weekend, COVID restrictions were in place, along with the mandatory hand sanitizer.

In WA, we are now back to face to face musters but have just heard that our showcase event at Boyup Brook in 2021 has been cancelled.

However we, the WA Bush Poets and Yarnspinners, will again be performing for five nights on the floating Crystal Swan in February.

This event is part of Perth's Fringe Festival.



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# Poetry and the written word

## The Battle of Minderoo

Here is a poem written by Richmond Thatcher from the late 1860s submitted by Christine Boulton.

Richmond Thatcher is the son of Charles Thatcher and was in the Pilbara region of north-west Australia when he wrote this poem.

'The Battle of Minderoo', an eye-witness account of an engagement between white settlers sworn in as special constables, and armed with repeating rifles and Navy Colt pistols, and Indigenous members of the Thalanyji clan who had only spears.

There were no white casualties.

The resident magistrate who authorised the expedition, R.J. Sholl, later estimated the Aboriginal death toll at 21.

The poem was published under pseudonyms in Perth's Sunday Times newspaper in an abridged form in 1918, and again, in full, in the Western Mail in 1935. Australian Dictionary of Biography

### "THE BATTLE OF MINDEROO."

Twas Sabbath morn, the rising sun  
Had not appeared in view;  
But day contested with the night  
At beauteous Minderoo  
The Cork-bark shed a sweet perfume,  
And the wild Ashburton Pea  
Made sweeter still the morning air,  
And birds sang merrily  
What means this band of armed men  
Who ride on firey steeds  
What mission brings them this abroad  
That so much caution need as,  
No pannicans or hobble chains  
Upon their saddles tied.  
They seem to hold their very breath,  
As o'er the plain they ride.  
How slowly, and how silently  
They're riding neck, and neck.  
The impatient neighing of a steed  
His rider soon doth check.  
The sun shows in the Eastern sky  
Illumining the scene,

And lighting up the thick snake-bush,  
With leaves of heavy green.  
The startled Emu o'er the plain;  
Is quickly lost to view,  
And from the gums with noisy scream  
There flies the Cockatoo.  
A smile comes o'er our leaders face,  
A smile that seems to show  
He feels that job, a warrior feels  
Who meets a worthy foe:  
For there some hundred yards ahead  
The dimly burning fires  
Betray the presence of the foe  
To meet whom he desires.  
A foe both dangerous & cruel  
With cunning like to theirs  
He means now to surround their camp,  
And take them unawares;  
They see the troop, and starting up,  
With wild discordant cry.  
They yell like fiends, & on the whites  
Intimidation try.  
They little know that leader bold;  
Who fought in many a field  
With stern commanding voice he cries  
On every man to yield.  
They answer with their fighting spears  
Most cruelly barbed in rows  
With cooley's, and with clubs they try  
to disconcert their foes.  
Now Hooley, had that barbed spear,  
But one inch nearer been;  
By Heaven above you  
your wife, & child  
You never more had seen.  
Well shot bold Bob! that warrior  
His earthly course has run;  
He'll never throw another spear,  
Nor view the setting sun.  
Bold trooper Vincent's restive steed  
Doth rear with all his force  
He only asks to fight on foot  
If one will hold his horse  
Now Ensign Willie's mare doth try,

# Poetry and the written word

From off the field to bolt  
She kicks, and rears but still Will lets  
Them taste his navy colt  
Mc Rae confronts the dusky foe  
Upon his well trained horse;  
He fears no spears; alike defies  
The coyles whirling force.  
An ugly smile upon his face  
Most dangerous to see  
Descended evidently from  
A Scottish ancestry.  
His rein hangs loosely on his arm;  
His rifle grasped tight  
He sits just like one carved in stone,  
And coolly takes a sight  
The leader of the savages  
The white man's arms defies;  
Encouraging his followers  
With yelps & shouts, & cries.  
His left hand grasps a painted shield,  
His right his spears, & rest  
To strike the horses of the foe;  
He bids them do their best  
But suddenly his shield is dropped  
His spears are scattered round,  
With loud despairing cry of rage  
He drops upon the ground  
A bullet from Mc Rae's good piece  
Has gone right through his brain.  
He never more will use that shield,

Nor throw those spears again  
Hurrah! cries Thatcher with delight  
That shot was worth a crown;  
Another warrior bites the dust  
The boldest of them down.  
Their leader gone, & falling fast  
For mercy then, they pray,  
And send their prettiest women out  
To plead with bold Mc Rae  
That flinty hearted champion  
The damsels proudly eye;  
He heeds not their entreating looks,  
Nor cares about their sighs.  
"Send out the old men, and the boys;  
We only fight with men.  
Throw down your arms, unship your spears  
We'll talk of quarter then".  
They send out boys, & aged men,  
The nuncaberrys stay  
And fight like wolves, or tigers till  
They're vanquished by Mc Rae.  
And there they lay upon the plain  
A ghastly sight to view  
Their life blood stains the clayey soil  
Of beauteous Minderoo.  
By murdering natives on that plain  
A lesson may be read;  
"Whose sheddeth the blood of man  
By man shall his be shed."



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# Bluegrass News

by Lindsay Mar

## Interview with Paul Brown

This month brings the third and final part of our interview with banjoist, old time fiddler, historian and radio personality, Paul Brown.

**T&N:** When you think about banjo style, you have two finger, or three finger or clawhammer style, when you get up on stage do you know what you are going to play before you play it or does it depend on the way you see the audience on the day?.

**PB:** Well it depends to some extent, but most of the songs you know, we have played before and we know, and if I'm in a certain tuning and the song has a certain melody then I know what I am going to do, it may depend on who is in the band with me, and who I'm playing with at that particular time, and then yes, the mood of the audience, and what they are in to, if it is an audience clearly into more of the Bluegrass side I'll give them a little bit more of that, if it is the folks who really, really love the really creaky old time music, well, I've played that since I was a kid and I loved it, I've studied with Tommy Jarrell and Luther Davis and Robert Sykes for all those years of my life that were joyfully spent with the oldest musicians that I could find with the oldest time repertoire, so I try to just



Paul Brown

give people a good experience with the music and to a certain extent, yes, I'll customise it to the audience but I just hope that they love whatever it is that they hear.

**T&N:** At the Dorrigo Old Time Music school, someone asked about learning off the internet as opposed to learning from the old folks like you did, how important is it to learn off the old folks?.

**PB:** Well, for me it was important but those old time people from the previous

agricultural economy and the folks of my Mom's generation were still alive then, my Mom was born in 1917, Tommy Jarrell in 1901, Luther Davis in the late 1880s, and those folks aren't here and we have to learn off someone, one of things I like to do is to go around and help communicate to younger musicians some of the experiences that I had, and that's part of my life mission right now, anybody who wants to spend some

time with me, if I can, I'll do it, and tell them what things were like, share some recordings, show them the techniques that I learned which are as close as I can get to the old timers, but not exact, because no-one is the same, but in today's world, young people, young musicians, and folks my age, should utilise the internet because it is what we have, and we are fortunate to have it, we have recordings, years ago people didn't have recordings, we are very lucky that we can listen back now, a perfectly good way to learn.

**T&N:** Do you think it important to make the personal connection - I have the sad news to say, that you are "the old folks" now.

**PB:** As I said, a lot of the time I'll get up on stage and miss a word now, I'm reminded of that every day.

**T&N:** So someone is going to sing that for the next 50 years.

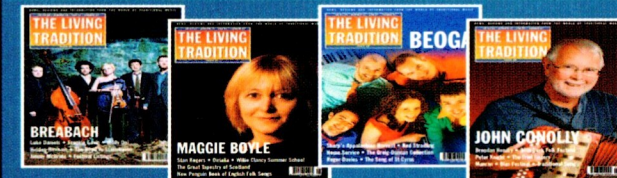
**PB:** Exactly, I've decided it's cute and that is the way it is, but as long as I can share some of my experiences and what I learned and my insights into this music, and the context of where it came from, why it sounds the way it does and why I feel it should sound a certain way, I'll do that, I don't expect other people to agree with me, I just want to be there to share it, and you know, if someone says "Well, I don't want it to sound that way", that is fine with me, as long as they spend a little time, they take the time to spend with me, and happy to hear my perspective, don't forget Bluegrass itself is revolutionary, we talked about traditional Bluegrass, it was a total revolution in the late 1940s.

Earl Scruggs' Bluegrass was revolutionary, Fred Cockerham's old time fiddle style



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Paul Brown (banjo) and band at Mountaingrass

was revolutionary in its own way combining the old repertoire and some of the old bowing with some very new techniques that he admired from Arthur Smith and other people like that, it has to evolve and the music is evolving now, it is very interesting, some of the things that are going on.

**T&N:** I think there is a revolution going on now.

**PB:** It probably is, I don't know how it will spin out past my days but I'll tell you one thing, is that I really enjoy hearing the younger musicians coming behind us, they really have some interesting things going, it sounds different, but we sound different to the generation that came before us, and I'll tell you that is the way it has to be.

**T&N:** Thank you Paul Brown.

**PB:** Thank you, it has been a privilege and a pleasure.

### Dorrigo Folk and Bluegrass

The Dorrigo Folk and Bluegrass Festival in lieu of the 2020 event will host instead a series of on line concerts with the first series featuring Old-Time with the likes of Cat & Clint, Craig Woodward, Ash & Mac (USA), Golden Shoals (USA), Daffy's Porch Pickers, Paul Brown & Terri McMurray (USA) and the Bucking Mules (USA), all hosted by the Lyrebirds.

A second series is planned with The New Graces, Circus No. 9 (USA), Good Guy Hank (SCOT), Harry Jakamarra & Elwood Gray, Chloe & Jason Roweth, Rachel

Baiman & George Jackson (USA), The James Harper Band (SCOT) and Jake Blount (USA), hosted by the Dorrigo House Band.

### Wirrina Bluegrass

The 2020 Wirrina Bluegrass Festival has been cancelled following the South Australian Covid outbreak, the organising committee have stated that the decision was practical, sensible, loving and safe - and sad.

The committee is organising refunds for tickets purchased this year, and are also hoping to host an additional small event or activity prior to next year's festival proper.

### Festival Watch

The Feb 12-14, 2021 Yarra Junction Fiddler's Convention, like the proverbial cockroach in a nuclear conflict is hoped, owing to an overly modest capital outlay, survive the current pandemic of festival cancellations, with event planning continuing at present – details to be confirmed soon.

The 2020 Gulgong, 2020/21 Woodford, 2021 Cygnet, Illawarra, Numeralla, Cobargo, Yackandandah, Port Fairy and National Folk Festivals and the 2021 Tamworth Country Music Festival (but not the Golden Guitar Awards and possibly the Andrew Clermont Supper Clubs at the North Tamworth Bowl) have been cancelled.

### Golden Guitar Awards

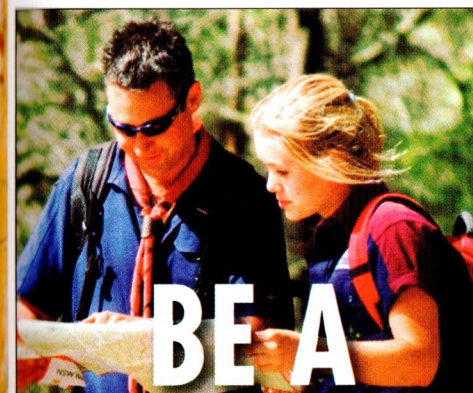
The Golden Guitar Awards for 2021 will continue as a live event Jan 23, 2021 despite the Tamworth Country Music Festival cancellation, and we are happy to say that Kristy Cox and her Bluegrass produced album "No Headlights" have been nominated for Golden Guitar Female Artist of the Year and Traditional Country Album of the Year and her track with Tommy Emmanuel "Finger Picking Good" has been nominated as Bluegrass Recording of the year alongside Allison Forbes & The Weeping Willows' "Cold Moon", Charlie & Jensen's "Breakfast", Pete Denahy's "Darlin' William's Gone" and The Weeping Willows' "Wheels Won't Roll".

### Other Bluegrass News

Producing albums is something that Australian artists might focus upon during the Covid crisis and Slim Dime have released a 16 track album "The Long Journey Home" and Dave Diprose "Hillbilly Radio", which is comprised of 13 originals.

Folk Alliance Australia is conducting an online survey regarding the impact Covid has had amongst artists, and prospective participants are directed towards the folkalliance.org.au website.

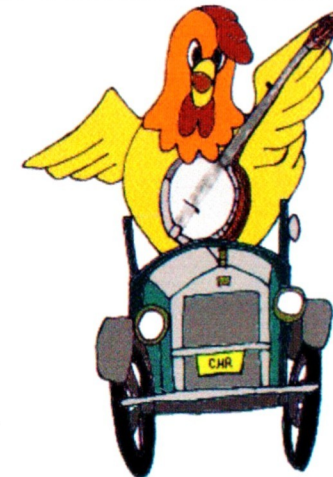
Jammalong Canberra have through the Covid season, continued their 1st and 2nd Saturday open air events in 2020.



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