

# Vale Michael Solomon Gudinski AM

Courtesy The New Daily

**Mushroom Group, the entertainment business Gudinski founded in 1972, confirmed that the promoter and music label boss died in his sleep on March 1 at his Melbourne home aged 68, after some years of ill health.**

He is survived by his wife Sue, his children Matt and Kate and two grandchildren.

Dubbed the godfather of Australian rock, Gudinski was a towering figure in Australian entertainment, with Mushroom expanding into touring, publishing, booking agencies and film and TV production.

There's no people like show people, the song says.

There's also no people like Michael Gudinski.

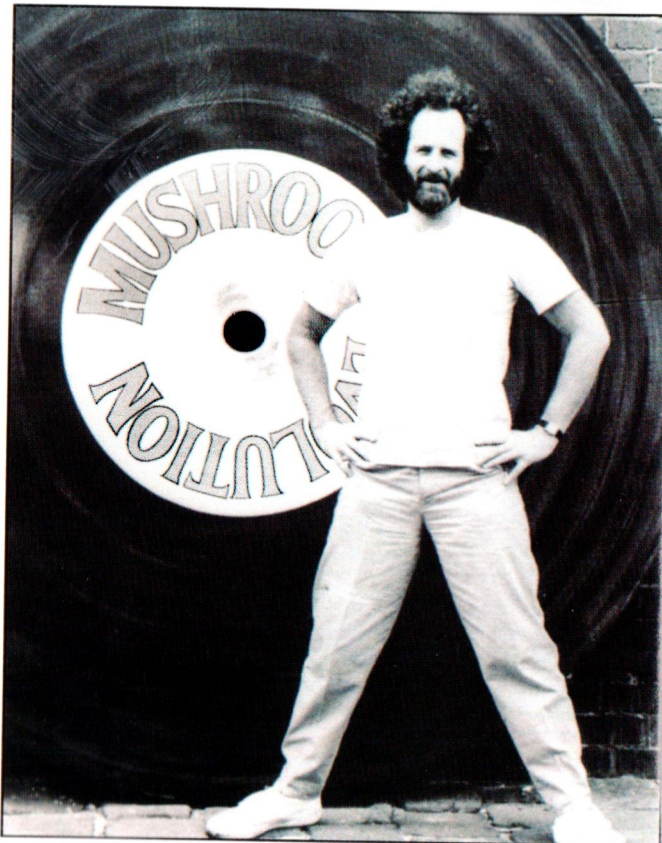
He got his first taste of the entrepreneurial life aged just 7, when he charged Caulfield Cup racegoers to park in a vacant block next to his house.

He could have had a quiet, prosperous life in the family business, but just before his HSC, he dropped out of school to put up posters and book suburban dances.

By 15, he was organising dances and earning \$500 a week, with bands showing up on his parents' doorstep for payment.

After booking acts such as The Aztecs and Chain, who he also managed, Gudinski dropped out of his final year of high school and established his first booking agency, Consolidated Rock, in 1970.

He was immediately thrown



out of home.

For some time, his mother had to meet him in secret to avoid the wrath of his father, Kuba Gudinski.

Two decades later, when Michael promoted Frank Sinatra's final Australian show, he thought he had finally done something that his father approved of.

Kuba and Nina Gudinski, of Russian Jewish heritage, came to Australia in 1948 with daughter in tow.

Michael was born on August 22, 1952, and educated at Mount Scopus College and

Melbourne High School.

He attended lunchtime gigs in Melbourne where he saw the band, The Loved Ones, and his life changed.

Over five decades, Michael Gudinski, more than any other person, shaped the music scene in Australia.

His baby, Mushroom Records, released more seminal Australian music than any other.

"I couldn't understand how none of these great Australian bands were doing any good," he told Toby Creswell, Australian Music Journalist and former editor of Rolling Stone

magazine.

In 1972, with a new business partner, Ray Evans, Gudinski booked a major musical coup with the inaugural Sunbury Festival.

More than 35,000 fans paid \$6 for a three-day ticket.

It was quickly followed by his first international tour as promoter in the same year: John Mayall and the Bluesbreakers.

"It was the most money I'd ever made in one night in my life," he later told a biographer.

He set up Mushroom Records, promoting gigs, almost bankruptcy, reinventing Frontier Touring to work with new, smaller, cheaper acts, picking up on punk rock and having massive success with Jimmy Barnes, Kylie Minogue, Hunters & Collectors and Paul Kelly, ups and downs, and almost broke again, Mushroom enters a deal with News Corp.

"Mushroom came about not because I thought this was going to make me a lot of money, but we thought it was a necessary tool to take these artists somewhere."

In the 1990s, Gudinski sold Mushroom Records to News Corp but kept the profit centres.

My lawyer, Allen Grubman, was amazing," Gudinski recalled.

"You know what Allen said to me when he handed me the first cheque? 'If you start another record company I will come to Australia and I will shoot you'".

Gudinski started a bunch of record labels anyway.

The touring company, Frontier Touring, continues to work with clients such as Bruce Springsteen, the Rolling Stones, Taylor Swift, there's also TV shows and local gigs.

If there is a pie in Australia

involved in music, Michael Gudinski had his finger in it.

Mushroom Pictures turned out a succession of films and TV including the classic Chopper.

Gudinski drifted for a while at the turn of the century, but in the past 10 years revitalised Frontier with massive tours and a new roster of recording artists such as the Teskey Brothers, The Rubens, Hatchie, Rolling

Blackouts Coastal Fever, Dan Sultan and many others.

It was never just business for Michael.

It was all about personal relationships.

He loved artists and he loved the hustle of the business.

His attention span made a gnat look thoughtful, but he had a steel trap mind.

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*Mick's second lockdown album, following 'See You On the Other Side - A Postcard from April 2020' comes from Melbourne's second lockdown.*

*It features a selection of songs from some of his favourite local writers including Van Walker, Sal Kimber, Marcel Borrack, Charles Jenkins and Peter Lawler, as well as some new versions of a few old favourites.*

*"Perhaps 2020 was a year when we were forced to evaluate what we could do without and what we missed the most. Being out and about in the city was something I had to reimagine as well as the simple act of playing music with other people - and that's what this album's about. But it's a city that could be anywhere in the world - insert your own place names. It's the city of the heart." - Mick Thomas*

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**MICK THOMAS' ROVING COMMISSION**  
 on tour nationally in July. Tickets on sale now.

He loved the backstage world and could party for days on end, simultaneously doing deals.

He was tough minded but also incredibly generous.

He was infuriating, sometimes gauche, sweet, sentimental and ruthless.

His capacity and enthusiasm for music was boundless and irrepressible.

At Toby Creswell's first encounter with Gudinski, Toby hung around the office for an hour, went to dinner and two gigs.

In that time, Gudinski booked the line-up for a festival, did a deal for Lobby Loyde to set up a record label, booked three other gigs and schmoozed half a dozen artists, and that was a Thursday.

"I was lucky that I was my own boss," he said once.

"Because realistically, if I hadn't been the boss, I'd have been fired 10 times over.

"I love my job," Michael Gudinski told Toby at their last interview.

"You can't make everything work and you're not right all the time, but I've had some success.

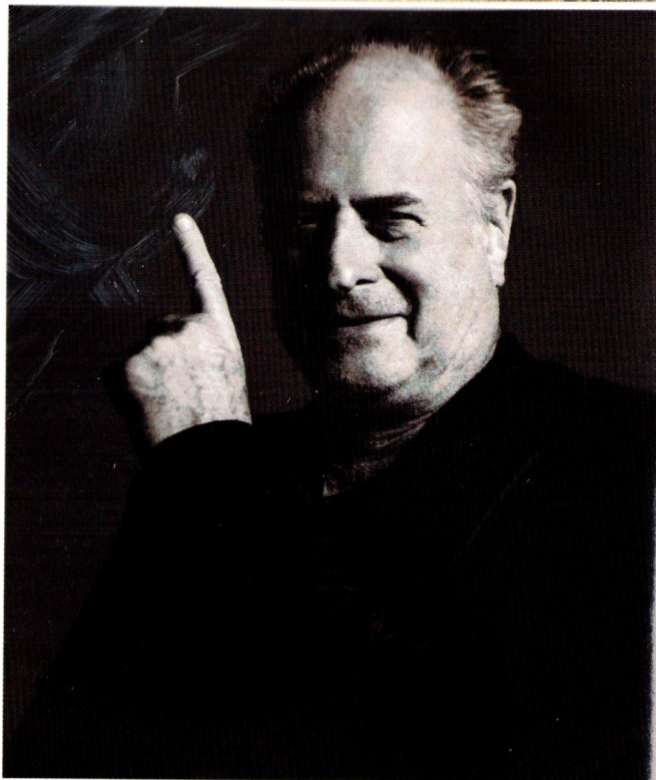
"Luck and timing play a big part."

Michael Gudinski has been farewelled by some of Australia's best known performers at a private service held on March 10 in Melbourne.

Kylie and Dannii Minogue, Jimmy Barnes, Paul Kelly, James Reyne and Molly Meldrum were among the musicians who gathered to pay tribute to the man who helped launch their careers.

Gudinski's death also sent shockwaves through the Australian music industry.

After the private service,



more than 160 roadies set up a guard of honour as Mr Gudinski's hearse left the venue.

Mushroom Records established itself in 1974 with the release of Skyhooks' debut album, *Living in the 70s*, which by 1975, was the biggest-selling album by an Australian act in Australia.

The label also launched Kylie Minogue's career with her first album, *Kylie*, in 1988.

Victoria held a state memorial service for Mr Gudinski on March 24 at Rod Laver Arena, to publicly honour and celebrate the music titan's life.

International artists also paid tribute to Mr Gudinski, with US rocker, Bruce Springsteen, describing him as a friend who was "first, last, and always a music man".

"I've toured the world for the last 50 years and never met a better promoter," Springsteen said.

"Michael always spoke with a deep rumbling voice, and the words would spill out so fast that half the time I needed an interpreter, but I could hear him clear as bell when he would say, 'Bruce, I've got you covered'."

Gunditjmara and Bundjalung singer-songwriter, Archie Roach, also highlighted Mr Gudinski's "staunch" support of First Nations artists, describing his passing as "probably the saddest day for Australian music".

Leo Sayer is part of the upcoming Apia tour, promoted by the Mushroom Group.

In a statement Leo tells Noise11.com, "I'm in total shock over Michael.

"I don't reckon he can ever be replaced, no-one ever did more for the Australian music industry than he did.

"We are all running around like lost sheep today. Vale my friend."

Jimmy Barnes, one of Michael's closest friends said, "Today the heart of Australian music was ripped out.

"I felt it, my family felt it, the music business felt it, the world felt it.

"Michael Gudinski was not only that heart but he was my friend".

Anthony Albanese wrote, "Shocked and saddened to hear about the death of Michael Gudinski.

"We were both at the Oils gig

in Sydney on Thursday.

"It's hard to think of anyone who did more for Australian music than Michael. Vale".

Kylie Minogue commented, "Michael Gudinski - Legend. Legacy. Love.

"A titan of the music industry.

"One of a kind and forever

family to me.

"My heart is broken and I can't believe he's gone.

"Irreplaceable and unforgettable, I'll always love you 'The Big G'".

David Campbell said "This is truly devastating news, not just for the music industry which he built nearly single handedly, but for his family, who he adored.

"A giant. Michael Gudinski dead aged 68, industry in

shock".

Russell Crowe wrote, "RIP Michael Gudinski. Seems almost impossible.

"A towering figure on the Australian cultural landscape.

"I'm not sure we ever agreed on anything, except maybe @ edsheeran.

"Still didn't stop us from being mates for 30 years.

"I'm going to miss him deeply. My love to his family."

Foo Fighters posted, "Thank you Michael Gudinski for giving us and countless others the best night of our lives, over and over again.

"A true fucking legend. We will miss you dearly. Rock & Roll will miss you deeply."



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# Austromania

by Simon Kravis



Australia's position so far from its major European cultural influences gives it the reputation of being a 'cultural backwater': not a place you'd expect to find much of interest.

But over the last few decades, an open-minded approach to the appreciation of other cultures and a pioneering spirit has seen a few Australians seek a deep understanding of the musical traditions of Eastern Europe and the Balkans.

Among the first wave of these musicians are Linsey Pollak, Kim Sanders, Rob Bester and Anne Hildyard, Mara and Llew Keik, all of whom travelled widely in the Balkans in the 1970s and 80s, and have gone on to influence subsequent generations of

musicians back in Australia.

Why should Australians travel half way round the world to immerse themselves in the music of such a foreign culture?

Perhaps part of the answer lies back in the Second World War, which displaced huge numbers of people from all over Europe at a time when Australia was encouraging migration and short of labour, especially for the colossal Snowy Mountains hydro-electric scheme.

Migrants from Southern and Eastern Europe came to Australia in large numbers, with Melbourne becoming the second largest Greek city in the world, after Athens.

In contrast to the United States, migrant groups in Australia received some encouragement to maintain their

national identities and a public funded radio and TV service (SBS) broadcasting in languages other than English was created in 1978.

The first influence of these communities on the rest of Australia was in sport: many of these groups played football, which has slowly crept into the Australian sporting consciousness.

Today, the Australian men's football team is littered with surnames from Southern and Eastern Europe.

But along with football came music, which though much less accessible to outsiders, provided another source of cohesion for migrants and an opportunity for the musically hungry to find something outside the run of the mill on their own doorsteps.

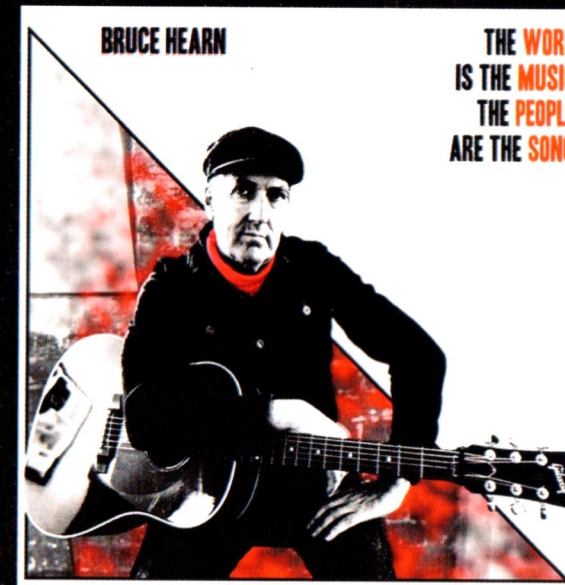
# BRUCE HEARN

Bruce Hearn came to prominence in the '80s with iconic and highly-politicised Melbourne ska band, Strange Tenants, but his roots run deep and wide. He cut his teeth playing at folk clubs and protests in the 70s, and more recently led Australian Blues Music Awards-nominated finalists Hurricane Hearn. Bruce returned to folk recently with his acclaimed Woody Guthrie tribute project, and now presents his first proper solo album.

**The Word Is The Music The People Are The Song** includes ten Hearn originals - demonstrating the depth of his and his brother Ian's song-writing prowess - alongside ten interpretations of classic material from Bruce's heroes, including Peter La Farge, Bob Dylan and Christy Moore. The album includes a new arrangement of the old Strange Tenants classic "Grey Skies Over Collingwood", a song also popularised by Weddings Parties Anything.

BRUCE HEARN

THE WORD  
IS THE MUSIC  
THE PEOPLE  
ARE THE SONG



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Live at the Athenaeum

**A Tribute to Woody Guthrie**

With Special Guests Eric Bogfo, Mic Conway, Margaret RoadKnight, Kerri Simpson, Jan Yarn, Wozitzky and the Union Choir



**Bruce Hearn and The Machinists Live at the Athenaeum: A Tribute to Woody Guthrie.** With its all-star cast and stunning acoustic performances, this document of Bruce and bands Woody Guthrie tribute is also a celebration to Australia's own folk revival.

"What a triumph your Woody show was. Fan-fucking-tastic."  
- Peter Foley, The Caravan Club

"Consummate rabble-rouser Bruce Hearn captures the power and the passion of yesteryear's socio-political movements with this historic document."  
- Chris Lambie, Rhythms

Both albums available as Double LP, Double CD or digital download via [brucehearn.bandcamp.com](http://brucehearn.bandcamp.com) and all good record stores.

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Couple this with a fondness for global travel and you start to understand why a few Australians chase music all over the world.

Ireland is one of the most popular destinations, probably because of the popularity of Irish music and the Irish ancestry of so many Australians.

A few have settled there permanently, for example guitarist, Steve Cooney, who has played with many of the top Irish bands and soloists since leaving Melbourne in the early 1980s.

One of the latest additions to the ranks of these musical explorers is Tim Meyen, Australia's self described 'cimbalom nerd'.

Tim has now spent more than a decade travelling to Hungary, Moldova, and primarily Romania to study traditional styles of playing the cimbalom, the large hammered dulcimer used in the region.

During these trips, he has adopted a full immersion approach: learning to speak Romanian, and studying intensively with master traditional musicians.

All of Tim's cimbalom teachers have been of Roma (gypsy) ethnicity, a minority culture even less accessible to outsiders than mainstream Romanian culture.

Romania was still a pretty eccentric and chaotic destination when Tim started going there in the late 1990s, with the country still in flux after the revolution that overthrew Ceaușescu in 1989.

Tim followed some slim leads provided by the eminent Romanian ethnomusicologist, Speranța Rădulescu ("just a name, a village, maybe a phone

number") to arrange lessons with cimbalom players in villages.

He ended up living for several months at a time with lautari families, learning the instrument much as a child would in those communities.

"The idea of an adult learning their music was a bit odd for them" says Tim.

"If they had any experience of teaching, it was of teaching children, so I was taught the same way, by ear, repetition and copying the teacher."

Perhaps mistaking him for a very large child, some teachers also took responsibility for providing instruction in other areas of life.

Tim recalls being given detailed instructions on how to shave and what sort of clothes he should buy.

Music was one of the few occupations which Roma people were historically allowed to pursue in Romania and they have raised the standard of playing, especially of the cimbalom, which is regarded as the quintessential 'gypsy' instrument, to extremely high levels.

Particular villages or neighbourhoods became renowned for producing musicians.

The village of Clejani, home to the world music phenomenon the 'Taraf de Haidouks' is the best-known example.

The Clejani lautari's 'discovery' and promotion by the Belgians, Stephane Karo and Michel Winter, in the 1990s brought them international recognition, and the band is still performing 25 years later, albeit with different personnel.

However, Clejani is by no

means unique in Romania.

Dotted all over the country are villages with musical traditions similarly deep and rich, but barely known in the wider world.

Tim found the musical culture of Romania extremely diverse.

Music was a key part of many of the ceremonies of life, particularly weddings.

The lautari latched on to the cimbalom in the early 20th century.

The cimbalom took over the role in the traditional ensemble that was previously filled by a kind of lute, called the cobza.

The cobza, and its successor the cimbalom, play a distinctive repetitive accompaniment pattern that is the hallmark of Romanian music.

Even today, in the era of synthesised musical backings, these patterns are meticulously recreated by Romanian keyboard programmers, as each pattern provides a distinct aural clue as to the type of dance being played.

Because of the strongly rhythmic accompaniment from the cimbalom and double bass, Southern Romanian music has traditionally not incorporated drums.

The centrality of the instrument's role and the sheer creativity of the traditional accompaniments is what drew Tim to the Romanian style of playing the cimbalom.

The cimbalom bridges the gap between percussion and a harmonic instrument, but it can also play melodies.

Under the Communist regimes throughout the Eastern bloc, folk music was celebrated and promoted, albeit in a somewhat sanitised form.

Large orchestras in spotless peasant costume performed elaborately arranged folk melodies, carefully selected to avoid signs of foreign influence.

Despite this, the folklore orchestras did promote an extremely high standard of musicianship and preserved aspects of older music with an accuracy not often matched in the West.

After over seven study tours in Romania, Tim watched as Australia crept into the Romanian consciousness, largely through television shows like the 'Crocodile Hunter'.

Nevertheless, the nature of life in Australia remains largely

unknown to most Romanians.

One teacher suggested that Tim should now simply locate an accordion player and a violinist and make a living playing in good restaurants.

Australia was assumed to be just like Paris or Vienna.

Fifteen years on though, at least part of that suggestion has been realised.

Tim put together a group with the classic lautari instrumental line-up of violin, accordion, double bass and cimbalom, to perform music learned in his studies.

The band name, 'Super Rats', is a pun on the Romanian word supărați, meaning 'annoyed

ones'.

Other band members are violinist Pip Thompson, accordionist Alister Price and bassist Simon Milman.

The band plays at restaurants, World music venues and folk festivals.

In just a few years Super Rats have built a surprising level of local popularity around their home town of Canberra, a place about as far away from Romania as it's possible to get on the globe, but now, connected by threads of memory, respect for tradition, and a dedication to transmitting its energy and beauty to new audiences.



# OOPS!

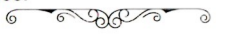
**In issue 140, the 'Great Southern Nights' summer sessions gig summary in November-December 2020 on pages 42-46 should have identified separately the venues and performers.**

The gigs were: Gladesville

RSL, Dennis Aubrey and Peter Purton, support act Sneez; Petersham Bowlo, Aine Tyrrell with Auntie Jenny King Thompson, Barkaa; Albion Park RSL, Michael Sonic (aka "Michelangelo") with Lindsay McDougall, Michael Mooney, Kay Proudlove, support act Dear

Violet; Pyrmont Bridge Hotel, Bride King and band with guest vocalists, Pat Power, etc; Golden Barley Hotel, Terry Serio and violinist, supported by 'Not Good with Horses'.

Apologies to artists and venues.



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Sarah went into early labour at 12:30am in Kempsey.



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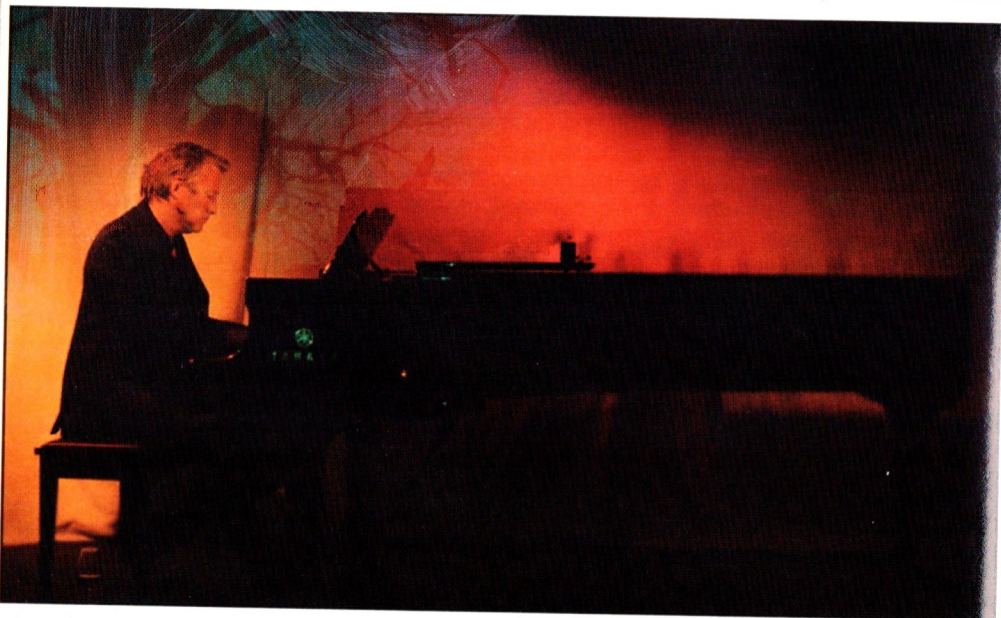


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# David Bridie follows The Wisdom Line

by Peter James Dawson



**Psyche derives from the Greek psykhe, which means "the soul, mind, spirit, or invisible animating entity which occupies the physical body."**

Another word for the place where your thoughts come from, and that about sums the way David Bridie dredges up the lyrics and music for his songs, from deep within his being.

'The Wisdom Line', his 2019 album, was the theme of his latest performance at the 2021 Castlemaine Vic State Festival, where he also played some of his extensive back catalogue.

"It's been 16 months since a live gig, it's been that long since 'The Wisdom Line' got a push of

sorts," reported David.

David Bridie's only other scheduled gig is on Saturday, April 17, at Archies Creek, Victoria.

Ahead of the March 27 gig at Castlemaine, he posted some of the short films made for that record on YouTube, including one that was directed by Matej Kolmanko for the last song on the album, 'The Abyss', winner of the Best Music Video category at the 2019 Northern Lights Film Festival.

'The Wisdom Line' is Bridie's sixth solo album and expresses his connection with and love of Melbourne, with the need for belonging, yet there is an aspect of impermanence, for this traveller in time and space.

The performance, an

expression of mellow yearning, is set against a backdrop of shorts from international filmmakers, evocative soundscapes and spoken word elements, very refreshing after a year in which Melburnians found themselves feeling somewhat abandoned.

The renowned Australian songwriter has a fabulous back catalogue that includes recordings with Not Drowning, Waving and My Friend the Chocolate Cake.

David was the recipient of the 2021 Australian Antarctic Arts Fellowship, so will be travelling to Antarctica in the 2021-2022 season with video artist, Keith Deverell, to record and film the continent's natural soundscapes and

stories, to create an immersive audio-visual art installation and accompanying music album.

David and Keith have collaborated previously on 'She's Upped and Gone' from 'The Wisdom Line', the Papua New Guinea multimedia installation 'a Bit na Ta' and the forthcoming film project, 'Sayes Arare'.

David is also the founder and artistic director of the Wantok Musik Foundation. (See In Didj'n'Us section).

Here is an edited transcript of a recent interview - David Bridie with Hot To Trot podcaster, Stephen Norwood:

SN: Your show in the Castlemaine State Festival featured 'The Wisdom Line' with a backdrop of shorts from international filmmakers.

DB: And a lot of Australian filmmakers as well.

We did a film for every song on 'The Wisdom Line' and I've done that a bit before too on 'Act Of Free Choice' and 'Hotel Radio'.

Less so on 'Succumb', the third record, so they project while the band's playing.

Because of covid, and this'd be the same for so many people in the performing arts, we felt like we were just starting promoting 'The Wisdom Line' and taking it around.

We developed this show quite a lot, because of the visuals and there's some spoken-word stuff in there, but mainly the songs.

A really good band, but we didn't have the chance to get out there and work it as much as we wanted.

We're really happy with the show, as it's the first full band show that we've done this year and Castlemaine's the perfect

venue for it, the perfect place to get kicking again.

I played there once before when I did the Ulumbarra show, the Dja Dja Wurrung musical on Dja Dja Wurrung Country, and I feel like I learnt a lot whilst doing that Ulumbarra show and I met some wonderful musicians and people.

SN: You've released a lot of music through the two bands, Not Drowning Waving and My Friend The Chocolate Cake.

'The Wisdom Line' is your sixth solo album and you've also done a heap of film scores, so is there a difference between songwriting for a band as opposed to writing film scores?

DB: Yeah, it's very different when you're writing a song for yourself or for a band, such as NDW, and even with the musicians I'm playing with in the solo material, it's your house, as in the band's house.

The thing you're trying to achieve at the end of it is this song that is the best artistic statement, in words, palette and production that you can do.

With film soundtracks it's the director's house and that's not a bad thing, it's just a different artform.

You might have this wonderful piece of music that has this rhythm underlay, layering and textures, with a performance from some people that's fantastic.

But if it doesn't fit the scene as well as it could, it doesn't matter how good it is, it's whether it works for that part of the story.

Sounds like an obvious statement, but that's the major difference, so it's like you're being employed by someone to come up with the piece.

It's not like wage slavery or anything, working for the man, because most of the directors, anyone who wants to use my kind of music, we tend to be quite well aligned anyway, so I'm very fortunate with the projects I get to work on.

I've got great respect for the directors and the story, but I'm very mindful that my music is supporting the film and that's the be all and end all.

SN: 'The Wisdom Line' album was critically described on PBS Radio as a "storybook from deep within the Australian psyche" and it covers a lot of ground, can you talk a little bit about the album?

DB: The title, and the song, is reaching out to some wisdom that we don't have as a nation and I certainly don't have as a person.

Australia is a very special place with amazing natural beauty, a weird idiosyncratic history that has some horrific stories and some heroic tales.

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Our cities, because we've got all this land with these broad suburbs like some of those American cities and towns, have quite a condensed history, and so the songs on the record include a couple set out west of Alice Springs.

There's a few songs about Melbourne, about suburban living, and some questioning certainly the refugee policy and the denial that frustrates so many Australians because we feel like we've been played.

There's a lot of sounds, moods in the record that are about the Australian landscape, whether that be the lush forest or the sense of space in the desert; the characters too, in those country towns and the 'burbs, each song was a little bit of a snapshot of some of those things.

Whilst that's the kind of concept that works, the films illuminate that side of the record, those stories, because you've got the visual imagery going with it on stage, not bashing anyone over the head.

The films are pretty subtle and sometimes work like appropriate lighting for a song, because it's super-8 frayed footage of sunlight and the sky, which works, so when that film's on, it's quite an ambient film that sits there in the background with the colours interesting.

There's a couple of other things that have more concrete images, the film jumps up and grabs you a bit more.

SN: There's some real affection in the lyrics but there's also some quite bittersweet stuff, particularly singing about Melbourne, so the tune, 'Low Bar' stood out to me.

DB: I love Melbourne; I've

lived in Melbourne all my life.

It was written last year when I had moved down past Apollo Bay into the Otways, which was a big move for me, so I think it was a little bit about that song that I so love Melbourne.

It's so the best city in Australia, but given the way that Australia's policies were, that's kind of a low bar to be the best city in Australia.

It's a tongue-in-cheek line, though I do stand by it, and I think Victoria, as a state, if you look at some important issues, whether it be same sex marriage or the republican vote or the numbers of people accepting the science of climate change, Victoria is the most progressive state in Australia.

That's not to say that other states don't have wonderful people pushing those causes and kicking that on, but Victoria and Melbourne do have that about them.

But Melbourne sometimes gets a bit smug and maybe because of that, because it has cool restaurants, music venues and the way it votes, but also not overlooking some of the things in Melbourne that we haven't solved, the homelessness problem.

There's a really lovely film clip for the song, 'People Come and Go', which is probably a bit of a twin song to the 'Low Bar', shot by a director by the name of Andrew Wiseman, who I've worked with on a lot of documentaries over the years.

He's a wonderful filmmaker and his film has all these wet, rainy night Melbourne shots, so there's a beauty, a poignancy, but also sometimes an edge, which works with the lyrics as well.

SN: Tell me about your current band.

DB: Rosie Excess plays guitar and Phil Wales is joining us as well, so we've got two textural guitarists and they're both wonderful players.

Phil, I've worked with a lot with Telek and Frank Yamma.

Rosie, I got to playing with about two years ago and she's played on quite a few soundtracks that I've done over the last two years and I'm really loving playing with her.

Amy Chapman plays bass but also delivers a couple of spoken-word short monologues written by other people for the record, plus she sings some backing vocals and she's a really cool presence on stage.

And Nicola Bell plays drums and has a fine array of velvet suits.

She's one of those drummers, we've all seen them, where I'm working my arse off trying to sing and trying to play the songs and everyone's looking at Nicola.

She's so wonderful to watch as she's got such joy in her playing, a very good drummer as well.

Some musicians are good to watch on stage, you just like watching the joy in their face or the way that they play their instrument, and Nicola's one of them.

So, it's a really cool band.

Stephen Norwood's Hot To Trot March 2021 Podcast: <https://www.mixcloud.com/H2Tcmaine/hot-to-trot-march-2021/>

Includes the full interview with David Bridie plus several of the tracks he has recorded and some produced for other artists.



# If you don't stand for something, you stand for nothing

by Dave Laing

**Singer/songwriter and multi-instrumentalist, Bruce Hearn, is a former student activist and union rep and is now a Senior Lecturer in Industrial Relations who loves music with roots.**

Bruce came to prominence as a musician in the early '80s as a singer/song writer for iconic Melbourne ska band, Strange Tenants, but his musical roots run as deep and as wide as his social awareness and activism.

A fan of folk music since his parents took him to see Pete Seeger play in 1968, and more recently, the leader of Australian Blues Music Awards nominated finalist for best album and band, Hurricane Hearn, Bruce



is an unsung roots renaissance man whose musical palate had always looked beyond the sounds of early '60s Jamaica and early '80s London.

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Blues Matters Magazine

"A masterclass in soulful and reverential fusion"  
Folk and Honey



\*Amazon Blues album charts

[WWW.AJAYHQ.COM](http://WWW.AJAYHQ.COM)

## Venues Directory

### NSW - Bush Music Club Inc

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

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

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

[www.bushmusic.org.au](http://www.bushmusic.org.au)

[bmcmail1954@gmail.com](mailto: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@primus.com.au](mailto:allendavis@primus.com.au)

### NSW - Wagga Acoustic Session

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

**0431 246 023**

[Hootwhistle@gmail.com](mailto: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**

### 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](mailto:Facebook@kunanyifolkclub)  
[kfc@tasfolk.org](mailto: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](http://www.nffc.org.au)

[infor@nffc.org.au](mailto: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@carmelchariton.com](mailto:carmel@carmelchariton.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](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 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

Bruce returned to his first musical love, folk, in recent years with his acclaimed Woody Guthrie tribute show, which resulted in the release last year of the double album Live at the Athenaeum: A Tribute to Woody Guthrie.

The album features guest appearances from a host of local folk and roots greats including Eric Bogle, Margaret RoadKnight, Jan 'Yarn' Wositzky, Kavisha Mazzella, Mic Conway, Kerri Simpson as well as the thirty-strong Victorian Trade Union Choir.

He follows the Guthrie collection up next month with the release of his first solo album, also a double.

The Word Is The Music The People Are The Song presents ten Hearn originals demonstrating the depth of his and his brother Ian's, song-writing prowess, alongside ten interpretations of folk classics.

The originals, which include a new arrangement of the old Strange Tenants' classic "Gray Skies Over Collingwood" (which was also covered by Weddings Parties Anything), are rich and varied in their flavour, but all have an authenticity and emotional depth, and an awareness of the wider world that is not so often heard in today's often more self-obsessed 'folk' scene.

The ten old favourites are songs which most influenced Bruce growing up in the 1960s and 70s and which still resonate with him today.

Bruce doesn't simply cover, but rather interprets these songs, previously recorded by his musical heroes, including Woody and Arlo Guthrie, Bob Dylan, Christy Moore, Tom Paxton, Ramblin' Jack Elliott and Peter La

Farge.

Born in the once working class Melbourne inner city suburb of Collingwood, Bruce Hearn first hit Australian media outlets in 1976, when, as one of a small group of student radicals at Monash University, he was party to the "kidnapping" of then Prime Minister, Malcolm Fraser, during a demonstration.

Wonderfully, Bruce and his comrades were invited to dine with Fraser in 2010, after the former LNP Prime Minister had disowned the party he once lead.

At that time, his musical career amounted to playing the beloved folk songs of his youth at protests, but in 1981, he was corralled by younger brother Ian to help form Strange Tenants, who followed the lead of UK acts like The Selector, The Specials and Madness, and of course originals like Desmond Dekker and Prince Buster, and pioneered the ska revival in Australia.

Strange Tenants went on to record 8 studio albums and one double live album.

They toured with the likes of U2, The Style Council, UB40 and even with reggae legend, Jimmy Cliff, on a tour of the UK in 2014, a tour which also saw them

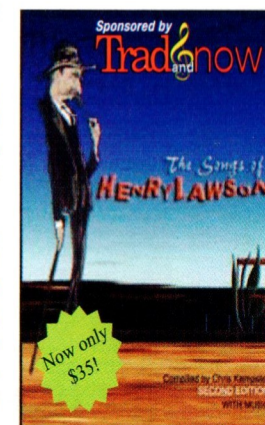
perform at the famed Jamaican themed Notting Hill Festival.

Their album, Take One Step, released in 1983, featured the hit single, "Grey Skies Over Collingwood" and sold around twenty thousand copies, which was at that time, the most ever sold by an unsigned independent band.

In between 1981 and 1986, they performed over twelve hundred gigs, making them one of the most prolific and successful live bands of the '80s.

Their legion of loyal fans, known as the Tenants' Army, continue to flock to their occasional performances to this day, and their legacy has recently been acknowledged with the release of a 2018 book Strange Tenants: The Godfathers of Australian Ska, and a 2019 documentary film, Strange Tenants: Ska'd For Life, which has been receiving terrific reviews at film festivals around the world.

Strange Tenants were noted for their commitment to social justice messages through their songs, and after the band initially ended, Bruce decided to put that commitment into practice.



## 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](http://www.tradandnow.com) or [jam.org.au](http://jam.org.au) or call 02 9939 8802

Having previously been a union organiser with the Building Workers Industrial Union (now the CFMEU), Bruce undertook further studies, and with degrees in economics, politics, law, and industrial relations, he earned his PhD and became Dr. Bruce Hearn Mackinnon, Senior lecturer, author and recognised expert on employer de-unionisation strategies.

He has published widely, particularly in the Journal of Industrial Relations.

Bruce also has an interest

in Indigenous affairs, and has written an important book on his experiences working with Aboriginal footballers from the Warlpiri community of Yuendumu.

In recent years, in addition to his University work and writing, Bruce has also performed and recorded as Hurricane Hearn, playing a mix of original and classic blues, seeing him support Louisiana Excello Records legend, Lazy Lester, in Barcelona in 2010, and more recently US blues legends, Canned Heat, in

Australia.

Despite years of performing with bands however, at heart, Bruce is a singer/song writer, as well as an accomplished guitarist, banjoist, and harmonica player.

In all of Bruce's diverse musical ventures, one thing stands out, his commitment to having something to say.

As he says: "if you don't stand for something, you stand for nothing".



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## 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](mailto: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](http://www.benpalumbo.com.au)  
[urbanex@tog.com.au](mailto: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](mailto: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](mailto: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](http://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](mailto: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](mailto: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](mailto: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](mailto:Jeffdeej@gmail.com)

### Rare Treats

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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](mailto: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](http://www.stevetyson.com.au)  
[stevetyson@live.com.au](mailto: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](mailto:Julie.witney@bigpond.com)

### Vanessa Craven

Lunar Dust and Sugar 'n' Spice Solo one woman band, 3 piece to 7 piece band and duo. Blues, alt-country, pop, folk, originals and covers. House concerts, pubs, folk clubs, art galleries, wine bars etc.  
[www.acousticssession.com.au](http://www.acousticssession.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.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 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](http://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

# Vale John Thompson

by Keith Preston, President Folk Alliance Australia

When singer John Thompson's ill health was called to our attention, we moved to recognise his contributions to folk music by making him the inaugural recipient of our discretionary Award for Services to the Folk music community.

This was awarded on February 4, the same day as his passing.

John Thompson was an acclaimed singer and collaborator, a glorious interpreter of traditional songs, a lover of Australian folk music in all its guises, and an artist who would make you laugh.

His biography (on the Cloudstreet website) reflects not only his musicality, which embraced many genres, but his wry humour.

There you will also find magical recordings of his beautiful singing.

Folk Alliance Australia join his friends and colleagues in valuing all he has done in our community, festivals, events and the music sector.

John's earliest musical memories are of sing-alongs around the family piano in the Brisbane suburb of Moorooka.

As a result, a disturbing number of music hall favourites formed his early repertoire, including traditional numbers like, "If You're Irish, Come Into the Parlour".

In 1975, John joined the St. Stephen's Cathedral Boys' Choir in Brisbane.



Singing with them over the next six years, he developed a love of harmony singing and unaccompanied vocals.

After leaving both the choir and school in 1981, John's life was relatively music free, until he walked into the New Exchange Hotel one Saturday afternoon in 1983 to find a traditional folk session in full swing.

He stayed on and has maintained his involvement in Brisbane sessions ever since.

John's next musical move was into busking, with the madness of Contraband in the Queen Street Mall.

Away from the street, John joined a second group, which quickly evolved into No Right Turn.

Their tight harmonies and political punch made them a mainstay of the Brisbane folk scene.

After No Right Turn, John was a founding member of One Step Forward, developing his trademark harmonies with Maree Robertson and Ann

Birmingham.

While all of this music was going on, John was also studying law at the University of Queensland and working with the Legal Aid Office.

In 1992, his legal work took him to Townsville where he launched himself into the local folk scene.

One Step Forward continued to perform at festivals around Australia and in 1994 played at the National Folk Festival in Canberra.

John's unique vocal style and strength earned him the inaugural Lis Johnson Memorial Award for Vocal Excellence.

It was in Townsville that John started to perform with Martin Pearson, their madcap adventures in satire and storytelling evolving into Never the Twain, a difficult to describe duo, they managed to come up with 'like two ping pong balls in a washing machine'.

It was also in Townsville that John met and fell in love with Nicole Murray.

## 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

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## Make recycling at work easy...on the go

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



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Sustainability Victoria



Victorian Government

Planet Ark is a registered charity and a member of the Victorian Government's Greenhouse Gas Reduction Program. For more information, visit [www.planetark.com.au](http://www.planetark.com.au).

In the early years of their relationship, they each performed with different groups before Maree Robertson asked them to support Chris While and Julie Matthews at their first Brisbane performance.

It went well and shortly after Cloudstreet came into being as a vehicle for their ongoing collaborations.

Three years of festivals and two albums later, in 2003 John left the legal world and took up fulltime performing.

Cloudstreet travelled to the UK for the first time that year and threw themselves into the folk scene there.

As well as ten trips to the UK, touring has seen them perform around the globe, with performances in Japan, the USA, New Zealand, Denmark, Morocco and Germany, and performances at dozens of festivals and clubs around Australia.

John played guitar, English concertina and whistle, and also began learning trombone and violin.

Singing remained his passion and his remarkable vocal range provided some enthralling listening in Cloudstreet's arrangements.

On top of singing with Cloudstreet, John performed as a debater, master of ceremonies, songwriter, and parodist.

He was also a registered marriage celebrant and the principal of Australian Ceremonies.

In 2009, he toured the UK with the legendary Spooky Men's Chorale.

In 2012, John was invited to join the Australian tour of War Horse, the National Theatre of Great Britain's worldwide phenomenon.

He played the role of the Song Man from December 2012 to the conclusion of the tour in August, 2013.

Other recent projects have included recording with One Step Forward and creating a one-man show and album, *The Great War*.

In 2015, John was awarded a QANZAC100 fellowship by the State Library of Queensland to undertake a research and song writing project around the conscription debate in Queensland in the First World War, and produced a show and album called *Censors, Conscripts and Queensland*.

He co-founded the Maleny Celtic Winter School, an annual school for traditional music which ran for 7 years, and played Scottish music for community dances and weddings with The Ceilidh Clan for many years.

After expanding to become a trio with Emma Nixon, Cloudstreet recorded two more albums in 2015 and 2019.

John's final concerts included a gala performance with Cloudstreet and a small orchestra at the State Library of Queensland in 2019, and taking the orchestra to his beloved Woodford Folk Festival that year.

He was diagnosed with advanced cancer after Cloudstreet's 2017 UK tour.

John died on February 4, 2021.

This is a probably incomplete discography and list of John's awards and achievements:

Bachelor of Arts, University of Qld, 1987

Bachelor of Laws, University of Qld, 1991

Graduate Diploma of Folk Life Studies, Curtin University

1994 Inaugural recipient of

the Lis Johnson Award for Vocal Excellence, National Folk Festival 2006 Trad and Now Album of the Year for *Dance Up The Sun* (with Nicole Murray)

2010 Artist of the Festival, Mt Beauty Music Muster with Nicole Murray, as Cloudstreet

2015 QANZAC 100 Fellowship, State Library of Queensland, for *Censors, Conscripts and Queensland: JJ Stable and the Battle for Hansard*.

Recipient of The Order of Woodfordia, 2020, presented to John Thompson for his outstanding contribution to the Qld Folk Federation and Woodfordia Inc, as a dedicated volunteer in many roles and as a source of wise counsel.

A much-loved performer and orator with a stunning voice, known for his strong social conscience, and proudly advocating for Woodfordia across the globe.

Discography: Cloudstreet (with Nicole Murray) 2000; *Swallow the Concertina* 2002; *Violet Sarah and Muckle John* 2004; *The Fiddleship* 2006; *Dance Up The Sun* 2007; *Clouds on the Road* 2010; *Circus of Desires* with Nicole Murray and Emma Nixon, 2012; *The Land of Bright Gold* 2015; *Clouded House* 2019; Cloudstreet and the Little Cloud Orchestra, *Never the Twain* with Martin Pearson, 1996; *Never the Twain* 1998; *Live at the Pod* One Step Forward with Maree Robertson and Ann Bermingham, 2015; *Retrospective Solo Song* 2011; *An Australia Folk Song A Day*, blog and double album.

Many of these are available from Trad & Now.

## Remembering 'Churinga'

by Mandy Breeze Kelly



**"The concept of 'Churinga' arose in my mind during my European travels in 1984 following the demise of 'Tansey's Fancy' as a vehicle for my music."**

So says the back cover of my husband Doug Kelly's second vinyl LP album, the self titled 'Churinga'.

Churinga is an aboriginal word from the Arrernte people of Central Australia.

It denotes a sacred stone or piece of wood, often encompassing the relationship between an artist, his songlines and the dreaming itself.

It is not an easily understood concept to our western minds, but it spoke deeply to Doug at this time in his life.

He returned from his sojourn with a mission in mind.

Doug returned from Europe and was biting at the bit to get a working band up and running once more.

Whilst in Europe, he had been

earning his living busking on the Gaida and exposed to concerts featuring some of the world's best Gaida players on a trip to Macedonia.

He returned to Australia brimming with inspiration.

Breaking with Tansey's Fancy had been a bitter blow to him, but now it seemed that the best way to move on in his creative life would be to create a new band, incorporating all that he had learned, and push forward.

The imagined project began with a jam in Hobart, with Doug and Paul Koerbin.

Paul was an accomplished

multi instrumentalist and a fine vocalist (have a listen to 'Bells of Paradise' should you doubt me).

He played Bouzouki, Oud, Shawm, Bombards and Recorders, Saz and guitar.

The jam session was a fantastic experience and the new band's seeds were sown.

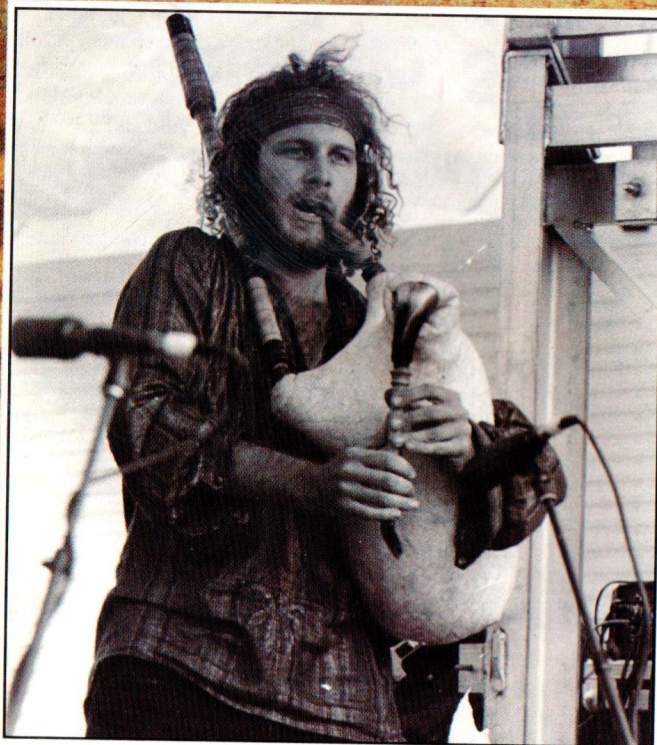
Doug's next move was a bold one, he booked a gig, a pretty big one, at the next Longford Folk Festival, at that time, Tasmania's, if not Australia's, premier folk music event.

Doug asked top dollar for a band that didn't properly yet exist.

### 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](mailto:songsoc@ozemail.com.au) for information/applications



**Doug Kelly**

They got the gig, thanks to the amazing support and trust of John Bushby, the festival's booker, next step, recruit the band.

That bit was pretty easy because Doug knew exactly who he wanted to be in the lineup.

Tansey's had always been an elastic arrangement, it certainly had its core people, but plenty of musicians had come and gone for a season, each adding their unique gift.

From this pool of musicians he included Linsey Pollak (Saxophones & Tarragato), Davood Tabrizi (darabukha and percussion), and Andrew De Teliga (Electric guitar & violin), all of whom were enthusiastic.

Game on.

Doug mostly played Macedonian Gaida (goatbag

bagpipe) plus some bombard, French bagpipes and electric guitar.

He had received great assistance learning to play Gaida from Linsey back in Tansey's days, taking a crash course whilst travelling and camping for a couple of months with Linsey near Broome and in the remote Kimberley region of West Australia during a rare band break.

Doug loves recounting the story of himself and Linsey camped by a Kimberly gorge billabong sharing a flimsy nylon tent.

Late at night, they would hear odd unexplained noises, dismiss them, and go back to sleep.

Only the night before they left the campsite would they discover that these were the

sounds of the local crocodiles gliding down the banks and entering the water.

The new band gathered several days before their promised appearance and practised in a local Longford farmer's paddock, in amongst the hay bales under a corrugated tin shed roof.

Having Doug playing the Gaida, which by this stage he had been doing for a couple of years in Tansey's Fancy to fill the gap by Linsey's departure from that band, freed up Linsey to concentrate on saxophone and tarragato.

Doug was in his element, he knew it was going to work!

That combination of musicians drawing on years of shared experience and a deep passion for the music itself was just magic.

The Longford Folk Festival gig was a huge success, the town hall and later the football oval were packed and everybody involved had a wonderful night out, such that they were rebooked for the next year's festival.

Every so often, my path still crosses people who were present and they love recalling what a blast it all was.

Some nights just live in the memory banks forever, this was one of them.

The album was recorded by Doug on 1/2 inch 8 track tape at Paul Koerbin's parents' house in Hobart directly after the festival ended, pulling on the same energy and playing the same sets as they had done the week before.

It sits proudly in many a record collection, bearing testimony to a whole social movement that the

music reflected.

Australia in the mid 1980's was a rich melting pot of musical traditions from many countries that had sadly been hidden from much of mainstream society as a nation of immigrants tried to assimilate into the dominant suburban anglo culture that surrounded them on every side.

People had arrived from all over Europe and beyond to try their luck in the so called 'lucky country', with dreams of home ownership and a more affluent life after WW2.

Initially faced with waves of prejudice, their offspring had largely forgotten the music of their forebear's homelands.

Pubs and clubs belted out rock music every weekend, either top 40 cover bands or original outfits 'having a go'.

The big venues punched out super loud 'Oz Rock', even restaurants hired musicians to tinkle away surreptitiously in the corner.

For those who liked something a bit quieter, folk clubs sprung up like mushrooms around the cities and towns, and then came the waves of bush dances where guys in corked hats smashed beer top 'largerphones' and recounted in song the days of droving cattle and shearing sheep.

Bush dances were fun and family friendly, unlike the great beer swilling pub halls, and became a very popular entertainment.

It was into this world that Churinga stepped, following in the footsteps of Tansey's Fancy before it.

This wave of interest in eastern European, largely Macedonian and Bulgarian music and dance, had come

about through the passionate interest in the subject by Linsey Pollak and Gary Dawson, who had travelled to and studied it in depth in Macedonia.

Suddenly the exiles and their offspring wanted to hear the music and own their heritage, and droves of other folk, well they just liked it!

The music was different and exciting, the sounds were strange but compelling, the instruments unusual to look at but played so well it just made people want to dance, and dance they did!

Churinga played some great gigs, all over Tasmania, including the Long Gallery at Salamanca Place several times, and the iconic 'Doghouse' hotel, then in Sydney at Hyde Park for the Sydney Festival, Paddington Town Hall and the biggest concert at the Domain with The Bushwhackers, Redgum and more.

By this time, Doug had also become a member of Sirocco who also played at that concert.

They played to rave reviews and wowed crowds everywhere they went.

Unlike Tansey's Fancy, they weren't living the life 24/7 or sharing an almost constantly travelling bus.

All the members of the bands

had homes to go to and other lives to live, some of them had other bands on the go as well.

The frenetic days of Tansey's were behind Doug, he now had a wife and young family to consider, so the balancing act of home, hearth and gig had now begun.

Linsey booked a month long tour for the band in Darwin, but already things were starting to go wrong, at least from Doug's perspective.

Three band members were not going to be able to go, they had conflicting work commitments with other bands, including Sirocco.

Although they were replaced by three other wonderful musicians, somehow this was not quite the same 'fit' for Doug, whose absence from home was also starting to put a strain on things there.

A fortunate event in Darwin was one night when the acclaimed percussionist, Greg Sheehan, jumped up and joined the band on stage.

The band regrouped again after Darwin, this time with Greg Sheehan on drums, along with Andrew and Paul once more, but that lineup only survived two Tasmanian tours.

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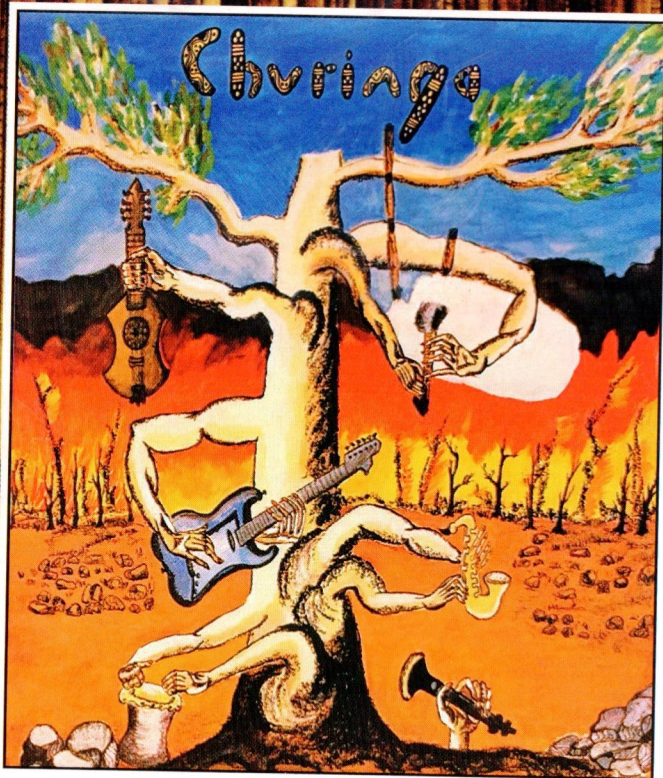
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The final straw was a one off benefit gig for the Wilderness Society in Hobart, where a volunteer door person turned their back on the cash tin and was sadly ripped off.

Nobody got paid a cent and Doug's resolve just caved in, this was it, no more 'Churinga'.

Not that this was by any

means the end of Doug's musical life journey, but this chapter was most definitely done.

He now had 'other fish to fry', his journey would diversify into music shops and a PA hire business, sound engineering gigs, all sorts of other lineups and musical collaborations,

including three and a half years regularly touring Australia and overseas with Sirocco (a dream job for him), best of all a boutique music festival in Northern Tassie, near Longford, that he started up and ran for 8 years on his own farm "WOODSTOCK".

His family and business commitments in Tassie had made touring difficult, but they might be stories for another edition if Cec (the Ed) lets me share a few more 'old muso' yarns.

What remains of this great band is the recording, and it sounds as alive and vital and spine tingling as it ever was, surging rhythms, haunting melodies and the timeless cry of the Gaida.

Its music that sort of drives you onward and feels slightly hypnotic.

A very limited number of albums from the one and only pressing are still available directly through Doug, at 'doug@soundcolour.com' should anyone be interested.

The record will soon be rereleased on many digital streaming platforms.



# New album is a guided tour through the city of the heart

by David Laing

**Mick Thomas' Roving Commission has announced a new album ahead of their Bluesfest appearance.**

'City's calling me' is a guided tour through the city of the heart, featuring old favourites reinvented and new gems unearthed from Mick's own catalogue, as well as those of friends, including Sally Kimber, Van Walker and Charles Jenkins

It also features "the suburbs in between", a poem by Barry Humphries, read by Brian Nankervis

The Dutch have a type of music they call the Jordaanlied ("Jordaan song").

It is a type of levenslied (a song about life), the Dutch genre of nostalgic sentimental popular music.

The Jordaanlied hails from and sings the praises of the Amsterdam neighbourhood, the Jordaan, which, until the 1960s, was an impoverished working-class area.

The idealised place described



in the Jordaanlied doesn't really exist anymore, but the songs still do, and so does, perhaps, an elusive Jordaan of the heart.

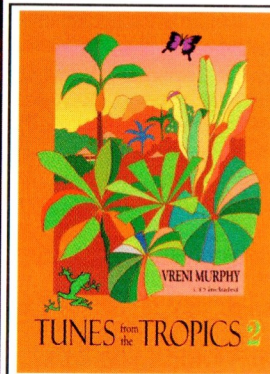
Mick Thomas' Roving Commissions' new album started life as a simple covers record, but as Melbourne's second lockdown of 2020 took hold, it grew into something more substantial.

Something that the Dutch might identify with.

Mick saw his own chance to

illustrate the hidden city inside all Melbournites' imaginations.

With a selection of songs from some of his favourite local songwriters, Van Walker, Sally Kimber, Marcel Borrack, Charles Jenkins, and Peter Lawler, with the latter two both providing previously unreleased songs, as well as a left field pick from local grunge rockers, Legends of Motorsport, Mick had the basis for his own collection of Jordaanlied equivalents.

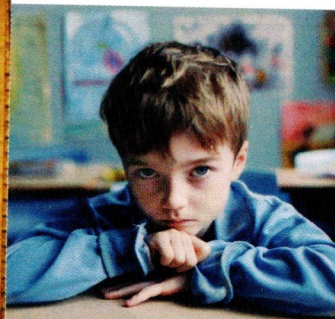


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\*Australian Bureau of Statistics (2013).

Of course, Mick's own back catalogue holds swathes of suitable material, so a few of his own were dusted off for reinterpretation too, including "Under the Clocks", which was recorded in what would have been Grand Final week in Melbourne.

"It just seemed such a sad time," says Mick. Before long, Mick had formulated an album to honour the city of our hearts.

The inclusion of Barry Humphries' poem, "The Suburbs in Between", which came after Mick thought the album was done, iced the cake, even if it did hold back release until the new year.

Mick knew of the poem, which highlights rarely spoken of Melbourne suburbs like Deepdene and Hawksburn, and identified with how it spoke of those who fell between the cracks.

With the help of journalist, Catherine Lambert, he was able to get Humphries' approval to record it, and a copy of the rare complete text.

With the Roving Commission providing the soundtrack, the poem was wonderfully read by Rockswitz's resident Suburban Boy, Brian Nankervis, and it provides the album with a delightful centrepiece as well as a contextual touchstone for those who need it.

"I think it was worth the wait," says Mick. "It was originally in my head as the cornerstone of the whole record."

City's Calling Me is the second album that Mick and band recorded during lockdown, the first 'See You On The Other Side: A Postcard From April 2020' was very much his ISO special, an album that started as a single and opened up to something much bigger as it became clear that

nothing else was opening up in a hurry. It was highlighted by the single "See You When I'm Looking At You" in its full length, a 9+ minute 'chain' recording which Mick began, and to which a long list of Mick's pals, everyone from Ben Salter to Angie Hart to Ron S. Peno, contributed in succession.

See You On the Other Side was released in June 2020, just ahead of the second lockdown.

Two tracks recorded during that second lockdown, at the behest of iconic and laconic 3RRR presenter, Jon Von Gooes, a cover of Cold Chisel's "Forever Now" and a new original song eulogising Richmond's iconic Corner Hotel, got Mick to consider another album almost immediately.

Although they perhaps do not fit what became the final brief, those two tracks cheekily made the cut too.

Mick explains: "My one thought when choosing the songs was that the subject matter could all be contained within the five kilometre from the home lockdown restriction zone.

Forever Now makes it in because it was recorded for the Triple R Radiothon, less than one K from home, and the Corner Hotel is just outside the zone, so we've stretched it a bit there."

The new album's title is from the Van Walker song "High Street Bridge" and was a lyric that Mick had originally sung incorrectly, he erroneously sang 'Sly is calling me'.

Van picked up on this when Mick sent him an early mix for approval. City's Calling Me seemed an obvious title after that. Never trust internet lyric websites.

Old comrade, Jen Anderson, from Wedding Party Anything-days, became a major contributor to the record with major string

sections on The Weddings' old "The Sound of a Train" and Borrack's "Regent to Ruthven".

Roving Commission regular, Brooke Russell, sings a stunning lead vocal on Lawlor's "Captain Collingwood" and Kimber's amusing til you've lived-it "Met Police".

The entire record was recorded in isolation including Dave Foley's drums in Aspendale, Ben Franz's bass in Perth, Squeezbox Wally bearing in his keyboards from Ocean Grove, with Brooke's vocals and guitar from Reservoir, even down to the mix being done by Craig Pilkington from Audrey Studios working out of home, also in Reservoir.

If it seems odd that an iconic singer songwriter would record an album of primarily other people's songs and that an album of Melbourne songs might have such universal appeal, we'll let Mick explain.

"Perhaps 2020 was a year when we were all forced to evaluate what was most important to us, what we could do without and what we missed the most.

"For me, it was an easy answer, I missed playing music with other people, something I was able to approximate in isolation, and I missed being out and about in the city that I have spent the last 30 year bumping around in.

So the city was something I was forced to reimagine as well. But it's a city that could be anywhere in the world, insert your own place names, because it's the city of the heart."

City's Calling Me will be released on April 29 on vinyl, CD and download: out on Brickfields Recording through Rocket Distribution and on Bandcamp. Go to mickthomas.com

## A new album, Woven, by Nerida Cuddy

**Woven, a collection of Australian story-songs, is the latest album from Central West NSW based singer-songwriter, Nerida Cuddy.**

The digital version of the album was launched on March 7, but the official launch in Canowindra will be May 1.

Nerida grew up on the edge of a bush reserve in Sydney, and chose to spend most of her young adult years in far west NSW.

She sees Australia as a weaving of peoples, ancient and new, untold beauty and harsh extremes, resilience and brokenness, a land that holds us all and has the capacity to speak into our lives.

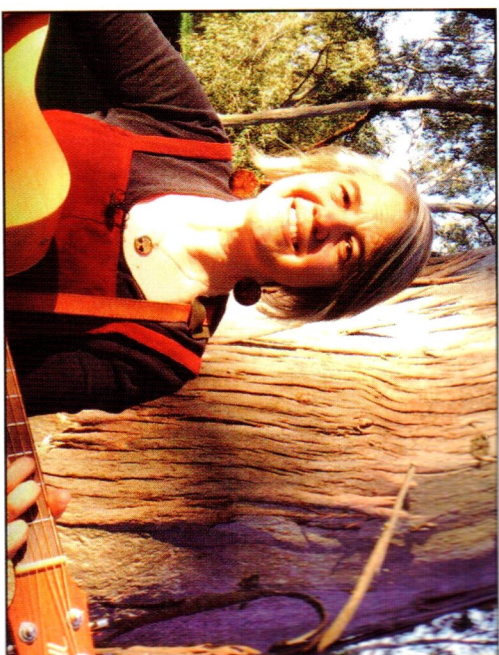
She has lived in Canowindra for 19 years, with a background of involvement with youth and community work.

These experiences of life have contributed keen observation and insight to Nerida's writing, reflected in songs like 'She is a Woman', a lament and protest about violence against women, and Mother's Heart, a song about an older friend who demonstrates the cohesion and connection deeply valued and practised in Australia's indigenous culture.

In Fred Smith's words, "there is real emotional and narrative depth to this beautifully recorded album."

"The more you listen, the more you find."

"A thinking, feeling woman's take on life, love and family in an Australian town."



the lives of Australians that Nerida has known or read about, there are songs reflecting her close connection with the natural environment, such as Ali Curung, For the Trees and Water.

Margaret Walters observes: "Nerida lives and breathes the landscape of central western New South Wales, as Australian as fencing wire, but the themes are universal."

"Her songs are enriched by her warm tones and clear diction and are complemented on her album by tasteful accompaniments and harmonies."

In 2020, all the changes and challenges of Covid had a silver lining for Nerida as she has become involved in zoom and facebook folk clubs based in the UK.

One of the organisers, Terry Heylar, Songs from the Caravan project, has also reviewed the album, saying "Nerida's new album is so good, so diverse, with great backing vocals and instruments."

"It's like you are there in the bush travelling with her through her songs."

Beautifully recorded and mixed by Chris Gillespie, the music weaves in diverse instrumentalists and vocalists from NSW, Victoria, UK and Ireland.

Nerida will be performing the songs in various locations over the next several months, including Jam Orange and the Hornsby-Kuringai Folk Club. Information can be found via her social medias.

The album can be previewed and downloaded from Bandcamp, via Nerida's website [www.nerida.info](http://www.nerida.info).

While mostly self-funded, this project was also made possible through a grant provided by Regional Arts NSW through the Regional Arts Fund Recovery Boost Program, an Australian Government initiative supporting the arts in regional, remote and very remote Australia.

# Folk On The Road

## Daniel Champagne - Life in the time of Corona

by Bill Quinn



Daniel Champagne playing at the Darwin Railway Club, Saturday 23 January 2021

Photo: Bill Quinn

While the world is in various stages, tiers, and iterations of lockdown thanks to corona virus, Australia is one nation that's managed to escape relatively lightly with restrictions.

That's doubly or even more so for Darwin.

After what I've termed 'Lockdown Lite', hospitality venues were starting to open here again in May 2020, gigs were on again from June 2020, festivals with some restrictions were on in July 2020, and open air music festivals were live and

kicking by the end of the year that dare not speak its name, even though I have.

Others still call 2020 'Voldemort'.

It'll be a while yet before we see international touring acts flooding back to our shores, but nationally, musicians are starting to shake the mothballs and cobwebs off their touring paraphernalia, and live music is limping back to life.

A welcome returnee to the north, Daniel Champagne is a hometown boy from Brogo, New South Wales.

Brogo for me was always a blink and miss speck on the map, and be careful to

slow down quick because the highway takes a mighty dogleg off the end of the bridge.

Daniel is a font of information about this fascinating part of the far south NSW coast.

That all came over a dinner with Darwin music related people on a monsoonally wet top end night, and before the recorder went on.

Ask him about it sometime.

The last time I interviewed Daniel was in a radio studio roughly 4,000kms away, and ten or so years and a half dozen lifetimes ago, so as the wet season rains poured down in Nightcliff NT, we sat at an outside table under the

awning and got a more up to date state of play.

**Bill Quinn:** Daniel, as a temporary resident I can say: Welcome to Darwin!

**Daniel Champagne:** Thank you. It's good to be here.

**BQ:** Not your first time in Darwin. How was it, and how did it compare with other visits to Darwin?

**DC:** It was great. It was my third time coming here, my first time driving.

So that was a whole new experience, coming all the way from the south coast of New South Wales up through Alice Springs.

Seeing the country change, feeling the air get wetter and hotter.

It's great to be here; the shows were really good.

All you can really ask for is for a few more people to turn up and listen every time, and that's what's happened.

The first time I came here, there was probably 30 people in the crowd, last time there was 100, and this time there were two sold out nights which was unbelievable.

**BQ:** So you did two sold out nights in Darwin - 450 people, and you had three gigs in Alice Springs.

How does that go with the economics of coming so far for doing five shows?

**DC:** When they sell out, it goes very well!

It does make it feel worthwhile; it would suck to drive all the way for 30 people again.

Pretty thankful that it worked out.

**BQ:** So we can expect you back in the Northern Territory at some stage?

**DC:** Absolutely. We were just talking today about it.

Every morning after the show, I talk to my agent

about the plan for the next time coming back to a town: timeframe and venue wise, and we talked about that today.

Maybe February next year might be the one.

**BQ:** So you've got a bit of a ground swell of support here.

There's a lot of people following your music now.

You do a fair bit of work in your social media to cultivate your following, don't you?

Is that something you do off your own bat?

**DC:** It's just something that I do because it seemed to be the only thing that really worked well.

And so once I really saw that it was working and that people were coming because of it and connected to the music, and then following me from then on, it just seemed like the common sense thing to do.

When I started touring, people were still doing things like paying \$500 to get a picture in the street press or the local paper, and things like that, and you never really knew if it was working or not.

So I think the social media thing seems to be a great way to connect with people and once you connect with them, they're kind of following you year round, and therefore they're seeing where you're touring and when you're coming back, and looking forward to that as well.

It's kind of a cool thing for an independent artist.

**BQ:** Last year, we had a real explosion of artists putting themselves out there on live streaming sessions.

I only realised this afternoon: you're still doing yours and you're up to 250.

**DC:** Yeah, 250 is the next one, so I've got to decide when to do it.

It was good fun for me because it was a weird period:

from touring for 12 years to coming off and having no shows, it was quite strange for me.

Just mentally, it was quite good to have something to do every day, to use the voice again and play some songs, to connect with the people who are following me from all around the world.

I had no idea it would be that long and I just figured I'd keep doing it, and will keep doing it probably sporadically from now on now that the touring's back a little bit.

**BQ:** Did you find that you were tapping into a lot of new followers who were hungry for seeing something different because they're maybe in lockdown, looking for something new to see?

**DC:** Yeah, I'm not sure if there were that many new people discovering through it, but I think it was definitely strengthening the fan base, and people appreciating it.

Particularly people overseas who were in pretty harsh lockdowns, and probably won't get a lot of live music for a while still.

And it was kind of a cool little community too where I could see a lot of similar names pop up every day, and kind of feel like you get to know them a bit.

And even they'd have conversations between each other in the comments section so they got to know each other a bit.

It was a cool thing.

**BQ:** We'd better mention the 'C' word: corona virus has really changed the landscape for musicians.

We're here in January 2021, and you talked a bit on stage the other night about the decisions you had to face last year.

Contrast for me if you can: January 2021 versus January 2020, and what followed on.

**DC:** Very different to this time last year.

I was touring in America, and it was probably mid-tour, I think I saw a post from today that it was mid-tour, and that was my first one over there that was selling out every night, and that had been five years in the making and it was a very good feeling.

Towards the end of that tour was when more corona virus information was coming in and the States started to get a bit crazy, so I finished that tour and went to Hawaii for a while and back to Australia.

I certainly had no idea, no one had any idea, and couldn't predict that.

I feel like now I'm feeling very positive.

Obviously, I won't be able to

go overseas for quite a while, but I feel like in Australia we're very lucky, and as long as we're cautious, this year can be a good year for music.

**BQ:** Are you in touch with people, say, back in Tennessee and that area, and how your contemporaries are dealing with it?

Are they getting out and is there any music to get out and do?

**DC:** I think it's pretty tough.

The weird thing for me being here in Australia, the strange thing is that their restrictions at the moment are about the same as ours in New South Wales, which is crazy because they've got rampant cases of corona virus.

So weirdly enough, some of them are playing shows.

Whether they should be is another question.

But yeah, they're doing it

tough.

Not just with corona virus but the whole political situation and everything else going on in the US.

I'm certainly feeling for them, and feeling thankful for not being there at the moment.

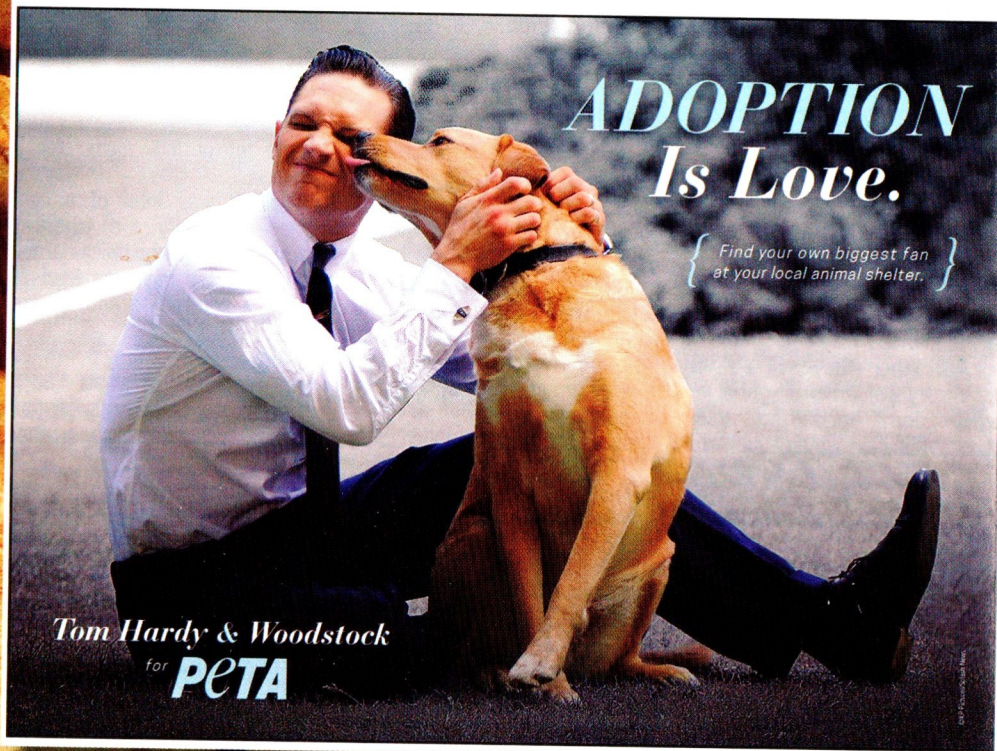
**BQ:** So you did the shows in Alice Springs and Darwin.

Actually, while we're on the subject, I should ask about your support act, Crystal Robins, you knew her before you came here, did you?

**DC:** I didn't know her, no.

She reached out a few weeks ago, and my friend Danny Christie, who's a sound guy I know through different artists, he produced a song for her recently called 'Wildfire', and I saw that.

Danny sent it to me a few days earlier and we were listening to it in the car on the way out of Adelaide.



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And then she reached out and said, do you want me to play some tunes and so I thought that would be a great fit and I think it was.

**BQ:** Fantastic. Where to next on this trip?

**DC:** Back south. So, Litchfield tomorrow and then gunning it to Uluru, because we didn't get to visit on the way up.

And then down to Port Lincoln is the next show, South Australia.

Then two nights in Adelaide, Victor Harbor, and Aldinga and then across to Victoria for lots of shows.

Looking forward to it all.

**BQ:** And you say you had to bump a lot of gigs, reschedule a lot of times, because of different situations in different places.

**DC:** I think most gigs have been postponed now three times.

Even the other week, we had to postpone the Wollongong, Blue Mountains, and Sydney gigs because of the recent corona virus transmissions.

But again, you've got to look at the rest of the world and think we're pretty lucky to do anything, so postponing a gig is not really a big deal.

Eventually, as we saw last night, we get around to playing it, and ticking it off.

To be able to move around the country playing music is a pretty cool thing.

**BQ:** Fair enough. Well, I'd like to say I look forward to seeing you back here, but who knows where I'll be next time I run into

you.

Maybe see you in Perth, Adelaide, or wherever.

**DC:** I'll see you somewhere!

**BQ:** Best of luck for the future, Daniel. I'll see you down the road(s).

**DC:** Thank you as always, Bill.

You can follow Daniel Champagne's gigs and live streams on his website and social media links:

**Website:** [www.danielchampagnemusic.com](http://www.danielchampagnemusic.com)

**Facebook:** [www.facebook.com/danielchampagnemusic](https://www.facebook.com/danielchampagnemusic)

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