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AUSTRALIA'S NO.1 TRADITIONAL AND CONTEMPORARY FOLK, BLUES, ROOTS,
ALTERNATIVE, BLUEGRASS AND WORLD MUSIC AND DANCE MAGAZINE

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Vale Bill Arnett 1947-2021

by Ray Mulligan and Keith Ogborn

I met Bill Arnett on Easter Monday in 2000 or maybe it was 2001.

It was just after Bill took over running the Merry Muse in the ACT.

I was looking for a venue to run sessions featuring collected Aussie music and he embraced the idea immediately.

I learned then, and many times since, that Bill was ever welcoming and supportive of people.

Again in 2006, I was looking for help to establish Bush Traditions.

Bill provided enthusiastic support for the idea, and with the help of a few others, Bush Traditions was born.

Bill's help and support was invaluable.

He had experience with the adminstrivia of incorporation and the operation of not-for-profit organisations.

Bill was an active and supportive part of Bush Traditions thereafter.

Bill presented in many facets.

But there was a core to Bill, a life lived to a set of values.

We all have values, shibboleths of belief that we build into a worldview and which we try to live by.

Bill was no different.

His contribution in an organisational capacity and at a personal level was infused and leavened by those values.

Chief among them was a sense of fun.

A committed folkie, he loved and enjoyed his community and often referred to such people as his family.

This community was important to him, and in working to support it,



he brought and gave substance to his ideals.

After taking over from Col Wright in 2001, he ran the Merry Muse for eight years, and after that the Folkus Room.

Bill put his considerable energies into organising concerts of quality live music within the ACT.

Underpinning this effort was a profound commitment to the notion of a folk community.

A lot of serious thought went into the purpose and best use of these events, into innovations that might make spaces work best and into his role as MC in bringing audience and musicians together.

In this capacity, he built networks within the wider folk community, which he leveraged to run the Merry Muse as a venue at the National Folk Festival as well, for a decade or so.

Passionate about supporting and encouraging musicians, he believed that musicians should be paid a majority of the door takings.

Bill had a beautiful bass singing voice that carried through singing sessions at festivals.

His b flat hugs were renowned across festivals, as was his tutu, tights and fairy wings.

His own musical highlight was playing Bodhran with Donal Lunny.

After an all-night session at the National, he returned to camp in the small hours convinced that he had 'played with God'.

Another memorable moment saw Bill invited to the stage by Peggy Seeger to accompany her.

He was dressed in his tutu, tights and fairy wings.

Bill attended his last festival in Cobargo in 2019.

I recall him sitting in the bar catching up at length with friends and acquaintances.

He came away from there happy and refreshed.

Those who knew him will undoubtedly hold a special memory of Bill.

For me, it involved his tents and tarps and how he used them to provide a canvass home for those who wanted one at the Gatherings at the Old Goulburn Brewery.

He did this in his inimitable way, setting a tone of conviviality, sharing with those who would join him.

One of these gatherings, memorable for its rain and wild winds, found many of us huddled in his canvass shelter and Bill up at 3am re-pegging and re-tying just to hold the shebang together.

At a more personal level, I knew Bill to cook and enjoy a hearty meal, enjoy a good ale (often something stronger) and a meaningful chat.

He read widely and would chat about all manner of things, the behaviour of the lorikeets in the bird feeder, house renovations, the operation of the hydroponic system and the vegies he grew.

But these chats usually swung round to solving the world's problems.

Such discussions were always cheerful and lighthearted in their progress, yet earnest and sincere in their motivation and intent.

They invariably ended with an adjournment to allow more time to collect and consider evidence.

Reconvening the discussion was ever an appealing prospect.

Bill made a difference to many lives, something he did in his own particular way.

A folkie through and through, he set store by his relationships with like-minded fellow travellers.

Not afraid to differ, he contributed in his way to achieve a common good.

He valued 'integrity'.

For him, it was a mixture of things that included truth, honesty, fair dealing and sticking to your word.

His philosophy towards life and to things folk could be summarized in his admonition that "there are no strangers here – just friends we have not met yet."

With this maxim in mind, Bill made many friends from all walks of life from many places around the world.

Bill Arnett passed away in Moruya in February after a long illness.

Through his energy and networks, he played a massive role in bringing high quality live folk music to Canberra.

Differences with the Monaro Folk Society (MFS) eventually resulted in Bill resigning from the Merry Muse Coordinator position and severing ties with the organisation, a rift which, sadly, was never fully reconciled in subsequent years.

However, after parting with the MFS structure, he continued to be involved in live folk in Canberra.

He established and ran the Folkus Room, which was located

at different times in the Italian Club in Forrest and the Serbian Club in Mawson.

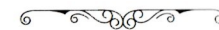
Following its closure, he moved to the coast but remained strongly involved in Bush Traditions.

Audiences from his Folk Festival and folk club days may well mainly remember him for his often unorthodox approach and stage persona, including the famous tutu and fairy wings.

Underpinning this though was a profound commitment to the

notion of a folk community, and a lot of serious thought, purpose, and innovation about making spaces work and the role of the MC in getting audience and musicians together.

The wide range of tributes since his passing, not just from his many friends but also former sparring partners and national and international performers are testimony to this.



Mick Thomas' Roving Commission CITY'S CALLING ME

**Stunning new album, out April 2021
FULL NATIONAL TOUR IN JULY**

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.

**Featuring
'THE SUBURBS
IN BETWEEN' by
Barry Humphries,
narrated by
Brian Nankervis**

"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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Kavisha Mazzella Trio in The 'Maine

by Peter James Dawson



A father who is Italian and a mother of an Irish-Scottish-Burmese family already qualifies Kavisha Mazzella as an exotic songbird, however her intricate songwriting based on life experiences and extensive travel add to the mystery of "Who is this woman?"

Kavisha's performances not only delight her audiences, but also inform them of life in the real world, and her April 9 show at The Cool Room in Castlemaine's Northern Arts Hotel, was the artist at her best, full of warmth and the joy of playing to familiar faces.

After a year and a half living in Western Australia, Kavisha returned for a brief tour of Victoria, taking in her former town of residence and performing for many who have got to know and love her.

Accompanied by Jack Norton on 10-string guitar and bouzouki with bassist, Nicholas Lyon, who also doubled on violin, Kavisha regaled her fans with a varied selection of songs from her extensive original and traditional repertoire.

Beginning with a sensuous,

floating solo piece, 'Flinders Coral Sky', Nicholas continued on violin with Jack tickling his guitar strings, as Kavisha poured her heart into 'Fisherman's Daughter', the title track of her ARIA Award-winning 1998 album.

Kavisha said that she had written the ditty for her Italian Nona (Grandmother), who declared after first hearing it, "I am not a fisherman's daughter, I am a sea captain's daughter! My father had three boats; they were small, but there were three of them."

Nicholas' violin notes played tag with Jack's lively plucked strings, while Kavisha's voice soared on the wings of the melody.

With three songs, 'Madonna del Mare', 'Angellare' and 'Ricciulina', Kavisha delved deep into her Italian heritage, exploring her own experience as well as interpreting traditional folk songs.

Explaining that she wrote the first in response to her father's wish for an outdoor Madonna, for which she underwent a crash course in sculpting, only to hear her father exclaim, "She's perfect! This Madonna is too good to go outside."

The other two are from Kavisha's

2014 CD, Ritumella, the making of which she explained as, "These heartbreakingly beautiful songs are little gems in the Italian folk treasury and I have always wanted to do this album."

"It's the culmination of 30 years of study of these amazing songs."

Continuing the Italian segment, Jack played a long feisty introduction on his bouzouki to the jaunty instrumental, 'Giacomo's Tarantella', which Kavisha introduced as a healing tune "to chase out the bad spirits."

Speaking of her pilgrimage to a Romani (Gypsy) festival held each May at Saintes Maries De La Mer in the French Camargue countryside, Kavisha described her meeting en route with an English traveller suffering with cancer.

A former Mr. Britain, he was hoping for a cure by appealing to the Romani patron Saint Sara, and his quest was the inspiration for Kavisha's composition, 'Viva Sara'.

Nicholas' deep bass and Jack's 10-string laid the foundation to the song's moody spirituality, with Kavisha's voice melancholy, yet soaring over her rhythmic strumming.

In an underground car park in James St, Perth, Kavisha's most recognised song, 'Invisible Indivisible' was written, and it became part of her debut solo album of 1995, Mermaids In The Well.

It ended the first part of the show, and being familiar to all in the audience, gave everyone a warm glow.

The second half began with Kavisha playing solo on 'Fearless Note', the song's lyrics easily giving Leonard Cohen a run for his money!

'Look A Little Deeper', she explained, was the result of being taken, albeit reluctantly, bushwalking by her friend, Max Briggs.

It expressed her shame at knowing so little of the land but helped her in connecting with our indigenous people.

Encouraging the crowd to sing along, Kavisha crooned:

Get some quiet in your soul
You will feel part of the whole
Look a little deeper she seemed
to say

For the 2017 Castlemaine State Festival, Kavisha and several other songwriters were commissioned to contribute to a 1-year eco-cultural-music collaboration, using song to reclaim understanding and appreciation of our environment.

The result was her mystical and searching piece, 'Lay Me Down', which was sung by a choir at the festival.

In a vision, Kavisha had felt the touch of Dja Dja Wurrung elders as conduits to Mother Earth and the final verse entreated:

Lay me down in Mother Earth
Cover me with leaves and bark

Healing smoke from a healing fire
Thank you for your living spark

One of my favourite numbers is 'Philosophy Man', a tongue in cheek tribute to Kavisha's husband, Andy Green, and like 'Sing For No One' was written during her happy time living in Castlemaine.

'Eagle Flying' was Kavisha's other tribute, only this song was about Bunjil, the wedge-tail eagle, a creator spirit that followed her journey, as a member of Neil Murray & The Rainmakers, through the desert to Darwin in 1996.

She finished with the crowd favourite, 'Stars Of Castlemaine', but was quickly brought back for an encore, 'We Are Angels'.

A sweet and memorable night for all concerned!

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New single is about how my lifelong partner and I got together

by Andy Gray



Andy Gray, songwriter for Yellow Monday, talks about the new single Double Island.

"It's about how my lifelong partner and I got together, every word is true.

"We were friends for a few years and then it turned into something more.

"It was very special that we managed to get the remote recording of an Esraj player from India.

"We have a bit of a following in South East Asia on our

Facebook page so I asked if anyone knew an Esraj player.

"I got a lot of thumbs up signs and people saying how much they loved the request.

"It was sort of funny but not helpful.

"A few weeks later, to my surprise, I received a video of exactly what I was looking for," Andy said.

Bhagta Singh is a fantastic young Esraj player from the Punjab region of India.

"Somehow, with a tricky language barrier, we negotiated for him to catch a bus to a

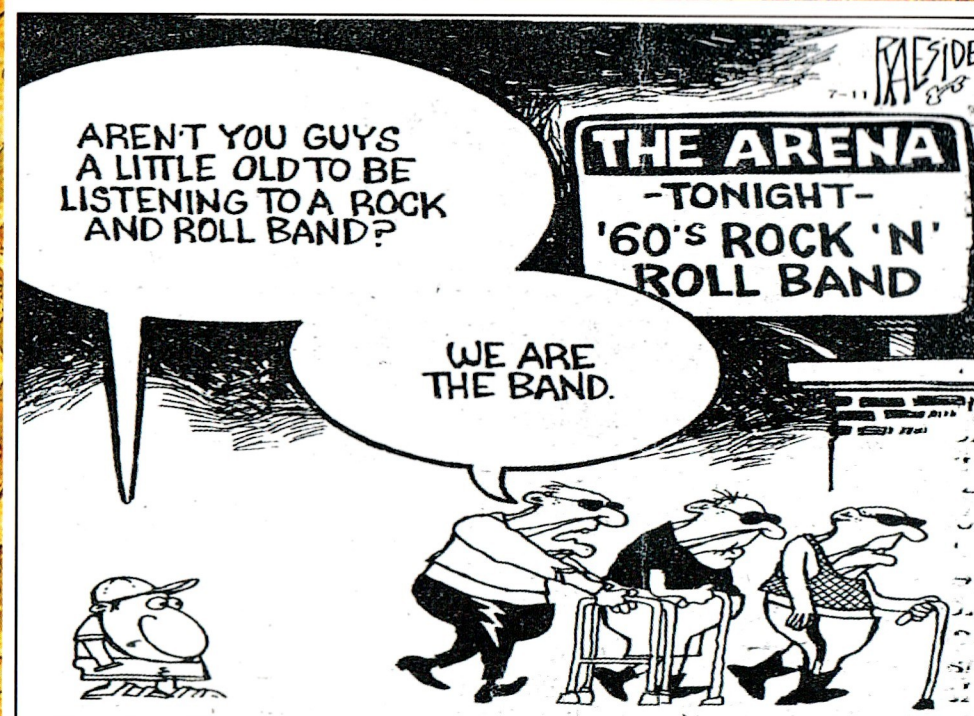
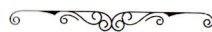
recording studio in Amritsar.

"He played a couple of sessions and we blended them into the track.

"Every time I hear that instrument in our song it blows me away. I love it."

You can hear Double Island by Yellow Monday on their Facebook page, YouTube and most music streaming services.

<https://www.facebook.com/Yellow-Monday-54798337342/>
<https://youtu.be/1J6f1-F-uek>



Announcing the Australian Folk Music Awards

Celebrating and recognising the musical and cultural talent, vibrancy, diversity & community nature of Australian Folk Music

At the inaugural AFMAs (8) Awards will be presented:-

Artist Awards

Folk Album of the Year - Traditional
 Folk Album of the Year - Contemporary
 Folk Artist of the Year - Solo
 Folk Act of the Year - Duo/Group/Ensemble
 Youth Artist of the Year
 People's Choice

Community Awards

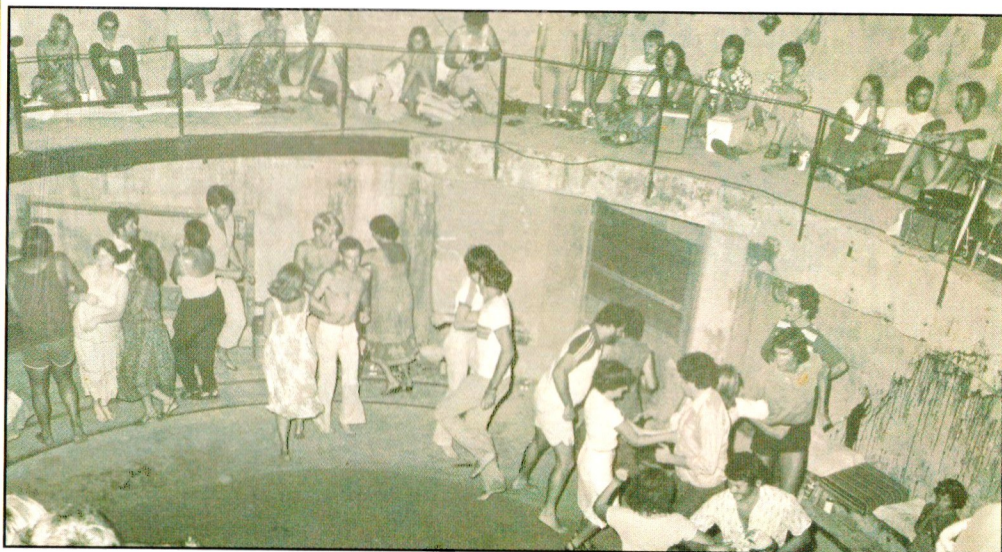
Folk Community/Cultural Project of The Year
 Contribution to Folk

The AFMA's Awards Night will be held on Friday 14 October 7pm-9pm (SA) featuring music performances & video links at Lion Arts Centre Adelaide and Livestreamed around Australia.

Entries & Nominations open in June.
 Go to www.folkalliance.org.au for details

50 years of folk music, song and stories in the Top End

by Anna Grosvenor



Using a World War II gun turret as a venue

On April 14, the Top End Folk Club celebrated an amazing milestone, its 50th birthday.

Members of the Top End Folk Club (TEFC), located in Darwin, have been performing at functions, events and festivals locally and throughout Australia over the past five decades, with a number of individuals and groups well known by audiences on festival playlists all over Australia.

The Club and its members have organised and performed in a plethora of concerts, plays, festivals and performances.

Currently, the Committee has been immersed in organising the 50th Top Half Folk Festival to be held at the Mary River Wilderness Retreat from 11 – 14 June, 2021.

Back in the 70s and 80s, a

highlight on the Darwin social calendar was the regular Sunday evening concerts at 50c for members and \$1.00 for visitors. Held from 1971, concerts continued at East Point, in both WWII Gun Turrets through until 1989.

Monthly bush dances were held at the Italian and Sailing clubs on Saturday nights and members broadcast the weekly Top End Folk Club Radio Show from 9:45pm 'til midnight on local radio.

Founding member, Paul Lawler, who passed away in 2014, wrote and performed a huge library of songs about Darwin, the Top End and the Territory, some of these can be found on YouTube at: <https://www.youtube.com/user/oswaldthree/videos>

Gun Turret recordings -

<https://www.youtube.com/watch?v=mZVIJ3zc-M4>

Interesting early history - <https://www.youtube.com/watch?v=g9SUeXNAXQ>

The words of his song, written to celebrate the 10th anniversary of the TEFC in 1981, resonate today, especially the chorus:

“Oh Darwin is beautiful wherever you go

And the rain in December makes the palm trees all grow

How happy I am to be at the top of this land

With a dozen in the esky and one in me hand.”

To find out more about the Top Half Folk Festival visit www.topendfolkclub.org or check the Facebook page 'Top Half Folk Festival'.

All about my 200 year old double bass

by Ann Palumbo

In response to frequent questioning, Ann Palumbo gives us a tiny glimpse into the known history of her 200 year old double bass and how it came to be acquired.

I took up double bass during a year off from the West Australian Academy of Performing Arts (WAAPA) in 1984.

I'd done my performing units on classical guitar and voice, but I'd broken two fingers on my right hand, so I now had a slight limp in my guitar playing and I was needing another avenue of income as a performer as I had also become a single mother.

I'd played a bit of acoustic bass and electric bass and it couldn't be that hard. ☒

So I took up double bass thinking I could just get a job in an orchestra, oh the simplicity of life when you know nothing!

My first bass was a half



size loan instrument from the University of Western Australia (UWA) with an action so high I wondered why anyone would ever bother playing this instrument.

It was also cracked so when a visiting child tripped over it, it didn't take much to open it up.

I had considered tripping

over it myself or even throwing it out the window and using the remains for firewood, but I was, in the event, a little concerned about the damage.

To my relief, the response was that UWA were about to chuck it anyway, but they thought they'd make a little extra money out of it while they

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Sydney band YELLOW MONDAY releases 'DOUBLE ISLAND' A breathtaking and joyous combination of World Music and Indie Folk. It features a unique remote recording from Bhagat Singh on his beautifully played Esraj, Ziaul Islam Tomal playing Tabla, Andy Gray with Guitars & Mandolin and Lexi Rose on backing vocals..... at 8.40 minutes it's quite a journey. This new track fuses the traditional with a contemporary approach. Carefully recorded by Phil Snow at Buletin Place Studios, Sydney. It follows several new releases from YELLOW MONDAY, including KANCHENDZONGA (EP) and a compilation of early recordings HOME CURED 2000-2006.

Double Island by Yellow Monday

Spotify MUSIC YouTube Music TIKTOK DZEEZER TIDAL Amazon

could!

So my bass teacher loaned me her beautiful spare.

This was a real worry!

However, now I knew why people lugged it, became fitter, bought a new vehicle to fit it in and simply fell in love with it, certain kinds of people that is.

Out of all my instruments, Double Bass is my favourite.

But the responsibility of loaning such a thing was too much, as were the understandable inspections by my teacher at every lesson, so I started looking around for a middle entry reasonably priced instrument.

I was also at the end of my year off at the Conservatorium of Music and had an audition to do a double major for my return, mainly to get my lessons paid for, but I was going to need my own bass.

I called a local luthier who had coincidentally just gained a Czech bass and it was right in my price range, so I hot-footed it to his premises but by the time I arrived another bassist was there and said she couldn't bear it if anyone else bought it because it just felt like hers.

She wanted it for her band and it was a beautiful looking instrument.

Despite the fact that the luthier suggested in an aside that he'd sell it to me if I paid an extra \$500, I just couldn't do it to her.

I heard later that she'd sold it for twice the price 12 months later, but as it turned out, to my advantage down the track really.

So onward and the next option was to go to The Bass Shop in Sydney, as I was planning to go to a FAME Camp and would be in the Eastern

States.

I can't recall which camp but it was in the late 80's.

The Bass Shop was owned by Alan Riley at the time and as I was trying out different instruments not really having a clue of what I was looking for.

He asked me to try out this bass he'd just finished restoring.

It was circa 1830, had been in pieces and had taken him 7 years to put it together.

It turned out that he was also from Perth and it had languished in his workshop for many years before that.

I told him that it was completely outside my price range but he said that he just wanted people to play it to open it up while it was in the shop.

So I picked it up, put my bow on the string and made a sound.

Then I turned to him and said "You unkind man - you knew!" or words to that effect in more graphic description!

He just laughed and told me to lock the door on the way out once I'd finished trying to convince myself that it wasn't the instrument that I was going to buy.

But that was it.

I begged and borrowed to find the money and I've never wanted or played another instrument that could replace it.

What I know about it is that its German and it was used in the era of the silent movies where they would put the bass in the back of a cart and the bass player and a piano player would follow the films from town to town and provide the music in response to what was on the screen.

I don't know how it got to Australia or anything about its previous history but no doubt it

was an orchestral instrument in Europe.

I loaned it to a visiting European bassist at one point and he told me that he felt inspired by my bass and that he felt an energy coming through it from its past.

I have to say I agree with his perception and I was also very glad that his energy was contributing to its life as he was a very, very good bass player and I was hoping that some of that ability would rub off on me via my bass.

Since it's been with me, it has played in symphony orchestras, mandolin orchestras, mandolin ensembles large and small, it's been a pub gigging instrument, played at festivals, played jazz, folk, blues, on the indie rock scene with pedals and all the paraphernalia, it's been part of rhythm sections and has been a solo instrument and travelled all over Australia.

A recording engineer once



Ann Palumbo and her beloved bass



Urban Excentrics

asked me why I didn't get a violinist or cellist to come and do the bowed solos and my response was that my bass can play in the violin range up at the end of the fingerboard but a violin can't play down where a bass can, so I was exploring every aspect of the instrument and saving myself some money too, of course.

One of the more interesting ensembles it has partaken of has been playing in a 4 or 6-piece band with my husband, Paul Laszlo's, bass being the other lead line, so we'd play viola/violin range harmony lines or swap between arco and pizz solos and rhythm section.

At one point we couldn't fit two basses in the car so we would both play on the one bass at the same time and take turns on whose bass we'd use.

That was always a challenge for whoever's bass was left behind, as although we both have 7/8th size instruments, my husband's instrument is an Eb neck and mine is a D neck, and therein lies the variability of any bass one chooses to play!

Many people would ask if I was nervous taking it out to pub gigs, and on occasion, I would use a cheap student bass, but it was always disappointing and I imagined my bass at home and gone out to have fun playing music.

Interestingly enough, any damage has come from flying and from an orchestral event rather than a pub gig.

I was booked to play in Broome for a week with my guitar player, and when we arrived at the Broome airport, I saw my bass in its hard case rocking around on its bridge on the back of a motorized luggage trolley with no sides to prevent it falling.

By the time I got my bass back, it had obviously fallen off as the case was dented.

I looked inside the case and the instrument seemed ok, but when we got it to the venue I could see that the soundpost had been knocked onto its edges and the tailpin was bent.

So I did what I could to get through the week and was

advised by a baggage airline official to keep track and ring ahead to request special handling on the way back via a gig in Port Headland, which I did.

However, on arriving back in Perth, I saw exactly the same thing as in Broome, a wobbling bass on the back of the baggage cart about to take off!

I asked an airline official if they could stop it but they refused, so I ran out on the

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tarmac, which of course got me into some strife, but at least they secured the bass.

My son was waiting in the terminal and he heard one of the airline hosts on their way out say something to the effect of maybe she'll wish she played the violin, which my son didn't mention to me until I'd been waiting for an hour for my bass, but then it made sense as to why it hadn't come out, so I went to enquire at the baggage dept again, but no one knew anything about a bass coming off the plane, however I could go and have a look.

Well, there was my bass ready for loading with a sticker on it heading for Karratha!

That was a close shave and a good save.

Luckily, a local luthier was able to sort out the sound post and pin fairly easily.

However, the orchestral episode didn't end quite so smoothly.

That occurred after I'd moved to Sydney, so at least it was in the vicinity of its personal luthier, Alan.

I was caught in a heavy shower of rain getting into a rehearsal and my bass and I got absolutely soaked.

Coincidentally, one of the pieces was for choir and orchestra and it was very squeazy.

During the break, a member of the choir stepped over the neck of my instrument and tripped.

Oh Lord! but again, on inspection, it seemed ok.

The next evening came the concert and during the Beethoven, I just couldn't play in tune and was constantly

searching for notes which were all in the wrong place.

I really thought I was losing the plot or at least my musical ability, but I again got through it and went home somewhat bemused.

The next morning, I unpacked my bass and found that the whole neck had disintegrated.

The combination of the rain, which got into the glue holding together those cracks on my nearly two hundred year old bass, and that trip over had done the deed.

I was quite devastated as there was no way it could be repaired.

It would have to be a new neck.

The old girl got a fancy new necklift, which was crafted very closely to the shape of the original neck, and one would never know now.

Coincidentally, I'd also found a diamond ring in the street which had been run over by many vehicles, so I asked Alan if he would insert the diamonds into the tailpiece as that would make me and my bass feel better, I was sure, seeing as it was in the queue for cosmetic surgery anyway.

But true to form, Alan absolutely refused to do something so girly to it so he passed it on to his colleague, a London luthier who had come to do some work with him.

Sadly, the diamonds got lost in the sawdust of the workshop but my initial 'A' was carved into the tailpiece in compensation.

So it's been given a new lease of life and my stamp and ostensibly it can go on for another two hundred years as

it's amazingly strong, reliable and responsive.

Another little synchronicity which I didn't find out until after he had passed away, is that Alan was the best friend of my sister-in-law's father and they'd often fly across the country to meet up and go sailing together.

I knew he went sailing, just not who with!

Think of all those potential discounts I could have had, or maybe not.

A sad loss for the bass fraternity but it encouraged Paul to follow his passion for instrument-making so now I get all my work done for free as he specializes in basses, acoustic instruments and lower strings.

Quite convenient having your very own personal luthier on hand!

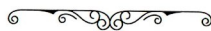
My bass has had a world of experience and when I think of all the stories it could tell and will continue to tell long after I'm gone, it blows my mind.

I have a connection with it that comforts me knowing that I can do whatever I need to do and if I get lost it will save me.

It's called the art of faking and together, we're really good at it!

I hope to have many more adventures with my bass so it will have many more secrets to impart in its future life.

<https://www.facebook.com/guitarbassedmandolin>
www.raptmusic.com



Make Music Day Australia is on again!

Make Music Day has grown as a global celebration of music making across more than 1,000 cities around the world.

It all started 38 years ago in France.

In 1982, Jack Lang and his staff at the Ministry of Culture dreamed up an idea for a new kind of musical holiday.

They imagined a day where FREE music would be everywhere, all around the city: street corners, parks, rooftops, gardens, and store fronts.

And, unlike a typical music festival, anyone and everyone would be invited to join and play music, or host performances.

The event would take place on the summer solstice, June 21, and would be called Fête De La Musique.

In French, the name means both "festival of music" and "make music".

Amazingly enough, this dream has come true.

The Fête has turned into a true national holiday: Paris shuts down on the summer solstice and musicians take over.

Almost 8% of the country, 5 million people, have played an instrument or sung in public for the Fête de la Musique, and 64% of the country, 43 million people, come out each year to listen.

Three decades later, the holiday has spread throughout the world and is now celebrated in more than 800 cities in 120 different countries.

Make Music Day Australia began in 2018 with the funding and resources of the Australian



Music Association (AMA), via its partner the NAMM Foundation and the Make Music Alliance.

We also welcome our significant local presenting partner APRA AMCOS and The Live Music Office.

The event saw over 100

Hot To Trot



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Podcast Radio

Presented by
Stephen Norwood



In Didj'n'Us
AustralAsia

Hot To Trot ... features First Nations musicians and bands, presenting music that isn't available on mainstream radio. Regular interviews with artists. News about upcoming festivals, gigs & the latest records. Hot To Trot acknowledges the First Nations people throughout Australia as the traditional custodians of country.

... 50000 deadly!!!

<https://www.mixcloud.com/H2Tcmaine>

Venues Directory

Attention all music venues, folk clubs and other related venue organisers. If this is you, see pages 72-73 for more information on how you can have your organisation listed in this Directory. Entry is free to subscribers.

NSW - Bush Music Club Inc

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

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

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

www.bushmusic.org.au
bmcmail1954@gmail.com

NSW - 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

Welcome all performers from

beginners to professionals. Musicians, Singers, Poets and yarn spinners. Since 1983 performed at festivals, charities, etc.

Meet 2nd & 4th Friday (except Jan) 7:30pm - 11:30pm and 3rd Wednesday's 11am - 3pm at Scout's Hall Northmead NSW, Cost \$7

allendavisguitar@gmail.com

NSW - Wagga Acoustic Session

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

0431 246 023

Hootwhistle@gmail.com

NSW - Wise folk

Keeping folk music alive and well in the western suburbs of Sydney. Musicians, poets, singers and audience all welcome. Meet last Wednesday of the month (except Dec) at Toongabbie bowling club. Station Rd Toongabbie NSW, Free

Sonia 0423 162 205

TAS - Kunanyi Folk Club

Monthly folk club event with featured act and floorspots, Normally 1st Saturday of each

month. 7.30pm Fern Tree Tavern, 680 Ituon Rd, Ferntree TAS

Facebook@kunanyifolkclub
kfc@tasfolk.org

VIC - Newport Fiddle + Folk Club

Locally based club which has numerous ongoing musical groups and runs a range of monthly and annual events - with a focus on participation. We are a membership based organisation with an elected committee.

Various sessions most Friday nights, plus annual bush dance / 3 day festival and xmas carols show

www.nffc.org.au
infor@nffc.org.au

WA - Jackadder's Music Club

The West Australian Folk Federation presents entertainment for the whole family at the Community of Christ, Cnr Lombardy St and Elmwood Ave, Woodlands. Features a special guest artist plus quality support acts. Meet's on the 3rd Sunday of each month from 2.30pm - 5.00pm
0412777061
carmel@carmelcharlton.com

events in 80 locations register an event on the Make Music Day Australia website.

These numbers doubled in 2019 and again in 2020, when online events became a feature, and the program of events was truly national.

We embark on Make Music Australia 2021 with the vision of going even bigger!

We are now working to progress the Make Music Day Australia program and build greater awareness of the initiative on a national level.

Each year, we aim to develop an events program created by a community of music makers all over Australia.

We also host social media to build community awareness of the program and the opportunities provided for making music.

Since the 2018 launch of Make Music Day Australia the event has grown each year and has been hosted with the funding and resources of the Australian Music Association (AMA), via its partner the NAMM Foundation.

Its key local partners, the Live Music Office with the support of APRA AMCOS and Create NSW, have created a platform for a truly national event.

The event has hosted hundreds of events in as many locations around Australia.

In 2020, like many events, Make Music Day pivoted to online and attracted tens of thousands of people keen to have the opportunity to make music on June 21 and be part of this huge global event.

Australian Music Association Executive Officer, Rob Walker, said, "The AMA is excited to give musicians of all levels the

opportunity to create their own stage on Make Music Day.

The synergy of purpose between the partners driving the event is striking, and we look forward to engaging our communities in live music on June 21."

Lucy Joseph of the Live Music Office commented, "Make Music Day is all about allowing communities of audiences and musicians to engage with each other for one day to make free, accessible music and to celebrate the role that music plays in our everyday lives."

The Live Music Office will work with Make Music Day to promote participation, engage with other government agencies and liaise with music industry stakeholders, local councils, venues and organisations promoting the benefits and opportunities surrounding Make Music Day.

Government and organisations lend their weight to the national effort with key partners including Create NSW, Community Music Victoria and the Community Broadcasting Association of Australia and many others.

Create NSW has been pivotal in developing initiatives in its

state which reveal a deep desire for Australians to make music.

Chris Keely, Executive Director, Create NSW said: "Create NSW is excited to continue our involvement in Make Music Day in 2021.

"Make Music Day connects NSW to the global music community and offers a significant opportunity for practitioner and audience development.

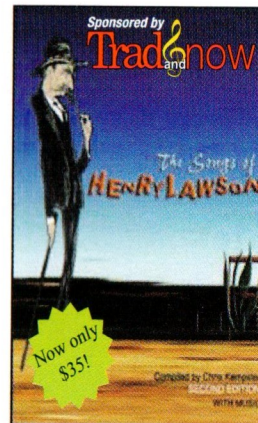
"Through Make Music Day, Create NSW engages with the NSW music sector by brokering partnerships and facilitating events both live and online that demonstrate the joy of music in our lives".

Community Music Victoria's Craig Barrie said, "Community Music Victoria is proud to be a foundation partner of this annual celebration of music.

"The well-documented benefits of singing and playing together have never been more important, as communities reconnect after a challenging year.

"Make Music Day is the perfect catalyst for inspiring creativity and joy through music and celebrating our music making communities."

By establishing one specific



The Songs of Henry Lawson

The Folk Federation of NSW has published a second edition of 'The Songs of Henry Lawson', Originally published in 1989 by Chris Kempster.

The new edition adds 45 new settings for a total of 275 tunes. Australian folk songs have developed alongside our national identity.

This collection reflects the truth that the song making tradition lives on and that Lawson's poetry expresses timeless ideas. This new edition is designed with the needs of performers, teachers and students in mind, being spiral-bound and easy to prop on your music stand and now ONLY \$35! Singers and musicians will find in it inspiration for their own performance and composition.

To order a copy go to www.tradandnow.com or jam.org.au or call 02 9939 8802

Performers' Directory

Attention all musicians and performers. If this is you, see pages 72-73 for more information on how you can be listed in this Directory. Entry is free to subscribers.

Alanna and Alicia
Twin sisters Alanna and Alicia sing original folky, jazz songs. Known for their fine songwriting and sweet harmonies they regularly perform around the festival circuit.
0416546410
maudeemail@iinet.net.au

Ben Palumbo
Singer - 4 octave range, baritone to soprano (flute voice), French chanson exponent, performance art. Performs at Claire's Kitchen - Salon Dada
www.benpalumbo.com.au
urbanex@tog.com.au

BluesAngels
3,4- or 5-piece blues/folk/jazz/soul/hokum band, plugged or unplugged, comprising over 20 instruments and over 5 sets of originals/covers. Based on Central Coast NSW.
02 4787 5689
tomflood@hotmail.com

Bruce Watson
Multi-award winning singer/songwriter whose performances are highly entertaining as well as moving. Bruce is a regular at festivals and is a folk icon.
0407 898 168
jandbwatson@gmail.com

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

tears or make you laugh.
0428 329 926
glenys@gil.com.au

Hallett Flood
NSW Blue Mountains acoustic roots duo covering songster greats 50s-70s and beyond, plus originals on guitars, harmonica fx, 5-string banjo.
02 4787 5689
tomflood@hotmail.com

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

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

Peter Vadiveloo
Captivating indie-folk singer/songwriter Peter Vadiveloo deftly weaves folk, funk, blues and roots music around a rich seam of social justice and environment issues.
<http://www.petervadiveloo.com.au>

Rare Treats
Let us treat you to beautiful vocal

harmonies of a mixture of rare and long forgotten songs along with originals and songs you can sing and dance to. Consisting of a 3 piece band, including keyboard, banjomandolin, guitar and ukulele. Great for parties, functions, cafes and restaurants. Well known local artists based on the Central Coast of NSW.
0418 649 477
hurleyst@bigpond.net.au

Steve Tyson
Singer/songwriter, member if Rough Red, has released three solo albums to date, tours and plays solo or with his band The Train Rex.
www.stevetyson.com.au
stevetyson@live.com.au

The Swing Beans
Are a 4-piece acoustic swing and western swing band with 2 acoustic archtop guitars, fiddle & double bass & harmony vocals. Playing regularly around Brisbane, SE QLD.
0402 504 099
Julie.witney@bigpond.com

Vanessa Craven
Lunar Dust and Sugar 'n' Spice Solo one woman band, 3 piece to 7 piece band and duo. Blues, alt-country, pop, folk, originals and covers. House concerts, pubs, folk clubs, art galleries, wine bars etc.
www.acousticesssions.com.au
<https://www.facebook.com/Vanessacravenmusic>

are inviting individuals, groups, bands, and more to apply," Harwin said.

"This funding will be music to the ears of local musicians and their communities, who have been robbed of so many opportunities due to the pandemic."

Applications closed on May 13.

The Global Make Music Alliance in 2021 has announced a number of musical collaborations to allow musicians to get together on Make Music Day June 21.

From Australia, there are some exciting opportunities

the state's most popular public spaces," Stokes said.

"Audiences throughout the state will be entertained on street corners, in parks, cultural institutions, gardens and town squares.

"This funding builds on the great success of the recent Summer Fun(d) that saw live music activate public spaces across NSW."

Minister for the Arts, Don Harwin, said that these grants will ensure that NSW artists can take part in a global celebration of music.

"NSW has an incredible calibre of live music acts to

day encourages both amateur and professional music making, and empowers individuals to seek out ways to celebrate music in their community.

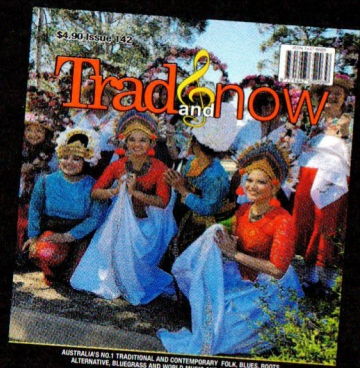
Register your event online at and be a part of a huge global event making music.

In a media released issued by the NSW government on April 28, the Minister for Planning and Public Spaces, Rob Stokes, said that the NSW Government would offer six grants worth \$15,000 to coincide with Make Music Day.

"This is a great opportunity for local artists who have done it tough during the COVID-19

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including: Young Composer's Contest – an international opportunity for young composers; #MySongsYourSong – swap songs with another artist; MixMash Studios – bringing producers and sound samplers together; Global Folk Challenge – sharing folk music traditions across the world; International Drum Battle – drum and percussion groups make some noise; Window Serenades – socially distanced performances for care homes; Junkophonics – instruments from found objects; International Leaf Music Symposium – bringing the art of leaf music to the world – bringing the art of leaf music to the world; and, Global Livestream – 16 hour livestream around the world. As Make Music Day takes place in 125 countries across the globe and each of these countries has its own unique folk music tradition, organisers want everyone to share and celebrate these traditions on Make Music Day.

We invite musicians from

across the world to take part in this Global Folk Challenge by swapping folk songs.

Participating musicians or groups can share a folk song from their country, and in exchange, learn and perform a different folk song submitted by another participating musician.

The songs will then be performed and shared on Make Music Day.

If you are a musician or group and up for this global challenge, sign up by 23 May and follow the two steps below.

STEP 1: SHARE A SONG

Submit a song from your country or region's folk music tradition via the website, you can submit a song in any language, but we suggest keeping it relatively simple so that other musicians can pick it up easily.

You can share documents and/or links e.g. written music, lyrics, performance video, audio recording, background information, performance tips.

Please ensure to submit an audio recording of the song for other musicians to learn from as not everyone can read music.

STEP 2: LEARN A SONG

After May 23, we will share the submitted songs with all of the participating musicians/groups.

You will be able to select a song to perform on June 21, preferably from a different region or country to your own.

You will have access to the materials submitted in Step 1.

We can also put you in touch with the musician/group who shared the song to ask questions and get to know them.

You can create your own version of the song i.e. different instruments and performance techniques.

We encourage you to interpret the song in whatever way makes sense for you.

On June 21, share your performance on social media and use the hashtags #MMDFolk and #MakeMusicDay to join in the global celebration!

A selection of musicians will also be invited to record their performances in advance by June 14.

These will be included in a global broadcast on June 21.




**GLOBAL FOLK
CHALLENGE**

Folk Radio Directory

Attention radio presenters. If this is you, see pages 72-73 for more information on how you can have your program listed in this Directory. Entry is free to subscribers

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- Focus on Folk 2MBS 102.5 FM

Folk Federation of NSW radio show on 2MBS 102.5 FM in Sydney and finemusicFM.com where various local performers bring you their choice in Folk music. 1st Saturday of each month at 5PM for 1 hour
paul.jackson@sumnet.com.au

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

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

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



Planet Ark Sustainability Victoria

Planet Ark Sustainability Victoria
A partnership program that has been funded by the NSW Government and the Victorian Government.

1300 763 768

\$135m in funding for live music and entertainment industry welcomed

Live Performance Australia (LPA), the arts and entertainment industry peak body, welcomed the Federal Government's announcement, on March 25, of \$125 million in new RISE funding plus an additional \$10 million for Support Act.

LPA Chief Executive, Evelyn Richardson, said industry recovery is uneven, with parts of the live music and entertainment industry still unable to fully reactivate due to ongoing restrictions, but preparing for full activation in Q4 and into 2022.

"With JobKeeper ending this month, the music and live entertainment industry has a significant gap in Q2 and Q3 as it is unable to fully reactivate due to COVID-19 restrictions, notably venue capacity limits, border uncertainties and barriers to international acts entering Australia.

"While we are now seeing more of our theatre productions back on stage, Australia's live music industry is gearing to deliver events in Q4 onwards.

"We need to ensure that we retain our critical skills base and businesses across the supply chain including artists, crew, technical businesses, managers, promoters and

agents.

"A boost to the existing RISE program to get more shows and acts on stages nationally will provide considerable community stimulus to both upstream and downstream businesses which are driven off the back of Australia's \$15 billion live performance industry.

"Extending the scope of the RISE program will provide a targeted and temporary measure for the sector to retain its core skills base as it prepares for full reactivation in Q4 onwards.

"In addition to music promoters and festivals, this will encourage more direct applications from micro-businesses such as managers and booking agents for contemporary music tours and events.

"It will also help support employment retention in the live music sector over the next six months when it will still be operating well below capacity.

"Making it easier for businesses to get support to plan shows and claim pre-production costs, which includes key entertainment workers, is critical.

"Lowering the threshold of grant applications will provide more direct support to emerging artist tours and events as well as larger commercial entities.

"We look forward to working with the government

to get this money out the door as quickly as possible.

"This investment by government will help us keep companies alive, projects moving and people in jobs," Evelyn Richardson said.

Live Performance Australia (LPA) is the peak body for Australia's live performance industry.

Established over 100 years ago in 1917 and registered as an employers' organisation under the Fair Work (Registered Organisations) Act 2009, LPA has over 400 Members nationally.

They represent commercial producers, music promoters, major performing arts companies, small to medium companies, independent producers, major performing arts centres, metropolitan and regional venues, commercial theatres, stadiums and arenas, arts festivals, music festivals, and service providers such as ticketing companies and technical suppliers.

Membership spans from small-medium and not-for-profit organisations to large commercial entities.

LPA has a clear mandate to advocate for and support policy decisions that benefit the sustainability and growth of the live performance industry in Australia.



1991 saw alternative music become mainstream

by Matt Neal - Courtesy The New Daily



Nirvana's Novoselic, Cobain and Grohl were key in the "quasi-revolution" that up-ended music

In the 1980s, the music industry was divided into two worlds.

On one side was the big money mainstream world of MTV approved pop and rock stars, the all important singles and album charts, and pay to play commercial radio.

This is where you would find the likes of Michael Jackson, Whitney Houston and Michael Bolton.

On the other side was so-called "alternative music", a catch-all category that covered everything from punk and metal to gangsta rap and indie rock.

This was an underground world of indie labels, college and public radio stations, low-budget recording studios, and van loads of rough and ready bands traversing the dive bars and low key venues of Australia and the US.

As Craig Schuftan wrote in

his book, *Entertain Us! The Rise and Fall of Alternative Rock in the '90s*, the two worlds "were so sharply divided that the idea of crossing over wouldn't have crossed most indie musicians' minds".

In 1991 all that changed.

Underground music in the late '80s was becoming popular without the assistance of major labels, MTV, or mainstream radio, but rather through relentless gigging, word of mouth, street press, and non commercial radio.

Occasionally an alternative rock band would burst into the mainstream like a green shoot finding a crack in the concrete.

Georgia band REM released five critically acclaimed independent albums between 1983 and 1987, while on the other side of the country, Los Angeles rockers, Jane's Addiction, were making an impact with their electrifying live shows.

Major labels had to take notice, so Warner signed both

MOULDER
BY PERMISSION

The Songwriting Society of Australia

The Songwriting Society of Australia was incorporated in 1989 to be a voluntary, independent, non-profit organisation dedicated to helping songwriters in all genres of music and all levels of songwriting. It provides a support network for members with functions like Monthly Concerts, Darling Harbour Showcases, Newsletters, Workshops, Song Competitions, etc. Membership costs \$45 per year.

Email: songsoc@ozemail.com.au for information/applications

bands in 1988, making them the first so-called alt-rock bands to be ushered into the big leagues.

Elsewhere in the US, bands such as The Replacements, Fugazi, and Husker Du were building huge fanbases on college campuses, while fellow American bands Pixies and Mudhoney were finding acclaim in the more egalitarian UK music scene.

For Aussie bands, which had long taken their cultural cues from America, the gulf between the underground and the mainstream was even wider.

Acts such as TISM, The Hard-Ons, Falling Joys and Died Pretty were gaining cult followings, while Nick Cave and the Bad Seeds and The Go-Betweens were winning fans in the UK and Europe, despite being

largely unknown in mainstream Australia.

By the time the '90s rolled around, the cracks were widening in the wall that kept underground music out of the mainstream.

The January 1990 release of Faith No More's hit single Epic in particular, with its inventive mix of hard rock, funk and rap, was seismic.

"No one in 1990 had ever heard anything quite like it," Schuffan wrote in *Entertain Us!*

"Epic was one of new music's first real success stories, a proper fusion of hip-hop and hard rock which seemed to combine all the best elements of both genres and more besides."

The song went to No. 1 in Australia and was in the top 10 in the US, proving it was possible

for alternative bands to sneak a hit single into the mainstream.

Jen Brennen, who was working at triple j at the time, said she and her colleagues noticed things were changing and that the major labels that thought that they were running the show "were out of touch".

Metallica performs at Glastonbury, in 2014. Photo: Getty

"I remember having a discussion with Polygram about Metallica's album, ... And Justice For All in 1988 and they were reluctant to release it in Australia," Brennen said.

"I remember arguing with them and they were like, 'It won't ever have an audience, there's no point releasing it'."



Metallica performs at Glastonbury, in 2014.

Photo: Getty

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"They thought they'd sell 1500 copies or something.

"I just thought, 'This is ridiculous'.

"They weren't able to see what was happening."

Metallica's ... And Justice For All went double platinum in Australia, selling more than 140,000 copies.

In the US, it sold eight million and reached No.6 on the Billboard charts.

American news and culture magazine *Mother Jones* called ... And Justice For All "the first underground metal album to break the top 10", a feat achieved despite "its grinding, whipsaw guitars being too harsh for mainstream radio".

All this led to 1991, the year the dam burst.

As US chart guardians *Billboard* wrote in 2014, the '90s was the decade when "15 years of post-punk underground rock music finally bubbled over into the mainstream in a way that few could have predicted, and which turned the record industry almost entirely upside down for the remainder of the 20th century".

"1991 was the year where that quasi-revolution happened in earnest."

In Australia, the first shots in this "quasi-revolution" were fired by Sydney indie rock band, *Ratcat*.

Over the course of two high-flying months in 1991, May and June, their EP, *Tingles*, single, *Don't Go Now*, and album, *Bind Love*, all topped the ARIA charts.

"The local success of a band like *Ratcat*, on an independent label, I think really underscored that the business was changing," Brennen said.

"There was a change that

was forced upon the major record companies and they started acquiring independent labels and doing distribution deals.

"It was a major change."

At the same time across the Pacific, REM reached No.1 with its major label debut, *Out Of Time*, followed soon after by gangsta rap group, N.W.A.

Two months later, Metallica's self-titled follow-up, dubbed *Black Album*, achieved No.1 impossible in reaching No.1 in the US and Australia, and becoming one of the biggest-selling albums of all time.

Triple j's Richard Kingsmill, who was a presenter and producer in 1991, described alternative music's breakthrough year as "like a train which had been gathering speed and then all of a sudden just crashed through a wall".

"The reason why I can remember it so clearly is because the CD shelves in triple j's library were all catalogued chronologically," Kingsmill said.

When you were picking out the records to play you went to a certain section of the library shelf, and it just kept imprinting on my brain what an amazing couple of months they were.

"You had Metallica's *Black* record in August, but you also

had the Pixies record, *Trompe le Monde* in September, Ten from Pearl Jam in August, you had the Red Hot Chili Peppers' *Blood Sugar Sex Magik*, you had Sonic Youth as well and Badmotorfinger by Soundgarden [and] you also had English stuff like Primal Scream's *Screamadelica*.

"We were getting all of these records within the space of days, a couple of weeks.

"It was like being a kid in a candy store.

"Everywhere you turned there were fantastic records, and you realised something has changed."

And, of course, there was Nirvana.

Soundgarden was the first grunge band to sign to a major label and fellow Seattle act Pearl Jam, released its debut record *Ten* first, but it was Nirvana's landmark album *Nevermind* that changed everything.

If the likes of Metallica, Faith No More and Pixies had prised open the door, Nirvana kicked it off its hinges.

The late Kurt Cobain of Nirvana performs in Seattle in December 1993.

The Seattle trio had recently signed with Geffen Records, largely at the urging of fellow

Join the Folk Federation of Tasmania.....

....and take advantage of a host of membership benefits including:
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Ph Peter Hicks 03 62663010 www.folkfeds.org



Geffen signees and alt-rock veterans, Sonic Youth, who had taken Nirvana on tour with them in Europe and the UK prior to Nevermind's release, as seen in the documentary 1991: The Year Punk Broke.

"1991 was a big year, but there were a lot of signs that something was brewing and that something was going to happen," Kingsmill said.

"It needed one focal point, one band, to be that Sex Pistols for this generation, and of course it was Nirvana."

Brennen remembered triple j playing Nirvana's Smells Like Teen Spirit "a few weeks" earlier than other stations because a staff member had been given a copy by Nirvana's manager while in the US.

"People went hysterical once they heard it.

"They couldn't get enough of it," she said.

"It was huge.

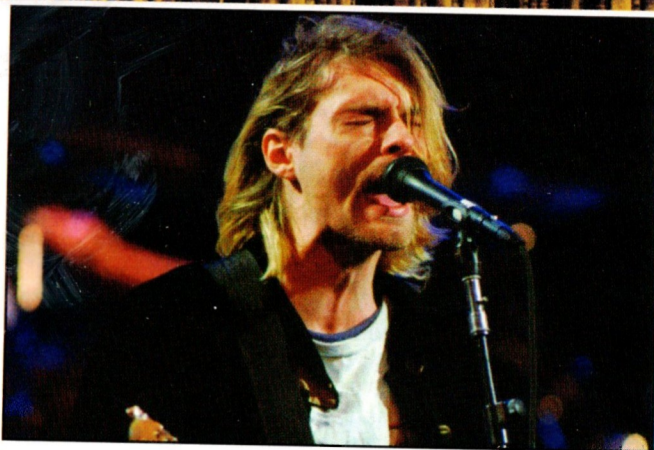
"From the moment we played it people responded and rang up."

A four chord surge of Pixies-esque loud-quiet-loud dynamics, topped off with a surprisingly complex but catchy melody, Smells Like Teen Spirit became a lightning rod for this tsunami of new music.

The song, along with its rabble-rousing film clip, spoke to the young generation, the so called Generation X, like nothing before.

Triple j listeners would vote it the greatest song of all time just months after its release and would repeat the feat in 1998 and 2009, while Rolling Stone magazine named it in the top 10 of its 500 Greatest Songs Of All Time lists in 2004 and 2010.

On the same day on



The late Kurt Cobain of Nirvana performs in Seattle in December 1993.

September 24, 1991, two weeks after Smells Like Teen Spirit was officially released as a single, Nirvana and Soundgarden released their albums Nevermind and Badmotorfinger, and Los Angeles funk rockers, Red Hot Chili Peppers, released Blood Sugar Sex Magik.

The new sound, really a bunch of different sounds all bundled up under the convenient label of "alternative music" bubbled away throughout the remainder of the year, eventually reaching boiling point in the first weeks of 1992.

Nirvana's Nevermind did the unthinkable and unseated Michael Jackson's Dangerous from the No.1 spot on the Billboard album chart.

At the same time, Nevermind began its 13 week run in the Australian top 10.

As Schufftan put it in *Entertain Us!*, "the symbolism in this case was particularly hard to resist.

"A record by a band no one had ever heard of, which had hardly been promoted at all, had knocked Michael Jackson off the top of the chart," he wrote.

"A revolt from below had taken place and pop's reigning

monarch had been deposed by a band of grunge punks from Seattle."

The floodgates were opened.

Tim Rogers, songwriter and frontman for iconic Australian band, You Am I, remembered the time fondly.

"My friend's partner at the time was the editor of a magazine called Hot Metal and she came around to my place and she had a cassette copy of Nevermind, and on the B-side was Badmotorfinger by Soundgarden," he recalled.

"She gave me that tape so I think I had one of the very first copies of both those records in my possession, and we used to hold parties that were based around that tape.

"That cassette was the most coveted thing I had in my possession.

"I wish I still had it."

In 1992, Red Hot Chili Peppers' Blood Sugar Sex Magik would also reach No.1 in Australia, while Pearl Jam's Ten would enjoy its first of 72 weeks in and out of the ARIA charts over the next three years.

You Am I frontman Tim Rogers at the 1992 Big Day Out

in Sydney.

Pearl Jam would finally get their No.1 record in Australia and the US in 1993 with their second album Vs.

And in 1994, metal band Pantera and grunge acts Soundgarden, Pearl Jam, Nirvana, and Stone Temple Pilots would all reach No.1 on the ARIA charts.

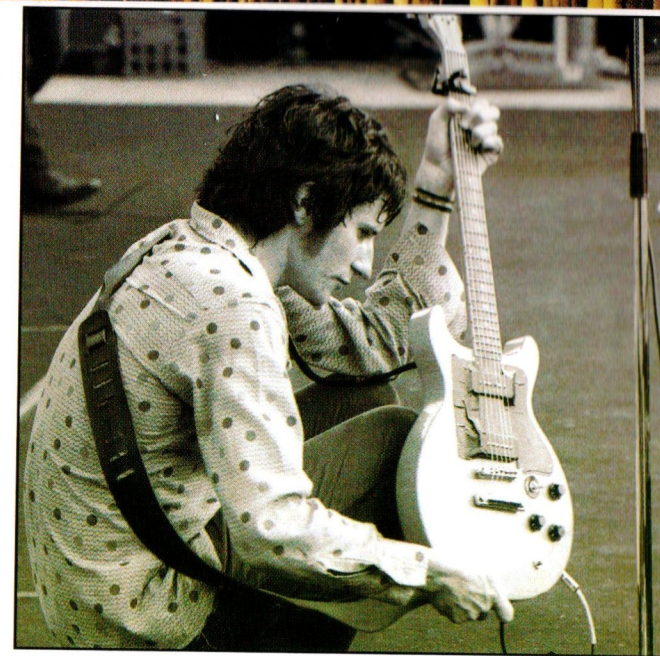
For the remainder of the '90s, the gulf between the underground and the mainstream was virtually non-existent.

The alternative boom of American bands meant Australian major labels and commercial radio were more willing to take a punt on Aussie bands, putting a guitar band like You Am I, which formed in 1989, in a prime position.

"We achieved probably hundreds of percentages more than we would have probably five years previous," Rogers said.

"We never sold a lot of records even though we were No.1 for a week three times, and it was only a week.

"Our most successful record, Hourly Daily, sold 60,000 records, and that was about 400,000 less than any other act that got a best album ARIA for example.



"I'm definitely not complaining about that because that's 60,000 more than we would have sold five years previous."

The alt-rock boom in Australia kicked off in earnest in 1994, building and bubbling to its own boiling point as it had in 1991 in the US.

As Kingsmill put it, Australia needed its own lightning rod, its own Smells Like Teen Spirit moment, to "really stamp how great all this Aussie music really

was".

"And that was Tomorrow by Silverchair and the Frogstomp record in 1994," Kingsmill said.

"You had You Am I and Spiderbait and Regurgitator and Tumbleweed [and] they'd been around and were an influence on Silverchair, [but] you just needed that story to attach to a band.

"And you couldn't have had a better story than three high school kids in Newcastle."

But that is a story for another day.

Peter Parkville

by Keith Preston

Folk Alliance Australia (FAA) has received a request from a museum in the Czech Republic which is putting together an exhibit on bagpipes.

Information and recordings

are being sought about an Australian, Peter Parkville, who recorded Czech immigrants around the year 1988.

Associated with this was a Hungarian, Robert Mandel, with his Hurdy-Gurdy, a 1974

interview with, Karel Jancar, leader of a Czech dance group and perhaps a man, Lada Zach.

If you are able to shed any light on this, please contact president@folkalliance.org.au

Festival Directory

Attention Festival Organisers

If this is you, see pages 72-73 for more information on how you can have your festival listed in a festival Directory. Entry is free to subscribers.

Cygnnet Folk Festival

Cygnnet Folk Festival showcases local and international music, dance, poetry, workshops, kids' entertainment and a festival marketplace; set in the breathtaking scenery of Tasmania's Huon Valley. 2nd weekend of January each year.
info@cygnnetfolkfestival.org

Newstead Live Inc

A celebration of folk and acoustic music, spoken word, kids shows and sessions all in the welcoming village of Newstead in beautiful Central Victoria. Held annually over the January weekend before schools go back.
Festival Director: Kelly

Skinner
newsteadlive@gmail.com

Sydney Folk Festival

Sydney Folk Festival, 13-15 August 2021: A World of Music in the Heart of the City
Join the e-News list:
www.sydneyfolkfestival.com.au
https://www.facebook.com/SydneyFolkFest
#sydfolkfest
Tickets: https://www.sydneyfolkfestival.com.au/buy-tickets/
Margaret Walters 0427 958 788

Top Half Folk Festival

NT – Mary River Wilderness Retreat
June 5 to 8, 2020
Festival alternates annually between

Darwin region (Mary River Wilderness Retreat, even years) and Alice Springs region (Glen Helen, odd years). 2020 is the 50th THFF.

secretary@
topendfolkclub.org
www.topendfolkclub.org
https://www.facebook.com/tophalffolkfestival/

Wingham Akoostik Music Festival

If you love uncrowded music festivals where you can relax, act like a local and dance like no one is watching then take a road trip to camp and enjoy the Wingham Akoostik Music Festival
Three day event on the third weekend October across Friday Saturday and Sunday
hello@akoostik.com.au

Festival News & Reviews

Newstead comes back to life after COVID

by Kelly Skinner



Newstead Live 2020 was an amazing time.

We were privileged to have Eric Bogle feature at the festival, and if I single out any other acts, I would be doing another dozen acts a disservice.

To meet the challenge of COVID, we could not stage our usual four-day event, so we marked the usual weekend with a one day Picnic Concert featuring Enda Kenny.

The day was a sell-out.

So much so, that we have decided to keep the home fires burning with a Winter Cosy Concert

on July 17, featuring the 2018 Troubadour Foundation winner, Kerryn Fields and her band.

This ability to be responsive to changing requirements gives us confidence in the future of Newstead Live.

We are happy to announce that planning for the 2022 festival has already begun.

Performer applications will open on July 1.

Applications are done online only and close on July 31.

We are keeping the acts Victorian to avoid any possible

border issues.

This is a chance to showcase the talent that we have here in our state.

There may be other COVID restrictions and requirements to be managed, who knows?

With what everyone has gone through since the 2020 festival, we feel certain that we can make the best of whatever comes our way and look forward to seeing all of our old friends back in 2022, and hope to welcome some new faces.

Earlybird tickets go on sale October 29.

NSW Labor calls for temporary insurance scheme for festivals

On March 21, the Labor Opposition is calling on the NSW Government to work with the state, territory and federal governments to create a temporary, COVID-related business insurance fund, partnering with industry, to help create some certainty for the live music and entertainment sector.

The call comes in light of an announcement by the NSW Government that the Bluesfest music festival, which was scheduled to take place in Byron Bay over Easter, has been cancelled due to new COVID-19 cases in the region.

Shadow Minister for Music and the Night Time Economy, John Graham, has said that the cancellation highlights the ongoing risk that operators take.

"After the Bluesfest cancellation, we urgently need a

government insurance scheme for festivals," Graham said.

"It's not fair that music heroes like the Bluesfest team wear all the risk of COVID outbreaks and health restrictions."

The Bluesfest music festival is a hallmark of the NSW festival calendar.

15,000 people were expected to gather in Byron Bay for the festival which in 2019 injected more than \$83 million to the NSW Economy

Festival News & Reviews

Faces of Sydney as a taster of things to come

by Margaret Walters



Miriam Lieberman trio

Sydney Folk Festival is all set to hit the streets of Sydney's CBD this August 13-15 and the Artistic Team has just announced "Faces of the Festival" as a little taster of things to come.

Award winning Aussie/Kiwi duo, We Mavericks, and the magical, evocative and unconventional singer-songwriter, Miriam Lieberman, are amongst the first announcements for this urban, winter feast of folk.

Described as folk that resembles everything else, We Mavericks will engage audiences with their challenging originals, entertaining stories and incredible energy.

Miriam Lieberman's festival performances will feature a unique line-up of strings with Miriam herself on the kora, a

21-stringed African harp, plus gorgeous three-part harmonies from her trio.

Folk is a broad pallet and, alongside established artists, Sydney Folk Festival will be showcasing an emerging, new generation of folk, including the Folk Federation of NSW's 2020 Young Folk Artists of the Year, Felicity Dowd and Freya Peterson.

Presented by the Folk Federation of NSW and taking place in the heart of Sydney's CBD, the Sydney Folk Festival is a three-day celebration of folk music and culture embracing traditions old and new, from our own backyard to those from across the world.

While it is an urban festival, it is also one that celebrates the creativity, diversity and talent of folk arts and artists from right across the State of NSW, and from the city to the bush, there's

a lot to experience.

Whether you like your folk big and rowdy or simple and spare, a solo singer expressing big ideas or a dancey outfit playing up a storm, tunes from the Balkans or songs with "bite", you'll be spoilt for choice.

Sydney Folk Festival is also one for those who like to get "hands on" with workshops to learn new skills, dance events where you can kick up your heels, sessions to join, poetry to spruik and more.

Sydney Folk Festival is also looking for volunteers who can assist with a range of jobs to support the event.

For all the latest information, performer announcements and most importantly, to purchase your ticket visit www.sydneyfolkfestival.com.au

See you all in August.

Festival News & Reviews

Fairbridge Festival faced Covid, a changing of the guard and two cyclones

by Christine Boulton

Like so many festivals that were postponed in 2020, it was a tentative Fairbridge Festival, WA, that made plans to go ahead from 9 to 11 April.

With mainly local performers, including many from our country regions, modified venues and a reduced audience capacity, the show was gloriously on.

As a volunteer, I experienced the challenge of taking the festival administration into the digital age.

Fairbridge Village has very poor reception and several of the organisers tried to solve this by going to access friendly spots in order to cope with bookings and enquiries.

While we were asked to scan the volunteer bar codes, we often found ourselves writing down the details due to the dropping out of the scanners.

All tickets had been pre-sold

or held over from the previous year and the festival was sold out well ahead of time.

Covid restrictions were eased a couple of times which did mean there were late ticket releases.

However, as additional number limits were placed by the Peel district, this became another challenge.

As a festival goer, my first experience was viewing the farewell performance of Ballpoint Penguins at a distance.

This was because of the lack of seating in the Centre Koort, a new venue.

The seating was increased over the weekend and it became a popular venue as the open back of the marquee backed onto a lean on for the bar patrons.

Unfortunately for me, the venue was usually packed, so I ended up watching many acts from a distance.

Whilst this was a problem, it

was also a strength of the venue as you could usually experience what was going on.

I'll just have to remember my binoculars next time.

Despite my difficulty, I felt that overall, this was a successful venue.

The main Manja tent was constantly rearranged.

While normally the entrances would be packed, the Covid limit was 500 with no people hanging around at the doors.

Unfortunately, people kept moving the seats during the performances.

I found the sound in this venue to be too loud and often listened from outside.

The smaller venues, the Chapel and the Clubhouse were difficult to enter.

Volunteers were counting the audience numbers in and out, punters were sitting outside waiting for people to come out and then the new ones were shuttled in.



The Black Chooks