

Bluesfest 2021 rescheduled dates



Following on from our article in the last edition of Trad&Now where we described the dramatic turnaround in the fortunes of Bluesfest 2021, it became even more dramatic after we went to press.

Australia's largest music event, Bluesfest at Byron Bay NSW, had to cancel its 2021 festival just the day before the event was to commence, due to public health authority advice.

One can only try to imagine the dramas that followed such an announcement with marquees up, musicians and fans arriving from all around Australia, food vendors stocked up, local businesses stocked up, accommodation sold out and then cancelled etc.

Having experienced it on a smaller scale with weather ruined festivals on the NSW Central Coast, our hearts went out to the organisers, performers and all those severely affected.

It is a sobering reflection on the parlous state of larger scale live music events.

Within three weeks of the cancelled event, on April 21, Bluesfest was named finalist for 'Music Festival of the Decade' by Pollstar Awards USA.

Peter Noble OAM, Bluesfest Festival Director said "Bluesfest has received the news this morning, the only Australian festival, event or venue to be nominated for this award, which celebrates "the most artistically and commercially successful festival of the last decade providing the most rewarding experience for fans and artists.

"After all that we have been through since the start of the pandemic, with two cancellations, including one which occurred the day before we were all set and ready to open our gates, it is a pleasure to be offered something positive for Bluesfest.

"It's something for our hard-working team to put their heads up and be proud of after all we have been through recently.

"To be nominated alongside Glastonbury Festival, Coachella, Outside Lands Music & Arts Festival, Bonnaroo Festival, Lollapalooza USA & Brazil, Austin City Limits and others, is simply up there with the greatest things that has ever happened in my 50 years in the industry," Peter Noble OAM, Bluesfest Festival Director.

Bluesfest already proudly celebrates its title of "Australia's most awarded festival", having been nominated 9 out the last 10 years in the Pollstar Awards USA for 'Best International Music Festival' (the missing 10th nomination is for the year that Pollstar did not have the award), and a history of other nominated and awarded International prizes, including:

9 NOMINATIONS at the Pollstar Awards (USA) for International Festival of the Year including for the 30th Anniversary in 2019. Bluesfest is the only Australian festival to be nominated for this award in over a decade;

7 WINS at the Australian

Event Awards, including Australian Event of the Year;

7 WINS at the NSW Tourism Awards for Major Festivals and Events (5 Gold, 2 Silver);

Induction into the NSW Tourism Awards Hall of Fame in 2019 after winning Gold in the NSW Tourism Awards three times in a row;

5 NOMINATIONS for NSW for Major Festivals & Events at the Australian Tourism Awards (2 Silver, 1 Bronze);

4 WINS at the Helpmann Awards for Best Contemporary Music Festival (Ceremony for Australia's most talented and celebrated performers and industry); and,

1 WIN at the Helpmann Awards for Best International Contemporary Concert, for Patti Smith and Her Band's Australian tour.

The news of this new nomination has firmed Bluesfest's drive for the future of the festival.

Peter Noble OAM, Bluesfest Director says: "We have not rested since the cancellation of Bluesfest 2021.

"I am in constant daily communication with NSW State Government, and will have more to say regarding the rescheduled Bluesfest event and refunds for the recent cancellation very soon.

"We really look forward to being able to share more information with you at this time, and to see the continued support of our fans in coming back to Bluesfest after having been cancelled by Government Health Order for two years in a row.

"This support we have already seen greatly in your response on social media and in the media, we sincerely

thank you."

In April, it was announced that 'Mad Max Furiosa' - the next blockbuster starring Chris Hemsworth is set to be "the biggest film made in NSW".

It is reported that the film will create 850 local jobs and inject \$350 million into the NSW economy.

"Comparatively, while Bluesfest 2019, the last time the festival fully operated, in terms of gross revenue for NSW generated \$250.2 million, the festival created 1,386 full-time equivalent (FTE) employment positions in Australia, of which 858 (FTE) were local jobs, ensuring job security for regional NSW.

Bluesfest has once again demonstrated that Live Music really does bat well against blockbuster movies "and we bring in that result EVERY year when we can be allowed to put on the festival", Bluesfest Director, Peter Noble said: "It is an honour to know that Bluesfest continues to be seen at the top of the music industry by the bible of the Live Music industry worldwide, Pollstar USA, as Australia's greatest festival, and in the top ten of the worlds' leading festivals."

Following this news, and undaunted somehow, the following information has just been released by organisers.

IT'S FINALLY HERE!

The announcement that you have all been waiting very patiently for, Bluesfest 2021 will be back this year over the October Long Weekend, Friday, October 1 to Monday, October 4.

The new October season is a jam-packed 4 days, but this does not mean that current

5-day season ticketholders miss out.

We have something very special in store for you, this will be announced later in May!

Trust us when we say the wait will have all been worth it.

We are rising and this event just got even bigger.

That's right, we have been adding more of Australia's absolute best talent!

It's our way of saying thank you to all of you who have supported us during this time.

On May 19, we will be announcing the full festival lineup and will be releasing the on-sale of season tickets for this event.

At this time, all current Bluesfest 2021 ticketholders will receive official communication from Moshtix and will be given information on how to roll over to the new event, with the option to request a refund remaining available.

Until then, keep holding your tickets, you'll be happy you did!

After processing the rollover of current patrons and with only limited availability for the new event, we are expecting to see sales reach capacity.

So, for those who don't yet have a ticket and wish to buy, you can join the waitlist and be the first to get dibs on tickets.

We are pleased to confirm that almost all the artists on the Easter event lineup have confirmed their availability for the new dates.

A great loopy ANZAC weekend at St Albans

by Graham Black



The Settlers Arms Inn at St Albans supported the concept of "Fakefest" around the old pub over the ANZAC weekend, and many said that it was the best time they have ever had around the lay back beautiful village off the Hawkesbury River, NSW.

A bunch of musicians, Jamming Campers and fun music lovers were advised of the plan for a big music weekend by coordinators, Graham Black and Roger Sherack.

"We explained that 'it's the festival you have when not having a festival', and wow, it sure was a fabulous impromptu weekend", said Blackie.

Many arrived a few days before to get in the swing of things and the vibe ramped up on Friday night when 'The Settlers' band pumped out a wide variety of music as others jammed around big camp fires and lounges in the pub.

A comfortable easy going crowd of around 200 had a ball on Saturday at the organised Blackboard concert with 15 minute spots.

For many, it was their first time to this unique village and pub and some great talent emerged to strut

their stuff.

Solo, group acts, bands, poets, joke tellers, a dog singing on masters shoulders and more.

Every genre of music was shared with not one act boo'd off.

Individual singers were finding good musos to back them up for their few songs.

St Albans is such a welcoming, 'slightly loopy' village and this 'let's be different' vibe carried over to the special ANZAC Day on Sunday.

A lone harmonica played the last post at daybreak on the bridge, and the campers slowly rose or woke up from their chairs in front of the big campfires.

At high noon, everyone was welcome to join in the special march to honour fallen and returned service people.

No guns were allowed, but all were delighted to march with instruments over the shoulder instead.

Banjo's, didgeridoos, flutes, guitars or sticks over the shoulder were the go, with a few carrying their first? beer for the day.

Many younger people and kids who joined the march said that they felt so proud and strong to be able to be part of it all and would now have much more deep respect and feeling for the special day.

Three proud men with medals led the marchers and two young boys played Amazing Grace on bagpipes and drum, which added great pride, reverence and a few tears to the moment.

Words of thanks and remembrance led to three cheers for all past and present service people, then the great game of two up got underway.

An hour or so and the fun gamblers had blown their cash, so they reverted back to a choice of beers and lunch from The Settlers Inn chefs.

The place was packed and the beautiful peacocks who strut around the pub must have been wishing we would all go home.

"The Settlers Band" played through the afternoon, revellers danced and music and frivolity continued on into the late night", said Blackie from The Settlers Band.

"It might have been a bit loopy, but it was fabulous for all", said Ian, the publican of The Settlers Arms Inn who supported the whole weekend.

"Beware, we will be back for next ANZAC Day weekend and many times more through the year", said Graham.

A Good Folk Time Experience over Easter 2021

by Jefferson Lee

The National Folk Festival organisers were not prepared to outlay the risk factors involved in their annual shindig over Easter this year.

Instead they threw their collective weight behind a two day series of concerts just ten minutes over the border in Queanbeyan NSW.

Given what happened in Byron Bay it proved a wise decision.

Queanbeyan hosted 22 individual concerts over Saturday and Sunday throughout six venues in the town, with a "session" going most of the weekend for all the usual jammers and new kids on the block.

The two main venues were the renovated Bicentennial Hall and the "Q" or Queanbeyan Performing Arts Centre, both side by side in the town's arts and heritage precinct.

Fortunately, many performers were on both days, so it was possible to juggle timetables and catch nearly all who were on offer.

Early on the Saturday afternoon, I witnessed the NFF Heritage Award Presentation to Alex and Annette Hood for over 50 consecutive years touring schools and festivals with their theatre of song, dance and Australiana story telling.

Who, over sixty like me, could ever forget 'Pumpkin Paddy' and other classic early numbers?

The tribute to the Hood duo included long standing Canberra based Paverty Bush Band, originally known as Franklyn B. Paverty, who have aged-well despite changes in line-up, were into their fifth decade.

To demonstrate the continuity of folk music and its transference through generations, a group of the local St Gregory Primary School students joined them on stage to sing a few songs, including a well known one from the Alex Hood repertoire.

Fuzzy warmth was everywhere.

The next session was a total contrast. A rather raucous band known as



Kay Proudlove with 19twenty

Guy and the Fox, which I guess by their instrument selection would roughly fall into the category of 'World Music', although since they have just returned from entertaining Australian troops in Iraq, you could add 'Middle Eastern flavour' to their description.

What with those larger hand made Japanese-style drums, a bongo player, standard drum kit, Guy (with 2 "y"s) on a very fast up-tempo guitar most of the time and the Fox on violin or fiddle during gypsy style and keyboards to boot, the few tracks I caught moved from electronica to dance reel, to dirge, in the space of two songs.

Guy sang a slower number "Troubles and how to overcome them", invited his mother on cello to join in on one track, then finished the bracket with a quick mood switch that reminded me of 'The Devil Went Down to Georgia', with all its mood and tempo switches, before finishing on a high.

More to be heard from this collection of Canberra based musicians.

They were followed by Omar Musa, a local hip hop performer who described himself as the 6th well known Malaysian Australian.

He opened with a word song about how he nearly strung himself from the Queanbeyan Bridge.

In the second track, he explored his origins, growing up in a working class multicultural block of flats beside the local

river.

He described the surrounds of Queanbeyan as axe chopping country with possums and stringybark and Murray cod in the river when he arrived.

The fish are gone, now replaced with rusted car bodies.

His notoriety extends to being publicly attacked by Mark Latham for his hip hop lyrics, despite voting for him in 2004.

You wouldn't think so from the crowd of all ages who revel in his national fame and all get the irony in his songs that escaped Latham's pea brain.

From story telling to a poet slam with a new poem "Flamour Flowers" from the Blue Mountains, with pink oils and a strong scent that blooms only once every fifty years.

His sensitive side exposed, he followed with "Cosmic Vector", a song dedicated to Queanbeyan and its "stolen cars, chicken soup and friendship".

Then "Move Like A Cat" with Indonesian sound track which had all in delirium as he picked up the verbal tempo climaxing with: "I'm just a lonesome cowboy looking for a laksa!"

The finale was "Love Song", with contrasting words from Poppy Zana Nico, about unemployment.

After wondering around the local arts and crafts market, I returned at 5.30pm Saturday to Kim Yang, followed by the Stiff Gins in the Bicentennial Hall.

Kim was a soft acoustic singer

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guitarist with a lovely deep voice.

She migrated to Australia 8 years ago.

She opened with a song called "Bar", then sang in her Taiwanese dialect a song about the Japanese occupation of Taiwan in the 1930s.

She explained that her move to Australia was for love.

She explained that her connection with mental health issues during Covid and the bush fires, led to the song "Ocean of Mind".

Playing a more rickety, scratchy guitar to give unsettled feelings, then sweet like a mandolin, which she hoped would "bring her back to life".

She was caught in the bushfires while camping.

Rescued in town she came across a fight over a loaf of bread in an IGA.

Nowhere to go living hell.

Her recovery with the right drugs heralded "The Stepping Stone" song, with a voice like a snowflake or raindrop landing.

She finished with "Dominoes" about putting life's pieces together, where she showed off her ability to build songs with a high pitched and soaring voice as her songs reach crescendo.

One to watch.

It was the first time that I had seen the Stiff Gins sitting down to sing.

A brilliant pianist accompanied them.

They too reflected on the Covid lockdown with "An-No" was the feeling one had when first watching StarTrek.

They did a self dedication for Kalena and Nardi called "Darling One", performed Nina Simone style, expressing the Gins' previously un-noted maturity in outlook.

It was a soul blues number from Kalena with mood setting piano.

Then came "A little more chocolate than roses" with a discussion of star signs, followed by a sense of place - Yarraga, Northern NSW, where a specific breeze triggers rain related to an elders' story.

Lots of other stories like "Bullegar Jack", a tracker, followed.

The Gins had my eyes shut, drifting

away as a somnambulist to the drifting piano from Kevin.

The Saturday night began with 'Little Quirks', a teenage female threesome from the Central Coast of NSW, with Pearl on drums and Maddie on guitar and a lead vocalist.

They brought two male friends as back-up on rhythm and lead guitars.

The drummer was

clearly the more experienced of the performers and many songs finished with a homage gathering around her.

For space reasons, I won't go past saying that they were infectious pop reminding me of early Divinyls.

Admittedly, I'm biased in my sixties, so I drop my jaw at teens singing songs about restrictive family environs.

Listening to early Go-Betweens might help them decide their direction in the future.

They have a good production team behind them.

Who knows what 12 months will bring?

Up next was the five golden guitar sensation from Tamworth 2021, Fanny Lumsden.

On stage with her were a double bass player, electric guitar, mandolin, dobro and drums.

She played and sung and told stories of family, (like 'Brave heart', about her grandfather and family history from her first album), her career ARIA award not presented, Adelaide trip for 'The Lion Heart', the dry farm outback, Covid and her career.

Most were tracks off recent CDs like 'Follow- Fanny Lumsden' (2020) and others.

Fanny is a master of styles from Country, to Alt-Americana, to blues to rock with a stunning voice.

As a first timer, it was more than a memorable set.

Check her out.

Montgomery Church began with slow hillbilly guitar strumming to words like "At least I don't hear you rave/ Way out in the field/Down Cooma way."

An album song 'I'm going to love her

all the time", alt-country style had the memorable lyrics: "Your daddy doesn't love me/He wishes I was living in a dark well."

I thought of the USA Upper New York band, The Mammals, as I listened.

With his mate Paddy on mandolin, a song from his second album "Louise", about the girlfriend with "sideways eyes" was a heart wrencher.

After a flat-picking instrumental, "Little William Brown", we learn about 'Loretta' who "spends my money like a waterfall" bluegrass style with guitars and vocals over the top.

But it's not all failure in love.

He's got one on wishing and hoping as well "Outside the kitchen window/ stands a weeping willowtree/ needing some tending/like you and me."

'19Twenty Band' of male rockers from the South Coast of NSW finished the Saturday evening in the Q.

I decided to see them do the closing show the following night and headed early back to my Canberra dig some fifteen minutes away.

Having been festival favourites at The National, I wanted to be awake for their reputed good vibes.

Sunday was full of more surprises.

Michelangelo and the Black Sea Gentlemen did the Sunday morning stretch and cleaned out the cobwebs with old favourites from 'The Alpine Way' EP and their self-titled seminal CD, as well as tracks off their new forthcoming CD.

As always, they received a warm reception from an appreciative audience.

Lucy Sugarman came on at The Bicentennial Hall Sunday afternoon.

She is on most platforms under R&B, Soul or Spoken Word.

She started with 'I'd Do It All Again', a love song, a duo with Lucy on guitar and a keyboard player.

They sang a sweet soaring song with echoing chants and moans.

It was easy to get lost in the enchanted voice.

Next her debut single 'Bored' with the catchy line "I wanna kiss boys, I'm bored."

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The support performer this time was on guitar.

Lucy went into her origins as a young Vietnamese refugee, washed up on Australian shores in the song 'Reach Daylight'.

She was the N.F.F. young performer of the year in 2019.

Her EP release soon followed.

Continuing her refugee theme, she covered the Crowded House song 'Better Be Home Soon'.

My thoughts were that Lucy had a voice mature beyond her years.

After 25 years here in Oz, Lucy hoped that she could be strong like them.

A forthright view from a second generation Vietnamese-Australian.

Timothy James Bowen began with a slow ballad 'I Can't Make You Love Me' on guitar with his wife, Christina, on backing vocals and a bass and mandolin players.

His voice was high-pitched, somewhere between Glen Campbell and Wayland Jennings with a sparse jazzy rock feel.

He followed by saying that while touring the USA, he wrote 'Breathe Easy', his second song, to reassure his wife that she was "his guiding light".

It had a slow rock feel to it.

He plotted the success of his career from the TV show 'The Voice' with a Bonny Raitt number, to the big ol' USA tour, to touring as support act for Fanny Lumsden, to having the USA producer of 'Milk Carton Kids', Kenneth Pattingal, now offer to do a CD with him.

As though songs were just confetti, he confessed to already forwarding 70 potential songs in an ego-driven burst to be famous.

His third track was another love song 'All I See Is You' announcing smugly, a perfect Sunday morning while the clouds fly by and you don't want anything to change.

With three of his CDs in my kit, I too drifted off to another session.

At five in the afternoon on Sunday, with both intrepidation and anticipation, I waited for the Four Play band to tune up.

They reminded me at times of a Hitchcock movie soundtrack or even a scary cartoon one.

With the flowing and cutting between violin, ukulele, double bass and cello, plucking and whining as classical meets Coldplay and Amy Winehouse, they opened with 'This Machine' where "we know how much things cost, but not what they are worth".

Lara Goodridge's voice is this time like Madonna's, but full of foreboding and warning at fast tempo "Tell me what the sky is worth to you...Tell me what the earth is worth to you..." as cello plucked and violin sings.

A good overall sound.

Four Play proudly announced their recent residency at the Boyd family historic house at Bundanoon, NSW, where they had to cross the flooded Shoalhaven River to reach it with "wombats walking up to the house".

Lara adds she wished she was born before climate change, "wished!".

A male voice begins: "The rains are falling now/ Turning streets to streams".

Lara's sweet female voice turns the ballad into a ricocheting duo with a background of violin meeting cello.

"The fires are burning now/Taste the ash."

The cello TALKS like Helen Mountford's from Melbourne, in the middle of a bracket from one of her various line ups.

The song has a touch of Sirocco and a touch of the 1970s legend, John J. Francis, with a subtle under-scored base vocal.

Another track from the CD 'This Machine' comes with the dirty 'Mississippi Sinkhole', blues music with Lara singing.

Then a jazzy version of Billie Holiday and 'God Bless The Child' where a guitar sounds like a trumpet.

I kid you not.

More surprises followed on the ukulele.

What craftspeople is Four Play.

This amazing quartet continue their collaboration with Neil Gaiman.

A cutting edge combination worth a global stage.

From here, I caught the second half of the Candelo ladies 'The New Graces'.

Coming in as I did from upstairs at the back of the Q Theatre, it was not

the same intimacy as their Sydney gig at The Shopfront a month earlier.

Their success at Tamworth and their ABC listing makes me more than grateful to have heard tracks again off their recent CD.

Rurally based family and love songs that resonate with truth and passion indeed.

Kristabelle and the Southern Jubilee Ringers had the same rustic feel, but reclaiming a different era, style and ambition

Piano accordion, mandolin, Irish drum added with the sweet versatility of Dave O'Neill on guitar and fiddle.

Starting out as a bluegrass rock feel, even TexMex at yes, the stage jokes were thick and fast and laid back.

In a song dedicated to "The Ramones", almost corny lyrics like "Moon across the horizon/ Nothing out here but the heat and the flies and the sun belting down..."

And on it goes with 'Diesel in the Fuel Line'.

Then there is the fast Alt-Americana of Dave O'Neill on mandolin as he cracks the joke "what do you call someone who kills you and has two burns - Assassin!"

Then a song introduced with The Pogues' line on whisky "We don't drink as a rule, more as a habit".

I thought each song would be great with a film behind it on stage.

Many of their songs were subtle, assuming you could read between the lines.

As Australian as the Sensitive New Age Cowpersons and Mick Thomas and the Sure Thing, with much more than a drop of irony hung off a rhythm of Irish drum and double bass and guitar and Mando weaving in and out. A joy.

Des Hanrahan and the Rum Runners and 19Twenty ended the weekend on different stages.

As rock musicians, both acts were so versatile and talented I deeply understand why the organisers squeezed them into a "good folk" festival.

Both were amazingly skilful acts and left no stone unturned.

I was enthralled at both events and left sweating for more!

Bluegrass News

by Lindsay Mar



Interview with Joseph Decosimo Part 2

This is the second part of our three part interview with Joseph Decosimo, champion East Tennessee banjoist and fiddler and 2018 instructor at the Dorrigo Old Time Music School. We pick up the interview with Joseph talking about the legendary local musicians, especially Charlie Acuff, that he had access to, when he first started in the music whilst living at home.

T&N I was going to ask you this, you mentioned the Bob

Carlin tape and then these other guys, from a folklorist point of view, a lot of people think that what they find in their backyard is rubbish and if it is from a VHS or it's from somewhere else, from a library, then it must be the real thing, when did the penny drop that you had something precious at home?.

JD It was something I realised late in the game, you know when you begin, you are hungry for anything, and anything from the south can be captivating and then you start to feel the textures and different flavours that you are encountering, it might be that Round Peak flavour, or that flavour that is happening in your backyard, but it is tough because the music...

T&N Teenagers don't tend to think of things around their own

backyard, but as you get older you start to appreciate things closer to home rather than far away, so I was wondering when you say late in the game for you as a young fellow, what is late in the game for you, starting banjo at 16.

JD Well I started banjo at 12 or and then I got a fiddle at 16 and that coincided with meeting up with Charlie, but I think I just knew what I wanted to do then and I just wanted to play my banjo with a old time fiddler and that was the guy

T&N Charlie Acuff!

JD Yes, I got pretty lucky, really lucky and he was not only a great a musician but a very loving and patient man, so, you know, I lucked out, but I think,

T&N You are right handed?

JD I'm right handed, yeah, he was left handed and played his

JD I'm right handed, yeah, he was left handed and played his fiddle upside down and backwards, so to learn from him there was some ah cogitation that had to go on, some, some on the fly translation.

T&N So he would play over the bass?

JD He would hold it, it was as if he just took my fiddle and played it.

T&N So he would play with the bass here (indicating bass strings closest to the fiddler).

JD Yeah, he was a trip.

T&N Do you think you get some of your humour from him?

JD I have no idea, I think I get the idea that you are putting on a show and that there should be some, well, laughter is not a bad thing and that definitely comes from him, but early on I kind of decided, and this is one

of the interesting things about Chattanooga was that there wasn't an old time revival scene with a jam. There wasn't a Wednesday night open old time music jam and a lot of Southern towns there are, just up the road in Knoxville there was one of those, and down in Atlanta, these are cities two hours away where people would come and play old time music. Where I was growing up there wasn't that in the 90s, there is now, but instead there was this place, the Mountain Opry on Friday night and you would have some really good Bluegrass musicians, some pretty mediocre ones and some really bad ones and then you had these couple of older fiddlers who kind of played something that you know was a really a bit Bluegrass, a bit old time, an incredible banjo player there named Ed Brown, who was a kind of, I think he was an innovative chromatic Bill Keith style banjo playing style, whose father was the

hot back up guitar player for a man named Bob Douglas who come and play there, who was born 1900, died 2001. And getting to bump into this you know, old time music wasn't like a jam that happened on a Wednesday night at a bougie coffee house or something, it was happening out in, with people who, this was their, they kind of owned the music in a particular way that is maybe different from the way, not that the music is less meaningful or powerful, but it was a different way of encountering it, and I recognised that, I didn't grow up in that kind of rural situation but I recognised that there was something really special that I was getting to bump into.

T&N How old were you at this stage?

JD This was all during my 16, 17, 18, 19 and somewhere along the way, and I think it was because I started developing a relationship with an older fiddler, and I decided that you know, the first time I went to Charlie, he gave me his tape with John Hartford playing banjo, a

fantastic recording, and Charlie's fiddling, his family's repertoire and John Hartford's magnificent three finger backup.

T&N Now, you are a teenager at high school at this stage, was there anyone else at high school doing this?

JD I had a buddy, Robert who was learning to play the guitar some, and we were trying to figure out how to make music together and on our own, but no, I mean...

T&N Were you an odd ball?

JD This was a little weird thing that I was into and I have no idea what my friends would have thought.

T&N We were speaking with Paul Brown and he was saying exactly the same thing.

JD Funny, maybe that is what I like about getting along with Paul, oh yes, I had this tape of John Hartford and Charlie Acuff and I just started learning every tune on the fiddle from that tape and I would go back and play it for Charlie and he would, you know tell me how I was doing.

...To be continued.



Jan Dale, radio host of "Southern Style" on Melbourne's PBS FM has been travelling via campervan across 48 US states on an annual basis since 1992 in pursuit of music - specifically Bluegrass, Old Time and Cajun music. She has documented her adventures in a 268 page book "Chasing Music" which may be available as a hard copy and downloaded from Amazon and in paperback from regular bookstores.

Festival Watch

Covid continues to impact the festival scene, but at the time of writing, this is what we know to be going ahead. The Broken Creek Bush Camp at Gooramhat VIC will feature a free one day Jammalong event May 22. The Pittwater Bluegrass Retreat Jul 9-11 is on once again in Sydney's north at the Pittwater YHA, the cost of \$170 covers two nights of bunk style accommodation, lunch and dinner, contact Mark Stevens, markplaysclubbluegrass@gmail.com for more details. The Kelly Country Pick Aug 20-22 celebrates its 21st year at the Old Priory, Beechworth VIC with The Willing Ponies, The Narrownecks, Bilguru, Kissing

Cousins, Backwater, Front Porch String Band, Charlie and Jensen, Corn Nut Creek, The Burning Bridges, Colvin Brothers, Night Owls and Crow Mountain. The Kelly Country Pick music camp Aug 17-19 precedes the Pick with instructors Andrew Clemont, Josh Bennett and Craig Woodward. Katoomba's Oldtimey Folk Festival will be held Oct 15-17, based out of the premises of Plant Based Wholefoods, Katoomba NSW.

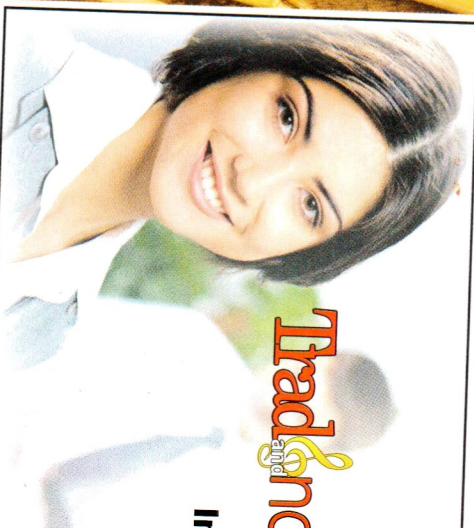
Jams Resuming

Every regular jam session has been affected by Covid, but a few have reopened, and they are, as at the time of writing as follows. Canberra ACT Old Time jammers meet Wednesday 4pm at Smith's Alternative, Alinga St, City, Katoomba NSW has a weekly stringband Thursday Jan 6:30pm at Plant Based Wholefoods, Katoomba NSW. The Bluegrass and Traditional Country Music Society of Australia meets first Saturdays 6:30pm at the Annandale Community Centre NSW. The Wellington Bluegrass Jammers meet first Sundays 1:00pm at the Bond Street Event Centre, 10 Bond St Sale VIC. The Narrabeen RSL Sunk Bar Bluegrass Jam, Narrabeen NSW recommences on first Sundays

Australian Artist Dates

The Devil Goat Stringband plays May 25 the Mountain Pickers Association, Farrtee Gully Bowls Club VIC. The Stetson Family play May 26 Red Hill Hotel Chewton VIC. Bluegrass Parkway present May 29 "Live in 45" Old Time Radio Show at the Kalamunda Performing Arts Centre WA. Pete Denahy entertains May 29 Centenary of Osborne Flat Hall VIC. Jun 12 National Celtic Festival, Portlinton VIC. The Davidson Brothers can be found May 29 Valencia Creek Hall VIC. Aug 13-15 Black Mountain Unplugged, Rossville QLD. The Green Mohair Suits play Jun 19, Narrabeen RSL NSW. The Rurals play Jun 22 Brisbane Unplugged Gigs, New Farm Bowls Club, New Farm Park QLD.

4-6pm. Canberra ACT Jammalong jammers meet 2nd Saturdays noon under the pergolas near Questacon. There is a Sydney Bluegrass jam at the Town & Country Hotel, St Peters NSW on second Sundays. Illawarra Bluegrass jammers meet 6pm 4th Saturdays at the Shellharbour City Museum, Albion Park NSW. Sydney Old Time jammers meet at noon fourth Sundays at the Town & Country Hotel, St Peters NSW.



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Little Liza Jane

Part A



E



Part B



A



E

Transcription
 This month we have our basic version of Little Liza Jane.

Traditional

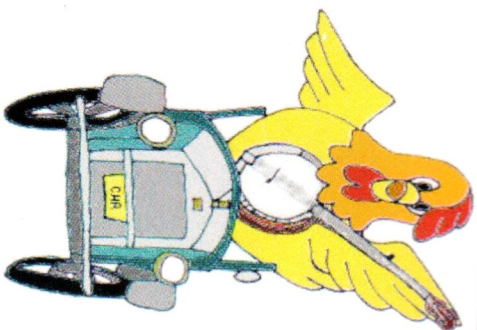
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In Didj'n'Us

by Peter James Dawson

TOP END MUJIK & KULCHA

While the cold winter weather shuts down the southern states for festivals, the Top End of OZ gears up for some fabudeadly events.

The 2021 Darwin Festival will kick off on the 5th August with a huge free Opening Night Concert at The Amphitheatre, which will be transformed into a meeting place of dance, song and ritual.

The audience will experience the traditional songs, dances and paintings that inspired Gurrumul's 'Djarimirri' (Child of the Rainbow), in a live performance by Yolŋu dancers, songmen and the Darwin Symphony Orchestra.

Created by a collaborative mob of artists in North East Arnhem Land with the Yunupitj family, Buŋgul is a "ceremonial celebration of Gurrumul's seminal final album, a landmark in Australian music."

"It transcends its author's death and celebrates his life, by

bringing together western music and his family's musical and cultural traditions," organisers explained.

Music by Geoffrey Gurrumul Yunupitj, Erkki Veltheim & Michael Hohnen is the foundation for the dance pieces.

'Djarimirri' was Gurrumul's self-proclaimed gift to the world, as he always wanted people around the planet to experience and appreciate Aboriginal culture.

By combining traditional songs and harmonised chants from his time-honoured Yolŋu life with spellbinding orchestral compositions he reached out to people from all walks of life.

This performance, not only honours Gurrumul's musical legacy, but his family has added a "further cultural and visual dimension to this historic work, performing the songlines that have forged their identity and every aspect of their existence

since the beginning of time."

Other festival events with Indigenous content include the contemporary music program at the INPEX Sunset Stage, kicking off on Friday 6th with Woorabinda singer-songwriter Miiesha.

Having listened to much R'n'B, gospel and soul, this Pitjantjatjara/Torres Strait Islander songwoman is proud to use her voice a tribal messenger.

Miiesha's first single 'Black Privilege' caused quite a buzz with her reputation growing after the release of her debut album last year.

Described by triple j as, "A release every Australian should hear, Miiesha's debut album, Nyaaringu is filled with world-class R'n'B and neo-soul, the album captures the complexity of the Indigenous experience in intensely personal, passionate songs."

Jurrungu Ngan-ga – literally 'Straight Talk', is a powerful and provocative new dance work that "tears down walls and builds bridges in a frank conversation with the Australian psyche."

Inspired by perspectives on

incarceration by Yawuru leader Patrick Dodson and Kurdish-Iranian writer and former Manus Island detainee Behrouz Boochani, the show has been three years in development in the company's dual homes of Broome and Sydney.

This multimedia dance theatre piece explores the outrageous disproportion of Indigenous Australians in custody and the detainees' degrading life inside Australia's immigration detention centres.

For the past 26 years Marrugeku's well-regarded intercultural dance theatre has tackled contentious local and global issues based on the fear of cultural difference.

Directed by Rachael Maza, ILBIJERRI Theatre Company's Heart is a Wasteland combines First Nations' storytelling with live music, in a "whisky-fuelled battle of egos, which cuts to the country's heart, recognising everyone's individual right to love."

NIMAs 2021

The National Indigenous Music Awards will again be staged at the Darwin Amphitheatre on 7th August, with a live broadcast via NITV and online platforms.

Organisers have said, "NIMAs will incorporate contributions from across the country, building on last year's record-breaking audience and bringing the magic of the night to the living rooms and phones of all Australians."

Creative Director, Ben Graetz returns along with new Associate Creative Director, Nina Fitzgerald and NIMAs veteran, Romana Paulson stepping into the Project Manager role.

Ben Graetz is a descendant

of the Iwaidja and Malak Malak clans in the Northern Territory and of Badu Island in the Torres Straits, who has worked in the performing arts sector for close to twenty-four years, as a vibrant artist, performer, director, producer, writer, MC and artistic director.

Nina Fitzgerald is a proud Aboriginal and Torres Strait Islander woman who has recently returned home to Darwin after eight years studying and working in Melbourne.

Romana Paulson is of Bundjalung, Mununjali & Wiradjuri descent from Yugembah Country and is also of the South Pacific ni-Vanuatu Islanders.

She has worked on the event for the last four years as part of the Agentur team, this year as Project Manager.

"2020 was a year like no other and morphing what has always been an amazing night of connection and togetherness into a completely virtual event was a challenging but rewarding experience," said Ben Graetz.

"This year however, we can return bigger and better than ever, creating a stunning physical event once more and using the learning of last year's record-breaking virtual audience to retain the best elements of both worlds... under the stars here on Larrakia Country."

The 2020 virtual event was the biggest in the NIMA's history, reaching over 250,000 people with broadcasts on NITV, Double J, Facebook, YouTube and Twitter, featuring live online performances, including Archie Roach, Miiesha, Thelma Plum, Mambali, JK-47 and more.

Nominations for Indigenous releases and artists across

seven categories, from artist and album of the year, to Indigenous language and community clip of the year closed on 28th May.

BARUNGA IN THE BUSH

The Barunga Festival motto is, "Bringing people together through song and dance."

The mob at Barunga believe that music is such a big part of community life, bringing together artists, performers, songmen and songwomen to share stories and culture with the audience through song and dance, with workshops, acoustic performances, surprise acts and back-to-back community bands on centre stage.

Traditional meets contemporary music on two stages over three nights at the festival, plus an international didjeridu competition and story telling circle.

Nationally acclaimed musicians perform alongside emerging artists from communities at Barunga Festival 11th -13th June just 397 km down The Track (Stuart Highway) from Darwin.

DEADLY ADELAIDE GIGS

Celebrating music, culture and connection, Australia's incredible next generation of First Nations artists perform in this very special event, Deadly Hearts.

Presented by Adelaide Festival Centre on Monday 14th June, this phenomenal festival-style event - inspired by ABC Music's 'Deadly Hearts' albums - features multi award winning musician, writer, performer and artist, Dan Sultan, 2019 National Indigenous Music Awards nominee, Tia Gostelow, 2020



2021APRA Awards Rob Hirst, Joel Davison and Bunna Lawrie

Music Vic award winner for Best Emerging Artist, Kee'ahn, and 2019 Triple J Unearthed High Indigenous Initiative winner, Aodhan.

Hosted by Oxfam Melbourne International Comedy Festival Gala viral comedy star Steph Tisdell, Deadly Hearts will be a celebration of identity in homage to those who have shaped and inspired these remarkable artists and showcasing some of the finest musical talent the country has to offer.

Dan Sultan is a multifaceted, multi award winning musician, writer, performer and artist.

Along with many records spanning many different genres and styles, he is also an accomplished author as well as trying his hand at acting.

Winning a total of 6 ARIA Awards to date including Best Male Artist, he also boasts an array of other accolades over a time span of more than a decade that showcase his diverse and ever evolving career.

Tia Gostelow is a singer-songwriter who grew up in the regional QLD town of Mackay.

In 2018 Tia released her debut album 'Thick Skin' which

won 'Album of the Year' at the Queensland Music Awards, scored Triple J feature album and saw her sell out a national headline tour in Australia.

Kee'ahn released her debut single, 'Better Things', in May 2020 and was immediately thrust into the Australian music psyche with its message becoming a mantra for many struggling through the challenges of lock down and a changed world.

2020 saw her recognised with multiple awards and nominations in the National Indigenous Music Awards and the Music Victoria Awards.

Aodhan won Triple J's Unearthed High Indigenous Initiative at just 15 with his self-produced 'When Your Eyes Speak'.

This Dharawal singer/songwriter fuses heartfelt writing with soulful musicality to create beautiful coastal-folk flavoured tunes.

Songs of Don with Emma Donovan, Katie Noonan, Clare Bowditch and Sarah McLeod celebrates the music of Don Walker on Friday 18th June at

7:30PM also in the Adelaide Festival Centre.

Best known as the main songwriter for Cold Chisel, Walker is one of Australia's greatest musical legends and his work is a poignant soundtrack to 20th century Australian lives, and a timeless cultural touchstone. Katie Noonan joins forces with Clare Bowditch, Emma Donovan and Sarah McLeod to perform some of his most iconic songs in the crowd-pleasing show.

APRA AWARDS ON GADIGAL LAND

Elder statesman of music, Bunna Lawrie was honoured at the APRA Music Awards held on Wednesday 28th April at the ICC in Sydney.

APRA members chose 'Gadigal Land' as the Peer-Voted APRA Song of the Year.

Written by Bunna Lawrie, Rob Hirst and Gadigal poet, Joel Davison, the song is an uncompromising recount of what happened in Gadigal country, and elsewhere in Australia, since 1788.

The song was Midnight Oil's first single in 17 years,



Dan Sultan, Tia Gostelow and Keeahn Aodhan

part of The Makarrata Project, a themed mini album of collaborations with Indigenous artists.

Performing a unique version of 'Gadigal Land' on the night was respected Aboriginal Gadigal elder, Uncle Allen Madden.

GARMA @ GULKULA

The 22nd annual Garma Festival will be a COVID-safe event with strict compliance measures in place to protect the health and safety of those on site, the Yothu Yindi Foundation said today.

Announcing the dates of Garma 2021, YYF CEO and Festival Director Denise Bowden said there would also be a cap on General Admission and Corporate ticket sales, to help limit the number of people travelling to Arnhem Land from interstate, and accommodate reduced capacity at Gulkula.

"The health and safety of our people and our communities is the number one priority as we plan for this year's event," Mrs Bowden said.

"YYF is preparing for every possible contingency, and we

proceed with an abundance of caution while the pandemic threat remains.

"We're consulting with the relevant authorities and agencies as we develop a comprehensive COVID- safe plan, and we look forward to sharing more details of that in the weeks ahead."

This year's Garma will take place from Friday 30th July – Monday 2nd August at Gulkula in northeast Arnhem Land.

UNCLE ARCHIE LAST ROADTRIP

Last month I caught Archie Roach performing a show based on his new memoir, 'Tell Me Why' (Simon and Schuster), at the Kyneton Town Hall, Victoria.

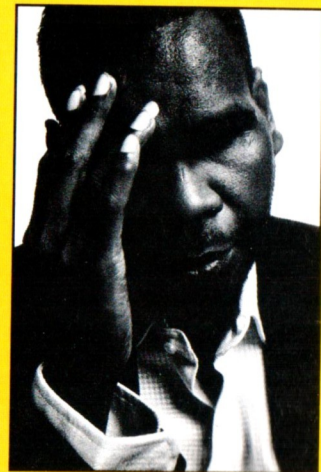
He was brought onstage in a wheelchair and sang while attached to an oxygen bottle to assist his breathing. Opening with 'Charcoal Lane', Uncle Archie introduced this signature song with a rambling story, thus setting the tone for the night.

His voice these days is deep and guttural, a cross between Louis 'Satchmo' Armstrong and Tom Waits, but still sensitive and full of the passion for his tough,

yet rewarding life.

Currently Archie is on his final tour sharing stories and songs from his new memoir and companion album, with shows on Thursday July 8th in Perth Concert Hall @ 7.30pm and Friday July 16th at Her Majesty's Theatre, Adelaide.

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Gurrumul

Poetry and the written word

ANOTHER FALL OF RAIN

ANOTHER FALL OF RAIN appeared in this form in Paterson's *Old Bush Songs*.

It is based on a poem by John Neilson WAITING FOR THE RAIN, and in Paterson

the tune is given as 'The Little Low Log Cabin in the Lane.' The original contains

two good verses missing in the Paterson version. After the verse commencing

'Some are taking quarters ..' the next one reads:

Some cockies come here shearing; they would fill a little book

This song describes how the shearers, after a long dry spell of conunuous work, hope for the rain so that they can have a few days rest.

The weather had been sultry for a fortnight's time or more.

And the shearers had been driving might and main,

For some had got the century who'd ne'er got it before.

And now all hands were wishing for the rain.

Chorus

For the boss is getting rusty and the ringer's caving in.

For hi bandaged wrist is aching with the pain.

And the second man, I fear, will make it hot for him,

Unless we have another fall of rain.

A few had taken quarters and were colling in their bunks

When we shored the six-tooth wethers from the plain.

And if the sheep get harder, then a few more men will funk.

Unless we get another fall of rain. But the sky is clouding over, and the thunder's muttering loud.

And the clouds are driving eastward o'er the plain,

And I see the lightning flashing

About this sad dry weather for the grain.

But here is lunch a-coming, make way for Dick the cook Old

Dick is nigh as welcome as the rain.

There is also another verse before the final chorus:

Let the boss bring out the bottle, let him wet the final flock,

For the shearers here may ne'er meet all again:

Some may meet next season, but perhaps not even then

For soon we all will vanish like the rain.

from the edge of yon black cloud,

And I hear the gentle patter of the rain.

So, lads, put on your stoppers, and let us to the hut.

Where we'll gather round and have a friendly game,

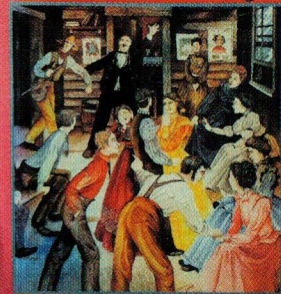
While some are playing music and some play ante up.

And some are gazing outwards at the rain.

But now the rain is over, let the pressers spin the screw.

Let the teamsters back the

GREAT AUSTRALIAN Folk Songs



Material in this section has been sourced from Great Australian Folk Songs by Ron Edwards

waggons in again.

And we'll block the classer's table by the way we'll put them through.

For everything is merry since the rain.

And the boss he won't be rusty when his sheep they all are shorn.

And the ringer's wrist won't ache much with the pain

Of pocketing his cheque for fifty pounds or more.

And the second man will press him hard again.

The weather had been sultry for a fortnight's time or more
And the shearers had been driving might and main for
Some had got the century who'd ne'er got it before
And now all hands were wishing for the rain
For the boss is getting rusty and the ringer's caving in
For his bandaged wrist is aching with the pain
And the second man, I fear, will make it hot for him
Unless we have another fall of rain

Poetry and the written word

AUSTRALIA'S HAPPY LAND

The shearing's nearly over, but with many, much I fear,

The price they tried to cut down has cost them over dear.

So give your kind attention, and I'll tell you in my song

Of squatters and those shearer boys, the way they jog along

The life is one of luxury, it's truly something grand

To be a roving shearer in Australia's Happy Land. In February, eighty-six, I left Burke with a sigh.

I saddled up my neddies and bade the girls good-bye.

My friends and I together, for Nocoleche bound.

To meet those Paroo squatters, and fight them for the pound.

They used the 'Town and Country' to break up our gallant band,

But we sent the cry of victory through Australia's Happy Land.

It's now some sixteen years ago, I had a friendly glass,

The 'City arms' being patronized by the hard-working class.

I say its years are past and gone, yet proud am I to see.

That vendor of cheap Carlton, Lord of TinapageeAudacious

the expressions does his ignorance think grand,

'I'll starve you to submission in Australia's Happy Land.'

The fight ended - then to

shearing, but soon we had to stop;

The flood it spread like lightning from Warranring to Dunlop.

You might think they'd lend a nedly to run your horses in

But on Noc, there's no assistance, you may sink or you may swim.

With your bridle strap around you, it was truly something grand,

To swim through the floodwaters of Australia's happy land.

Our horses got, we started, the country all a lake,

It was hard to find a dry spot to cook your johnny-cake.

With clothes wet through and blankets, to sleep in quite a treat,

I really can't imagine how a man could have the cheek -

Did Trollope have to foot it through the Paroo's heavy sand.

With his 'one continuous picnic' in Australia's happy land?

To bring down the price of shearing, did you skite you had the knack,

Grass seeds are bad round Paddington, 'What! not cut out yet, Mac?'

It wants but a beginning, to sign r know they'll dart,

With crawlers two and a jackaroo, you made a noble start

Did men come out from Dunlop, did they make you understand.

Did you really say a pound

you'd pay in Australia's happy land?

The price of wool is very low, the rents are very high,

'Another rub our runs to scrub' that's been the squatter's cry.

But come and join our union, adopt no crying plan.

Publish each clause, your union's laws, so break them if you can.

Rally to the union, boys, oh don't give up your stand

To vice-creating pig-tails in Australia's happy land.

Live on Kanaka Queensland, and boast your slavery tales.

Let us breathe the air of freedom at least in New South Wales.

Oh! Let us boast a union in every country town,

Capital then will have to cease to pull the workmen down.

Come, roll up to the union, let not one vacant stand.

You then can say 'I'll have fair play, in Australia's happy land.'

Once more, boys, join the union, stand out you'll sure repent,

No squatter in Australia dare to face a union's strength.

Victoria boasts her union, South Aus- can do the same,

No need to come- but send the sum-five shillings - and your name.

Three colonies together, all walking hand in hand,

You then can cry in voices high - Australia's Happy Land!

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

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

Poetry and the written word

AUSTRALIA'S HAPPY LAND comes from **Tibb's Popular Song Book of 1887** and goes to the tune of 'Ehren on the Rhine.'

Even in the eighties costs were still rising, and in Tibb's Popular Australian Songs and Poems of 1888 the title was changed to **AUSTRALIA'S SUNNY LAND** but the price of joining the union had doubled-to ten

shillings!

'Live on Kanaka Queensland, and boast your slavery tales!' reflects the independent outlook of the worker of the eighties and the nineties quick to sense the dangers inherent in the introduction of cheap indentured labour into the country at the same time as he was fighting for a decent living wage.



The shillings nearly over, but with many much I fear The price they tried to
cut down has cost them very dear So give your kind attention and I'll tell you in my
song of squatters and those shorn boys the way they jog along The life is one of
luxury it's truly something grand to be a roving shaver in Australia's Happy Land

Poetry and the written word

AUSTRALIA'S ON THE WALLABY

AUSTRALIA'S ON THE WALLABY was collected at the tiny bush pub, since destroyed, at Coolgarra, Queensland, on 4 September 1966.

It was sung there by

Clarence McAulay, born 1894, who had learned it around 1924. He could not recall the second half of the first verse or the first two lines of the last verse, and I have included these from the text given in the second edition of 'Bill Bowyang's' Bush Recitations (1933).

'What's that on the coals' is usually sung as 'Buggers on the coals,' a slang term for Johnny cakes.

*The old man's gone in search for gold,
The claim has proved a duffer,
They search for gold in the rain and cold,
And they are the ones that suffer,
(They fought for freedom for themselves,
Themselves and mates to toil,
But Australia's sons are weary
And the billy's on the boil).*

The old man's gone in search for gold The claim has proved a duffer They
search for gold in the rain and cold And they are the ones that suffer They
fought for freedom for themselves, themselves and mates to toil But Aus-
tralia's sons are weary, And the billy's on the boil

Poetry and the written word

Australia's on the wallaby

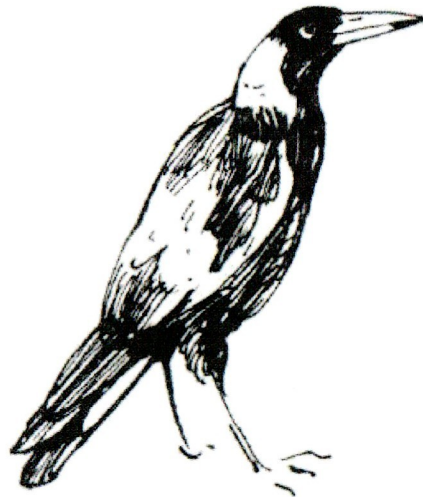
Oh listen to the cooey,
The kangaroo he packs his port
And the emu shoulders bluey,
The curlew sings his lonely tune
Beside the long lagoon,
And the brolga does his last-lay
dance

To the lyrebirds mocking tune.
The pigeon coos, the bats and
now

The pelican and the shags
The Mallee-hen and platypus
Are rolling up their swags,
The boomerang is whizzing round,
The dingo scratches gravel,
The possum, bear and bandicoot,
Are always on the travel.
There's tiger-snakes and damper-
boys,

And what's that on the coals?
There's drought and floods and
ragged duds

And dried-up water holes,
Sun-scorched plains and shadeless trees,
And asking us to toil.
Australia's sons are weary,
And the billy's on the boil.



Poetry and the written word

2021 Naomi Williams Wiradjuri Poetry Prize Open

by Timothy Ginty, National Justice Project

To commemorate the life of Naomi Williams, a strong, proud Wiradjuri woman from the Brungle/Tumut area of New South Wales, on the 14 April 2021 her family and loved ones announced the opening of the 2021 Naomi Williams Poetry Prize.

Naomi loved to write poetry about the Tumut river, her family and all the elements of love that she treasured.

This poetry prize aims to support other Wiradjuri writers and encourage more poetry about life on Wiradjuri country.

Sharon Williams, mother of Naomi Williams, has said that her daughter would have loved to see her creativity and spirit continue through the poetry of other Wiradjuri writers:

"As writing poetry and short stories was a passion of Nay, I hope this prize will encourage her many Wiradjuri mob and friends who live on Wiradjuri Country to share some of their stories of Country and mob.

"Nay wrote her first short story when she was just seven years old, she also had some of her poems published in a young and deadly comic in 2008.

"While we live with our loss

every day, the Naomi Williams Wiradjuri Poetry Prize gives us the opportunity to remember and honour Nay in a lovely, positive way."

The winner of the 2020 Naomi Williams Poetry Prize, Mitch Hibbens, has said:

"Nay's Wiradjuri Poetry Prize is close to my heart and I am deeply humbled to have taken out the inaugural prize in 2020.

Although borne from tragic circumstances, the prize has blossomed into a wonderful opportunity for Wiradjuri poets both aspiring and established to try their hand at writing poems relating to country, community & belonging.

"Through the Naomi Williams Wiradjuri Poetry Prize, Nay's legacy and gift to her communities' lives on.

I encourage Wiradjuri poets far and wide to submit an entry to the 2021 Naomi Williams Poetry Prize and be a part of a collective storytelling, showcasing the diversity and depth of Wiradjuri poetic talent."

The theme of the 2021 Naomi Williams Poetry Prize is "Healing Country, Healing Mob", and is open to submissions to four categories:

- Adult: Wiradjuri writers 26 years and over
- Youth: Wiradjuri writers

25 years and under

- Kids: Wiradjuri writers 12 years and under
- Open: All those living, working and learning on Wiradjuri country

Submissions closed on the 31 May 2021, and winners of the prize will be announced at the Gundagai NAIDOC Ball on 25 June 2021.

Entries will be judged by Aunty Cheryl Penrith, Aunty Anita Heiss, Amy Williams, and George Newhouse.

Prizes of \$250 will be awarded to each category winner, and highly commended entries will receive a \$50 book voucher.

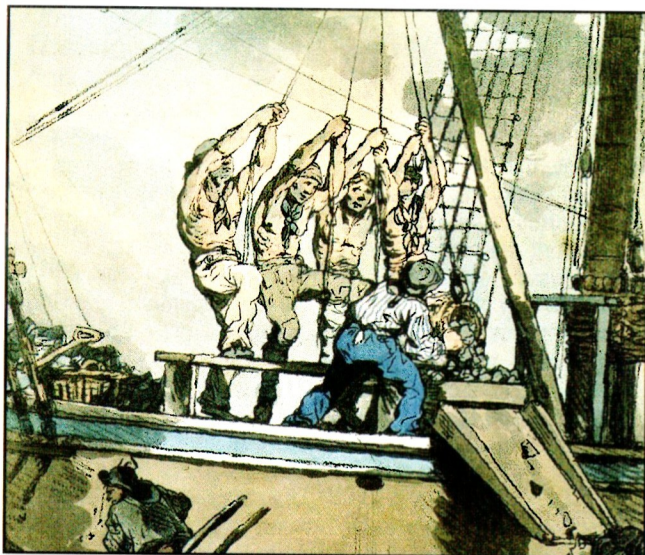
Winners in the Kids category will receive \$100.

The prize is proudly sponsored by the Kilby/Penrith Family, Aunty Caroline Hughes, the Heiss Family, the Bond-Williams Family, and the National Justice Project.

To arrange an interview with Amy Williams, loving cousin of Naomi, about the Naomi Williams Wiradjuri Poetry Prize, please contact, Timothy Ginty Communications and Fundraising Specialist, National Justice Project timothyg@justice.org.au 0434 640 009

Boscawen's Frolick

Courtesy Australian Colonial Dance website
The History of Music and Dance in Australia 1788-1840
Dr Heather Blasdale-Clarke



At the age of 18, James Cook followed his heart's desire and took to life at sea.

He was apprenticed to the well-respected Walker brothers in Whitby on the Yorkshire coast.

John and Henry Walker had a fleet of cargo vessels specialising in the transport of coal from Newcastle-on-Tyne to London, a round trip of approximately 600 nautical miles, taking 4 weeks to complete.

Sailing in this area was notoriously dangerous with submerged rocks, shifting sand banks, rough seas, strong tides and fierce storms, perfect training for an explorer in the south seas.

As an apprentice Cook learnt the skills necessary to master a collier, navigation,

the overall maintenance of rigging and sails, the fitting-out required for a new vessel, and the daily rigours of sailing.

He studied diligently and applied himself to the additional areas of algebra, astronomy, geometry and trigonometry.

On board he was required to undertake the hard physical labour of working the ship, including the demanding task of loading and unloading coal, a grimy job which took up to a week in each port.

James completed his training, attained the rating of Mate, and was offered a secure position as master of Walker's collier, Friendship.

Despite this promising future, the young man declined the offer and instead enlisted in the Royal Navy.

Due to the impending war with France, the navy needed

men for their warships.

Press-gangs scoured the ports for victims, often merchant seamen, who they could 'impress' or force into service.

The Navy had a huge demand for manpower: not only were large crews required for each man-of-war, but there was a high mortality rate.

This was due, not so much to death in battle, but to illnesses caused by the poor diet and terrible conditions.

Although there is speculation that Cook may have joined the Navy to avoid the press-gang, thus volunteering on more advantageous terms, his friend and mentor, John Walker asserted that James had always wanted to enlist.

The Navy offered more opportunities for a man of Cook's abilities, there was the promise of further promotion and the allure of adventure in distant places.

The tall, strongly built James Cook joined the Royal Navy in June 1755 as a common seaman at the age of twenty-six.

His talent and expertise were quickly recognised and within a month he was promoted to master's mate.

By 1758, Cook had been promoted to master of the Pembroke and had joined Admiral Boscawen's Fleet in the campaign against the French for the conquest of Canada.



Press-gangs captured skilled seamen and forced them into service in the Royal Navy. The need to find recruits became desperate when war with France was imminent. It was declared in May 1756, the year after James enlisted.

Courtesy of the National Maritime Museum, Greenwich, London.

The tall, strongly built James Cook joined the Royal Navy in June 1755 as a common seaman at the age of twenty-six.

His talent and expertise were quickly recognised and within a month he was promoted to master's mate.

By 1758, Cook had been promoted to master of the Pembroke and had joined Admiral Boscawen's Fleet in the campaign against the French for the conquest of Canada.

Dancing in the Royal Navy

Dancing was a regular activity on board the ships of the Royal Navy.

The historian, N. A. M. Rodger, wrote of the importance of music and dance as a source of entertainment and exercise for the seamen, and as a way of maintaining a connection with home.

Dance was a part of

Georgian Naval life both above and below deck.

Reports tell of the dancing of jigs and reels all night to celebrate the completion of a successful voyage of a sailor dancing on a hatch cover on a sunny summer's day and of Sir Edward Pellew kidnapping a negro violinist "to furnish music for the sailors' dancing in their evening leisure, a recreation highly favourable to the preservation of their good spirits and contentment."

As it was a common everyday activity it often escaped comment, however, it was mentioned by Admiral Boscawen with a pleasant recollection.

In Boscawen's flagship as they sailed westward across the Atlantic in the mild spring of 1755, the men danced nightly to fiddle, fife and drum.

It reminded the admiral as he wrote home to his wife, of country dances with her in

former years. Boscawen was known as a man of action and a courageous leader with "a rare concern for the welfare of common seamen.

He had two nicknames: wry-necked dick for his habit of carrying his head on one side due to a neck injury sustained in battle; and Old Dreadnought after one of his first ships.

Evidently, the latter "was the nickname his sailors dearly loved to call him.

One story relates an incident when, under the necessity of going into a boat to shift his flag from his own ship to another, a shot went through the boat's side, whereupon the admiral, taking off his wig, stopped the leak with it, and by this means saved the boat from sinking.

He is also famed for the statement, "Never fire, my lads, till you see the whites of the Frenchmen's eyes."

Celebrated in dance

Country dances were commonly devised to celebrate important events.

Boscawen's naval victory at the Battle of Lagos in 1759, saving England from French invasion, was an extremely significant incident at the time.

The dance, Boscawen's Frolick, was published in Thompson's, Twenty Four

Country Dances for the Year 1761, and again in Thompson's, Compleat Collection of 200 Fashionable Country Dances, 1765. In the year the dance was first published, Admiral Edward Boscawen died at the age of 50 after contracting typhoid fever.

His genteel and highly educated wife, Frances, valued and preserved his letters; these now provide a notable insight into life on board an 18th

century ship.

Impressed by Boscawen's example, James Cook, as the captain of three voyages of discovery, also demonstrated great care for the lives and health of his crew.

And like Boscawen, he encouraged the dancing of hornpipes and country dances onboard his ships whenever the weather was fair.



The Battle of Lagos between Britain and France took place over two days, on 18 and 19 August 1759 near Lagos, Portugal. The Rt Honble Edwd Admiral Boscawen was hailed as a hero for defeating the planned French invasion of Britain.

Courtesy of National Maritime Museum, Greenwich, London

Boscawen's Frolick

- Country dance triple minor longways.
- A1 1-8 1st couple cast off down the outside and back.
- A2 1-4 1st couple lead down below 3rd couple (2nd couple moving up), cast up to 2nd place.
- 5-8 1st couple lead up and cast into 2nd place, to face first corners.
- B1 1-4 Frolick (set or foot) to 1st corners.
- B1 5-8 Frolick (set or foot) to 2nd corners.
- B2 1-8 Lead out men's side, separate and cast back into centre.
- Lead out ladies' side, separate and cast back into centre, turn two hands.



Dance Directory

Attention Dance co-ordinators, teachers and dancers. If you are a dance class or dance event organiser and would like to be included in this directory, see pages 72 and 73 for more information. Directory entry is free to subscribers.

Wongawilli Colonial Dance Club

Bush dance at Wongawilli Community Hall, Wongawilli Rd, Wollongong area NSW. All dances walked through & called. No Partner needed. \$4 includes supper. Meet every Wednesday night 7:30pm.

0404667614

happyeyes3333@gmail.com

Australian Traditional & Bush Dance Society

Have fun and stay fit with a group of singles and couples who enjoy bush and folk dancing and other social activities. Meets late January to mid-December - 2nd, 4th & 5th Tuesdays, 7.30 - 9.30pm, Prospect Town Hall, 128 Prospect Rd (cnr Vine St), Prospect. enquiries@atbdsdancesa.com.au or

<http://www.atbdsdancesa.com.au/>

Lazarka International Folk Dance

Traditional dances from around the world. Meet each Tues at 5pm - 7pm & each Thurs 9am - 11am at the Community of Christ hall, Taree
6552 5142

Trad&Now is lucky to have a large panel of voluntary reviewers

They are people who have been involved with the folk music community for a long while and/or they are performers in their own right.

They spend a great deal of time listening to CDs very carefully and then sharing their thoughts with the rest of us.

This helps readers decide whether they should

purchase a CD or not by giving them some idea as to what to expect.

However, as with movie reviewers and with any critics generally, the review published may not be the same as what you would personally feel about a CD.

Everyone has their own taste in music and the range of tastes seems to be endless.

Reviews are the opinion of the reviewer only and not necessarily that of Trad&Now or its editorial staff.

Performers submit CDs without any guarantee of a favourable review and readers should always form their own opinion, preferably by hearing the CD under review for themselves or seeing the performer at a live performance.

If you are interested in joining our review panel, please contact Trad&Now at info@tradandnow.com



Maggie Somerville - The Forest Prayed, Poems of Mary Gilmore

CD review by Ian Dearden
Mary Gilmore is one of Australia's most iconic writers of the early to mid-20th century, producing prose, poetry and journalism, which sought to capture the essence of being an Australian.

She is most notably captured on the reverse of the ten dollar note.

Maggie Somerville has taken on a sweeping passion project, putting 16 of Mary Gilmore's poems to music.

Probably the best known is 'Old Botany Bay' (I'm old, Botany Bay, Stiff in the joints, Little to say), but Mary's prolific poetic output means that Maggie had a huge pool of material to choose from.

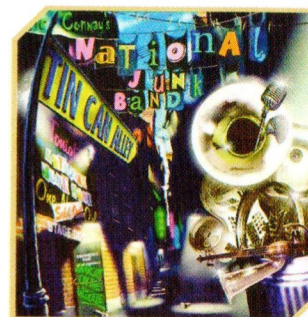
From 'I Heard a Thrush in a Tree Today', through the proto-feminist observations of 'I Wish I Was Unwed Again', the deeply moving ode to the last indigenous Tasmanian, Truganini, to 'No Foe Shall Gather Our Harvest', which features on the ten dollar note, along with her portraits, through the conservation observations of 'The Cry of a Little Possum', there is, quite literally something for everyone in these and the rest of the poems that make up the

album.

The musical settings are respectful and supportive, deeply rooted in the folk tradition, and sprinkled with a range of instrumental textures from an impressive roll call of musicians, providing everything from guitar, bass, keys, mandolin, violin, viola, cello, harp, accordion, concertina, through to didgeridoo, saw, harmonica and percussion.

In short, a delightful and charming stroll through the oeuvre of a leading Australian poet, brought to life and able to be shared yet again with a broader audience, in these engaging musical settings.

You can find out more at www.maggiesomerville.com.au



Tin Can Alley - Mick Conway's National Junk Band

CD review by Hugh Worrall
TN122-25 - \$30

Mick Conway is one of those 'national treasure' kinds of acts.

He's been playing for so long and we've seen him in so many different formats, playing crazy junk music, and doing magic and comedy.

The National Junk Band on this CD was his medium for many years.

I saw him at the Troubadour on the Central Coast NSW in 2019,

CD book Reviews

playing in a duo with a mountain of props and magic tricks, and Robbie Long on guitar.

It was a really entertaining evening and a lot of fun.

There's lots of original Mic Conway funny songs on this CD and the production qualities and musicianship are great.

Some elite musicians like Bob Brozman, Lucky Oceans, Jim Conway and Azo Bell are featured playing a variety of styles; lots of cabaret, cha cha, various types of blues, old timey jug band and New Orleans jazz.

There's some hot funk tuba playing by Carolyn Johns on the classic Ian Drury song, "Hit Me With Your Rhythm Stick", and the tuba is really great on several other tracks too.

Because he mucks around so much you forget Mick Conway has a really great singing voice.

He gives us some nice bursts of his lovely baritone crooning like in the song, "The Unmusical", which has lots of funny patter in it too, and he gives us some blues grunt in the Tracy Chapman cover of "Give Me One Reason".

Judy Backhouse, aka Ukulele Lola, provides lovely cutsie vocals as a contrast on several tracks like the cover of "Illusions" which reminds me a bit of Blossom Dearie.

In "Cliché Blues" he crams in as many blues phrases and riffs as he can, which is a funny inside joke.

Of course, Monty Python's, "Galaxy Song", is a natural for the National Junk Band and they do a great job of it; "Pray there's

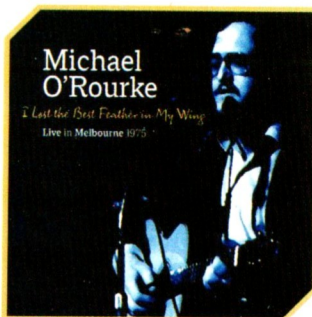
CD book Reviews

intelligent life somewhere out there in space, because there's bugga all down here on Earth!"

You get all the different fun sounds of the jug band like the singing saw, jug bass, ukulele, Hawaiian steel guitar, gum leaf and kazoo, whistling, various junk percussion (including the kitchen sink, phone book, garbage bin and boomwhacker), bongos, harmonica, mandolin, phono fiddle, and piano accordion.

This would be a great CD to have on at a party or when you want to sit back, relax and listen for all the gags, like in "The Story of Cowboy Jesus", or if you just want to own a bit of genuine Oz music history.

In the cover notes Mick Conway gives a nod to other great jug band music he's been inspired by such as the Hoosier Hotshots, Monty Python, Ian Drury and The Gutbucket Jug Band.



Michael O'Rourke - I Lost the Best Feather in My Wing
CD review by Graham Seal
Only folkies of a certain age are likely to know the name of Michael O'Rourke.

This slightly ghostly echo of a distant past (all the way from Holland!) should help put that right.

Mike was a Queensland-born singer/songwriter and guitarist, who also played fiddle, during the early years of the Australian folk revival, in his case mainly in Melbourne, Sydney and Brisbane.

He was a big guy with a slight stammer and a kind of genial grumpiness that was oddly appealing.

He worked these unpromising attributes into a stage persona of whimsical but sharp commentary, performing a broad range of music, including traditional Australian and British folk, American country pop and his own songs.

Today, Mike is probably best remembered for his very singable chorus song, 'The Poison Train', unfortunately not included on this selection of live recordings, though plenty of his classics, as well as the title track, are here.

Other numbers are, 'Cocaine', 'My Trousers Are Falling to Pieces', a great example of Mike's humour, 'The Frog's Courtship', one of his standard crowd pleasers, 'Five Foot Flirt', 'Geronimo's Cadillac', 'Jesse James', 'Frank Gardiner's Gang', 'How Gilbert Died', 'Sing Us A Song Boys', 'City of Gold', 'Me and Bobbie McGee', 'Take Me Home Country Roads', 'Sweet Necessity', another original O'Rourke zinger, 'Hey, Rain', a superb rendition of Bill Scott's great song, and, 'TI Woman'.

These are all complemented by Mike's repartee and easy audience rapport at The Commune in North Fitzroy and the Ethel Swinburne Hall in Hawthorn, where these tracks were recorded in 1975, on a

Revox 2-track tape recorder.

The sound quality is excellent.

Mike worked as a journalist from time to time and ran a slightly eccentric column in the Nation Review newspaper, called 'The Living Daylights', through which he provided aspiring songwriters, including me, with an opportunity to publish their words and music.

As well as a beacon of encouragement, Mike was a great source of inspiration and knowledge about what was then the rapidly expanding world of folk revival music, including the then new folk rock.

Cover notes by Gregan O'Leary provide an affectionate and clear-eyed snapshot of Mike's very 1960s character and attitudes.

There are a couple of photos of Mike in performance to complete a package that preserves an important moment in the Australian revival and the music of a man who found a home in it.

Mike died too early in 1998, so it is a wonderful tribute that producer, Pieter Groenveld (who made the original recordings), has given us to his work and memory, a true labour of love after so many years.



Rebecca Moore - Return

CD review by Ian Dearden

TN2476-89 - \$25

Rebecca Moore is an Australian singer, songwriter and multi-instrumentalist with a big, big voice whose material ranges all the way from gentle, introspective folk songs through to full bore, rock diva with wailing guitars and pounding drums territory!

Recorded in both the UK, with Martin Russell from Afro Celt Sound System, and Tathra (south coast of NSW), this album features 10 original songs by Rebecca.

'Behind the Stone' features twice on the album, with versions recorded in Australia and the UK, as well as a cover of Bill Monroe's 'Rocky Road Blues'.

The songs cover well worn tropes including, love lost: 'Behind the Stone'; 'Storm in The Weather'; 'Pretty Big Mess'; 'The Tide'; 'The Roses Were Few'; and, 'Not My Island'.

Love found: 'Deep Down'; 'Lighten My Load', with nods at the sins of the clergy; 'Triangle'; and, 'Neverland'.

The songs are superbly crafted, the recording quality is immaculate, the arrangements are thoughtful, varied and dynamic, and the outcome is a delightful and engaging album.

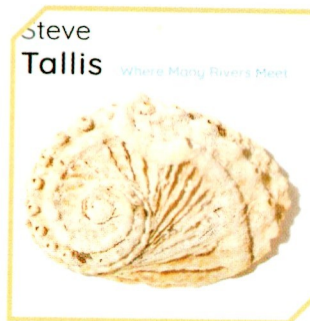
I was particularly taken by the anthemic rock stylings of 'Deep Down' and 'Neverland', the string quartet arrangement underpinning the guitar and vocals in 'Storm in The Weather', the jazz-tinged, 'Not My Island', and the country feel of 'Lighten My Load', with its sweet, heartbreak, fiddle lines.

The through line between these various stylistic excursions is that powerful voice that remains front and centre on every song.

The album artwork is fabulous and the liner notes are comprehensive and informative.

In short, this album is an aural treat.

You can find out more at www.rebeccamooremusic.com



Steve Tallis - Where Many Rivers Meet

CD review by Tony Smith

This is Steve Tallis' 8th self-produced album.

Basically, he does it all solo with his Gibson SG guitar and 12 string Guild acoustic.

Tallis values his spirit of independence like his role model Bob Dylan.

Dylan's influence is clear in the way the vowels roll in Tallis' singing, particularly in 'See That My Grave Is Kept Clean', 'Spiral' and 'Ain't Nothing Like A Woman'.

What you see and hear is what you get.

Tallis admits to imperfection and resists the homogenisation which the music industry tends to demand of performers.

He and his co-producer, Rob Grant, decided on a mono recording to maintain the rawness of the sound and it works.

Tallis' voice is very versatile, he has a great range.

This is obvious in 'Stewball' where images of Elvis Presley are unavoidable.

He also varies between extreme softness and a harsh

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growl, depending on the requirements of the song.

I especially enjoyed 'Bring Me a Little Water Sylvy' and 'Another Man' which he does a cappella and 'John the Revelator' a swinging gospel track backed by slapping percussion.

Steve Tallis is also a talented guitarist.

His guitar is mostly hard and driving but ethereal when the lyrics demand as in 'She Makes Me Shiver' where 'the love of a woman is in her eyes'.

There are also some memorable riffs.

In 'No Rest for the Wicked' and 'Whatever Touches You' the guitar work is Claptonesque.

Sixteen of these tracks are original compositions, leaving nine arranged by Tallis, although only three tracks have acknowledged sources, while the remaining six are roughly 'traditional'.

Tallis says he is an 'Australian Blues Griot'.

A Griot is a West African oral historian, musician and story teller.

Some tracks are folksier than others.

'Method to My Madness' and 'Broken Spirit' spring to mind here, partly because of their more acoustic flavour.

'Let the Science Suck Out the Truth' is one of the overtly political tracks and has some biting lyrics including a reference to the 'united states of amnesia'.

This album has a very generous 25 tracks.

As well as those mentioned above are 'Call Me', 'Yum Yum Man', 'Early in the Morning',