

Festival News & Reviews

Golden Guitars this year.

Two Mid North Coast young country stars shone at this year's Tamworth Country Music Festival, with Port Macquarie's, Blake O'Connor, winning Starmaker of the Year, and Wingham's own, Hudson Rose, making the top ten finalists in the Tamworth Busking Championships. Champaign's own, Colin Lillie, was a contestant on last year's The Voice competition.

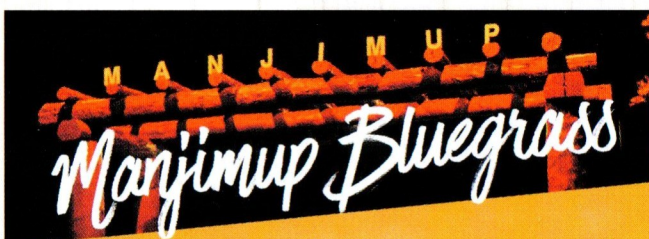
In a special Akoostik exclusive performance, Kris Morris, of Eagle and the Wolf, and Josh Dufficy, of Grizzlee Train, and the Kasey Chambers band will come together to perform a never seen before set.

On site camping, or glamping for those looking to do the festival in style, allows festival goers to fully immerse themselves in the music, entertainment and cultural experiences offered throughout this unique event.

This family friendly festival is set at Wingham Showground, which is nestled in the Barrington Coast region, just two to three hours from Newcastle and the Central Coast.

As well as the smorgasbord of artists, the trimmings include an exhibition and demonstration space, this year with yoga, tai chi, circus, spinning, weaving and pottery, stalls to stroll, a bar to relax at, all while the two main stages keep the music flowing.

Tix and campsites available at www.akoostik.com.au/tickets



It's on again! Sept. 27th - 30th 2019

Manjimup Bluegrass JamCamp

Share a long weekend in the lovely south west of Western Australia with four great bluegrass tutors and bluegrass enthusiasts like yourself!

Donal Baylor, fiddle Ian Simpson, banjo Sam Lemann, guitar Adam Gare, mandolin

The programme includes instrument & singing workshops, tutor led jam sessions, a tutors' concert on Friday night & a Sunday blackboard concert - then there'll be all those late night jams everyone loves!

If bluegrass is your passion - don't miss this weekend - it's a great chance to make music and make friends!

www.manjimupbluegrass.com

Presented by the Warren Arts Council

Sponsored by
Trad&Now

Festival News & Reviews



There truly is something for everyone at Fleurieu Folk Festival

by Annie Thornton

Fleurieu Folk Festival is proud to announce that multi-award-winning country singer, Felicity Urquhart (NSW), will be our headline act for this year's festival.

Felicity leads the lineup for South Australia's premier folk music festival, along with other headline acts, The Ballpoint Penguins (WA), The Royal High Jinx (VIC), Kristian Mizzi (VIC), Saoirse (VIC) and The Round Mountain Girls (NSW).

This year's fantastic local and interstate lineup will also include Daniel J. Townsend (TAS), Firinn (NSW), Junior (SA), Paula Standing (SA), Pete Titchener (SA), Steve Lennox

(SA), The Grubby Urchins (VIC), The Humblekin' Pickups (VIC) and dozens more!

And it's not just folk music, there will be so many music genres that it's like several festivals in one.

In addition to traditional folk music, this year will include ten Celtic acts, seven Country and Americana acts, as well as Blues, Jazz, Indie and World music.

There's truly something for everyone!

A very special event this year will be the 125th Anniversary of Women's Suffrage, a feature concert of music and spoken word, featuring some of Adelaide's finest women singers, songwriters and poets.

Those attending the festival will have an opportunity to join in with their own performances with an open mic session at Cafe Acoustica, join a session in the cider tent or read their poetry at a poetry forum.

Spanning from Friday, October 25, to Sunday, October 27, this year's festival will include not just music concerts and sessions, but also dance, poetry, workshops, children's entertainment, food and craft stalls.

Early bird discount ticket prices are now available until September 30 and can be purchased online at www.fleurieufolkfestival.com.au

Join The Craic In Yass 2019

by Janno Scanes

YES, it's YASS, the destination to visit in southern NSW in September.

The Irish & Celtic Music Festival will be held on the weekend of September 13-15.

Hosted by the community in the historic Yass Valley, there is much to celebrate in this very pretty rural town.

Yass is the third oldest town in NSW, with a history of early settlement by Irish free settlers, as well as young women displaced during the time of the Potato Famine, making Yass their forever home.

Some became the matriarchs of families who to this day still have descendants in the Valley.

Artisans, wineries and fine dining restaurants can all be found in, or close by, the town.

Two historic buildings, Lovat Chapel, with its beautiful acoustics, alongside, The Hartigan Centre, will feature music, poetry and spoken word.

The Soldiers' Memorial Hall, built by the community to honour those that served in WW1, will be another concert venue.

The festival office will be situated in the annexe, at the rear of the Memorial Hall on Comur St.

Coffee shops, a wine bar and hotels will also host music.

Traditional "Sessions" will abound.

Yass Soldiers Club is the Venue for dancing, with a Scottish Country Dance on Friday at 8pm opening the festivities.



Workshops in Scottish Country Dance and Irish Set Dance are available Saturday and Sunday, with Paul and Leslie Carr (Irish) and Alan McCulloch (Scottish).

On Saturday evening at 6:30pm there is an Irish Set Ceili plus at 9pm a Scottish Ceilidh.

Ian Hayden and a fine set of Irish Musicians will provide toe tapping music for Irish Dance.

Bob McInnes with Stringfiddle will play for the Scottish Dancing.

There will be a Farewell Irish Set Ceili on Sunday at 2:30pm.

TRADER & CO is the place to be at 6pm on Friday, September 13, for the Poets Soiree.

Feature Poets are Megan and Jason Roweth, Allan Stone, Peter Mace and Robyn Sykes.

The Club House Hotel will host the Poets Breakfasts on Saturday and Sunday at 8am.

Guest Judge is last year's winner of the Reciters' competition, Leigh Brown, a long

time poet and musician.

'Best of The Bards', a poetry debate on "local" poets Banjo Paterson, John O'Brien and Henry Lawson will take place at 4pm Saturday 14th, in the Hartigan centre.

The line up of performers is exciting.

Aisling Vaughan, artist in residence with the Irish National Association In Sydney heads up the list.

Sweet Sorrows applied from Ireland and are very excited to be in Australia at that time.

You can follow the whole festival on our face book page at <https://facebook.com/jointhecraicinyass> which is updated regularly.

The program will be on the website asap....<https://irishcelticmusicfestival.com/>

Cheers and hoping that you will JOIN THE CRAIC IN YASS.

Festival facilities for the disabled

by Tony Smith

It is good to find that folk festivals cater not only for the mainstream but also for children and increasingly, for young adults.

Given the apparent average age of festival attendees with their grey hair and grey beards, festivals should also realise that their support base is ageing.

Planners and committees have probably already given some thought to the needs of older people, but it is pretty clear that not all festivals plan for aiding the participation of the less robust.

Having recently acquired a, hopefully temporary, disability, I have been well placed in the last year to provide some assessment of the needs of frailer folk.

If festivals cater for us, then we will be able to attend events for longer, and surely festivals must benefit.

I do not know whether

anyone has done an audit of festival provisions for the physically frail but I certainly have not seen one.

What I can say is that all of the organisers I have encountered at smaller festivals such as Cobargo and St Albans are extremely empathetic and want to help.

I can also say that the National Festival in Canberra in 2019 was very friendly.

In Canberra, those with special access requirements were welcomed and catered for.

A disability parking sticker got me and my carer in close to the venues.

We were able to borrow a wheelchair for half a day at a time.

There was even a bed I could book for an hour's rest.

Tea and coffee were laid on and the volunteers were dedicated and enthusiastic.

While it might be expected that the National would set

the standard for others to follow, smaller festivals might have difficulty matching these provisions.

Nevertheless, it would be excellent to know that they consider special needs.

It would also be very helpful if there were a central database where carers and those with special needs could research exactly what facilities are available.

It is a little late when you arrive at a festival to start looking for accessible bathrooms or entrance ramps.

Wheelchairs need extra space in concert and workshop venues.

Close parking is essential.

Of course, providing for people with special needs presents organisers with challenges.

Still, when festival audiences are an ageing population, meeting the challenges could have significant rewards.



*Australian Bureau of Statistics (2013).

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It'll be bluegrass heaven at Manjimup

by Mary Nixon

The 2019 Manjimup WA Bluegrass JamCamp, will take place on September 27-30.

The camp is all about making music in an encouraging and relaxing atmosphere and developing your technical skills and your musicianship in workshops with top bluegrass musicians.

It's all about making friends and having a good time making music.

The aim is that you go home inspired and exhausted.

Most people recognise that they learn best when they are relaxed, so organisers place an emphasis on providing a welcoming atmosphere.

As well as workshops and structured jams, participants have time to meet other participants and chat to tutors during breaks.

Tutors at this year's Bluegrass JamCamp will be: Donal Baylor from Canberra on fiddle; Sam Lemann from Melbourne on guitar; Adam Gare on mandolin; and, Ian Simpson on banjo, both from Perth.

So, if you're an acoustic musician who wants to play, and learn how to play your instrument better, and develop your singing skills and develop your confidence in bluegrass jams and meet people who share your passion for music, don't



miss 2019 Bluegrass JamCamp.

From the Friday night Tutor's Concert through to the last session on Monday morning, you'll be immersed in a weekend of bluegrass music making.

The informal evening jam sessions at the Manjimup Hotel are a highlight for many JamCampers.

Rod Vervest, Artistic Director of Fairbridge Festival said: "This is a really great line up of musicians here to learn from, you won't find these guys in one

room very often".

Tutors:

Donal Baylor is Australia's most experienced bluegrass fiddler, having played in bluegrass bands since the late 1970s.

He won the national bluegrass fiddle contest twice and spent four years as Slim Dusty's fiddle player.

He played western swing with the Dancehall Racketeers and the Baylor Brothers, and bluegrass with Bluegrass

Parkway.

He has played on numerous recordings in all styles including the theme song for 'Australia All Over'.

Ian Simpson is known as Australia's most accomplished banjo player, as well as a fine guitar and dobro guitar player.

Ian has been performing and recording as a musician all his working life, performing with the likes of Slim Dusty, The Flying Emus, Sensitive New Age Cowpersons, Jane Germain and Wayne Perry to name a few.

Ian has won the Australasian National Banjo Championships 3 times, and has won 7 Golden Guitars at the Country Music Awards at Tamworth.

His primary love is for the 5 string banjo, but enjoys picking a few tunes on the acoustic guitar and dobro.

Sam Lemann grew up in Perth playing bluegrass tunes with friends, Adam Gare and Ian Simpson.

At 17, Sam toured Australia with US Bluegrass Banjo legend, Bill Keith.

Sam Lemann has lived in Melbourne since 1990, where he is in demand as a freelance guitarist.

He works regularly with singers, Grace Knight and Stephen Cummings, and over the years, Sam has played guitar with Jo Camilleri, Linda and Vika Bull, Ross Wilson, Tom Burlinson, and plays regularly on stage at the Tamworth Country music festival and in Melbourne with Hetty Kate, Jane Clifton, Andy Baylor, Lisa Miller, Michelle Nicole, The Moovin' & Groovin' Orchestra and the Bsharp Big



Band - to name a few.

At fourteen, Perth mandolinist, Adam Gare, played in a band with Ian Simpson called The Busketeers.

Adam was a member of The Jam Tarts and the Nansing Quartet, a family band from Perth that toured nationally and internationally, including the Edinburgh Festival.

Adam lived in Melbourne for several years and whilst there, recorded and toured with various artists including: Paul Kelly, as part of Gerry Hale's Uncle Bill, Melbourne Theatre Company's, Grapes of Wrath; Renee Geyer; and, Tim Rogers of You Am I.

As well as singing a high sweet tenor, he also plays fiddle and a few other instruments.

The Manjimup Bluegrass JamCamp is run entirely by a handful of volunteers that believe in providing an opportunity for people to make

friends and make music in Manjimup.

Please help get the word out there by telling your friends about this unique weekend in Western Australia.

Following is a response from a participant in Jamcamp 2017: "I feel that because of all the encouragement and effort that went into the promotion of the people's confidence by the organisers and the extremely experienced tutors, it broke through a lot of nervous barriers.

"For me, being encouraged to perform in front of others took me to yet another level of confidence and personal achievement.

"For that alone I am grateful".

www.manjimupbluegrass.com for details re weekend and how to register.



Bluegrass News

by Lindsay Mar

Sydney Folk Festival

The inaugural Sydney Folk Festival is slated for the weekend Aug 16-18, courtesy of, Waren Fahey AM, and the Folk Federation of NSW, at four locations around the Pitt St Mall, in the heart of Sydney, so when we say Sydney, we mean Sydney.

The four locations are the Sydney Mechanics School of Arts, the Pitt St Uniting Church, The Edinburgh Hotel and the City Tattersals Club.

And when we say Folk music, we mean folk music, with national acts including, Eric Bogle, and Luke Plumb and the Circuit, and a further 71 NSW folk acts, and a blackboard concert at the City Tatts.

Bluegrass and Old-Time related acts over the weekend include, The Willing Ponies, John Kane & Andy Gordon, the 3 Jimmies, Mandolin Magic, Crow Mountain, Marcus Holden and Shelley's Murder Boys.

Kelly Country Pick

The Aug 16-18 Kelly Country Pick at Beechworth VIC features Tess Dillon and the Big Possum String Band from West Virginia, NSW bands, Meridian, The Narrownecks, Blue Safari, Dr Coochahoo, Corn Nut Creek, SA band Bluegrass Junction and a slew of groups we believe from VIC including, Mysterious Mose, Nine Mile Creek, The Undertones, Kissing Cousins, Gob Iron Cajun Band, Charlie and Jensen, Blue Limit, Burning Bridges, Colvin



Big Possum String Band

Brothers, and Fruit Jar.

The event is preceded by the Kelly Country jam camp Aug 13-15 at the historical and haunted Old Priory.

Besides the Kelly Country Pick, at the time of writing, we know of only one other Australian gig for the headliners, Big Possum String Band, and that is Aug 22, The Governor Hindmarsh, Adelaide SA.

Guildford Banjo Jamboree

The 2019 Guildford Banjo Jamboree dates are set for Sep 20-22. Now in it's 16th year, the event is located in the VIC town of Guildford and of course the central theme as ever, is the banjo.

That is to say that each and every band appearing on stage will be doing so with a banjo of some sort in their lineup, whether it be a five string, four string, tenor, banjo-uke, resonator or open-back.

The program includes a

Saturday night bush dance and a Sunday morning Gospel Sing Along, followed by an Irish Session in the Pub, while the Saturday morning kids program remains free.

There have been modest price increases this year with \$55 weekend passes and single day and concession passes becoming available later. Camping passes will not be available on-line and we believe will be a first come first served basis. The River Reserve will be free camping for caravans, Big Tree Park will be reserved for tents, and other camping will also be available at the adjoining Oval Camping Ground.

Additional mobile showers will be introduced this year to supplement the permanent ones.

For those interested in the volunteer program, 3 hours of volunteering over the weekend during bump-in, or at the festival office, camping gate or wristband verification or during bump-out will equate with a weekend pass.



South Carolina Broadcasters

Manjimup Bluegrass Jam Camp

Manjimup Bluegrass JamCamp, as presented by the Warren Arts Council, WA, has announced dates as Sep 27-30, kicking off with a Friday night instructor's concert, weekend workshops, first in best dressed accommodation at the Manjimup Hotel and a participant's blackboard concert on Sunday night.

Instructors are, Donal Baylor fiddle, Adam Gare mandolin, Sam Lemann guitar and Ian Simpson banjo.

Manjimup is an hour and a half's drive east of Margaret River and about three hours south of Perth, WA.

Festival Watch

The Bangalow BBQ and

Bluegrass Festival normally held in August on the NSW north coast declare that they will have a break in 2019 and will be returning with chicken, ribs, pork, beef and whole hog Bluegrass competitions in 2020.

The Sep 27-29 Kiama Folk by the Sea Festival, Kiama, NSW, include within their lineup. Genni Kane & Jon Wilby with Chistian Prusiak and also, Sydney based band, the Narrownecks.

The Katoomba Old Timey Music Festival is slated for a couple of venues in Katoomba, NSW, on Oct 19, including bands such as the Plough, Cat & Clint and the My-T-Fine Stringband.

Other Bluegrass News

October and November US touring artists include the Missy Raines Trio, South Carolina Broadcasters, Mike and Ruthy

from The Mammals, and the Rachel Baiman Trio.

The South Carolina Broadcasters will be instructors at the upcoming Dorrigo Old-Time music school in October and we are pleased to say that if you are tentative about laying out the time and expense of enrolment, you can first satisfy yourself with the depth of knowledge of at least one of the instructors, by tuning and listening in to, Ivy Shepherd, via the classic radio station WPAQ, based in Mt Airy North Carolina and streaming on line.

Of course, one of the other South Carolina Broadcasters, Jackson Cunningham via the Whitetop Mountaineers, will already be well known to readers.

The Australian Bluegrass Conference 2019 at Tranquil Park, Maleny, Qld, have announced their dates as Dec

12-15, with 14 instructors, including, Jens Kruger, Josh Goforth, Jenny Lester, Bennett Sullivan, The Sonoran Dogs.

The Sydney NSW region has two new weekly events.

An Old Time Jam is held Friday evenings between 6pm and 8pm at the Plant Based Wholefoods, 97 Katoomba St, Katoomba.

A weekly Bluegrass stage

A&E Waltz

From Charlie Walden

A Part

B Part

C Part

show known as Bluegrass at the Rio Bar is hosted by, Ricky Panowitz and the Willing Ponies, and a variety of guests at The Rio Bar, 126 Smith St, Summer Hill between 630pm and 930pm, Thursdays.

See the Gig Guide for Australian Artist Dates

Transcription

This month we have another tune from, Charlie Walden, this time the A&E Waltz which he ascribes to coming to him from, Taylor McBaine, of Columbia MO, and as you might deduce from it's title, switches key from A to E and back again.

Poetry and the written word

The Westralian Worker

OFFICIAL ORGAN
OF THE
WEST AUSTRALIAN LABOR PARTY

PERKEL, W.A.: FRIDAY, MAY 10, 1922

A Snob Song! (1922)

By Jean Bell

Though there has been no straight out declaration on the part of Capitalist candidates for the Provinces in favor of the

imposition of University fees, there have been some guarded references to "discrimination" in the matter of selecting students.

The Labor candidates believe in discrimination as it applies to an entrant's personal fitness or character, but strongly object to the "discrimination" which, would take cognisance only of the wealth and social standing of the student's parents, to the

exclusion of the children of working classes. They would not, for instance, be guilty of singing the following snob song-

'Twould surely be a howling joke,
A farce to tickle all creation,
To educate the common folk
Above their station !

High fees will stop our kin and kith
From being with Bill Bowyangs handed,
Our sons and daughters mixing with
The hornyhanded !

The poor man at the poll--oh yes !--
May mingle with the moneyed voter;
In Halls of Learning--no"--unless
He owns a motor !

His entry is the tradesmen's door--
The front to him must show defiance--
Imagine him a Bachelor
Of Arts or Science !

Without high fees a worker's brat
Might soon attain a scholar's station--

He might--Gadsooks !--be honored at
A Graduation !

The toil-stained serf who humps a hod
Might wear a "mortarboard" in season ;
He might become a classic god ;

So, for that reason,
We'll have to make the entrance stiff,
To stifle that absurd ambition,
Which urges him to seek a different position.

The higher steepes of learning's joys.
The college honors and the passes,
Were never meant for girls and boys
Of working classes.

To working girls we'll close the door,
And bar their brains, and wilt their wishes--
Enough that they should scrub the floor
And wash the dishes !

No boy who owns a working dad
May venture 'cross our boodled borders--
The cheek and impudence of (Gad !)
The lower orders !

'Twould he a sacriligious sin,
A crime beyond all knowledge mortal.
Should e'er this rabble enter in
Our Sacred Portal !

High Fees must be our Sentries bold
To keep our Walls against the spoilers,
To guard the Privilege of Gold
Against the Toilers !

Notes

From the West Australian Newspaper The Westralian
Worker 19 May 1922 p. 3.

The end of the Great War saw a period of hope that the old ways might change lives for the better and the growing labour movement demanding better conditions and rights for workers.

Poetry and the written word

John Arnold Mallet

by Christine Boulton

John Arnold was born in Yorkshire, UK in 1897.

He joined the British Army at the outbreak of World War 1, and was awarded the military medal for heroism.

Mallet emigrated to Western Australia in 1922 and pioneered a 1400 acre property at Lake Bidy, later moving to a property at North Nippering.

He became well known for his first-hand knowledge of farming.

In 1935, Mallett was invited to join the staff of the 'Western

Mail', where he offered information and advice to the readers under the pen-name "Martingale".

This column apparently also include poetry.

The popular column was used as the basis of a weekly radio programme conducted by Mallett.

In 1951, he became editor of the Department of Agriculture's 'Journal of Agriculture'.

Mallett also contributed greatly to the community, becoming president of Perth

Legacy and the WA Guide Dogs for the Blind Association.

He was a member of the Voluntary Defence Corps during World War 11 and acted as honorary ADC to Lieutenant-Governor, Sir James Mitchell.

Mallet died in 1960.

Source: "West Australian", 1960

The Papers: The records were lent for copying by Trevor Mallett on July 29, 2009.

Thanks to John and Anne Hayes for passing on this poem and information.

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

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

We are now looking to expand the Directory to make it a bespoke Poets Directory published on the Poetry pages, to include a great deal more information and to ensure that the information is kept up to date by having it checked regularly by organisers.

By doing this, it is expected that more people will become aware of what poetry events and which poets are available and become involved, generally growing the bush poetry movement around Australia.

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

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

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



A Bush House Warming By "Martingale"

Merry voices full of laughter, sounding o'er the moonlit road;
There's to be a gay "house-warming" at the Jackson's new abode.
Down the bush track guests are streaming, singing as they jolt along;
Springs a squeaking, harness' creaking, voices raised in merry song.

Sulkies, buggies, ancient spring carts, saddle-horses large and small;
Bachelors, be-wiskered hubbies, damsels short and damsels tall;
Maidens coy, with eyes-a-sparkle guarded by their fond mamas,
Watch their bashful swains discussing crops and cows with stern papas.

At the house a scene of bustle: horses tied to every post;
Lights a-gleaming; happy voices shouting greetings to the host.
In a suit of brand-new raiment, Jackson stands within the hall,
Tugging at a snowy collar, very stiff and rather small.

Mrs. J., in gown entrancing, meets the ladies at the door,
Ushers them into the bedroom, parks the babies on the floor.
Then the fiddle starts a-lilting; feet are itching for the dance,
"Come on, gents, select yer partners! Buck up there and take a chance!"



Poetry and the written word

Phil Random - One man, two names, many talents

by Mona Finley

It was the quote that caught my attention.

The line, 'Touch the Harp Gently' introducing a poem published recently in these pages (T&N, issue 131).

This is a phrase I have come to associate with a certain bush poet and, sure enough, there was his name at the foot of the poem: Phil Random.

Phil Random was the nom de plume of, Patrick James Cleary, who lived much of his life in Darlington Point, a small Riverina town that straddles the Murrumbidgee River.

This same town has now been my home for over forty years and I have spent a number of those years tracking down Cleary's writings, a task that has been greatly facilitated by the advent of the National Library of Australia's wonderful 'Trove' (a treasure indeed).

Cleary contributed articles and poems to a number of newspapers from at least as early as 1893 until shortly before his death in 1936.

These publications include: Narrandera Argus; Narrandera Ensign; Daily Advertiser and The Worker, both of Wagga Wagga; Murrumbidgee Irrigator (Leeton); Area News (Griffith); Jerilderie Herald; and, Hillston Spectator.

It was not unusual for him

to tack an untitled poem on the end of one of his articles, using a phrase such as 'Touch the harp gently' to segue from prose to verse.

'Pass down the banjo' was another that he favoured.

Cleary was born in 1856 in New Norfolk, Tasmania, the son of Irish convicts, Patrick Cleary and Mary, neé Paired (or Peart).

His convict parentage was never acknowledged in his lifetime, in keeping with social attitudes of the time, but instead, he spun evasive yarns to suggest his birthplace may have been America or Ireland.

He also reeled off the various ways he had earned a living: brewer, printer's devil, actor, member of a travelling circus, gold-miner, sawyer, stoker on river steamboats, barman, waiter, and scenic artist.

A case of 'tall tales' perhaps?

On electoral rolls, he is recorded merely as 'labourer,' and as 'sawyer' on his marriage certificate.

Yet there is reliable evidence that he was also a skilled woodworker, a talented ventriloquist and something of an entertainer.

The Sydney Morning Herald, when publishing a report of his death in 1936, described him as a freelance journalist.

From what I have learned of him, I think Paddy Cleary would have been quite proud to be so described, in acknowledgement of his life's work.

It is not known why he chose the name, Phil Random, except that it lent itself to puns such as 'Random Rhymes' or 'Random Reflections'.

It is unlikely the pseudonym was ever intended to mask his identity, as he gave public readings from his compositions at local concerts.

Cleary held some anti-authoritarian views, and often mocked or satirised privilege and power, politicians and wealthy pastoralists.

He liked to refer to parliament as 'The House of Fat'.

He also enjoyed a little tongue-in-cheek mischief, as in a report on the sighting of a bunyip at a nearby waterhole.

Cleary was in some ways ahead of his time.

He voiced concerns about the future of Australian native timber as far back as in the early twentieth century.

'Cypress pine was 'petering out,' he wrote.

A name that appears many times in Cleary's writing was that of 'Dimpsy', sometimes rendered as 'Dimpsey'.



Patrick Cleary, aka Phil Random, and his wife Catherine; circa 1900

This character was almost certainly fictitious, and appears to be a kind of literary device to introduce another voice or opinion into a narrative.

Dimpsy became the central character in the comical poem 'The Sunday Dan'! Dimpsey

Boiled the Duff', published August 14, 1903, in the Narrandera Ensign.

Somewhat reminiscent of the traditional song, 'Miss Hooligan's Christmas Cake', it describes the concoction of a pudding ('duff') and its indigestible results.

The poem below was published in the Narrandera Argus, on October 20, 1931, with an added note: 'A scrap from an old notebook', which suggests that it had been written at a considerably earlier date.



THE COLINROOBIE HILLS

They may sing of rugged splendour
 They may sing of scenic wonders
 But I, in my springtime wandering
 There to view the wattle blossom
 They may sing and boast of wonders
 But I know a land o' sunshine
 Where no thistle, rose, nor shamrock
 As the springtime wattle blossoms
 And the rainbow land o' dreams:
 'Long their winding streams;
 Would speed o'er the rippling rills
 On Colinroobie Hills
 And the beauty of the rose;
 Where the wattle blossom grows
 E'er to me could seem so fair
 On the hillside, over there

Poetry and the written word

Gosford Bush Poets still meet regularly

by Vic Jefferies

Gosford NSW Bush Poets meet at 7pm on the last Wednesday evenings of the month in the conference room of the Gosford Hotel, corner of Mann and Erina Sts, for great nights of poetry, fun and friendship.

They often have a guest artist but when they do not, then everyone has the opportunity of presenting two items during the night.

Some people come armed with only one poem and then regret that they didn't prepare

two.

Entrance is absolutely free, everyone is invited and more than welcome.

All are also invited to join the group for dinner in the hotel's bistro from about 5.30pm onward before the fun starts upstairs at 7pm.

At their most recent meeting on July 31, Vic Jefferies reports that they had an absolutely brilliant night.

"Terrific poems, a good yarn told well, a superbly written story by our youngest presenter and two beautiful songs rendered by our resident tenor, Nick Lock,

were all warmly appreciated by an enthusiastic audience," Vic said.

"During the evening we heard from: Chris Kessey; Marie Kerr; Marion Dreyer; Arch Bishop; Peter Mace; Ron Boughton; Rose; Brian; Anne Gann; Jan Lock and Nick Lock.

"We do it all again on the last Wednesday of this month (28/8) at 7pm in the conference room of the fabulous Gosford Hotel, Gosford, and we would dearly love to see you come along and join us for what is always a great night of fun and friendship", Vic Jefferies said.

The Song of a Slave (1918)

Here is another gem provided
by Mark Gregory

I am a slave ! This song is sung
Each moment of the joyless day,
"A slave to work, a slave to die,
The roaring factory seems to say,
A slave to work, a slave to die,
Canst thou not hear the factory's cry ?

The clanking cogwheels grind the tune,
The callous measure sets the pace,
Condemned to slave, I hold a place--
The sun, the birds, the fields the trees--
A slave among the flying wheels
Enslaved, I cannot hope for these.

Between the cogs of shining steel

My youthful hopes are caught and torn
And as the flying metal wears
All feeling from my heart is worn ;
What hopes were mine to ponder o'er
The wheels have crushed forevermore.

A slave to live a slave to die,
This is the price I have to pay
That rogues may line their pockets well
Add spend their idle lives in play,
To live in luxury, while I,
Among the wheels, must live and die.

--Dennis Hogan.
Brisbane

By Dandenong (1939)

by May Kidson

Here is another gem provided

by Mark Gregory

Hast seen gay autumn in her
bright array

Of gold and crimson from
some sunset ray.

The silvern stream mirror the
light above

As 'twere the skies had
stopped to lend their love?

And hast thou heard the
mocking lyre-bird's song

----- By Dandenong ?

Hast seen the smothers of the
lacy fern

(Tree ferns, since for the
heights they ever yearn),

And in the deeps beneath the
strange, brown mound

Where, pacing slowly, is the
lyre-bird found,

For 'tis to him it ever doth
belong.

----- By Dandenong ?

And has thou heard the perky
whip birds flip

As through the tree-ferns soft
their footsteps slip ;

The bell-birds dulcet music
peal on peal

Through ail the scented
silences sweet steal.

And, ah! the lively magpie's
matin song.

----- By Dandenong ?

Dost know when all the
tuneful day is done

That every note came from
the throat of one

The mocking bird-whose
tail's a magic lyre

Glowing through shades like
points of secret fire ?

Then thou hast heard the
lyre-bird's mocking tongue

----- By Dandenong



**The Monaro Folk Society
presents
The 2019
Colonial Ball
Saturday, 28 September
The Albert Hall, Canberra**

Band: Stringfiddle led by
Bob McInnes
Calling: Don Richmond

This year the Ball's theme
will be Floral Tribute, as
the Ball will be held during
Canberra's internationally
famous Floriade Festival.

Welcome drinks and hors
d'oeuvres from 7:30pm.
Dancing 8pm to midnight.
Fully catered supper

Dress colonial / early
1900s evening dress
wear or after five.

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All welcome to colonial ball and concert

by Antonella Salpietro

The Monaro Folk Society's annual Ball will be held in Canberra from 7:20pm on Saturday, September 28, at the Albert Hall, Commonwealth Ave, Yarralumla, ACT.

There will be live music by Stringfiddle, led by, Bob McInnes, and calling by, Don Richmond.

Stringfiddle is a very vibrant band with an eclectic and exciting repertoire.

Bob McInnes brings a wealth of experience and creativity to the task of lead musician.

Don Richmond's extensive skill and experience as a caller is well regarded around Australia and guarantees that the Ball will

be a very enjoyable event.

This year, the theme will be, Floral Tribute, as the Ball coincides with Canberra's internationally famous Floriade Festival.

So, come and celebrate and dance to the tunes of Stringfiddle and calling by Don Richmond.

Wear something inspired by Australian or exotic flowers, be it funny, elegant or unconventional, perhaps even just a pin with a floral pattern.

Doors open at 7.20 pm for pre-paid ticket collection, with pre-ball welcome drinks and nibbles from 7.30 pm.

Dancing is from 8:00 pm to midnight and includes a fully catered supper.

Dress is colonial / early 1900s evening dress, or after five.

Tickets to this fabulous Ball are very reasonably priced.

For catering purposes we close ticket sales on Wednesday, September 25.

Early bird sales at a reduced price are available until September 7.

Tickets for interstate dancers are being offered at the same price as for MFS members.

There are many locals who are able to billet interstate guests.

If you would like to request a billet, please email Antonella at asalpietro@hotmail.com

Attention Dance

Co-ordinators and Teachers

Trad&Now is the longest running and only national magazine that regularly includes dance news and contact information to enable dancers to locate dance classes and dances anywhere in Australia.

It does this in dance news pages regularly set aside for that purpose and in the National Club, Dance and Radio Network Directory at the back of the magazine.

We are now looking to expand the Directory to make it a bespoke Dance Directory published on the dance pages to include a great deal more information and to ensure that the information is kept up to date by having it checked regularly by dance organisers.

By doing this, it is expected that more people will become aware of what dances and dance classes are available and become involved, generally growing the dance movement around Australia.

If you are a dance class or event co-ordinator and would like your information included in the new expanded directory, please complete the form on page 22-23 or on our website at www.duckscrossing.org/tan/Trad_directory.pdf and return it to us, ideally by email to info@tradandnow.com or to the address on page 3, and we will include the information in the next available edition.

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

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



Again this year, as a joint initiative of the Monaro Folk Society and the Canberra Mandolin Orchestra (CMO), a grand concert will be held at the Albert Hall in the afternoon of the Colonial Ball.

The concert, 'After the War', will start at 2.30pm and will feature the wonderful music that settlers brought to Australia after 1945 from Britain, Ireland, Italy, Greece, the Balkans, Northern Europe and other areas of the

world.

The concert will include songs, tunes and light classics all played by a massed plucked instrument orchestra.

Formed in 2003, the CMO brings together players of mandolin, mandola, mandocello, guitar and bass.

It keeps alive the rich tradition of the mandolin groups that emerged in the first couple of decades of the 20th century.

The CMO's repertoire is very

wide showing the versatility of its musicians.

Discounted concert tickets are available for Colonial Ball attendees.

For more detailed information on the concert see www.cmo.org.au.

For details on the Colonial Ball, including dance program, classes and ticket payment options, see www.monarofolk.org.au/colonial-ball-2019





Visitors from Newcastle (shown above) Sydney and Wentworth Falls were most welcome

Central Coast people enjoy dressing up

The NSW Central Coast Bush Dance and Music Association is pleased with two recent events held.

The first was an Evening Tea Dance.

With the terrific music of JH Dance Band, the dances called by John Short and our members looking very glamorous indeed, our Evening Tea Dance was a thoroughly enjoyable evening.

The varied programme of dances, mostly from the 30's and 40's, was reflected in many of the costumes.

Central Coast people, it appears, do enjoy dressing up for our dances.

Thanks for a really good night JH, and a special thank you to John for conducting practices

at Pennant Hills ahead of time as it certainly does benefit the dancers.

Supper provided by Julie Shannon was also outstanding.

The second was our Jane Austen Night.

Held in May, this was another resounding success thanks to the fabulous music of Short Dented Potts, with David Potter Calling, and a very good turnout from our members and friends.

Being one of our special "dress up" nights, almost everyone appeared in costume.

Jane Austen is always popular and with good reason as it is a lot of fun.

There were a couple of challenging dances on the programme, yet most people seemed to cope with them

by Robyn Northwood

admirably, no doubt due to the full day of practice held the Sunday prior.

Practice days are always good events in their own right, providing an opportunity to socialise as well as learn and practice the dances.

We also benefited from the two practices David ran at Pennant Hills, and he wasn't a particularly well lad at the time, either.

Visitors from Newcastle, Sydney and Wentworth Falls were most welcome.

Thank you too to Patricia Finn and Colin Wild, who organised a fabulous supper. It was, as usual, first class, augmented by the delicious offerings from our members.



The Kariong Mob



Dance network tackles major issues

by Heather Clarke

Dr Heather Blasdale-Clarke, Australian Dance Historian and Chair of the Australian Social Dance Network has advised that the Network (ASDN) held a meeting at the Bundanoon NSW Dancefest on the June long weekend.

The main aim was to promote awareness of the organisation and its purpose.

We strive to connect social folk dancers throughout Australia.

During the meeting and over the weekend, the National Folk Festival (NFF) Dance Program, future development and upcoming major events were all discussed.

The National Folk Festival

This is one of the most important gatherings for dancers but we have no idea how the selection criteria works, apart from the fact that sometimes acts from the featured state are chosen, but not always.

Is preference given to groups who participate without requiring a fee?

We would like to have a greater understanding of the process.

Earlier notice of acceptance to participate in the festival would be hugely, enormously appreciated, particularly for dance performances.

More photos of dancing in the programme and on the website would bring greater awareness of dance at the festival.

Is this deficient because good



3 dancers at Canberra's Colonial Ball 2018

quality photos are not supplied by the dance groups?

The Dance Network wishes to collaborate with the NFF to actively support and promote dancing.

Development

The single most significant factor which deters people from dancing, apart from injury and aging, is the deeply embedded practice of pushing and telling others what to do.

Both beginners and experienced dancers hate this approach, and it causes many people to stop dancing.

The Dance Network seeks to redress this problem by encouraging better dance etiquette, encouraging dancers to use other ways to help others through the dance.

Suggestions for this can be found at <https://asdwordpress.com.wordpress.com/2019/04/05/tips-for-helpful-dancers/>

com/2019/04/05/tips-for-helpful-dancers/

Other development issues discussed were: raising the standard of dance; increase awareness of current advances in keeping dancers healthy, particularly not overstretching during warm-ups; workshops for callers and advanced dancers; and, invite and organise a touring route for visiting callers.

Major upcoming dance events

Sydney Folk Festival - 16th-18th August.

Bushtraditions Gathering, Yass October Long weekend (4th - 7th).

After moving the Gathering to Yass in 2018, Bush Traditions is looking to renew an emphasis on dance as part of its activities.



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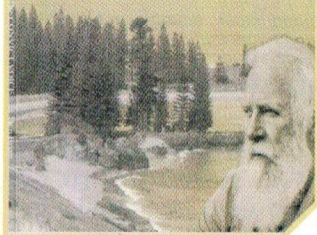
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CD and book Reviews

The CONVICT VOICE
Songs of transportation to Norfolk Island and NSW
Don Brian



Don Brian The Convict Voice: Songs of Transportation to Norfolk Island and NSW Recollected by Don and Sue Brian

CD review by Tony Smith

Transportation to the eastern states ceased around 1850 but continued later in WA.

Having some ten convicts in my ancestry, I am inclined to regard Don Brian's CD as the tunes of Australian Royalty.

These songs describe experiences my forbears might have shared.

Whether or not you feel a personal connection with these songs however, they evoke an important feature of Australia's social growth.

As Mary Gilmore put it in her poem Old Botany Bay, 'the nation was, because of me'.

Nor is the convict era so distant.

The Address-In-Reply in the new Australian Parliament in 1901 was given by a transportee!

These songs are mainly laments as the convicts cursed their luck and their appalling conditions.

Norfolk was a place of secondary punishment.

The desperation of convicts can be found in the legendary death pacts some entered into, wherein one would find release when a second killed him.

The second invited execution as a way to end his misery.

Don Brian avoids exaggerating the horrors of Norfolk but gives a balanced account of convict experiences.

The CD and accompanying booklet are not designed as a comprehensive history but as an evocation of convict song.

Don Brian has a powerful voice, honed singing sea shanties with Forty Degrees South (formerly the Roaring Forties).

Don and Sue Brian conduct tours of Norfolk Island.

Don also volunteers as a researcher at the Maritime Museum in Sydney, so listeners to this CD can be assured that the material is accurate and will not mislead or create myths about the wretched settlers in chains.

The songs on the CD are as much by the convicts as about them and so primarily sympathetic.

There are 18 tracks and the arrangements are nicely balanced.

Brian provides instrumental interludes on whistle.

Sue McMahon supplies concertina, musical saw and keyboards.

Jennifer Brian adds vocals.

Production is by Pete McMahon, who also plays fretboards and supplies vocal support.

There is a rich variety of arrangements.

For example, 'The Norfolk Island Exile' and 'Currency Lasses' are rendered unaccompanied, while in 'Adieu to Judges and Juries' and 'Piracy of the Wellington' the evocative saw joins in.

This unaccompanied singing establishes the importance of clear diction and ensures that the voice conveying the words is always paramount.

This clarity is one of Don Brian's great strengths.

Both 'Barrow's Tour of Hell' and 'Macquarie Harbour' are simply spoken.

The accompanying booklet provides the lyrics of the songs while dustcover notes succinctly acknowledge the provenance of each song.

The ironic 'Assisted Passage' has tasteful guitar accompaniment.

There is tuneful whistle on 'Moreton Bay', 'Jim Jones', 'Currency Lasses' and the 'Liverpool Judies'.

There is the rollicking 'The Catalpa', while Jennifer Brian sings the dance tune 'Street Hearts of the Female Factory' with its happily defiant chorus.

Where Brian needed to set the words to tunes, his choice is always appropriate, as for example the traditional tune for 'The Cooking Pot Riot'.

'The Convict Voice' ensures that a period of history and song is evoked skilfully and sympathetically.

Don Brian and his collaborators have created a CD of power and musicality.



Medusa's Wake - Rascals & Rogues

CD review by Graham Blackley

As The Pogues, Stiff Little Fingers and Dropkick Murphys have ably demonstrated, the fusion of Celtic folk and punk can generate a deeply satisfying and suitably adrenaline fuelled listening experience.

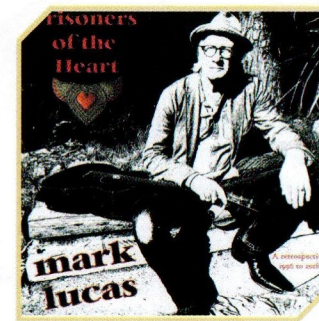
Carrying on this admirable tradition, Sydney based combo, Medusa's Wake, whip up a joyous folk punk sound on this refreshingly earthy and grit encrusted album that features eleven foot stomping tracks worthy of your immediate attention.

For the ideal pre pub warm up, I highly recommend firing up the speakers to '11' whilst blasting the thunderous "Seldom Sober", which is a whiskey fuelled treat.

The band's undeniable firepower is displayed to wall shaking effect on the infectious and rollicking "Hobart Sailor", which is underpinned by the type of meaty guitar riff that a metal band would be rather proud of.

The sheer tunefulness of tracks such as the catchy "Tilly Devine" and "Gates of Hell", show that Medusa's Wake are masters of melody, cunningly adept at implanting earworms.

After enjoying this uplifting album you will be inspired to catch this powerhouse combo live and loud, possibly in a bar stocking some mighty fine Irish whiskey and serving foaming pints of stout!



Mark Lucas - Prisoners of the Heart

CD review by Graham Blackley

TN2433-87 \$20

This bountiful collection is an enjoyable retrospective of Mark Lucas's career during the period 1996-2018.

Lucas, who is a singer, songwriter and multi-instrumentalist based in Australia, certainly knows how to create wonderfully melodic country and folk music.

He whips up a palpable air of melancholy on the brooding "Rosie", an evocative track which could fit neatly into Dan Sultan's solo set, as Lucas displays an assured and perfectly pitched soulfulness that complements the subtle yet haunting guitar.

Lucas displays his lyrical prowess on the quietly dramatic "Whitewall Tyres", which with great humanity paints a realistic picture of the messiness and contradictions inherent in everyday life.

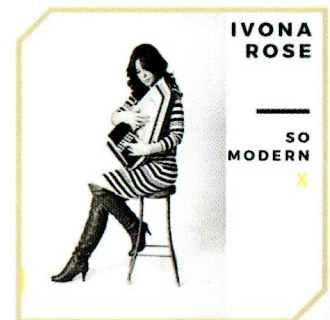
This insightful song could easily form the basis of an engaging feature length movie as it encompasses rich character

CD and book Reviews

sketches and a compelling narrative arc.

The poignant "Small Town Blues" marries a jaunty toe tapping melody with incisive social commentary that conjures the aching sense of loss that can permeate towns that wither rather than flourish.

Filled with such memorable songs and expressive lyrics, this twenty track retrospective CD provides an impressive glimpse into the career of a skilled troubadour.



Ivona Rose - So Modern

CD review by Graham Blackley

Multi-instrumentalist and vocalist Ivona Rose, who is based on the NSW Central Coast, has crafted a wonderfully lush and distinctive sound on her engaging debut album.

Rose, who has an enticing and characterful vocal presence, plays piano, autoharp and melodica.

Rose's voice soars effortlessly on the evocative "Assign My Weight", which possesses the type of mysterious, mystical

CD and book Reviews

and tantalizingly transcendent air that infuses so much of Wendy Rule's work.

The synergy forged between Rose and her fellow musicians comes to the fore in the compelling "Circus", which features a wonderfully wistful contribution from trumpeter, Casey Nicholson.

The album, which encompasses elements of alt-folk and intelligent indie pop, boats a rich sonic texture that invites deep and attentive listening.

Each of the ten tracks will inspire you to return to this album again and again to further savour and relish Rose's magical melodies and expressive lyrics.



Margaret & Bob Fagan - Landmarks on the Journey
CD review by Tony Smith

After 50 years performing together, Margaret and Bob Fagan have produced 13 significant songs from their vast repertoire.

Only they can appreciate the relative importance of the various

tracks in their lives, but these songs represent an impressive array and variety.

Together, they provide a retrospective portrait of these stalwarts of the Australian folk scene.

The album is artistically and technically of excellent quality.

Among those thanked by the Fagans are sound recordist Andy Busuttill and producer Llew Kiek, designer Tim Rogers and fiddle player Lindsay Martin, all people atop their fields.

Although Margaret and Bob arranged all the songs, they acknowledge the assistance and advice of Tom Bridges and Peggy Seeger, as well as numerous personal supporters.

There is also instrumental support and harmonies from family members Kate and James and Nancy Kerr.

Among the tracks is Kate's song about four generations of women 'The Garden', and Nancy's 'Dolorite Skies'.

Other Australian songs include Henry Lawson's 'Reedy River' set by Chris Kempster and Graham Seal's 'The Country Knows the Rest', concerning a tragedy during a miners' strike in the Hunter Valley.

There is also strong representation of Irish music with W.B. Yeats' 'Song of the Wandering Aengus' and nowhere is the continuing strength of Margaret's voice demonstrated more clearly than in 'A Stor Mo Chroi'.

She is also very strong in the lower register on 'The Ballad of Accounting' and 'The Garden' and her concertina work is never overdone.

The CD sleeve has comprehensive notes about the provenance of each song, but importantly in the context of this album, about why each song means so much to the Fagans.

The jacket has an appropriate

design with a clear suggestion of rail travel.

In one picture, they are approaching the camera and then a later shot shows their backs as they wander along the rails.

The concluding 'track', 'New Years Eve', also implies that the Fagans' journey goes on and their many fans will look forward to this partnership continuing for many years more.

Among the songwriters acknowledged as major influences are, Ewan McColl ('Ballad of Accounting'), Pete Seeger (setting of Idris Davies' 'Bells of Rhymney') and Leon Rosselson ('We Sell Everything'), all giants of the folk movements in the English speaking world since 1960.

Seeger particularly helped stimulate the Fagans' interest in issues of social justice and encouraged them to sing about politics and power.

Bob covers songs about greed and economics as mandolin and concertina weave gently around his robust voice.

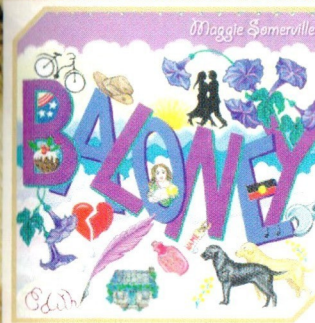
These tracks do include a song or two included for sentimental reasons.

The Fagans obviously have a soft spot for the 'Bells of Rhymney', which has been with them on the journey since Bob sang it to Margaret during their courtship.

If you have ever experienced a great concert, it is most likely because the separation between performers and audience has disappeared and a unity has emerged.

This closeness is not easily achieved on a CD, but a good one like Landmarks Along the Journey almost takes you to the concert venue and certainly makes you want to see these songs performed live.

It is essential listening for folkies who enjoy quality singing of meaningful songs.



Maggie Somerville - Baloney
CD review by Tony Smith

This album is nicely balanced between songs of tragedy, comedy and romance, interspersed with a few instrumentals.

It is very much a collaborative work with some 17 musicians supporting Maggie Somerville.

While this might be too many to list here, Maggie would no doubt want some mention of Hugh McDonald.

She describes her late friend, who supplied a number of instruments to enrich Baloney as well as providing a recording studio, as a superb sound engineer and 'brilliant musician who seemed to know instinctively which of his instruments would suit' any of her songs.

Maggie's 'Hugh McDonald's Lament' is a fine tribute to the Redgum fiddler who wrote 'Diamantina Drover'.

The other instrumentals among these 20 tracks are, 'Dunlewey Dream', evoking Maggie's favourite place in Ireland, 'Sunset Farewell', 'Bridget's Bicycle and Foster Market' and two reels dedicated to Victorian Folk

Music Club members, Steve Bullock and Harry Gardiner, 'Whiskers in the Whistle' and 'Harry's Baking Bread'.

Maggie plays the whistle very expressively and captures the spirit of old time dance tunes perfectly.

The remaining tracks are results of the inspiration and perspiration required of the songwriter.

The album includes a booklet supplying the lyrics of all songs, but pleasingly, these are not necessary for the casual listener.

Maggie Somerville realises the importance of communicating her words and sings them all perfectly clearly.

There are quirky songs here such as the opening track 'A Dog's Life', 'How I love My Hottie' and the confessional 'Breastfeeding Blues'.

A couple recognise the sacrifices of wartime made by women at home and also the little known coastwatchers.

Others acknowledge Wattle Day and an Aussie Christmas, but my favourites are three of the more serious tracks.

My pick of all is 'Streets of Fear', describing the terror which struck the hearts of Melbourne women following the brutal murder of a young woman in a public place.

Unfortunately, other women have been murdered since this one and as I write, people are mourning for the loss of a young homeless woman.

In an era when women are safe neither in their homes where one Australian woman dies every week in a domestic violence murder, nor in public places, this is an important song.

The final chorus is a

CD and book Reviews

rallying cry: So we'll work, you and me, to set ourselves free, so our dark streets of fear become light.

'Koori Spirit' is equally moving.

It tells the story of a friend who did not learn of her true heritage until she was 18.

'And even with her skin so fair, Her eyes as blue as the Murray skies, A Koori heart is beating there, A Koori spirit sighs'.

It may well be that Maggie Somerville appreciates the lives of women better than any other contemporary songwriter.

How well she spotted Alice Anderson the 'Garage Girl' who was 'Not afraid of the grease and grime ... A woman ahead of her time'.

Somerville's lyrics are nicely crafted so that the rhythms are clear and precise.

Purists might find that Maggie's voice is occasionally sharp, but it is always attuned to the needs of the songs.

Her arrangements are varied and skilfully foreground a range of fretted and bowed instruments.

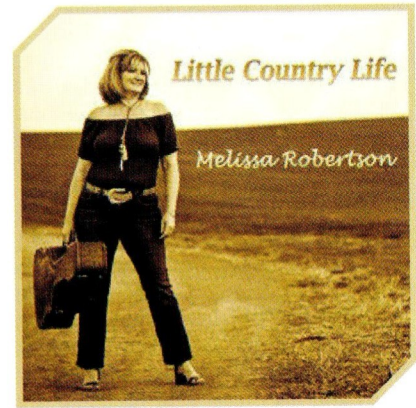
Maggie is now working on an album of Mary Gilmore's poems which she has set to music and I look forward to hearing those.

Indeed, Baloney is most likely constructed in a similar fashion: high quality verse set to appropriate music.

Trad&Now New Stock!



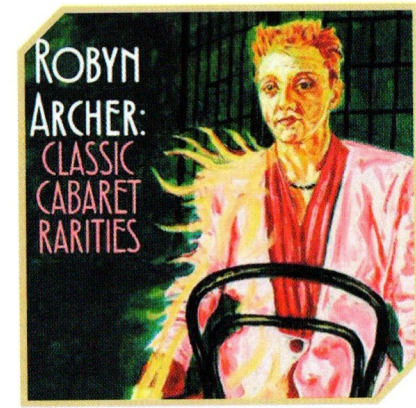
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| <input type="checkbox"/> 4 issue subscription (0z only) | |

For first two CD's ordered in Australia add \$7.00 postage & packaging

Postage \$	<input type="text"/>
TOTAL \$	<input type="text"/>

Name: _____
 Address: _____
 State: _____ P/Code: _____ Phone: _____
 E-Mail: _____

Here is my \$ by: Master Card Visa Card
 Cheque (payable to Ducks Crossing Publications)

Credit Card Number:

Name on the Credit Card: _____
 Expiry Date: _____ Signed: _____

Information for direct debits: Bank: CBA; Branch: Woy Woy;
 Account Name: Ducks Crossing Publications; BSB: 062-627; Account Number: 1014 3524

*While Stocks Last