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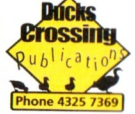
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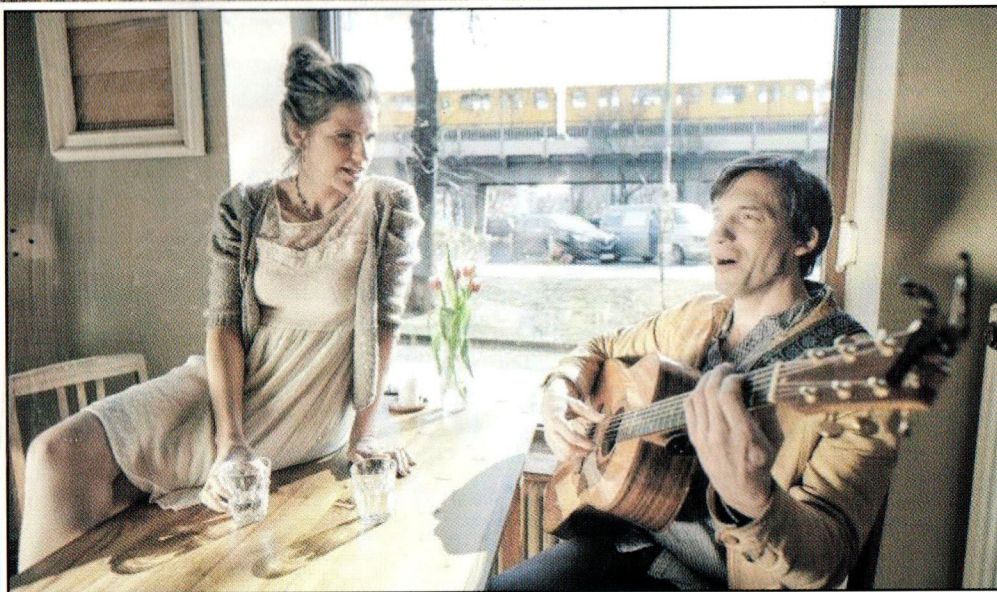
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Mensch, Monique in Australia

by Bill Quinn, Overheard Productions
Images courtesy of Mensch, Monique

As a part of the Folk On The Road series, occasional Trad&Now contributor, Bill Quinn, interviewed Mensch Monique at Cobargo Folk Festival

Mensch, Monique! were in Australia earlier this year,

playing gigs, house concerts and festivals.

I caught up with Jule and Georg at Cobargo Folk Festival to find out how musical and family life had been treating them since the days of The Beez.

We spoke under a blazing sun, with welcome shade

from the café marquee, perched precariously on milk crates, sipping on ginger and lemongrass over cubed ice, just brilliant on a baking hot day.

Bill Quinn: How long has Mensch, Monique! been going? What are you doing? How is it going?

Jule Schroder: Well, actually, Georg and me, we have been playing since 2007.

BQ: And how about music?

JS: Exactly! Playing music and we've been playing together longer than that!

I was in a band called 'The Beez' for such a long time.

BQ: The Beez? Can you spell that? I'm not familiar with this band.

[If you can't pick up the irony in that sentence, go to <https://overheardproductions.com/?s=The+beez> you can read just one or two articles about this band over the past decade.]

JS: Tee Hahr Eeh Bee Double Eeh Zsedh.

We were one Australian, one American, and two Germans.

BQ: And one of the Deutches is now Australierin?

JS: That's right. Deta got married to Rob a long time ago and now she's got her spouse visa.

So, anyway, I was playing with The Beez, being busy and there was just no point after the birth of first child.

We couldn't play gigs. Or we could, but it was just too hard.

So when I left The Beez in 2014, we said, "Let's write some songs together".

And why not in German? And that's what we did!

And it just takes a long time.

You know, we've got two kids now.

But we do it in our own tempo. Our own speed, you know?

And we love it!

BQ: That's very interesting that you do your songs in German, with English being the lingua franca for the world, the language that the majority of the planet understands.

Tell me about when you perform in Germany.

Is it 100% in German, or do you mix it up a bit?

JS: We mix it up, but it's really interesting because I talk to a lot of musician friends from Germany, and we came to the... schluss? ... conclusion that we just HAVE to write songs in German because it's our language.

It just doesn't make sense

that we only write songs in English, because that's not our language.

It's a bit hard to sing in German, I must say.

What is really interesting for me is, because I write most of the melodies, I don't think in German when I write the melodies, I can't do that.

BQ: It is! Let's use some old

language here.

A lot of West Germans would have been schooled in English, but you came from the East, didn't you?

Was there as much a focus on learning English in the East?

JS: No. There wasn't. No, no, no, we had to learn Russian.

But Georg and me, we were 11 and 12 or maybe 13 and

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12 when the wall came down, so that's probably when we started learning English, I think.

BQ: Wow! Are you serious, because you've got an incredible ability to speak English for someone who's only started to learn after the magic age of 11?

What was the process of your learning English?

JS: I think, to be honest, it's probably music.

Because you're just so familiar to the sounds, and you

learn the words.

And then after school, I spent a year in London.

I was an au pair girl and I really loved that.

I studied English at university, so I should be speaking a leetle bit of English!

BQ: Back to the music.

The last time I was in Europe was 25 years ago this year, mostly in the Netherlands, and I would ask the Dutch, why are you singing in English if you've

got such a beautiful language?

And they would say, no, it's such a harsh language, which I don't find at all.

Do you find in Germany that people want to sing in English or is there more a push to sing in German?

JS: People would really prefer to sing in English.

I think that's nonsense, because it is true that German is pretty harsh, and it is not the most beautiful language to sing, either, I find.

But it's the most honest thing to write songs in your own language because you can't hide and you really, really have to think about lyrics, the words.

I really try to find words – and sometimes I don't like the word for it.

For example, we have the song about Biscaya Bay which is in Basque Country and there's a German word *bucht* which means bay, and I'm thinking

this word *bucht*, it sounds so serious, and then I'm going, well, that's the word for it.

I tried to find other words, but that's the word for it.

BQ: Straight away I'm thinking, *Sitting On The Dock Of The Bucht!*

JS: Yes, exactly! That's German for you!

BQ: What's *Mensch*, Monique got coming up here in Australia in the next little while?

JS: We are playing another little festival in Victoria which is called the Burke and Wills Festival, which is lovely and then just one more gig in Port Macquarie, with The Sauerkrauts, Rob and Deta, from The Beez and then that's it.

We've finished, because we've been playing, I don't know how many shows.

We've played maybe 25

shows, or something, maybe on the tour, which is nothing to what we played with The Beez, but with two kids travelling, it's a lot.

BQ: Luckily, in the folk world, you've got lots and lots of good babysitters around.

Georg, you've been performing for a long time in different bands, in tribute bands and doing your originals.

What's it like making that transition to playing with your partner?

Georg Saßnowski: It's really great, but I needed a long time because I was always afraid of playing with Jule.

BQ: Why?!

GS: I don't know, I have no idea why.

But, whatever, it's the future, and I love it, and it's great, and it fits together, the two voices are

just so close.

BQ: Ok, I just want to ask one more thing about the past.

Your playing up to this point has been mostly electric, maybe a bit heavy, a bit harder, hasn't it?

GS: Yeah, you're right.

BQ: So now you've got an acoustic guitar and you're doing stunning harmonies and singing beautiful lyrics, do you find it's a bit of a mind-shift to do that?

GS: I don't think so.

I'm still playing the other stuff, the electric music, but I love to play acoustically because you can play everywhere, you can just play in a living room at a friend's place.

And it feels organic, is that the right word? Yes? It feels organic.

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just your guitar and your voice, and that's pretty much it.

I love it! And I have this beautiful instrument made in Australia: a Maton Messiah.

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It's a beautiful instrument.

I don't know if I'd have played acoustic guitar if I hadn't had this instrument.

It's great. It feels so good. I have to play acoustic guitar!

BQ: Six years ago, was that the last time you were here with The Beez?

GS: No, the last time was two years ago we were here actually.

We played a few shoes with Mensch, Monique! Just a few.

BQ: On this tour, having had this before as a sound guy, how has it been this time with other people doing your sound?

GS: Oh, it's pretty easy.

I just go with the flow and try to adjust, like, "Oh, this guy knows how to do it"; and this guy... not really!

So I just try to be relaxed and be gentle!

You can't piss somebody off, because it's not worth it.

BQ: How's it been, going back around to some of the same old venues, NOT as The Beez sound guy, but as a performer?

GS: It feels really good, you know?

I'm just happy! Happy days!

The weather's great, I've had a few surf sessions out there with the dolphins.

All the people are really friendly, Australians are just so relaxed.

We're just feeling good.

It's different to Europe, I think. So open-minded, but we're

only playing folk festivals, maybe that's why, I don't know.

BQ: Yeah, there are some closed minds out there, I can tell you.

GS: We're happy. We met the nice people.

BQ: So, two Germans, travelling around Australia with their children in a hire van, wow, that makes you very, very, very common, I'm afraid!

GS: You're right!

BQ: However, the good news is you don't have a car to sell at the end of this trip because I'm not buying another one from you!

That van I bought off you in 2012 at the St Albans Folk Festival is now long gone, probably scrap metal!

GS: 2012? Then it was seven years ago since I bought the Maton guitar in Melbourne.



Another subtle atom bomb from The Crooked Fiddle Band

by Christine Taylor



The Crooked Fiddle Band's long awaited third album is here.

Titled, Another Subtle Atom Bomb, it follows on from their highly acclaimed Overgrown Tales and Moving Pieces Of The Sea.

The band's music has been described as "chainsaw folk," forged from the band's love of fiery energy, whether it's Eastern European frantic fiddle tunes, or punk warehouse parties.

This album brings an added sense of urgency to the mix.



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Previous albums were recorded in Chicago with the legendary Steve Albini.

This time around, the band became more experimental in the studio here in Australia.

Given the heavy subject matter, they wanted the album to have an upfront sound too, enlisting rock engineer, Clayton Segelov.

To give the album extra grit, the band devised an analogue fuzz box, recording the double bass through an amp with a snare drum in front, its wires rattling, to create a buzz-saw effect, heard throughout the entire album.

Despite playing an acoustic guitar throughout, Gordon Wallace's amp was cranked too.

Counter Errorism is the single from the album and sums it up in a short, manic track, like an overture to the rest.

In the first three minutes you hear nearly every sound that is played with on this album, from the punked-up, folk inspired melodies to the unique tones they are playing with.

The scratch violin that opens the track recurs every time they want to let the floodgates open.

It's almost like Jess Randall's screaming via her instrument.

There are lighter moments as they imagine outlaw post apocalyptic romance in 'The Horse Thief's Sweetheart', or getting lost in festival experiences in 'Kings

of the Mud', but all glued with a sense of ecstatic urgency.

The Crooked Fiddle Band has won audiences nationally and internationally by combining stunning musicianship and composition with a rhythm and energy, driven by the beautiful and blistering fiddling of Jess Randall, and underpinned by a rhythm section featuring Gordon Wallace (bouzouki, guitar, banjo, mandolin), Mark Stevens (double bass) and Joe Gould (drum kit, percussion, garbage bin, vocals).

The Crooked Fiddle Band and their audiences are wild, passionate and unrestrained.

Inquiry backs calls to scrap NSW's controversial festival license regulations

An inquiry into NSW's recent and controversial festival license changes has backed calls to scrap the regulations.

A report issued in the week ending August 28 has called for the music festival regulations to be disallowed by parliament, "given the impact they have had on the national music scene".

"I welcome this report and its findings and Labor supports the recommendations," Labor's Shadow Minister for Music, John Graham, said.

"I call on the Government to immediately establish a regulatory roundtable to work hand in hand with the industry.

"These festivals will be safer if government and the industry work together.

"That hasn't happened.

"We don't support the hastily developed music festival licence.

"It has done tremendous damage to the music sector, here and around the country.

"Importantly, we need a new regime in place for the upcoming summer festival season.

"The government should meet with the industry to immediately get this in place."

The report comes after the inquiry heard that no government minister engaged with the industry about the regulations, while news of the changes were received late on a Friday night, just one week before they were announced.

Festivals included on the NSW Government's 'high risk' festivals list were also notified by text message or not at all.

It is recommended that the NSW Government immediately establish a regulatory roundtable with participants including members from Liquor & Gaming NSW, NSW Health, NSW Police Force, industry

Courtesy TheMusic representatives including the Australian Festivals Association and the Live Music Office and health related groups such as Harm Reduction Australia.

In a joint statement, the Australian Festival Association, Live Performance Australia, Music NSW, APRA AMCOS, the Live Music Office and the Association of Artist Managers welcomed the recommendation.

"The industry's aim has always been to work with government to develop a more workable regulatory approach to improving safety at festivals," the statement reads.

"The safety and enjoyment of festival goers is our top priority and we are keen to engage in a collaborative and constructive partnership with Government agencies to develop and implement a regulatory regime which achieves this."

Folk Radio Directory

Radio OCR FM

Australian smorgasbord is a radio program hosted by OCRFM in South Western Victoria. The presenter plays Australian folk and blues artists. Every Tuesday, 11am - 1 pm. (03) 5232 1991

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www.2rrr.org.au

Attention Radio Presenters

Trad&Now is the longest running and only national magazine that regularly includes folk, blues, roots, bluegrass and world music radio broadcast information to enable audiences to locate the music and live programs that they want to hear anywhere in Australia.

It does this in the National Club, Dance and Radio Network Directory at the back of the magazine.

We are now looking to expand the Directory and to make it a bespoke radio directory to include a great deal more information about each program and to ensure that the information is kept up to date by having it checked regularly by the contributing radio presenters.

By doing this, it is expected that more people will become aware of what radio programs are available and become a regular listener, thus improving this important but loose network around Australia.

If you are a radio presenter and would like your additional information included in the new expanded radio 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 program 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.

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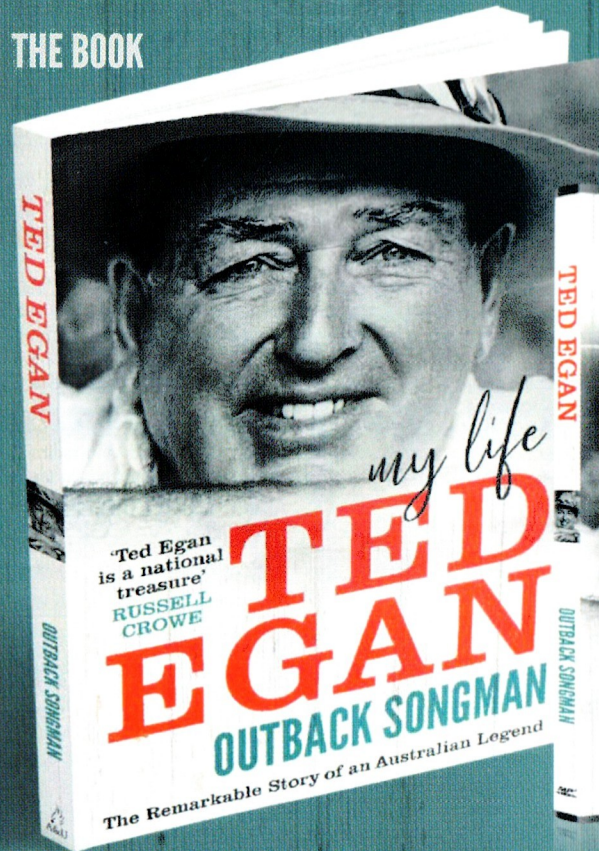
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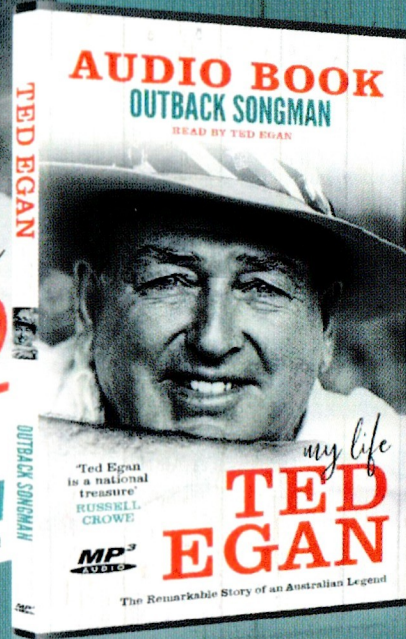
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Community Radio - the life blood of folk and roots music

by Ross M Fear, Alive 90.5 fm Australian Spectrum Show

Community radio is often the only broadcast media for independent folk, blues, roots, jazz and world music artists.

It is a special broadcast license category in Australia where not-for-profit associations and cooperatives can have a legal broadcast license to a dedicated radio frequency in their local area.

There are over 450 community radio stations across Australia.

Community radio has over 6 million Australians across the country listening each week

for an average of 15.4 hours a week, according to independent research conducted by McNair Integrity.

That is 1 in every 4 Australians. and growing annually.

The age groups of community radio listeners is wide spread, with 19% in the 15 to 24yo group, 30% in the 25-39yo group, 23% of 40 to 54yo and 28% being 55yo and over.

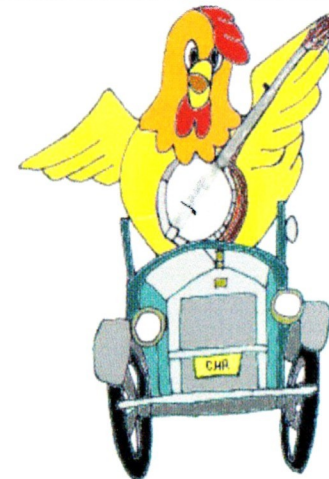
More and more people are discovering the diversity of programs offered by the virtual army of volunteer broadcasters.

The announcers are also

diverse in age from young people with potential ambitions to start a media career with their apprenticeship in community radio to a wide spread of ages of presenters, to retiree music lovers sharing their music knowledge and interests on local radio stations.

The announcers are unpaid volunteers who every week reliably research and prepare their programs ready for broadcasting.

Many hours of dedicated work goes into every hour of broadcasting.



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SYDNEY / THE LANSOWNE



The community radio stations are also run by unpaid volunteer elected committees and are supported by a general association membership of dedicated listeners.

So why do people listen to community radio?

Well the research of McNair Integrity shows that 48% of listeners listen for local news, businesses, services, community activities and events, and news of local entertainment and general community information including local traffic and weather reports.

Specialist music is another strong reason that 31% of people listen to community radio for the genres of music not covered by other broadcast media outlets, like folk, blues, roots, jazz, country, world music and importantly local Australian artists, and new and emerging music and artists.

Around 29% of listeners feel it is very important to broadcast local Australian artists and Australian artist music.

The listeners don't mind the little mistakes an announcer may make while they are learning their broadcasting skills and 31% of listeners like hearing local personalities and voices on air, and 29% of listeners like

the fact that community radio is owned by the community and not owned by big business, government or vested interests.

They love the independence of community radio.

The local community radio stations, even though they are not allowed to sell advertising or plug commercial interests according to their license conditions, but they are allowed to acknowledge local business sponsorships with 15 or 30 second sponsorship announcements, provided it does not exceed 5 minutes in the hour of broadcast.

It is this local business sponsorship that raises the funds for the operating costs of community radio.

Community groups can have free "Community Service Announcements" broadcast either as pre-recorded 15 -30 second announcements, or have presenters do live reads of a short script promoting their local community event or activity.

Community radio, besides having federal government transmission licenses, also has copyright licenses to broadcast music and other copyright material, and these days, many, if not all stations, now have licenses to stream online their

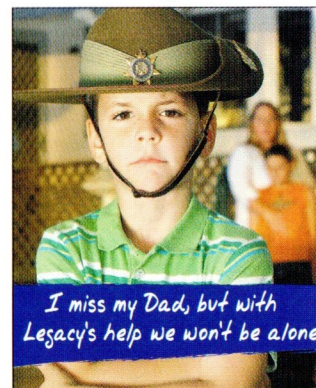
broadcasts, and some stations are taking out licenses for podcasting some programs.

Even though it is community radio, run by volunteers, it still has to comply with all broadcasting legal obligations and Community Radio Codes of Practice, and all volunteer announcers can be held accountable to these legal obligations.

A good reason for presenters to do a course like the Certificates 3 and 4 in Screen Media that many presenters do through the Community Media Training Organisation or their local station.

Community radio is for you and me, check out your local community radio station today.

Better still, why not join as a member, even consider learning to become a presenter, as often community radio stations are looking for more presenters, especially those with a reasonable knowledge of a music genre or special interest and clear speaking voices suitable for radio.



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The Songs of Henry Lawson

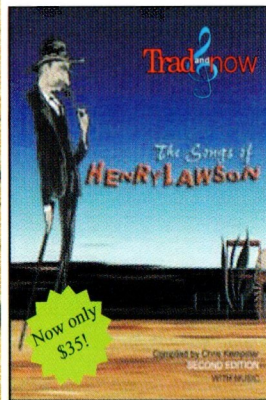
The Folk Federation of NSW has published a second edition of 'The Songs of Henry Lawson', Originally published in 1989 by Chris Kempster.

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

This collection reflects the truth that the song making tradition lives on and that Lawson's poetry expresses timeless ideas.

This new edition is designed with the needs of performers, teachers and students in mind, being spiral-bound and easy to prop on your music stand and now ONLY \$35! Singers and musicians will find in it inspiration for their own performance and composition.

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Outpost Inn - 50 years on

by Graham H. Dodsworth

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coffee food music

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52 COLLINS ST., MELBOURNE Phone 63 1596

This is the thing, the Outpost Inn, 50 years on, remains a significant phenomenon in the minds of a sizable community of people.

Outpost's beginnings, although vital to the unique flavour and the way it developed into what we came to know and love as The Outpost Inn, are ironically mostly unknown to many of those

involved and those who attended the Outpost as punters in the 60s and especially the 70s.

So, with the beginnings and reasons largely unknown to so many, the question arises: Why has Outpost remained significant to us after three decades?

This question is perhaps best answered by those attending the reunion.

Speaking for myself, however,

reaching back through my mind and recapturing the excitement I experienced walking up the pink corduroy carpet, peering at the blackboard propped up at the end before turning to push open the heavy, dark wooden door, it was the social aspects as much as anything else that grabbed me.

It was the subconscious knowledge that I was just about to engage with a random group of thinking individuals whom I continually found to be stimulating and entertaining.

I'm not referring to the booked entertainers when I say that but they too were an inspiring selection.

At the time, I'm not sure I ever consciously thought of it that way.

"This is going to blow the roof off Camelot" says Sandy Evans

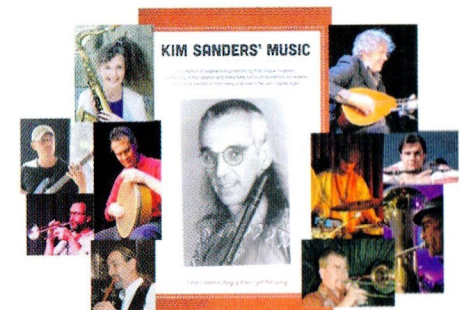
The long awaited launch of the book of Kim's compositions is finally coming.

Members of legendary world jazz ensembles Brassov and Kim Sanders & Friends will join together for one night to play Kim's wild and haunting music and celebrate launching this book.

"Kim's book is absolutely amazing. So beautifully, lovingly and carefully presented...and such an amazing resource and tribute." Sandy Evans. Kim died in 2013. He was an important figure in Australia's early multi-cultural or 'World' musical development and well known in folk, world and jazz circles. This book is a collection of his life's work as a composer, and is primarily intended for all musicians interested in Australian world/jazz repertoire.

See kimsandersworldmusic.com
Email: kimzmusicbook@hotmail.com
Other enquiries: Maramusic.com.au

KIM SANDERS' MUSIC Book Launch



Sunday 27 October, 6 for 7pm
Camelot Lounge

19 Marrickville Rd, Marrickville

(cnr Railway Pde) near Sydenham Station
Bookings - www.camelotlounge.com

Sponsored by
Trad&Now



1960s Margret RoadKnight & Stevie Dunstan at the Outpost

There was also a sense of existence, nourishing my teenage ego, serving customers their open Hawaiians, cinnamon toast, grilled frozen pizza, brown stuff in a coffee mug and banana sundaes, among other phenomenon, most of which I've never seen since, in the particular form served at Outpost.

Outpost generally brought a sense of the 'here and now' that most of us weren't finding in our everyday lives.

Spontaneity was a regular customer to the long heavy beam benches.

Inquisitive self-analysis and often a penetrating depth of human experience would be exposed during the heavy discourse or idle chatter that accompanied the sometimes-reluctant investigation into what was actually in Outpost's coffee mugs.

The staff interactions of the Thursday Nighters, the Friday, Saturday and Sunday Nighters, the social activities, such as the 'sensitivity training' weekends,

hiring houseboats at Healesville, skinny dipping at half moon bay, Costume Balls at Montsalvat and a spontaneous trip to see the penguins on Phillip Island, all had a huge impact on me.

We eventually found Denis Harrington's car keys in the beach sand, after hours of searching in the dark.

And then, for me, there were the songs, Hans George Herschler resonating in Hebrew, Danny Spooner belting out a sea shanty or emulating the silchies of the sea, Margret RoadKnight's multi-timbral tones towering over Stevie Dunstan, hoping he'd finish his instrumental break before the bracket was due to end, Castro spurred on by the hecklers attracted by his many 'top-line' artists, John Graham powering out 'Fire and Rain' from under his long dark oily hair, Alan Lee improvising on the vibes, Captain Matchbox gyrating to the rattling of the cups and saucers on the tables as they belted out the latest Jim Kweskin arrangement.

It wasn't just the songs, it was

the entire experience of being there.

It was very special.

You don't forget that kind of thing easily.

Did Outpost achieve its intended purpose?

I used to think it hadn't.

For decades, I had the impression it possibly introduced more people to drugs than it saved, and very few knew there was a 'spiritual director' to whom they could confide personal concerns.

I didn't see it as having pointed any of our punters in a direction that would better their lives either, but when I count back now over the number of things people said to me at Outpost that I've drawn on for guidance and direction in my life, and note all the people who hold Outpost so dear in their hearts, so many years later, I see that, at least for me personally, it did achieve a purpose.

It's where I learned to entertain an audience rather than just sing to it.

It also proved, along with The North Melbourne Commune and it's younger sibling, the Fitzroy North Commune, that such places can exist purely by people power.

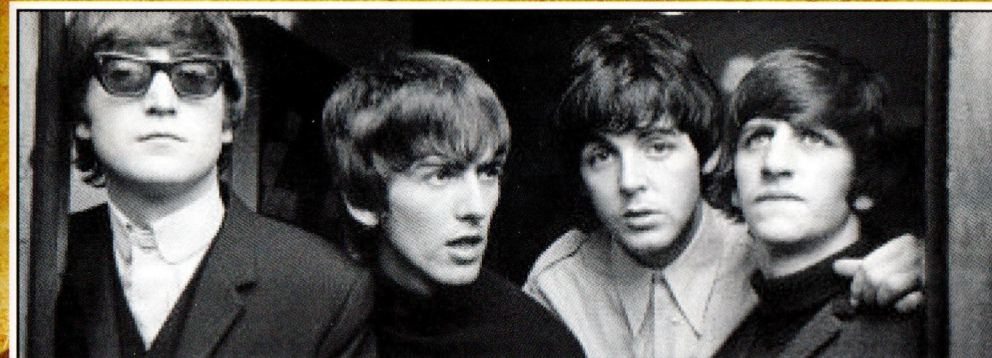
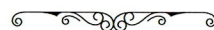
Which begs the further question: Why has there not been more Outpost Inns?

The Outpost Inn 2019 reunion is being held on October 12 at the Mark St. Hall, Fitzroy North at 3pm, finishing at 7pm.

All people who were previously associated with the Outpost, the era and ethos, are welcome.

The Outpost was always inclusive.

Let me know if you'd like an invite.



A homage to the Fab 4

by Rick Narbutas

Trad & Now reader and obviously a Beatles fan, Rick Narbutas, was just thinking the other day about the 50th anniversary of that famous Abbey Rd photo, and one thing led to another.

He's obviously got too much time on his hands.

Following is a bit of a homage to the Fab 4, incorporating their song titles into a story.

Readers are invited to spot the Beatles' references and see how many you can find. It's over 70.

I'm fixing a hole in my life.

"I'm down and", Hammer despairingly muttered, "I need you to help me".

"Seems like only yesterday I was happy to carry that weight across the universe for that damn day tripper, Eleanor Rigby" mused Hammer sitting in a cafe with seats made of waxed Norwegian wood, where all the cutlery was made of Maxwell's silver.

Hammer looked up at Martha. Said Martha, "My dear, don't

bother me with yer blues.

"It's only love, isn't it?"

"Only?"

"I tell Eleanor eight days a week 'I need you, baby, I wanna be your man'.

"I tell her, 'If we come together, we can work it out', but no reply."

"Is that what goes on?"

"Yes, when I get home it always happens when baby's in black.

"It's getting to the point where it's all too much.

"Christ, it's so bad, I'm only sleeping a few hours a night in a matchbox now.

"Even my words of love can't change the things we said today".

"I don't want to spoil the party, but you're going to lose that girl."

"Tell me why" he said

"Baby it's you, can't you see?"

"Tell me what you see."

"Well, does she ever say, 'I wanna hold your hand'?"

"She's got a devil in her heart.

"I saw her standing there by the octopus's garden talking to long tall Sally, with that ob-la-di ob-la-da smirk on her face that says 'I'm looking through you!'"

"What? Not a second time?"

"Hey Mr Moonlight, can't you see?"

"Think for yourself.

"She had nothing 'till there was you.

"You've got to hide your love away, dig it?"

"Otherwise, you're nowhere, man!

"Don't be such a little child, just act naturally."

"Yeah, yeah, yeah, I will.

"I should have known better."

She said, "She said she loves you, but something tells me she's got a ticket to ride on the one after 909.

"She's not a girl anymore, she's a woman now.

"Word is, she's leaving home and heading down the long and winding road to join Sgt Pepper's lonely hearts club band."

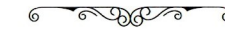
"Misery!"

"Anyway darling, I've just seen a face I remember from the night before all this started, and I must be off, as her Majesty would say, but I'll be back!

"Anyway, you know my name, look up the number."

"But I've only just said hello."

"Goodbye".



Victorian Folk Music Club celebrates its Diamond Jubilee

by Steve Bullock

This year sees the 60th anniversary of the Victorian Folk Music Club (VFMC).

The milestone will be celebrated by a ball and a birthday music session.

The VFMC has, for many years, run two "Woolshed Ball" events, in May and in September/October.

This year, the ball to be held on October 12th, at the Kew Scout Hall, will have a diamond anniversary theme, and will feature two new dances composed for the event.

The club's own Billabong Band will provide the music.

Each Tuesday evening is a folk music night, with sessions and a monthly concert.

Fifth Tuesdays are always a little special, and the 5th Tuesday in October will celebrate the anniversary with a cake for supper.

Musical friends from the Newport Folk Club have been invited to join in a celebratory music session.

The roots of the VFMC lie in the formation of the original Bushwackers' Band in Melbourne in 1955, which appeared with great success in the second production of the play "Reedy River".

After a change of name to the Billabong Band, the Band built up a keen audience of fans around Melbourne and began to hold

regular monthly Singabouts to cater for them.

Band members along with some of their most enthusiastic followers launched the Victorian Bush Music Club on June 26, 1959.

Sadly, the club lost the last of its founding members, Bert Gibson, early this year.

The Club had the aim of reviving Australian folk songs and restoring them to their former popularity, and undertook to assist in, and to encourage, the composing of new songs, contemporary in subject and traditional in style.

In its earliest days, the Club made use of the publications of the Sydney Bush Music Club such as 'Singabout magazine', but by 1960, had launched its own monthly newsletter.

In 1961, the Club combined with the Folklore Society of Victoria, and brought out a monthly publication, the 'Gumsuckers' Gazette'.

Words and music of songs were included in this, and by 1964, a more ambitious publication, 'Australian Tradition', was launched.

In 1962, contact was made with a fine group of dancers and musicians in the Corryong district, led by Beat and Con Klippel, and yearly get togethers have been held there ever since, now known as the Nariel Creek

Folk Festival, held over the New Year weekend.

1963 saw the first big Moomba folk concert, at which VFMC members provided the bulk of the program.

Following closely on this was a most successful weeklong folk festival in conjunction with the Folklore Society of Victoria and the Council for Adult Education.

A change of name to the Victorian Folk Music Club was made to emphasise that the Club's interests included urban and contemporary songs.

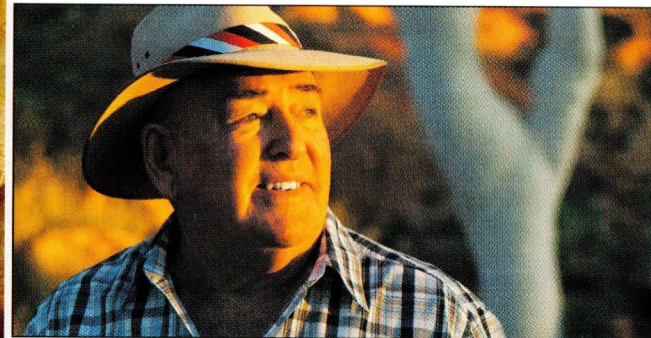
Early in 1966, the Club took the initiative, along with, Glen Tomasetti and Martin Wyndham-Read, of launching the Port Phillip Folk Festival Committee, and started it off financially with a \$100 grant.

This festival was so successful that it eventually became the National Folk Festival, now held annually over Easter at Exhibition Park in Canberra.

Over the years, the Club has vigorously promoted Australian music and dance by sponsoring a number of important publications, including Peter Ellis's "Collector's Choice" book series, a double tape set of historic recordings of legendary Castlemaine accordionist, Harry McQueen and the Joy Durst Memorial Song Collection.

Outback Songman - Ted Egan

by Christine Farmer



Ted Egan's new book, Outback Songman, tells of the extraordinary life of one of Australia's great raconteurs and bush musicians, told in his own words.

They don't make them like Ted anymore.

He's the quintessential bush storyteller.

He has rubbed shoulders with some of the best-known and least known of his countrymen and women and he can wring a heart wrenching song out of a beer carton.

In Outback Songman, Ted Egan recounts the story of his rich and extraordinary life.

Born to a working class family in Melbourne's Coburg, he has never had a music lesson.

Nonetheless, he composed some of the first original songs about Australian history and ethos, many of which are now classics.

Through his stories of growing up during World War II, teaching in a bush school, working with Aboriginal people in the Gulf Country, and performing in

Alice Springs and around the country, Ted Egan brings to life an Australia that has largely disappeared.

His encounters offer insights into national politics and everyday life over the past eight decades.

His generosity of spirit and his deep understanding of his country shine from every page.

Ted Egan AO is an Australian legend and one of the great bush musicians.

He played to hundreds of thousands in the Ted Egan Outback Show in Alice Springs over 30 years.

He was the presenter of the acclaimed TV series, This Land Australia, and later The Great Outdoors.

He is an inaugural Life Member of the Australian Stockman's Hall of Fame and has a Lifetime Achievement Award from the Golden Guitar Awards.

He served as the Administrator of the Northern Territory 2003-2007.

Ted Egan has lived most of his life in the Northern Territory.

From 1949 to 1973, he worked in outback postings as a patrol officer, reserve

superintendent and teacher.

He was also an outstanding sportsman.

In 1974, he commenced a new life as an entertainer, writer, historian and TV presenter.

He has produced thirty albums of music, mainly his own songs, covering a wide range of observation of the people of Australia.

The albums are strong sellers, as he is one of the few artists able to bridge the gap between country and folk music.

He has written many books and travels extensively throughout Australia, entertaining and researching new material.

His first academic degree, a BA, was achieved the hard way, in the bush, studying by the light of Tilley lamps.

In 1996, he completed his MA with a study of a series of killings in Arnhem Land in the 1930s.

Ted was awarded an Honorary Doctorate (D. Lit) by Charles Darwin University, and is currently doing a Ph D with the same body, researching the life of Dr J A Gilruth.

He was declared "Territorian of the Year" in 2000.

He was listed as a "Living National Treasure" in 2002 and nominated as an Officer (AO) in the Order of Australia for "an outstanding record of service to the Aboriginal people and an ongoing contribution to the literary heritage of Australia, through song and verse".

He has four children and now resides in Alice Springs with his partner Nerys Evans.

Performers Directory

Alanna and Alicia

Twin sisters Alanna and Alicia sing original folk, jazz songs. Known for their fine songwriting and sweet harmonies they regularly perform around the festival circuit.

0416546410

maudeesmail@inet.net.au

Joni Mitchell Tribute duo

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

mary_mclean@optusnet.com.au

Hither and Yon

Acoustic duo singing original songs plus interesting & exciting arrangement of Aussie & Celtic folk standards, based near Canberra

Lthorburn@vira.com.au

Jeff and DeeJ

Original ballads and traditional blues: vocal, blues-harps, wooden and resonator guitar duo – Dorothy-Jane 'DJ' 'Deej' Gosper and Jeff Prime.

Jeffdeej@gmail.com

BluesAngels

3,4- or 5-piece blues/folk/jazz/soul/hokum band, plugged or unplugged, comprising over 20 instruments and over 5 sets of originals/covers. Based on Central Coast NSW.

02 4787 5689

tomflood@hotmail.com

Hallett Flood

NSW Blue Mountains acoustic roots duo covering songster greats 50s-70s and beyond, plus originals on guitars, harmonica fx, 5-string banjo.

02 4787 5689

tomflood@hotmail.com

Ben Palumbo

Singer - 4 octave range, baritone to soprano (flute voice), French chanson exponent, performance art. Performs at Claire's Kitchen - Salon Dada

www.benpalumbo.com.au

urbanex@tog.com.au

Attention Musicians

Trad&Now is the longest running and only national magazine that regularly includes folk, blues, roots, alternative, bluegrass and world music, poetry, festival and dance news and contact information to enable everyone to locate what interests them anywhere in Australia.

It does this in news pages and regularly set aside sections within the magazine, and in the National Club, Dance and Radio Network Directory at the back of the magazine.

We are now looking to expand the Directory and add new bespoke directories to include a great deal more information and to ensure that the information is kept up to date by having it checked regularly by those providing the information.

By doing this, it is expected that more people will become aware of what is available and become involved, generally growing the folk and related activities movement around Australia.

However, until now, we have not had a directory for musicians to be able to have their availability publicised.

Clubs, venues, festivals and special event organisers are often looking for musicians to perform but until now, they have not had a single directory to go to for that information. Similarly, bands, musicians, performers often have their act ready to perform but not enough gigs and, until now,

nowhere to list themselves to promote their availability.

If you are a musician and would like your information included in the new musicians' directory to be published in Trad&Now, please complete the form on page 22-23 or on our website at www.duckscrossing.org/tan/Trad_directory.pdf 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 Musicians' Directory are completely free but we require someone from each group listed to be a subscriber to the magazine to ensure that the information is kept up to date.

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

Trad&Now also has the world's largest catalogue of Australian "folk" music on sale world wide on its website www.tradandnow.com and in stock at its offices.

If you would like your CD or DVD added to this catalogue, please complete the consignment form available on the website and send it to us with five copies of your CD, and if you wish, a review copy for one of our reviewers.

This is also a free service.

Yellow Monday are back

by Andy Gray



"Yellow Monday" is a band based in Sydney playing original compositions in a "World", "Singer/Songwriter" and "Indie/Folk" style.

Coming together in the year 2000, they played many festivals on the East Coast of Australia including Bellingen Global Carnival, Peats Ridge Festival 1,2 & 3, Joyfest 1 & 2, Global Village Hyde Park, Braidwood Folk Festival, Winter Magic Festival and more.

Playing some unusual acoustic instruments and featuring a fulltime Tabla player, their sound is unique.

"Kanchendzonga", a 5 track EP, is the first new music from

Yellow Monday in 10 years.

Encouraged by Phil Snow's studio deal and Zia's return to Australia, the creative juices began to flow again.

This new recording features Ziaul Islam, from Bangladesh, on Tabla, Ozkan Bayar from Turkey on Baglama, and Andy Gray on Cittern and Guitars, all from the previous Yellow Monday line-up.

Guests include, Craig Calhoun from "Craig Calhoun & The Brothers of Oz" on Bass, Lara King on Cello and Shane Flew on percussion.

Track 2, "World Through Those Eyes", is a song about the Syrian War.

Andy Gray said: "I travelled through Syria and Iraq and received their generous

hospitality.

"They are good people.

"How can this keep happening to them?"

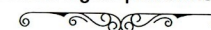
Track 3, "Kanchendzonga", is an instrumental reflecting the feeling of awe at the size and beauty of this massive mountain on the horizon as you stare north from Darjeeling.

It is the third tallest mountain on earth.

A compilation of early recordings has also been released this year under the title: "Home Cured 2000 - 2006".

Early albums were sold exclusively at gigs.

All music available on Spotify, YouTube, iTunes, Amazon Music and most digital platforms.



The Easter National Folk Festival in Canberra

by Jefferson Lee

Returning to familiar territory at the National Folk Festival (NFF) is not always easy.

As you get older, you are haunted by the fond memories of previous visits to the premier weekend of entertainment in Canberra over the Easter long weekend break.

A note on global warming here.

When the NFF first shifted to Canberra in the late 1980s, to camp in a tent with less than two sleeping bags was a challenge.

You had to shake the frost off at daybreak to emerge from your tent into sub-zero temperature.

Not anymore.

These days, the April temperature seldom drops into single figures during the day, and the sun often shines with glorious Autumn leaves forming a canopy over your tent.

My last visit to the NFF was the 51st in 2017.

The Trippy Hippie band from Sydney led the festival theme of "50 Years on from 1967 Psychedelic Music", with cover versions of Beatles, Stones, Scott Mackenzie, San Francisco Nights, Janis Joplin, etc for all those attendees, and let's face it, there were a lot of 'em, "old enough to remember".

Makes me wonder if we will have any more "Fifty Years On" themes.

Woodford Festival this year

gave a tribute for the Brisbane boy who helped engineer the famous Amsterdam "Love In" bed scene for peace by John and Yoko.

The early 1970s Whitlam era was a flowering of Australian culture, folk music included, so the opportunities are endless.

Best yet was the Shortis and Simpson "All You Need Is Love" tribute at Cobargo Folk Festival three years ago, but there must be anniversaries closer to home apart from Countdown and Sunbury?

The 1972 Tent Embassy springs to mind immediately. Others?

Don't get me wrong; there has and always will be "next generation" performers at the National.

The new Youth Folk Award cash prize for under 25 y.o. will boost that further with local folk clubs from across the country choosing entrants.

This year's winners were the fantastic duo from Bellingen named 'Saije'.

Previous year's winners have rightfully earned a ticket on the official program.

The National has always had the proliferating pre-teen busking scene for talented youngsters pushing for their first gig on the official program as well.

(See Trad&Now no. 132)

The NFF hasn't gone the way of WOMAD and Woodford

Festivals, which increase the number of Millennial season tickets through the gate with a dozen or so leading Rock-Pop bands on the bill.

Clearly, a Courtney Barnett or John Butler Trio would boost gate takings at the NFF, but at what cost to traditional base and ticket prices?

Another significant change at the NFF is the sponsorship of performers from two States or Territories from Australia each year.

This cuts in half the time that great performers from distant places from Canberra, like Perth, Darwin, Queensland or Tasmania, will have to wait to be rotated centre stage before a NFF audience.

Pam Merrigan as the Artistic Director should be thanked for her stewardship of this and other changes over the past six years, such as building into the program an assured Celtic, Bluegrass, etc, presence through an arrangement with cultural boards in Ireland and the USA.

The range of European folkloric guests with numerous styles across a wide range of countries was also notable this year.

I was grateful to see that frequently, the performers from "ethnic" communities are often home grown.

But where is the Asia-Pacific represented?



Admittedly, I missed the Praashekh Quartet, with their customised e-sarod playing and tablas, but I did catch the incredible 'John John Festival' from Japan at, of all places, the Stock Camp.

How ironically beautiful to watch three very talented musicians with Japanese traditional instruments as they belted out a full on Celtic/Irish trio set, with a Ned Kelly wall hanging as backdrop on a makeshift stage among the bully beef and gum trees and damper.

O.K. maybe the Mongolian punk bands are better left to WOMAD and the Indonesian gamelan to the Opera House, but a repeat appearance of David Bridie's "Sing Sing" travelling circus with its smorgasbord of Oceania performers from 12 Pacific countries is perhaps

called for at The National.

After all, 2019 does mark 20 years since the fateful UN Referendum of Independence in Timor-Leste.

I've seen at least a dozen bands at the Esplanada Hotel in Dili that could easily slot in here, not just the ARIA-winning Ego Lemos or Paul Stewart's 'Dili All Stars' from Melbourne.

Ditto West Papua and Bougainville.

An appearance at the NFF would put their independence struggles, including their culture, on the map.

Just a suggestion, but the National should think wider with "diversity", and I'm acknowledging what's already happening and I'm not talking about the plethora of 'Folkloric' dance groups that already appear.

Easter Thursday - Opening Night at The National.

Arriving on Thursday night, I was lucky enough to witness a packed Budawang stadium opening concert presenting a Lifetime Achievement Award to the man with 24 successful recordings behind him, Mr Eric Bogle.

Eric performed straight after the thunderous applause during the presentation.

Aged, but not rusty, he detailed the few years he spent in Canberra, after coming from Scotland, before permanently settling for the past 40 years in Adelaide.

He reminisced about the Canberra Bush Music crowd taking regular weekend trips to the old pubs at Collector

Festival News & Reviews

or Hall with their local history of bushrangers.

He grinned as he remarked about the locals there retiring to the back lounge bar and playing Slim Dusty on the duke box as the day-tripping professional folklorists invaded the main bar.

So much for teaching workers about their heritage, eh?

The up side of one of these weekend folkie trips for Eric was sharing a beer with a 56 year old fellow who married at 20, his wife dying in childbirth at 30, his daughter moving out of home – a conversation that led to the song, 'Now I'm Easy'.

During his other festival performances, Eric caught up with many old admirers as he signed CDs.

After that concert, I caught the first half of Rory McLeod at the large Borderlands Tent in the middle of the racetrack.

Rory began with one of his mouth organ train songs that picked up speed as the song and the train progressed from one end of the U.K. to the next.

Rory was as good as ever at imitating a train going through its paces.

He told in detail the atmosphere, history and community spirit of working class London before launching into 'Spitalsfield Markets'.

It's a favourite of mine, a song that mentions nearly every fruit and vegetable on the planet, and their uses, or at least their joys during consumption.

He promised not to repeat a song all weekend.

Missing his second appearance, I bought two of his recent compilation CDs and his kid's one, just to be sure.

Based in Europe, Rory goes missing in action from the Oz circuit for a few years at a

stretch.

The CDs were a worthy investment.

Easter Good Friday

Also touring from the U.K. were James Fagan and Nancy Kerr.

On Good Friday, they were on earlier at the Budawang.

I first meet Nancy when she was a 17 year old fiddle player who stopped me on the street at Circular Quay one afternoon and asked me the way to The Basement where she was playing.

Thirty years on, now married to Australian-born James Fagan and living in England, I witnessed this amazing duo get their two young boys on stage with them to sing a song about the removal of huge trees near the boys' school, an act of desecration in Sheffield where they live.

What is this thing about Tory political parties and destroying urban habitats methinks?

You don't have go to England, just look at Sydney, Anzac Parade, and the removal of the century old Moreton Bay figs for a poorly planned light rail system.

Then there is the Adani Mine and a million others, eh?

Yes, even a tree song tells us a lot about the global challenges we face from neo-liberal economics.

At the Budawang, James Fagan and Nancy Kerr held centre stage for an hour.

They often finish with a favourite song from the 70s U.K television series, 'When the Boat Comes In'.

I go into a frenzy, like many others, as Nancy revs up her fiddle towards the end with the

matching vocals, and James's bouzouki and voice rip into the chorus of "Dance little fishy, in a little dishy...when the boat comes in".

Throughout the festival, The Fagans popped up time and again in different combinations.

James' parents, Bob and Margaret, launched a new CD, as did his sister, Kate Fagan.

Australia is blessed to have such a talented family, even if they only perform at the National every second or third year.

At the Saturday concert, Bob and Margaret recounted performing 'Your Daughters and Your Sons' in Tom Sands' house in Ireland.

They followed this with another anthem, 'We'll Stand By The Shore'.

It was a version that they had learned from Lucy and Scott Wise from W.A.

Later in the festival, the Fagans performed another favourite about the Peterloo Massacre in England in the 1820s.

Michael Leigh's popular film on the issue released this year gave the song even more poignancy.

Initially, I thought the poets at the NFF were a somewhat cliquy mob.

Almost no amateurs need apply at the Central Park Friday afternoon gig.

But then I remembered it was a case of "wait your turn" with the regulars pencilled in in advance.

Fair enough.

Still they gave me a chance to recite a parody of 'I Love a Sunburnt Country' from Tug Dumbly's latest anthology, 'Son Songs', a collection of environmental, family history and political satire.

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Well worth the \$10 investment on-line.

Also, the pecking order of regulars, like the 'Rhymer from Ryde' et al, are respectful of each other as they compete in Bush nostalgia, reciting about an Australian ethos that is long past.

Anyway, they got slammed this year with a multicultural poet who came on last and whose poem was like a CV reading for the next Human Rights Commissioner's job.

Further afield, 'Irish Joe Lynch' emerged with the poet's award for the festival on the last day.

It was a telling ditty about a husband and wife, and enjoyed by all.

In the afternoon, Enda Kenny, from Melbourne, pulled a big crowd in the Fitzroy Stadium.

He performed a range of songs from his back catalogue of

brilliant CDs.

Some from his late 1980s 'Twelve Songs' and mid career 'Pearler' collection of songs from the Pearling industry based in Broome.

This latter album covers some of the same ground as Ted Egan did a decade earlier with 'Sayonara Nakamura'.

Indeed, others have sung about the extensive Japanese graveyard of Japanese divers who came up with the bends to meet an early end.

But Enda's album takes the story a step further with his collection of songs that encapsulate not just the dangers enjoined over the last century, but also the economics and fortunes, typified by the Paspaley empire, to recounting cases of individual luck, misfortune and romance that surrounds these precious stones (shells?).

His lullaby song, 'Mary Cristina', from another earlier CD, 'Six of One', seems to be one of his own favourites, justifiably maybe, as it always draws a warm reception from the audience singing or humming the chorus from a song penned while touring NZ, when Enda noticed a sailing boat that shared its names with that of his mother.

Unfortunately, I missed the festival bracket where Enda covered his latest CD called 'Kitchen Ballads'.

At the Majestic tent outside Enda's gig, I caught up with his now former fiddle player, Lindsay Martin, and his family band, The Martins.

They had their own cheer squad who waited patiently for the acclaimed 'School Bus Driver' song.

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This song has an enjoyable chorus that all joined in on.

The Martins were a treat, with self-composed songs about life in small towns on the NSW Southern Highlands and Coastal hinterland.

It was a refreshing batch for both those who had travelled there and for those who hadn't, a real insight to regional Australiana.

Not to be outdone on this theme was Tiffany Eckhardt, appearing at the same venue in the early evening.

I first saw her perform at the Clifton Hill Hotel in Melbourne over a decade ago, when they had acoustic music on a Wednesday night.

By then she was partnered with former Weddings, Parties, Anything, (WPA) steel guitarist, Dave Steel, and lived down past the Bellarine Peninsula off the Great Ocean Road of Victoria.

Like The Martins, Tiffany arrived with many of her Victorian fans intact.

This was despite her family moving to Northern Tasmania some four years ago.

Yes they had a favourite as well.

It was 'My '62 Blue Toyota Corolla'.

We all know of the foibles of loyalty to an old bomb that is past its prime.

Tiffany's special talent is her soft, unique voice, almost like birdsong in a forest.

At times, you have to strain to milk out the tender, touching, but meaningful lyrics that shower every song she writes.

It has that childish intonation of Melanie from the hippy era on 'I Ride My Bicycle', and yet she can also produce the crescendo of 'Lay Down! Lay Down' by the

same artist if necessary.

Virtually every song shakes the inner-essence to the soul.

She announced that she would end her bracket with a love song that calls for courage.

Who would have expected Joe Cocker's 'Little Help from my Friends'?

Who would have thought, not only Dave Steel on pedal-steel guitar as back-up, but also their 14 year old son on lead electric guitar, who certainly belted out all the raucous notes of the chorus of the Cocker number, not quite a revivalist meeting, but definitely one that touched all present.

From here, in high spirits, I drifted briefly in to see Riccardo Tesi & Banditaliana.

The NFF seemed to have at least one band from every European country this year for those who loved roots, ethnic or 'mesana salata' (mixed salad) with their festivals.

I got side tracked here by my Canberra hosts to the small and cosy tent known as the Carnival Stage, where it was very up close and personal with a Russian gypsy band called 'Raduga Trio'.

Then it was a run back to the Fitzroy to catch the traditional Irish musicians, Nuala Kennedy (flute and vocals), Gerry O'Connor (fiddle) and Eamon O'Leary (guitars).

All three of these Celtic artists record individually or with other musicians.

What a treat here.

The solo brackets were superb.

The gigs and reels had the place humming as guitar chased fiddle and vice versa.

Nuala had an exceptional voice.

All three had a warm and

very Irish presentation.

The love of traditional Celtic music made you wish you could hop on the next plane to Dublin.

With traditional love songs, and lullabies with lyrics like, "By those banks I have oft time wondered".

Then a sad song in Gaelic and finishing with reels known as 'Reilly's Grave'.

As Friday night was winding down, I knew I had already missed maybe a dozen extraordinary acts like The Once, Margaret and Bob Fagan's new CD launch, Mánran, April Verch Band, Bluegrass Parkway, Whoa Mule, Richard Perso and many others.

Always tomorrow I said to myself.

Just had time to dip into Melisande [Electrotrad] from French speaking Canada (Quebec) in the Budawang before racing for the last Light Rail that swung past the festival entrance.

I arrived to a solo performance of face slapping, dozens of different beats and notes, all in tune to an attractive melody, complete with body slapping for deeper notes.

Then the electronic keyboards sailed into another realm.

It reminded me a bit of the 'Smiling Boot (La Boutaine Souriente) group that Dave de Santi brought to the Illawarra Festival one year.

The excitement level of both bands has something to do with the piano accordion style and the foot stomping board I suspect.

I found out the next day that one of the fiddle players had straddled both bands.

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Easter Saturday

The Mission Song Project began the day at the Budawang.

Having seen them at three festivals in as many months, Jessie and her compatriots kept to their mandate of documenting hidden indigenous community songs unrecorded by white history, by introducing new stories and new songs with every performance.

Their accompanying song book with chords, notes and more, makes an excellent school guide to Australia's "hidden history".

Another major contribution to the festival was the Homelands Tour, a collection of Aboriginal and Indigenous Canadian artists exploring mutual themes and Indigenous Rights.

The lead performer here was Glenn Skuthorpe.

Needing a break from music, I wandered over to the Trocadero to catch one of the dozens of workshops held there every year. This one was with Jan 'Yarn' Wositzky, who many remembered from his decade of fronting The Bushwackers Band, under the name Bill Smith.

His workshop was on storytelling, where he began with the story of his father's survival during World War Two in Nazi occupied Czechoslovakia, and moved through Australian history, from ingenious narratives to post-war migration, and the common threads in storytelling from Joseph Campbell's 'The Hero With A Thousand Faces' and other analytical texts.

I picked up his two CDs including The Eureka Stockade, with nuggets and gems from a

definitive moment in our colonial history.

Later in the afternoon, I saw the Kate Pass Kohesia Ensemble at the Marquee tent.

Although brilliant at times, I think Kate is trying to do too much at once.

She wants a fusion of her passion for louder Jazz with traditional Middle Eastern string instruments.

Unfortunately, the energetic drums and trumpet in the current arrangement tend to drown out the Arabic strings in many songs.

On some tracks it is less noticeable than others.

May I suggest employing the compromising style of the early 'Sirocco' band at some stage in the future?

They employed a more Middle Eastern style trumpet with a restrained sound

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and tablas and less intruding percussion instruments.

Jodi Martin was good as usual with her songs that hang there between Folk, acoustic Rock, and pure Country.

Whatever, she has an observant eye for detail in her lyrics and is always heart-warming, environmentally and romantically friendly.

Not a cruel or spiteful word in the dear lady's soul, methinks.

Her stories are always engrossing and homespun.

She mentioned her ongoing friendship with Arlo Guthrie.

Indeed, they have recently co-written and recorded an environmental song.

The Trocadero venue was at capacity for "Don't Be Too Polite Girls", a celebration of 50 years of feminism on the foundation of Glen Tomasetti's 1969 song welcoming Equal Pay legislation in Australia.

Dale Dengate and Kerith Power were joined by Kate Burke, Chloe Roweth plus token-male, Jason Roweth (briefly), Jessie Lloyd (Mission Songs Project), and a pianist who did a great job holding it all together.

The concert included many poignant and rousing songs and the spirited audience responded with great warmth.

The Shortis and Simpson political parody concert in the same venue was overflowing and alas, I couldn't get in.

Nearby, the Majestic Tent outside the Fitzroy Pavilion was a smaller venue, but a good one.

Of the old timers at the NFF, Penny Davis and Roger Ilott stood out.

They performed songs from their latest CD 'Chimes of Freedom', with the introductory note "this album is dedicated to all those who strive for peace,

for the freedom of others, and who care for this fragile planet".

They sang three "timeless" songs from the Byrds 1965 canon, 'Chimes', 'Lay Down Your Weary Tune' and 'Turn! Turn! Turn!'.

'Light Across the Sea' was about empathy with refugees.

'Summer-Winter Phase' was a Les McKinna song from their Sydney folk scene days in the 1980s.

Readers of my earlier review on this duo in Trad&Now in March, 2017, will remember my reference to Penny and Roger as dedicated performers of the songs of other folkies.

'Tenterfield' and 'Shopping on a Saturday' on this recording were dedicated to the prolific work of the late Gary Shearston.

Political songs by this fab duo that are still relevant today were, 'Whiskey Grass on the Line', reminding us of the former NSW Liberal Premier Nick Greiner era, when a USA consultancy firm prepared a report into NSW Railways.

Weeds now flourish along the railway lines that once served regional towns.

'Whitehaven Coal' notes the threat to the environment and community.

It was first recorded by The Barleysakes on their 2015 album 'Fringe Dwellers'.

In their bracket, Penny and Roger also squeezed in two of their old favourites from the late Bill Scott, 'Now that I'm Old' and Dave de Hugard's 'Hey Rain'.

It was a joy to hear the stories of the writing of these songs.

Easter Sunday

I woke up early and kicked myself for missing the Roy Bailey

tribute the night before in the Merry Muse.

A veteran from the UK and a long time NFF visitor, Roy was always a gem.

It was like the passing of an era, from the sound of folk music from the 1950s until now, his performances were legendary.

His soft caring voice united all with lyrics that always told a great story or summed up the current mood.

Sadly missed. Vale Roy.

Apparently many of the festival stalwarts had thrown in songs from him that had some of the audience in tears by the end of the bracket.

I raced in from Ainslie, an adjoining suburb to the festival.

The brand new Light Rail down Northbourne Ave was free again.

I was just in time to catch the top Canadian (Irish-born) singer-songwriter, Irish Mythen, on stage with Eric Bogle at the special Peace Concert.

It was introduced by the members of the International Campaign to Abolish Nuclear Weapons (ICAN) who were the first community group to win the Nobel Peace Prize in 2017.

Their global petition requesting that the UN General Assembly ban all nuclear weapons had been accepted by an overwhelming number of nations.

The exceptions were the usual recalcitrants.

Already some 112 out of some 180 nations ratified the Treaty, but shamefully, not Australia.

Eric gave a bracket that encapsulated almost everything from his teenage years as a supporter of CND in Scotland to the request by the RSL for him to pen a song for the

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returning Anzac diggers for the 75th anniversary.

His most captivating song was about the WWI Aboriginal brothers from the Coorong area in South Australia, near the mouth of the Murray River, and the recent repatriation of the remains of one brother killed on the Western Front to a traditional ceremonial burial under tribal homeland.

A new song from Eric was based on the writing of the Lutheran pastor, Martin Niemöller, who campaigned against Hitler and Fascism, and Eric extended the theme to the current era of Trump and racism.

Irish Mythen blew the Budawang away with her huge, powerful voice touching everything from the nuclear threat to the treatment of women in war.

Just after lunch, my childcare roster had me smirking with all the kids in Central Park at the

'Amazing Drumming Monkeys'.

This was more than entertaining.

The clever ventriloquists with their Punch and Judy style show were imparting messages of environmental protection for wild animals and the forests with their carefully woven stories, mimicry of animal and bird sounds, songs and dance, "join in kids" big and little.

A joy to watch with dozens of attentive kids and their parents enjoying the show.

I drifted from there over to the Flute 'n' Fiddle tent to check out alt-Country, banjo picking, a former finalist from 'The Voice', starlet Taylor Pfeiffer.

She looks as good as her namesake, Michelle, and with a first name Taylor, what else but alt-Country?

With her honeycomb voice and cool banjo picking, she began with "a home town song about Rickenshaw".

She followed up with a broken love story, co-written with an Australian songwriter.

From here she switched from banjo to electric guitar with her own fav, 'I just want you to know who I am'.

From there it was back to banjo and another love song, 'Don't replace me tonight'.

It was a song from Nashville with her voice like birdsong.

Think Maria Muldaur and 'Midnight at the Oasis', delivered gospel style as her penchant took her.

A lovely contrast in what is, let's face it, a very diverse program of music and dance styles at the NFF.

Later on Sunday afternoon in the sun at the Scrumpy tent was the traveling busker from South Australia, Jimmybay, who looks like a "bushy" with his auburn hair, a long beard and hat.

Add to that his songs of whiskey and travel.

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He told wonderful stories to introduce his songs drawn from a vagabond existence around Australia via kombi van.

His songs mainly invoked a sense of place and a wonderment of the beauty of Australian landscapes and skylines.

A song written while camping on the outskirts of Sydney, 'Here It Comes Boys!', invoked a coming storm on the horizon, with driving guitar, reminiscent of Neil Murray, with its mood-setting pace of strumming depicting the imminence of the threat.

It was backed up well with foot stomping onto tambourine.

Who needs a drummer?

Next song up from Jimmybay was about camping on the Southern side of Lake Hume with the Kosciuszko Range in the distance.

Poetry into song indeed.

He finished with a love song, 'Letters to the East, Part 2'.

It was a slower number that revealed his amazing finger picking style and rapturous voice.

It made references to keeping Australia free of nuclear waste and the singer's love of "Byron Bay music" (a definitive style, discuss?).

His politics and environmentalism come subtle, but true.

Next in the Scrumpy was Ella Belfanti.

She had a touch of Penelope Swales in her with her preachy lyrics, and her rough and strong, devil may care guitar strumming.

In her mid-twenties, she was naturally into love songs about relationships.

Her looping effect gave an Indigo Girls' feel to her songs.

To get everyone to join in, she

took a hands in-the air survey of her attentive audience asking who was too scared to sing in front of people.

Then she launched into her "It's not my face that you see" song to put everyone at ease and encourage people to join in.

A nice education.

Sunday night in the Budawang saw a concert called, "Songs For Times Like These", featuring Red Gum's John Schumann and Goanna Band's Shane Howard, with their 'Red Dirt Band' of musicians.

Both icons from the 1970s-80s political folk-rock scene at a national level, now depicted as "grumpy old men", the social reforms they fought for and won have been gradually unpicked by three decades of conservatism.

The hard-rock style of the Red Dirt tended to drown out the unique voices of Schumann and Howard.

Only when they performed a lullaby style version of the Beatles song 'Help', and a slow version of 'Waltzing Matilda', could the audience appreciate their distinctive vocals.

The Shane Howard bracket began with 'Let the Franklin (River) run Free', celebrating a people's victory in saving a wild river in Tasmania, and ended with a plea for indigenous land rights with the commercially successful anthem 'Solid Rock'.

Howard's iconic status was in part owed to endless 'Countdown' revivals of that song.

His extended connection with international touring performers who share a similar outlook, like Jackson Browne and Bonny Rait, often appearing as their support act, brought his brilliance as a performer and songwriter wider

acclaim.

He had a similar connection with Mary Black tours, providing her with a number one hit in Ireland, 'Flesh and Blood'.

His local release in Australia of the same song was not a commercial success.

Add to this Howard's steady release of well reviewed CDs over the decades, his pride of place in Port Fairy festival line-ups, plus his endless networking with other musicians, witness Paul Kelly and the recent Australian Irish heritage tour, and you can see why Shane Howard is accepted into any national 'hall of renown'.

John Schumann's task was harder.

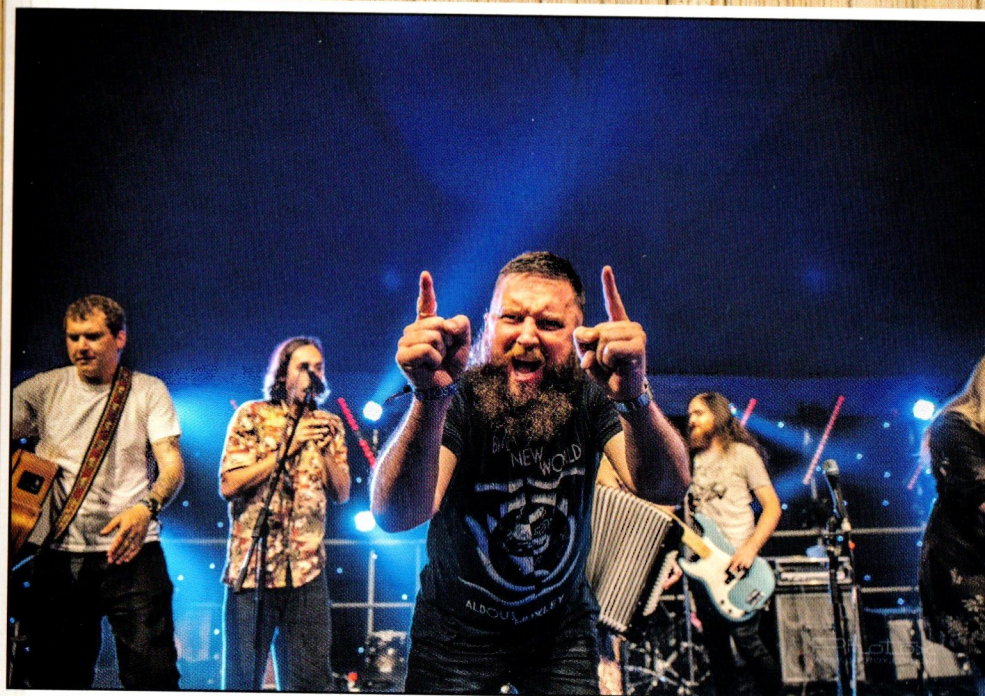
Redgum began in 1977 as a solid, left-wing anti-establishment, satirical, folk-rock foursome with their semi-underground vinyl album 'If You Don't Fight You Lose'.

It was loaded with songs opposing foreign USA military bases, 'HMAS Australia', anti-consumerism, 'One More Boring Thursday Night in Adelaide', Australia's rebel history, 'Poor Ned Kelly', racism against Aboriginals, 'Carrington Cabaret' and migrant discrimination in the workforce, 'If You Don't Fight You Lose'.

The upper class was satirised in 'Beaumont Rag' (Adelaide's Toorak), with lines like "daddy bought me a Mercedes Benz, then he bought me a law degree" and the PC love song 'Goodbye', where "the higher daddy rises, the more his workers fall, and so I say to you goodbye".

Even hippies attempting to escape the urban class war were satirised in 'Little Hampton'.

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The Bottlers

Subsequent Redgum releases in the early 1980s were equally rebellious with historical references like the 1930s Depression era, 'Brown Rice and Kerosene', celebrating poor man's molotov cocktails, 'Old Ted' and the line "Don't talk to me about History son, I've lived for 87 years", built on later with Hughie McDonald's outback classic number, 'Diamantina Drover', along with fiddle player Verity Truman's 'Woman', a song for working women.

Middle class consumerism was decried again with 'Fabulon'.

The unemployed youth underclass were encouraged to shop lift and defraud rich insurance companies, but warned by Redgum (don't get 'Caught in the Act'.

It was in this 'Decade of

Gorden Gekko greed', 1980s era, the cheeky Redgum stab at the false superior airs and ignorance of Australian yobbo tourists in Asia, in 'I Been To Bali Too', not surprisingly with the off-beat Reggae singalong tune, rebounded as a commercial success.

Just like rock lyricist Dave Warner's 'Suburban Boy' and 'Mugs Game', which the young males being satirised identified with and reworked as a war cry, racism and all.

Throw in here Eric Bogle's 'Aussie BBQ' and the ocker comedy circuit with Rodney Rude and suchlike.

It was a case of the more you look down on slovenly Australian behaviour, the more the masses claimed it as their own.

The success of 'I've Been To Bali Too' gave Schumann and

Redgum a central pivot with the release of 'Only Nineteen', in mediating between the anti-war movement and the veteran community.

When the hit went gold, the focus was on the Veterans and their lack of proper repatriation.

Soon the myth of the diggers not receiving proper 'Welcome Home Parades' (when they did), and the myth of the anti-war movement hounding the rejected diggers (when they didn't), the pendulum swung back in favour of the military establishment in Australia.

To the extent that Schumann became a cultural flagship for veterans and eventually the defence establishment, it has undermined early Redgum as a voice of protest against the establishment.

The Ghosts and Memories CD

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by the Vagabonds is full of nostalgia for old diggers and battlers on the land.

No 'cut to the quick' for the youth voice here.

Easter Monday

This was a bit of a wind down for me.

Catching up with people in the conveniently located Bohemia Bar beer garden, where I had caught the brilliant environmental choir, Ecopella, the night before (See photos Trad&Now no. 132, pages 33-34).

I did manage to catch three great Australian soloists, Sarah Humphreys, Loren Kate and Liz Frencham, who blended well together as a trio.

I also caught a whiff of the U.K. duo, Edgelarks, who were very popular with their fans.

The festival also ran an Infinity Song Competition.

This year's theme was "best glam rock" song.

It was comedic most of the time, hysterical the rest.

I could not hang around for The Dead Maggies from Tasmania late into the night.

I caught them last year at 'Folk By The Sea' and was most impressed.

Their versatility and genre-hopping explains why they can tour so widely and still develop an instant following.

As usual, the Spooky Men's Chorale stole the show with their underpants only performance on the Festival's main walkway.

A photo appeared in the previous edition of Trad&Now (no. 132) - a good reason to

subscribe if you haven't already.

My parting shot is to congratulate Penelope Swales from Melbourne for winning the Alistair Hulett Award for a political song on Coal Seam Gas mining.

Please don't go past barrister and ban yourself from public performances like our beloved Judge Judy Small did.

I guess that one is my fault

too for letting Judy get arrested for 'public disorder' in the 1976 Mobilisation Against Rockefeller Rally in Sydney during the American Bicentennial.

She fought the law and the law won, eh?

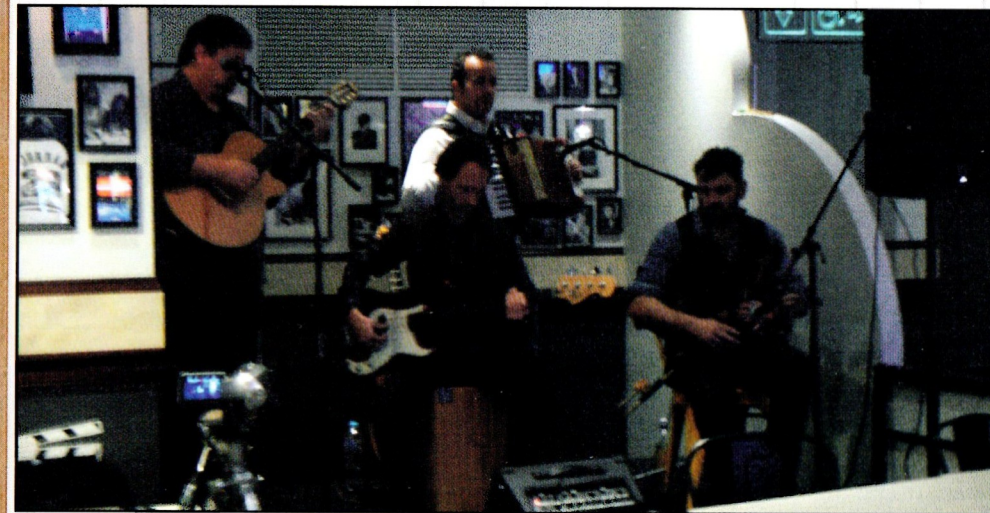
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The inaugural Sydney Folk Festival

by Mona Finley



Mutual Acquaintances

A folk festival in Sydney?

That's logical I thought, having noted many times that there seemed to be more folk clubs in and around Sydney than in all inland towns of New South Wales put together.

The festival was organised in such a way that all the venues were situated along Pitt Street, and within easy walking distance of each other, a brilliant arrangement that minimised time lost moving between performance spaces.

The program listed a wonderful range of artists, offering many different styles within the 'folk' genre, from traditional Australian bush songs and poetry to the more exotic, so-called 'world music' such as

the Wang Yu Chinese ensemble and Moussa Diakite from Mali.

As always, being unable to be in two places at once, only a certain number of these performances can be seen, however well one tries to organise the weekend.

What follows is a selection of my own favourites.

'A Woman's Song' provided a nice relaxing start on Friday evening, and was staged in the Mitchell Room of the Sydney Mechanics School of Arts.

This was a program of songs about women, sung by women, Chloe Roweth, Rosie McDonald, Kate Delaney, Kate Burke and Ann Palumbo, supported by Jason Roweth as the token bloke.

If it ever seemed to you that there are just so many songs about shearers, drovers, bushrangers, and all the trousered lot, then be assured there is a body of 'women' songs to provide some balance.

I finished up the evening at the Session Bar with the Shanty Club.

That was a performance that's easy to love, boisterous and energetic, songs with lots of repetition and plenty of opportunity for audience participation.

You could get the impression that it was all spontaneous and unstructured, but that is something that actually takes lots of practice to proceed so smoothly.