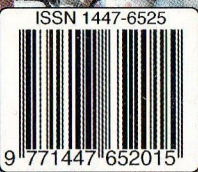


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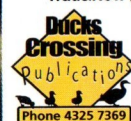


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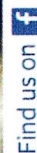
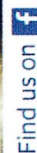
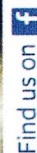
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Music Festivals Bill passed

The NSW Labor Opposition's amendments to the Music Festivals Bill passed the NSW parliament on November 14.

The Government voted to support Labor's amendments to the bill which were successfully moved in the Upper House.

Most importantly, the Government caved in to Labor's demand to establish a Music Festival Roundtable so that the industry will finally have its voice heard and no longer be ignored by the Government, according to JOHN GRAHAM MLC, Shadow Minister for Music and the Night Time Economy.

The establishment of a Music Festival Roundtable has been the festival industry's key demand.

The Government finally reversed its position in the lower house, however, as late as last night, the Government continued to oppose Labor's amendments in the Upper House.

Music fans in NSW no longer risk missing out on their favourite acts.

Major festivals had threatened to leave NSW if the roundtable was not included in the Bill.

NSW Labor Leader, Jodi McKay, said: "Labor has finally dragged the Government to the table.

"It's about time they sat down and actually listened to the festival industry and made this work for everyone."

"Music lovers and the festival

industry were rightly worried about a music exodus from NSW if these crucial amendments weren't passed."

"This is a victory for common sense," said John Graham.

"This was an eminently reasonable and common sense request from the festival industry.

"Government can't do this alone.

"This puts the industry at the table as equal partners."

Labor's roundtable amendment establishes a Music Festival Roundtable with equal numbers of government and industry members.

It would be tasked with growing the industry, supporting safety at festivals and reviewing evidence and regulation to ensure it is operating effectively.

The roundtable would meet at least four times a year, including once at a music festival site.

Immediately after this summer festival season, the roundtable will conduct a full review of how the government scheme has worked, in order to improve it if necessary.

The roundtable was supported by a Parliamentary inquiry, the recent Deputy Coroner's report, the Counsel Assisting the Ice Commissioner, the Police Commissioner, and government agencies including Liquor and Gaming and NSW Health.

Member for Terrigal, Adam Crouch, said the new laws require high risk music festivals

to prepare a safety management plan.

"The risk of serious injury or death is particularly high during the summer months when people are dehydrated and exposed to hot weather at music festivals," Mr Crouch said.

"We've reinstated a regime that ensures festival organisers abide by the highest community and health standards.

"This is all about ensuring music festivals are safe and adequately resourced to respond to medical emergencies.

"Many events are safe, but the huge risk of death or injury at some compelled the Government to act."

Minister for Customer Service, Victor Dominello, said the legislation imposes the same requirements on high risk music festivals that were in place under the regulations disallowed by Labor, the Greens and the Shooters.

"Labor, the Greens and the Shooters took away these regulations and replaced them with nothing, putting lives at risk.

"We put politics aside and delivered on a promise to prioritise safety for festival goers," Mr Dominello said.

The new laws require a safety management plan to be prepared in consultation with NSW Health, NSW Police and the Independent Liquor & Gaming Authority (ILGA).

This applies to 11 of more than 90 festivals in NSW.

Hidden Beatles' titles number two

by Richard Narbutas

Celebrating 50 years since the Fab Four called it a Hard Days Night, you might find all thirty-nine references to Beatles' song titles in this month's offering.

There's a place in a bar back in the USSR, where Rocky Raccoon sits talking to his dear, Prudence.

The conversation turns to thoughts of being a paperback writer and finishing The Continuing Story of Bungalow Bill.

"And what do you know about a hard day's night?" she sniggered.

"You're mother nature's son, and your mother should know!"

"Oh really? That doesn't sound like you like me too much.

"But listen, do you want to know a secret?"

"I've got a feeling I could start a literary revolution!" said Rocky defiantly.

"Hey, slow down, let it be", she said looking around nervously.

Here in Russia we say, "Tomorrow never knows".

You laugh now, but maybe it won't be long and you'll be saying "baby you're a rich man!" so don't pass me by too quickly.

"Oh! Darling!" she countered, "All you need is love."

"Not love- money! That's what I want.

"Just think, one day you could join me flying in my jet, which I'd call Lucy in the sky with diamonds, painted all over the sides."

"Diamonds? You can't do that Comrade, they'd put you in jail."

"Ha! I'm sure the Comrade Taxman would love you to see me

in chains."

"I'd visit every day, darling.

"My friends all say I've got to get you into my life, but I've got a feeling you won't see me when I'm sixty-four, so old and grey.

"You never give me your money as it is".

Then she began to cry baby cry.

Rocky snapped back, "Now wait, I let you drive my car,

don't I? Anyway", in a more conciliatory tone, "it seems everybody's trying to be my baby, and here I thought money can't buy me love."

"Oh no" she thought, "This boy is thinking of another girl."

But she said, "Please please me - and don't let me down another of these rotgut Vodkas."



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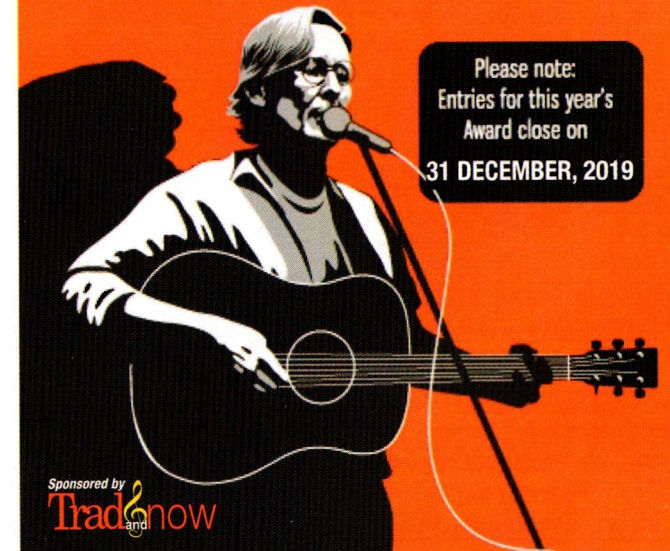
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Pete Seeger's Centenary Concert at Kangaroo Valley Folk Festival

by Jefferson Lee

Pete Seeger died at 98 years old.

He would have been 100 years old in May, 2019, had he lived.

He played protest music in public right to the end of his run in life.

A hero to one and all.

The performers at the tribute were, Mike Merenda and Ruthy Ungar, from the Mammals Band, and Scott Cook with the And Some Friends Band, which included, Liz Frenchman.

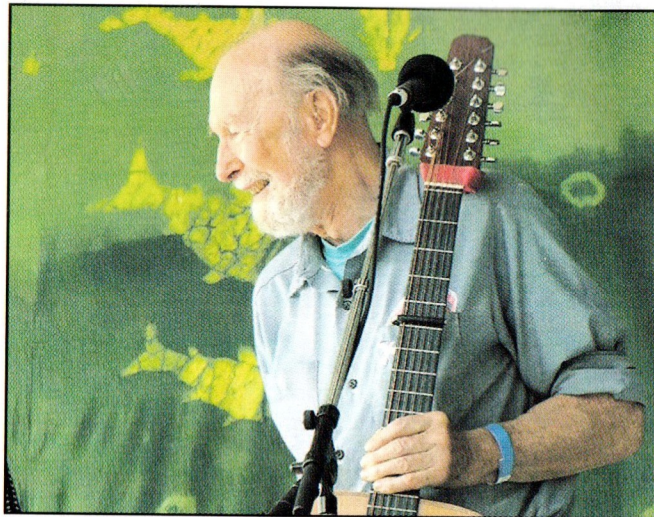
At 95yo, Pete had a metallic hip replacement but still insisted on getting up on stage by his own steam.

At 96yo, he made a flight to Ireland for a final visit to his ancestors' village.

At 97yo, he had a second hip replacement but still performed.

The concert began with 'Skip to my Lou', a nursery rhyme with which Pete always opened his show.

Everyone joined in 'Where have all the Flowers Gone?'



Next up, Scott Cook introduced Seeger's song from the HUAC (House of UnAmerican Activities Committee).

He pointed out that Seeger often stood on principle even though it was to his financial disadvantage.

When HUAC asked him if he was in the Communist Party, Seeger's wry humour never let

up and he replied: "I've been to lots of parties and I'd like to play this one on the banjo to you".

He received one year's gaol for "Contempt of Congress".

He had widespread popularity at that time in the 'Cold War 50s', but had to cancel all his stadium size shows in the wake of HUAC.

Scott told stories then of Seeger's living on the Hudson River just outside New York and performed 'Well May the World Go', which Pete performed at 89 years old during a cold Spring and described it as "the happiest song about dying".

Ruthy from The Mammals recounted that Pete's wife, Tochi, was described as "chief cook and bottle washer" when Seeger appeared on one of his earlier TV shows called 'Rainbow Country'.

Continued P8

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From P6

But Toshi was an early feminist and a brilliant organiser.

She organised her husband's life.

She was a strong woman and very active in the folk scene.

She wrote the words to the next song performed 'Turn.Turn.Turn.Turn!'.

This was followed by Liz Frenchman telling the story of the 'One Word We!' which she sang followed by 'Union Maid'.

The lead microphone swung

back to Ruthy who said the next song was one she had learnt from Pete who always said: "if I had money, I'd do things my way" as she launched into 'Satisfied Mind'.

The next song was a love song dedicated to Tochi, which Pete wrote after seeing a songwriting competition advertised in a magazine.

Specific, but with the usual universal appeal, "Blue Sky above us who could ask for more..." Ruthy's lovely voice

bellowed.

The rest of the hour long show was taken up with Mike and Ruthy telling stories of visiting Pete's house with other performers like banjo player, Tony Trischka, whose banjo had the inscription "This banjo surrounds pigs and forces them to surrender".

After his last public performance with Mike and Ruthy, they received a note saying "your sliding scale of payment is \$200 each".

Sadly he past the next day.

They finished the tribute with his favourite banjo song 'Quiet Early Morning'.

For more on Pete Seeger's early life see the book "How Can I Keep From Singing: Pete Seeger" by David King Dunaway, 1981, McGraw-Hill Book Company, ISBN 0 245-54261-2.

Maton honours matriarch with Vera May special

The matriarch of Maton Guitars and the wife of founder Bill May, Vera May, turns 100 in December, 2019.

To celebrate, Maton will release one of the most beautiful guitars they've ever produced.

Vera May worked in the business from 1954 through to retirement in 1987, organising the administrative and financial aspects, while Bill built the guitars.

The husband and wife team were an inspiration to many in the music industry due to their passion for the business, great customer service and for creating a family feeling amongst their employees.

Vera's daughter and son-in-law, Linda and Neville Kitchen, continue the family business

This new guitar is not only a superb instrument, but also a very special part of Maton's story.

The headstock is an elegant rethink of the W.A May headstock, which in itself is a 21st century interpretation of the headstock that appeared on the very first Maton that Bill May built in 1946.

An elegant gloss finished streaky ebony veneer with a Mother of Pearl logo contrasts beautifully with a figured blackwood headstock veneer.

The 808 sized body is bound with ebony and inner pinstripe bindings.

The rosette has been carefully designed to match, also featuring ebony and pinstripe

rings.

The soundboard of the Vera May is made from Lutz Spruce, a naturally occurring hybrid of Sitka Spruce and White Spruce, a close relative of Engelman Spruce.

As often occurs with natural hybrids, Lutz has a certain amount of "hybrid vigour",

Courtesy Australian Musician .com.au combining the best elements of both trees.

The result is a soundboard with the stiffness of Sitka but with a little less density.

This results in a greater balance of subtle overtones which is a delightful combination in a smaller bodied guitar like the Vera May.

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