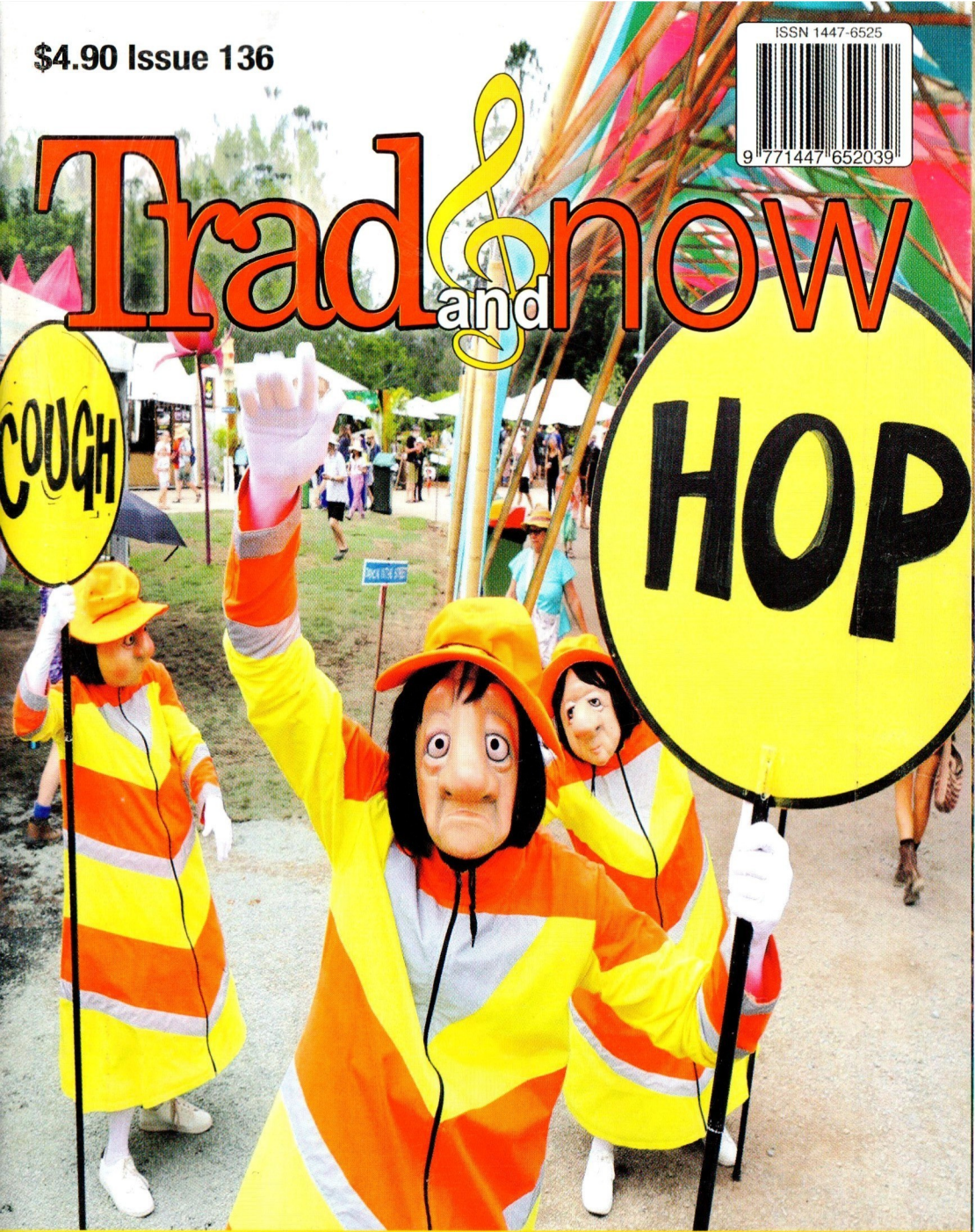


\$4.90 Issue 136



Trad & Now

and



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

WWW.TRADANDNOW.COM

MAD CDs

Since 1999

CDS - DVDs - Download Cards - Packaging - Posters
 Check out our Seasonal Specials at (02) 95579622

madcds.com.au

Quotes@madcds.com.au

PO Box 190 St, Peters NSW 2044



GLADESVILLE
GUITAR FACTORY

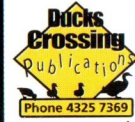
Ome
- BANJOS -

www.guitarfactory.net | 02 9817 2173

[@gladesvilleguitarfactory](https://www.facebook.com/gladesvilleguitarfactory)

Subscribe on-line at:
www.tradandnow.com

Trad&Now (ISSN 1447 6525) is published by



Ducks Crossing Publications

PO Box, 1056 Gosford

NSW 2250, Australia

Level 2, 86-88 Mann St, Gosford

www.tradandnow.com

Trad&Now is proudly produced
 and printed in Australia

Registered for transmission by
 print post PP 100004905

Printed by Spotpress, Murrumbidgee

Find us on f

Ph: 02 4325 7369

Email: info@tradandnow.com

Web: www.tradandnow.com

Publisher & Editor:

Cec Bucello

Design, production & website:

Justin Stanley, Lucillia Eljuga

Front Cover: The Mask Family - Lolly Pop

Ladies - Derek Tickner - Woodford 2020

APPRECIATED CONTRIBUTORS:

- | | |
|-----------------|-----------------|
| Pierre Herrero | Andrea Hamblin |
| Roger Joseph | Mark Gregory |
| Mona Finley | Lindsay Mar |
| Derek Tickner | Tony Smith |
| Jefferson Lee | Ian Dearden |
| Di Clifford | Graham Blackley |
| Monique Kiernan | Chris Spencer |
| Geoff Sirmal | |

Unless otherwise noted, the text and photographs are copyright © of the writer, photographer or publisher. All rights reserved.

The contents may not be copied or reproduced in any manner without written permission from the editor of **Trad&Now**. If permission has been received, excerpts and entire reviews may be reprinted as long as credit is given to the author, artist and/or photographer and the **Trad&Now** magazine.

Accuracy

Whilst we take all reasonable care that our advertisements are honest and truthful, we cannot be held liable if you find otherwise. Information is believed to be correct at the time of going to press, no liability can be accepted for errors or omissions. It is advisable to check dates and concert details in local advertising or at the venue.

Leadership change for The Boite	P4
'The Flat White Album' a debut solo album	P7
Fred Smith's New Album Tour 'Domestic'	P8
Trad&Now Folk Radio Directory	P10
Neil Murray's new album - Blood & Longing	P11
The legacy of Ron Edwards	P12
Trad&Now Venues Directory	P14
What should I look for in a student guitar?	P18
Ozzy Osbourne tour postponed, not cancelled	P18
Trad&Now Performers' Directory	P19
Happy 90th Birthday to Joy McKean	P20
Trad&Now GIG GUIDE	P24
Trad&Now Festival Calendar	P27
Bushfire crisis affects folk festivals	P31
Numeralla Folk Festival cancelled due to bush fire threat	P32
Snippets from the craic at Yass and beyond	P33
Kate Miller, Fred Smith and Elton John at Woodford	P35
Mullum was well worth the risk	P38
Festival went ahead despite drought, heat and bush fires	P46
Looking for a festival with a difference?	P47
We've decided to catch our breath for 2020	P48
Amnesty Bins are not enough to save lives	P48
Festival is set in a historic setting	P49
Bushfire relief concert raised millions	P52
Comedian's bushfire fundraiser hits hurdle	P54
A Cockies Lament	P55
The Mailman	P56
The Cookie	P58
A Song of Swans	P59
Bluegrass News	P60
Trad&Now Dance Directory	P64
Footing it on the light fantastic: a study of convict culture	P65
Folklore conference presenters announced	P66
Trad&Now CD Reviews	P67
Trad&Now New Stock!	P73
Trad&Now Order Form	P74
All Good Newsagents	P76

Next edition: Trad&Now: 137

ADVERTISING BOOKINGS AND EDITORIAL DEADLINE: MAR 28, 2020

Trad&Now welcomes contributions of news, features and photographs but cannot accept responsibility for unsolicited material. The views expressed in **Trad&Now** are solely those of the author and do not necessarily bear any relationship to other members of editorial staff. We welcome items for review. Send all items for review to the editor for distribution to the review panel. **Advertising artwork & copy deadline for Issue 137** Advertisers are advised to book space as early as possible. Material is required by **MAR 28**

Leadership change for The Boite

After 35 years at the helm of Victoria's The Boite, Roger King OAM will step down as Managing Director.

Eyal Chipkiewicz has been appointed to succeed him in the role.

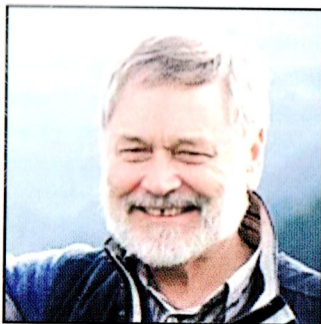
A statement received from The Boite said: "We are embracing the change with a combination of enduring gratitude to Roger for all that he has achieved and an enthusiastic outlook for the future."

Roger King retired from his role on January 31

Speaking about his retirement, Roger King said: "It's 35 years since Peter Leman, coordinator of The Boite, phoned asking if I would do his job for the remainder of 1984 to enable him to take up a position with The Victorian Multicultural Commission.

"Being fairly busy at the time, I said "no", but when I told my partner, Therese Virtue, about the conversation, she said "you might not have been able to do it but we could have done it".

"Five minutes later, I was on the phone apologising for my



Roger King OAM

myopia.

"Therese and I have led The Boite ever since, but of course, that does not tell the full story.

"Along the way we have been supported by committee members and staff members with ideas, skills and energy by the truck load, brilliant musicians, writers, dancers and artists keen to work with us, and audiences who understand that their memberships, donations and ticket purchases help to keep hundreds of artists working on their art, enriching our lives and helping to make Melbourne such a vibrant city.

"The Australia Council, Arts Victoria, The City of Yarra and many other funding bodies have

also been crucial to The Boite's development.

"Whilst I am retiring because it's high time, and also to get away from computer screens and spreadsheets, and to concentrate on our neglected house, my golf handicap, and a few other projects, Therese is staying on because she loves her work and is very, very good at it.

"We have been working on the succession plan for several years and are extremely fortunate to have had Eyal Chipkiewicz working with us for the past three years and to have him enthusiastically accept the role of managing director.

"There have been so many highlights during my time at The Boite, such as launching the Boite World Music Cafe in 1989, and the Singers' Festival at Daylesford in 1991, seeing a queue down Collins Street and around the corner in Swanson Street waiting to get into the inaugural Melbourne A Cappella Festival at Melbourne Town Hall in 1993, ushering the new millennium in with The Melbourne Millennium Chorus at the Melbourne Concert Hall in August 1999, working on those amazing projects including East Timor, Winter Dreaming, Flight, Nongoma, Rongo, Azadi, Mare Profondo, Limpopo with the Mafumani Secondary School Choir, Todo Cambia, Our Home Our Land, Freedom Road, Mai Fali Eh! with Koru Loriku, Coco de Mer, Gurrong, One Africa, Windrush, Haven, Mission Songs Project and So Far, So Close, engaging with singers right across the state.

Join the Folk Federation of Tasmania.....

....and take advantage of a host of membership benefits including:

- * DrumBeat magazine regularly delivered to your home provides interesting articles and current information on folk events including dance
- * Discounts to FFT Events and numerous folk related businesses
- * Eligibility for special FFT initiatives, such as free studio recording time, scholarship for *Music Under the Southern Cross*, song writing awards and more

Still only \$27 per year family \$20 individual to
PO Box 1638, Hobart, Tas 7001







Ph Peter Hicks 03 62663010 www.folk.tas.org



A debut singer-songwriter TRIPLE ALBUM

30 songs and instrumentals written on 12-string acoustic guitar with arrangements influenced by the folk, melodic pop, and the singer-songwriter explosion of the 60's and 70's.

www.clancys.com.au/music

-  FREE listening and background story for each song
-  FREE sheet music (chords/lyrics) for each song (or download the complete book with all songs)
-  FREE book describing song development and album recording (the latter of use if you are considering home production)
-  FREE karaoke versions for Singers, Guitarists and Drummers (play along using your own instrument to replace the album's)
-  MUSIC VIDEOS - several done, more to come (make contact if you'd like to create one for inclusion)
-  If you like what you hear, it's a TRIPLE ALBUM for the price of ONE!

Search anywhere for "The Flat White Album"



THE FLAT WHITE ALBUM

MADE IN MUDGEERABA

SPOTIFY - APPLE - AMAZON - GOOGLE - FACEBOOK

This is a digital-only release (no CD)

Sponsored by
Trad & Now

"The Boîte Schools' Chorus started in 2004 taking our musicians and their music to thousands of young students across the state.

"Then there were all the other amazing projects we worked on including the 30th anniversary at NGV, the Melbourne Georgian Choir, the Fig Tree, bringing Vazha Gogoladze, Abdullah Ibrahim, Stella Chiweshe and Spartimu to Australia, producing dozens of CDs and DVDs, moving our office to Abbotsford Convent in 2017, all culminating in our year long celebration for The Boîte's 40th year.

"The Boîte has the support of so many fine artists that the quality of our productions has rarely been in question.

"The finances have been fairly torrid at times but I am thrilled to say that we are back in the black and on a good financial trajectory.

"It has been a great privilege working for The Boîte.

"The organisation is in very good hands and I can't wait to see what the future brings," Roger King concluded.

The new Managing Director of the Boîte, Eyal Chipkiewicz, said: "Throughout my life, particularly over my last 10 years in the arts and cultural development sector in Australia, I have learned to

truly understand the power that comes from uniting creativity and collaboration, a power evident in music.

"I have also worked in several different fields, lived in several different countries and developed many projects, mine and others', from the ground up.

"From such a variety of experiences and environments, I have also deeply grasped the mighty muscle of putting human differences to work together.

"These two ideas together, creative collaboration and heterogeneous perspectives, bring remarkable potential for both artistic and social achievement, and it is here where my commitment is strongest.

"Although advancing the arts sector in Victoria is still not as embracing of diversity as it could be, there are still a lot of very homogenous entities making very homogenous decisions.

"In such complex times, socially, politically and environmentally, I am bound by a commitment to exercise agency in advancing respect and fairness, to support the livelihood of the artists without whom the positive impacts of the arts can never be realised, and to understand and consciously alter our impact on the environment,

all of which must include meaningful recognition of the role that First Nations people play in shaping our present and our future.

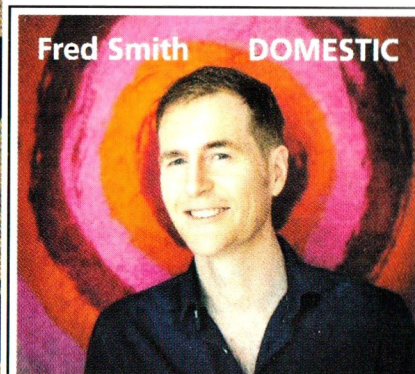
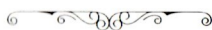
"My approach has been and will continue being to create the opportunities that aren't there, to identify the gaps and bridge them, and to disqualify any argument for exclusion with an indisputable example of the power of inclusion.

"I enter this role after about five years of involvement with The Boîte, first through project partnerships, then on its Board and later on staff.

"The closeness and immense goodwill I have witnessed in this time make me very optimistic about the power held in music, the impetus of community and the incredible potential that comes from bringing both together.

"I am honoured and privileged to be entrusted with sustaining and strengthening such an enduring and vital organisation, as relevant today as it has been throughout its prolific 40 years of existence.

"Huge gratitude to Roger for helping me to get to this point," Eyal Chipkiewicz said.



Fred Smith DOMESTIC

FRED SMITH'S NEW ALBUM DOMESTIC

Presented by
Trad&Now

"Fred Smith is simply the best folk/country musician working in this country in 2020. Beyond writing some of the finest songs about Australians at war (Dust of Urugan), he's created a repertoire that is wry, literate, witty, powerfully emotional and insightful."

Brue Elder, Sydney Morning Herald 14/2/20

WWW.FREDSMITH.COM.AU

'The Flat White Album' a debut solo album by Greg Barnett

Most singer songwriters struggle to write and release their first song.

A few might manage an EP, while an album is a rare achievement for most.

So imagine a singer-songwriter releasing a TRIPLE album (30 tracks) on debut.

Add to this that he has done so at home on Queensland's Gold Coast at age 68, learning all the necessary technical skills to record and produce it.

This album builds on the experience of two previous co-written albums of original music: Not All It Seems (2002) with Mike Levy, and Prescient (2015) with Martin Hale.

Greg Barnett said: "Creating this album has been the musical challenge and pinnacle of a long life.

"No longer performing in public and with income from streaming measured in fractions of a cent, fame and money is not a factor.

"My goal is simply for people to listen to and hopefully enjoy the music.

"It's all out there for free and is available to receptive ears around the world," Barnett said.

All 30 tracks for the album were written, performed, recorded, mixed and mastered at Greg's home in Mudgeeraba, in Queensland's Gold Coast Hinterland.

He used a Windows laptop to produce everything, the music, the website, a songbook and the 'making of' story, the artwork and the first few of the expected 30 videos.

With no physical CDs,



Greg Barnett

everything will be available digital only, and will also, in a rare approach, include free 'karaoke' downloads for singers, guitarists and drummers.

The album takes its influence from The Beatles' White Album, which also comprised 30 tracks, a simpler sound, and bundled new and previously unreleased materials.

The addition of the word 'Flat' in the album title is in reference to the popular coffee-type rather than to the singing.

Musical influences that can be heard include The Beatles, ELO, James Taylor and Leonard Cohen.

Production style ranges from unadorned guitar plus voice up to orchestral extravaganzas.

Jennifer and Paul Harris, musicians/producers and owners of Gold Coast's Bignote Productions Studio, said the album was 'full of good tunes,

smart lyrics, and a variety of great arrangements and styles.'

Listen for free on Spotify or go to the official website, which has free listening, stories, links to all downloads: www.clancys.com.au/The-Flat-White-Album

68-year old UK-born Greg Barnett has been playing (non-professionally) piano, guitar and singing since childhood.

Achieving a BSc in Zoology, he migrated to Australia in 1981 and has spent over 40 years working in the IT industry.

His music continued only as an occasional pastime and he co-wrote his first song at the age of 50.

Now retired, Greg has two adult sons and lives on Australia's Gold Coast with his wife and rescued greyhounds, or is that greyhounds and rescued wife?



FRED SMITH'S NEW ALBUM TOUR 'DOMESTIC'



Singer songwriter Fred Smith, is renowned for his travelogue albums, *Dust of Uruzgan*, *Bagarap Empires* and *Texas*.

Fred was featured on the ABC's 'Australian Story' following on from the release of his highly acclaimed 'Dust Of Uruzgan' album in late 2013.

On his latest release, Fred has turned his attention to the domestic frontier with the sharp observation and wry humour that have become his trademark.

'Domestic' captures Australia in the 21st century, from drought to digital overload.

It's an essentially Australian album, not just in its subject matter, but in its outlook.

"We're a race of piss takers, for better or worse, mostly for better, a scepticism which, I'd

like to think, protects us from being duped".

And piss taking runs right through the album.

There is a streak of mirth even through even its most serious songs.

Although an overall exuberant album, *Domestic* does get serious.

The aperture narrows in the second half of the record to a more personal suite of what might be called 'love songs for middle aged folks'.

As Smith approaches his 50th birthday, songs like 'Heart Work' and 'Certain Things' paint domestic scenes of a couple under pressure, managing aging parents while raising children, overworked and overwhelmed by the demands of life in the digital era, glamorous no, but real enough for many of us.

"It's been a tough five years managing the decline of my ancient Greek parent in laws, mixed with the joy of raising our infant daughter," Fred said.

"Her indifference to our suffering has helped enormously!

There are times when marriage seems more about endurance than euphoria, we endure a lot together" said Smith.

Smith's team of regular sidemen has served him well again.

Liz Frencham embodies taste on double bass, while polli-instrumentalist Carl Pannuzzo, serves the songs well on drums, keyboards and backing vocals.

"There's a trust and understanding that comes from playing hundreds of gigs together that made the experience in the studio quite

lovely", said Smith.

The feels on this album vary from Kinks-like Britpop (*Whenever We Make Art*) to country (*Four Strong Hands*) to fingerpicking folk (*There Go I*).

Smith has never accepted genre limitations, his only concern being the happy marriage of melody and meaning.

The album cover features Smith in a blue shirt against a pink backdrop.

This is his first album in eight years not to contain any songs about war.

"I'm out of the beige and in to the pink!" says the Smith.

The Sydney Morning Herald's most respected music reviewer, Bruce Elder, had this to say about Fred's latest release: "Fred

Smith is simply the best folk/country musician working in this country in 2020.

"Beyond writing some of the finest songs about Australians at war (*Dust of Uruzgan*), he's created a repertoire that is wry, literate, witty, powerfully emotional and insightful.

"On this remarkable album, with his palette impressively broad in both lyrical and musical stylings, he ranges through country, folk and faux-cabaret.

"He includes suitably sharp and savage commentary on our recent political history (*Musical Chairs*) where, hilariously, he rhymes "prime ministerial" with "venereal"; a haunting duet with Liz Frencham, *Four Strong Hands*, about the hardship of rural life during drought where

men are suicidal and women are caring and rock-solid in their love; and a quasi-rockabilly backing for an amusing satire on modern life in Sydney (*Brand New Page*).

"But at the album's heart lies a stunning cycle of deeply personal songs about marriage, babies, love, tolerance, decency and the complexity of modern life (*Maryanne*, *Turn Around*, *There I Go*, *Staying Up Late*, *Beautiful Girl*, *Certain Things*).

"A sublime study in tenderness and vulnerability."

Stars 4.5/5

Domestic is available from Trad&Now.

ELEANOR McEVOY



MARCH 2020

- Tue 3 **Valencia Creek VIC**
Valencia Creek Hall
- Wed 4 **Geelong VIC**
Folk Alliance Conference
- Thu 5 **Pjansford VIC**
The Door Gallery
- Fri 6-Mon 9 **Port Fairy VIC**
Port Fairy Folk Festival
- Wed 11 **Bentleigh East VIC**
Carawan Music Club,
South Oakleigh Club,
1 Victor Road,
Bentleigh East, VIC, 3165
- Fri 13-Sun 15 **Katoomba NSW**
Blue Mts Music Festival
- Wed 18 **Bathurst NSW**
Jack Duggans
- Thu 19 **Canberra ACT**
Tuggeranong Arts Centre
- Fri 20 **Wollongong NSW**
Illawarra Folk Club
- Sat 21 **Petersham NSW**
Petersham Bowling Club
- Sun 22 **Parramatta NSW**
Riverside Theatre with SON

www.eleanormcevoy.com



The Thomas Moore Project

Southern Sydney Folk Club

Presented by Trad&Now

Dungeon Sessions

Monthly player sessions.

Third Wednesday of the month.

Shopfront Theatre

88 Carlton Parade, Carlton

Regular shows - Touring artists

www.southernsydfolk.org.au

Folk Radio Directory

**Vic - Radio OCR FM
98.3FM Colac & District**

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

Vic - Southern Style 106.7

Presented by Jan Dale live on PBS FM, 106.7 Melbourne and archived on www.pbsfm.org.au - Bluegrass, Old-Time and some Blues, Cajun and Western Swing.
Tuesdays 1-3pm (EST)

www.pbsfm.org.au
ozbluegrass@gmail.com

**NSW - Folk 4 U/ 2 Way FM
103.9**

Australian & overseas folk, a world music news on festivals and touring performers.
Every Saturday afternoon
2pm - 4pm
rodworthing1@gmail.com

**NSW - Chicken Hot Rod
2RRR 88.5FM**

Three hours of Bluegrass, Old-Timey and other Forbidden Delights, Music You Can't Hear On the Radio. Sundays 9:00am to noon, Sydney 88.5FM

office@2rrr.org.au
www.2rrr.org.au

**NSW - The Folk Federation
of NSW 2MBS, 102.5 FM &
DAB**

A monthly radio show, which can be heard anywhere on finemusicFM.com
The show is 1 hour at 5PM on the first Saturday of each month.

you can also listen for the following week on finemusicFM.com
<https://folkfednsw.org.au/contact/>

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 has done this in the past in a comprehensive National Club, Dance and Radio Network Directory at the back of the magazine.

However, 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.

RECYCLE YOUR CARTRIDGES 4 PLANET ARK

AT WORK FROM HOME

If your workplace uses three or more cartridges per month you could be eligible for a free collection box

Drop your used cartridges, from our participating brands, into the in-store collection boxes at:

- Officeworks • Australia Post • Dick Smith • JB HiFi
- Harvey Norman • The Good Guys • Office National

Participating brands - Taking responsibility for our cartridges

To find your nearest collection point or for more information about recycling cartridges in your workplace visit Cartridges.PlanetArk.org or call 1800 24 24 73







Neil Murray's new album - Blood & Longing

Those who know and appreciate Neil Murray's work will find in "Blood & Longing" an impressive addition to his already remarkable catalogue of songs that continue to define a sense of place, purpose and identity.

Those that don't, stand to be converted.

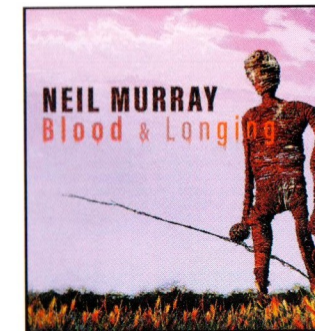
Excluding numerous compilations and the Warumpi Band trilogy, this is Neil's 9th original solo album.

"Wherever I go in this country, I always think of the old people of that place.

"Sometimes it overwhelms me.

"Many of the songs come from these powerful feelings." Murray said.

Blood & Longing starts out with energy and drive, as our broke, yet upbeat troubadour passes through Tennant Creek while grappling with the digital age, 'Hills of Burra', then



meanders through a series of encounters: the historical narratives, 'The Footsteps of Blackfella Bob' and 'Who will ride with Stuart?', the celebration of a post apocalyptic survivor in 'Byzantine Man', featured on the cover art, the plea for a dying river 'Cry My Darling', the visionary ballads 'Kind of Day' and 'Waiting to Be Born', the ever present yearning of 'Dja Dja Wurrung, Dja Dja Wurrung' and 'My Secret Heart'.

Throw in the lighter, 'Every time I Turn Around', before arriving at 'Come Too Far Now', which predicts the troubadour

"washed up and broken down".

In the Australian back country, the haunting 'Old Land' (instrumental) would seem a final requiem.

But the last word of Blood & Longing is a redemptive sermon of sorts, 'Let the Dead Rise Up', spoken to an arresting musical score by David Bridie and John Phillips.

Blood & Longing was recorded and mixed in West Brunswick by Roger Bergodaz, who also handled drum duties.

Other instrumental contributors include Steve Teakle, Jim Moginie, Steve Hadley, Damien Neil, Jack Howard and Eamon McNelis.

CD copies may be purchased at Neil Murray concerts or direct through Neil's website www.neilmurray.com.au/pages/order_form.html and downloaded on iTunes at

<https://itunes.apple.com/au/album/blood-longing/1455151787>.



GEOFF TONKIN

Master Woodworker, Musician and Teacher

Short Wood Working Courses
5 Days Make a Windsor Stool (green woodworking all handtools)
3 Days Make a Cigar Box Guitar - 2 Days Tool Making Course

Location: Molong NSW - Accommodation: pls. inquire

Check www.geofftonkin.com.au for details

The legacy of Ron Edwards

Ronald Edwards is a well-known Australian folklorist, artist and author.

He was born in Geelong, Victoria in 1930 and completed his training at the Swinburne Institute of Technology, Melbourne, where he gained a diploma of art.

Ron Edwards began his life long association with publishing in 1950 with a short run of books featuring linocuts which were printed on a screw press.

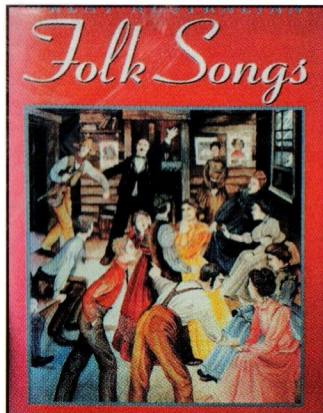
He had recently graduated from Swinburn Institute of Technology with a Diploma in Art, and was working as a teacher in the printing department at the college.

Ron had an interest in collecting folk music and Australian folklore from an early age, and began printing short runs of books on both subjects.

The early interest continued for the whole of his life and today his books have become an important historical collection preserving Australia's cultural heritage.

The Australian National Library houses the collection.

His collection of yarns - a colloquial term for the Aussie



habit of 'stretching the truth' when telling a story - was made into a Television feature in the 1980s.

Ron's interest in the preservation of Traditional Australian Bushcrafts led to the series of 10 very well known books titled 'Bushcrafts 1-10'.

These are extremely popular with people across the globe with many purchasing the full series.

Many books were written to instruct people in the art of leather work, whip making, saddlery and knotting and these small books continue to be sought after by people worldwide.

The Australasian Post used to run a series featuring many of the bushcrafts that are contained in the books.

As well as collecting, recording and collating all of this information, Ron excelled as a superb artist, and it is his incredibly detailed illustrations that make his books so easy to read and understand.

His skill as a water-colourist and acrylic/oil painter has never been acknowledged to the degree it deserved, as the artist himself did not pursue notoriety as a professional artist, perhaps because he was too busy writing books.

He was however extremely skilled and diverse artistically.

If one was to count the many, many illustrations that fill his books, they would number in the hundreds of thousands.

When he found time to do his beautiful watercolours and massive oils is hard imagine!

Until sometime in the 90's, the books were generally printed on an offset press by Ron at his home in Kuranda, Queensland.

They were printed and bound by hand.

Sometimes the whole family got involved at such occasions as a Christmas gathering, which provided a captive free workforce.

The move was eventually made to digital printing, but the books were put together manually.

Altogether, over 350 books have been published by the Rams Skull Press, of which about 160 titles are still in print today.

The Songwriting Society of Australia

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

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

Ron was the founder of the Australian Plaiters and Whipmakers Association Inc. and held the office of President until his death in 2008.

The Association now has almost 300 members worldwide and the Rams Skull Press continues to print their journals on a quarterly basis.

After Ron's death, his wife Anne continued to operate the publishing business until she also passed away in October, 2010.

In July, 2011, the business was moved from its long time residence in Kuranda to the Brisbane Valley in South East Queensland, where it continues to be managed by their son, David, and daughter-in-law, Deb, who have picked up the reins to ensure that the books remain available.

The books are printed on a digital press and remain completely created in-house by David and Deb who edit, print and bind them.

They are sold online to people worldwide and are also supplied to select retail booksellers within Australia.

Ron Edwards was awarded an Order of Australia Medal in 1992 for his work with the Rams Skull Press in preserving Australia's heritage.

He received an Advance Australia award in 1995 for recognition of achievement in Literature / Bushcraft.

In 1976, Ron published a 500 page case bound book, Great Australian Folk Songs, which was reprinted in 1991.

It contains more than 300 of Australia's folk songs, together with music and very interesting notes on derivation.

Trad&Now plans to include a series of these in future editions of the magazine.

The book also includes a comprehensive 80 page index listing all known variations of every song collected in Australia to date,

some 1,800 in all.

Ron Edwards' brilliant and evocative line drawings add further appeal.

In March, 1976, Ron wrote: "Twenty five years ago (1951), when John Manifold and I decided to issue a set of broadsides, we found it difficult to think of eight Australian folk songs to include.

"Since then, a folk lore movement emerged in Australia and engaged in both field collecting and searching for early printed sources of songs.

"The result is that today (1976), it is possible to put together a collection of 300 Australia folk

songs.

"Unfortunately, the average person does not realise that there is no correct version of any folk song.

"Songs vary from area to area and from individual to individual.

"It is inevitable that the public will say 'this is not the tight tune or those are not the right words' when it is really not the particular version that they know.

"To this end, I included more than one version of the more popular songs."

The first song in the book is:
Across the Western Ocean

Continued P15

2019
Celebrating our 10th Anniversary!

Alive 90.5 fm
Australian Spectrum Show
with Ross M Fear

**Broadcasting 520 Australian guest artist
and musician appearances,
1560 hours of radio
with 12,480 songs.**

Always 100% All Australian
Tuesday nights 9pm to 12mn

Streaming worldwide online
www.alive905.com.au/shows/aus-spectrum
LIKE for future studio guest announcements
www.facebook.com/Australian.Spectrum.Show.Alive90.5fm

Featuring blues, roots, folk, country, jazz, instrumental,
surf rock, alternate rock, singer songwriters.
All Australian Independent original artists

Sponsored by Trad&Now

Venues Directory

NSW - Bush Music Club Inc

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

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

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

www.bushmusic.org.au

bmcmail1954@gmail.com

NSW - Newport Fiddle + Folk Club

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

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

www.nffc.org.au

infor@nffc.org.au

NSW - Toongabbie Music Club

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

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

allendavis@iprimus.com.au

NSW - Wagga Acoustic Session

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

0431 246 023

Hootwhistle@gmail.com

NSW - Wise folk

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

Sonia 0423 162 205

SA - Pirie Folk Club

New members always

welcome, practices on second and fourth Thursdays of month at Anglican Church, Port Pirie SA 5540. We play acoustically, mostly Celtic music, for fun, and to perform at community events as a club, not a band.

0434085269

owen_d_lewis@hotmail.com

TAS - Kunanyi Folk Club

Monthly folk club event with featured act and floorspots, Normally 1st Saturday of each month. 7.30pm Fern Tree Tavern, 680 Ituon Rd, Ferntree TAS

[Facebook@kunanyifolkclub](https://www.facebook.com/kunanyifolkclub)

kfc@tasfolk.org

WA - Jackadder's Music Club

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

0412777061

carmel@carmelcharlton.com

Attention all Music Venues and Folk Clubs

Trad&Now is the longest running and only national magazine that regularly includes folk, blues, roots, bluegrass and world music and festival contact information to enable audiences to locate the live music events that they may want to attend anywhere in Australia.

It has done this in the past in its news and festival pages, in the Gig Guide, and in the National Club, Dance and Radio Network Directory at the back of the magazine.

However, we are now looking to expand the Directory to make it a bespoke Venues directory and to include a great deal more information about each venue, and to ensure that the information is kept up to date by having it checked regularly by the contributing venues.

By doing this, it is expected that more people will become aware

of what live music is available and when, thus helping to save live music around Australia by helping to make venues and clubs more profitable.

If you run a live music venue or are a folk club organiser and would like your additional 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 venue or club 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.

ACROSS THE WESTERN OCEAN

I'm sick in me head for I haven't been to bed, Since
first I come ashore with me plunder, I see centipedes and snakes to be
sure I've got the shakes, And I hope to make a path for way out yonder And it's
all for me grog me jolly, jolly grog, It's all for me beer and to-
bacco, I spent all me tin on a lady drinking gin, And a-
cross the Western Ocean I must wander.

I'm sick in the head and I haven't been to bed
Since first I came ashore with my plunder.
I've seen centipedes and snakes and my head is
full of aches,
And I have to make the path for way out yonder.
Chorus
And it's all for me grog, me jolly, jolly grog,
It's all for me beer and tobacco.
I've spent all my tin on a lady drinking gin,
And across the western ocean I must wander.
Where is my shirt, my loving, loving shirt,
It's all gone for beer and tobacco.
You see the sleeves they got worn out,
And the collar was turned about,
And the tail was looking out for better weather.

Where is my wife, my loving, loving wife,
She's all gone for beer and tobacco.
You see her mouth it got wore out,
And her tail I was kicked a bout,
And I'm sure she's looking out for better weather.
Where is my bed, my loving, loving bed,
It's all gone for beer and tobacco.
You see I sold it to the girl,
And the springs they got all twirled,
And the sheets are looking out for better weather.
Where are my boots, my loving, loving boots,
They're all gone for beer and tobacco.
You see the uppers were getting thin,
And the soles were letting in,
And the heels are looking out for better weather.

ACROSS THE WESTERN OCEAN was collected from Tony Davis of Fruitgrove Queensland, on 18 April 1970.

He had learned it while he was at sea, and first heard it in a pub in Ireland.

A comparison between this and ACROSS THE WESTERN PLAINS will show how closely the latter follows the sea song, even to the retaining of gin as the cause of the trouble, though

most bushmen appear to have favoured rum as a drink.

Gin seems to have been popular enough among the miners during the early gold rushes, and is frequently mentioned in writings of the period.

However, for some unexplained reason it slowly fell out of favour and became known as a woman's drink, 'mother's ruin,' while rum, and to a lesser

extent brandy, took its place.

The preference for spirits over beer is simply explained: in a country where most travel was by foot or on horseback spirits gave the maximum alcohol with the minimum bulk.

A man could poke a bottle of rum into his swag where he could never manage half-a-dozen or so bottles of beer.

What should I look for in a student guitar?

by Pierre Herrero, GuitarsOnLine

At GuitarsOnline, we know that today's students are tomorrow's concert performers.

So, as a student beginning your classical guitar journey, it's critical to begin on the right path.

I'm often asked for recommendations as to the best guitars for students, so here are my thoughts, together with input from some of our renowned classical guitar teachers.

In this article, I'm going to focus on what you should be looking for in a student guitar for the first 2-3 years of your classical guitar journey.

Entry Level / Just Getting Started <\$400 budget

As a student starting out with your first classical guitar, the wrong guitar can damage your love of the instrument forever.

Therefore, it's important that you keep a few things in mind.

Remember, there is a big difference between cheap and

inexpensive.

Cheap guitars are typically cheap for a reason.

Poor quality means poor quality sound.

However, a good quality, inexpensive guitar, gives you the chance to start strong as you further develop your skills, experience and playing ability.

Guitar Construction - Solid Top vs Laminated Top

The neck, fretboard and body of a classical guitar can be made of different woods, each one complementing the other, but for an entry level guitar, the most important component of the guitar is the top, the soundboard.

It's where the bracing and the sound hole are placed, which both help to shape the sound of your instrument.

The top is one of your guitar's first points of contact with the strings, as the vibration of the strings reaches the rest of the guitar via the top wood.

A solid top guitar, is where the top of the guitar is made from a single piece of wood, such as cedar or spruce.

This piece of wood has been carefully picked, carved, shaped and fitted, but remains a single piece, from source to instrument.

A laminated top guitar, is where the guitar top is made of multiple pieces of wood, where these much thinner layers are joined together using a combination of heat, pressure and adhesives, and is a much cheaper form of manufacture.

While the visible wood on the top may be say cedar, because you can't see what's underneath the top layer, the rest of the laminated top could be anything from plywood to plastic resin.

To make music, you need a solid top guitar (Cedar or Spruce). It is hard to make music on a laminate or plywood guitar.

A solid top in a guitar is critical because the solid top is the engine of the guitar.

Unless the maker specifies it is solid Cedar/Spruce, it will almost certainly be laminated, resulting in poor quality of tone, a lack of responsiveness and unsatisfactory volume and projection.

Another key consideration for students is the resale value of your guitar.

As your skills develop over the years, you will need to move up to a guitar that enhances your playing ability.

In our experience, laminated guitars offer very poor resale.

Method of Construction

There are two primary methods of guitar construction.

One is the Spanish Method/ Spanish Heel, categorised by an integrated neck-body construction.

This is a feature of high quality handcrafted guitars, where the guitar body and neck are built as a single integrated unit, making the neck-body connection very strong and ensuring a powerful sound.

The end result is a guitar with a more expansive and generous amplitude and wider and richer harmonics.

The other is the Dovetail Joint, where the neck is added to a completely assembled soundbox.

This is a feature of higher volume, lower skilled, production line guitar manufacture, where the guitar body and neck are built independently, and assembled together at the end, often resulting in a more "boxy" muffled sound.

A guitar built with a Spanish Heel design is a characteristic of a more powerful sounding, handcrafted, higher quality guitar.

Technical issues

Classical guitar set-up

The guitar needs to be easily playable for a beginner.

The standard classical set up is 4mm to the string from the top of the 12th fret to the underside of the 6th string, with no buzzing, accurate tuning and quality machine heads to maintain it in tune.

String resonance

The thin nylon string (the first) needs to ring out amply and generously, since the player will

be striking it to carry the high notes of the melody line, and if the sound is faint or dies quickly, the music played will never sound right.

Check the 3rd string as this is a transitional string between wound and nylon string and can often be lifeless.

Check the 4th string at the 4th and 5th fret for buzzes, which you will often find on poor quality guitars.

Sound delivery

Beyond these minimum requirements, overall you are looking for a guitar that is musical and generous in its sound delivery.

Cheaper guitars in this price category often look glossy but when played are dead and sound like they are not projecting.

This is because the "glossy look" comes from an over lacquered sound board that cannot vibrate.

Nothing you do as a player will change that.

What popular entry level guitar options are available for a budget up to \$400?

Laminate top guitars

At this level, there is the Katoh MCG20 (\$279) and the Katoh MCG35 (\$399), both Chinese made, and the Yamaha C40 (\$269) and the Yamaha C70 (\$319), both Indonesian made.

These guitars all offer good ease of playing, but as they all have laminated tops, teachers often steer students away from these, as they lack quality of tone, responsiveness and volume and projection.

When considering resale values, these Katoh and Yamaha models are laminated and not

solid top guitars and offer poor resale value.

Solid top guitars

Spanish made, handcrafted, Alhambra classical guitars enjoy a worldwide reputation as one of the best classical guitar brands for their outstanding quality, attention to detail and broad range.

Until recently, the lowest price solid top guitars were \$600, but Alhambra has now released a Spanish made, solid top, Spanish-Heel design for under \$400, called the Alhambra College.

Year 2 students : \$400 - \$800 budget

At this level, you're a student who's been playing for 1-2 years and you have both ability and playing experience.

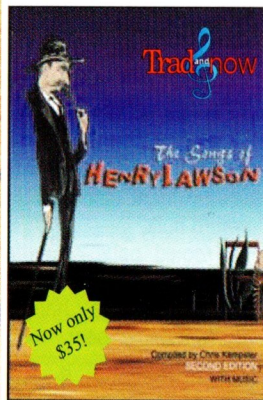
Beyond the minimum requirements of the entry level guitar, when comparing them back to back, you should be able to hear more complex resonances and snappy delivery, with even balance across the strings.

You are looking for improved musical colour and musicality that a better top and bracing structure deliver.

Intermediate students : \$800 - \$1,000 budget

At this level, the soundboard (guitar top) should be a higher grade resulting in improved tone and projection, with dynamics and beauty in the note, with more complex overtones and sympathetic notes cascading.

You should also find the guitar easier to play and to achieve sound effects.



The Songs of Henry Lawson

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

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

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

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

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

Intermediate-advanced students : \$1,000 - \$1,300 budget

This is the start of mid- range guitars.

These feature better quality tops, improved internal structures such tone bars, and more refined lacquering processes resulting in improved volume and projection and string separation.

These guitars should deliver power and presence.

Strong base notes, ringing

trebles and rich harmonics make this level of guitar more pleasurable to play.

This level of guitar is ideal for a student looking to sit exams and looking for the added fire power and ease of execution of technique, or somebody just looking to get the most out of limited practice time.

Bottom line

At the moment, you can buy a good solid top Spanish made Alhambra for under \$400.

Such a guitar will re-sell

second hand at 70% of whatever the prevailing price of the new version is, as there are always other students looking for a good entry level guitar.

So, if you consider the initial purchase price, less the estimated second hand resale value over several years of use, this quality entry level guitar has cost only \$120, while in comparison, the cheap guitar has typically zero resale value.



Ozzy Osbourne tour postponed, not cancelled

Fans were left reeling after Ozzy Osbourne called off a North American tour planned in 2020, due to "various health reasons", but the heavy music icon is adamant that the shows have only been postponed, not cancelled.

The February announcement comes after the 71-year-old singer postponed all of his 2019 dates, with a statement saying at the time that Osbourne was recovering from an "injury sustained while dealing with pneumonia.

Ozzy fell at his Los Angeles home aggravating years-old injuries from his 2003 ATV accident that required surgery.

Osbourne was also forced to cancel his Australian headline sets at the 2019 Download Festival events after he was hospitalised with pneumonia.



In a new interview with Radio.com, the Black Sabbath legend said the 2020 shows have only been "postponed".

"I cannot go out on the road until I'm 100% confident that I can pull it off," he said.

"If I go out now and I can't carry on, people are gonna think

I've lost the plot, ya know.

"So I'm not gonna go out there until I can give them the show that I want to give them, because it's not fair to them."

Osbourne's 12th studio album, *Ordinary Man*, was released on February 21.



Performers' Directory

Alanna and Alicia

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

0416546410

maudeesmail@inet.net.au

Ben Palumbo

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

BluesAngels

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

02 4787 5689

tomflood@hotmail.com

Bruce Watson

Multi-award winning singer/songwriter whose performances are highly entertaining as well as moving. Bruce is a regular at

festivals and is a folk icon?

0407 898 168

jandbwatson@gmail.com

Glenys Anderson Duo

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

0428 329 926

glenys@gil.com.au

Hallett Flood

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

02 4787 5689

tomflood@hotmail.com

Hither and Yon

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

Lthorburn@vira.com.au

Joni Mitchell Tribute duo

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

mary_mclean@optusnet.com.au

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

The Swing Beans

Are a 4-piece acoustic swing and western swing band with 2 acoustic archtop guitars, fiddle & double bass & harmony vocals. Playing regularly around Brisbane, SE QLD.

0402 504 099

Julie.witney@bigpond.com

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. 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 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 act 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 and while you're at it, send us your gig information for inclusion in the GIG GUIDE

Happy 90th Birthday to Joy McKean, a true songwriting trailblazer



She has written the songs that that have kept generations of country music fans company on long drives, longer days and memorable nights, and on her 90th birthday, APRA/AMCOS saluted Joy McKean for a trailblazing career in songwriting that has in turn, influenced and shaped the music industry in Australia.

Her music career started early, writing songs as a child, and forming the McKean Sisters duo with her younger sister Heather.

Their popular radio show ran on Sydney's 2KY for seven years.

She got to know Slim Dusty when the McKean Sisters were

on a three-week tour with Slim, and they married in 1951, the same year that Joy became an APRA member.

Joy has close to 150 songs registered with APRA, and undoubtedly there are many more written, drafted and tucked away.

She has penned some of the most cherished songs in country music, and many are Slim's most popular, including 'Lights on the Hill', which was written during a drive on a stormy night and won Joy the first ever Golden Guitar Award at Tamworth Country Music Festival in 1973.

A Slim Dusty classic, it has been recorded and performed by countless artists including Troy Cassar-Daley, The Wolfe Brothers, Lee Kernaghan, Del

McCoury and more.

Other notable songs written by Joy for her husband include: 'Walk A Country Mile,' 'Indian Pacific,' 'Kelly's Offsider,' 'The Angel Of Goulburn Hill' and the bittersweet 'The Biggest Disappointment,' which was covered by Troy Cassar-Daley in 1998, and Missy Higgins with Dan Sultan in 2014.

Joy is a two-time APRA Music Awards nominee: in 1987 for Most Performed Australasian Country Work nominee for 'Lights on the Hill', and in 1999, for Most Performed Country Work for 'Biggest Disappointment.'

With the latter, Joy became the oldest APRA Music Awards nominee at 69 years old, and she also holds the record for longest time between



Joy McKean

nominations for a songwriter, a testament to the timelessness of her songs.

Known as the 'Grand Lady of Country Music', she is a co-founder of the Tamworth Country Music Festival and the Country Music Association of Australia, and helped to establish the Slim Dusty Foundation Ltd, which operates the Slim Dusty Centre in Slim's home town of Kempsey, NSW.

Joy was a formidable artist manager as well, guiding Slim's career for over 50 years, until his death in 2003.

He joined APRA in 1947, and during his career, he recorded over 100 albums, and was the first Australian artist to have a number one international hit, for 'A Pub with No Beer.'

She is a best-selling author for her memoir, 'Riding This Road' and the Slim biography, 'Another Day, Another Town'.

It was only fitting to celebrate her 90th, in her birthday month of January, at Tamworth Music Festival.

The sold-out 'Concert for

Joy' at the Tamworth Regional Entertainment Centre, featured a set list of Joy's songs, and included performances by Paul Kelly, Troy Cassar-Daley, Kacey Chambers, Felicity Urquhart and many more, including Joy and Slim's singer-songwriter children, Anne Kirkpatrick and David Kirkpatrick, and many of Joy's grandchildren.

Amidst the revelry in Tamworth, Chief Executive, Dean Ormston, attended the concert and had a cuppa with Joy to congratulate her on all her achievements and to thank her for always keeping songwriting at the heart of what she does.

"It was an absolute pleasure to meet Joy in Tamworth ahead of the amazing tribute given to her by the best of the Australian Country Music community," Dean said.

"Joy is as sharp as a tack, asking me about registering catalogues and tracking songs.

"It's no surprise that she has long been the business force behind the family's success.

"I asked Joy what she

thought about current country songwriting" Ormston said.

"I think they should just get on with it, cut to the chase, tell the story", she replied.

And at 90, Joy well and truly takes her own advice, having just finished writing a new song that was specially performed for the first time by her grandson, James Arneman, and partner, Flora Smith, the musical duo A Small Town Romance.

Contemporary in sound, it really demonstrates just what a story-telling, songwriting force this woman has been for well over 70 years.

After a more than three hour tribute to the music of Joy, son David invited his mum to the stage to say "a few words."

Joy's response: "I've got more than a few words, David!"

The sold-out crowd hung on every word, listened, laughed and cheered.

Joy McKean knows how to hold a room, tell a story, and calmly and quietly just get on with it!

AUGUST**DARWIN FESTIVAL**
NT - DarwinAugust - 6 to 23, 2020
www.darwinfestival.org.au**Bangalow BBQ and Bluegrass Festival**NSW - Bangalow
August - 14 to 15, 2020
www.bbqbluegrass.com.au**Kelly Country Pick**VIC - Beechworth
August - 21 to 23, 2020
www.kellycountrypick.org
kellycountrypick@gmail.com
0425 134 976**Sydney Folk Festival**NSW - Sydney
August - 14 to 16, 2020
sydneyfolkfestival.com.au**Freedom Day Festival**NT - Kalkaringi
August - TBA
www.freedomday.com.au**Gympie Music Muster**QLD - Gympie
August - 27 to 30, 2020
www.muster.com.au**SEPTEMBER****Maleny Music Festival**QLD - Maleny
September - 4 to 6, 2020
www.malenymusicfestival.com**Nimbin Roots Festival**NSW - Nimbin
September 11 to 13, 2020
www.nrfest.com**Neurum Creek Music Festival**QLD - Neurum Creek
September - TBA
www.neurumcreekfestival.com
1300 733 901**Guildford Banjo Jamboree**NSW - Guildford
September - TBA
banjojamboree.org**Join The Craic In Yass**NSW - Yass
September - TBA
facebook.com/jointhecraicinyass
craicmusicfest@gmail.com
(02) 9489 5786**Manjimup Bluegrass****JamCamp Weekend**
WA - Manjimup
September - TBA
www.manjimupbluegrass.com**Folk by the Sea**NSW - Kiama
September - 25 to 27, 2020
www.folkbythesea.com.au**Wollombi Music Festival**September - Back in 2021
NSW - Wollombi
www.wollombimusicfestival.com.au**Wintermoon Spring Festival**Qld - Camerons Pocket
September - TBA
www.wintermoonfestival.com

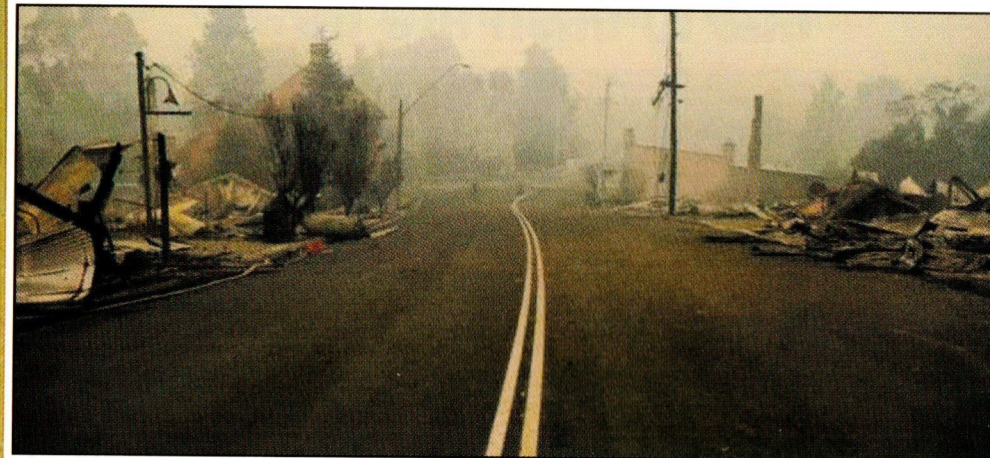
(07) 4958 8390

Wallaby Creek FestivalQLD - Rossville
September - 25 to 27, 2020
wallabycreekfestival.org.au**Stringmania****VIC - Yarra Valley**
September - 28 to
October - 4, 2020
www.stringmaniacamp.com**OCTOBER****Dashville Skyline**NSW - Dashville
October - 2 to 4, 2020
dashville.com.au**Irish Woolfest**NSW - Boorowa
October - 4, 2020
www.irishwoolfest.com.au**Uranquinty Folk Festival**NSW - Uranquinty
October - 2 to 5, 2020
www.uranquintyfolk.com**Nanga Music Festival**WA - Dwellingup
October - 9 to 11, 2020
www.nangamusic.org.au
info@nangamusic.org.au
0416 065 054**Patchewollock Music Festival**VIC - Patchewollock
October - 16 to 18, 2020
patchewollockmusicfestival.com.au

Festival News & Reviews

Bushfire crisis affects folk festivals

by Roger Joseph

**Cobargo Fire**

Nariel Creek Folk Festival had to be evacuated and the township of Cobargo, home of the Cobargo Folk Festival, has been badly damaged by the fires.

Many homes have been burned to the ground and festival

volunteers are among those having to deal with severe loss.

The Cobargo Folk Festival has officially been 'postponed', but the international bands that are now without a gig that weekend are unlikely to be in Australia when the postponed festival, perhaps a one day music event, takes place.

Photo: Harry Feldman
Our thoughts go out to all the people affected by the fires, particularly our friends and colleagues in the folk music arena.

May the rain and sun be proportionate as you seek to recover.

**Cobargo Fire**

Photo: Ben Marden

ADVERTISE YOUR FESTIVAL HERE

02 4325 7369

www.tradandnow.com