



Hearing this message again, I am reminded of the legacy, as the democratic people of Spain attempt to move his carcass out of the Valley of the Dead heroes cemetery, near Madrid, to undermine contemporary fascists using it as a meeting

point and shrine.

As with, Jenny Mitchell, I found the live performance at the Illawarra from Suzette more energizing than the somewhat underscored versions on her CD, but that's just me.

Dozens of other acts deserve mention.

Did I mention Dear Violet, a trio of three young women singing in unison with guitar backing on 'Daddy Lessons'?

Or Albi and the Wolves, with bluegrass, violin and banjo throbbing, with a chorus "It ain't easy/ Being loved by you".

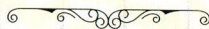
Or Zumpa's, 'Funiculi, Funicula'.

Alas no space.

With dozens of local acts, kids festival, youth festival, combined trade union choirs, parades and the family friendly pricing, the Illawarra is the closest thing to true democracy in music festivals under the Southern Stars.

Long may it reign.

Zumpa! Zumpa! Stick it up ya jumpa, till next January.



International Women's Day featured at WOMAdelaide

by Mina Bui Jones



Photos: Derek Tickner

WOMAdelaide 2019 opened on March the eighth, International Women's Day, and much was made of the occasion by the hosts as well as by many of the performers, drawn from all over the world and all over Australia.

Some 70-plus performance groups, formed by around 650 artists, included an impressive array of powerfully talented women, perhaps most fully embodied in the figure of 'Mama Africa' herself, Benin's, Angelique Kidjo, returning to WOMAdelaide after a gap of just three years.

Kidjo spoke directly to the theme, reminding the audience that while the "half of the world"

has come a long way, we still have far to go while many of the other half regard women as less deserving of rights and respect and continue to use women as "a punching ball".

This was her opener to a set that interspersed interpretations of songs from the 1980 Talking Heads album, Remain in Light, with her own songs and strident messages about the injustice of child-marriage and the urgent need for peace and harmony between the peoples of this world.

As part of Kidjo's characteristically potent and commanding performance, she invited a collection of festival crew and fellow-performers onto the stage to dance with her, led by another festival show-stopper of great charisma and power,

Fatoumata Diawara, from Mali.

Diawara's striking costumes, dance moves and musical creativity brought a freshness and sense of continuous renewal to the distinctive dreamy and melodic Malian sound.

Less striking in her performance, perhaps, but just as mesmerising was, Sona Jobarte, from the Gambia, a virtuosic kora player who has mastered and also teaches in what has been a father-to-son tradition for seven centuries.

Along with her band of consummate musicians of African heritage from all over the world, Jobarte had a rapt audience eating from her hand.

However, not all of the impressive female artists performing at this year's festival of world music and

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dance originate from West Africa.

Other stand-outs included, Gwenno, an ethereal and entrancing artist singing in her native Welsh and Cornish tongues, and, Dona Onete, a legendary Brazilian songstress whose husky, soaring voice seems paradoxically all the more powerful because it emerges from an aged, chair-bound body.

From Spain, the Maria Pagés Compañía presented Yo, Carmen (I, Carmen), an intense and utterly captivating hour of song, dance, costume and storytelling that elaborates on the flamenco tradition with wit and breathtaking visual poetics.

As she explained in magnificently accented and emphatic English, Pagés, formerly of Riverdance, choreographed Yo, Carmen with her husband ("Yes, we work together and we live together. Can you imagine?") in order

to give dignity to all women: "Your sister, your mother, your grandmother," and for all women who are voiceless.

The company, including singers, percussionists, guitarists and eight dancers supporting Pagés, received a standing ovation for both their Friday and Saturday night shows.

Another powerhouse performance was given by, Christine Heloise Letissier, from France, in one of the big-name evening shows that draws extra local audiences to the festival on a Night Pass, on top of the thousands who have committed to one of the multiple day-and-night passes available.

Far from a typical world music act, Christine and the Queens attracted a huge crowd of fans and probably won over a fair proportion of WOMAD diehards despite their synth-pop dance genre, thanks to Chris'

outrageous levels of energy and positivity.

In between intensely choreographed dance sequences with her troupe, Christine literally sprinted around the stage and even around the crowd, but she's also loved, especially by younger audiences, for the way she leaps over social boundaries with a joyous disregard for established norms of gender and sexuality, and her simple message for one and all: "Take care of each other."

As WOMAdelaide over the years has increasingly featured Australian artists, Australian women graced many of the stages this year, perhaps most strikingly when the 35-member Central Australian Aboriginal Women's Choir appeared, in a mass of traditional colour and pattern spread across their robes like a desert in flower.

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While Lutheran hymns were clearly not to the taste of some of the world music crowd, the fact that the choir sings in Pitjantjara languages was a vivid expression of the WOMAD ethos: joyful celebration of diverse artistic traditions, cultural exchange and respect for Mother Earth; and, many listened with deep attention and added their voices to the songs when invited to do so.

The largely older performers from the Central Australian Aboriginal Women's Choir were complemented by a raft of talented younger Australian women: Julia Jacklin, Tkay Maidza, Tara Tiba, Thelma Plum, The Maes (formerly The Mae Trio), Thando, Kaiit, and Mojo Juju, among others.

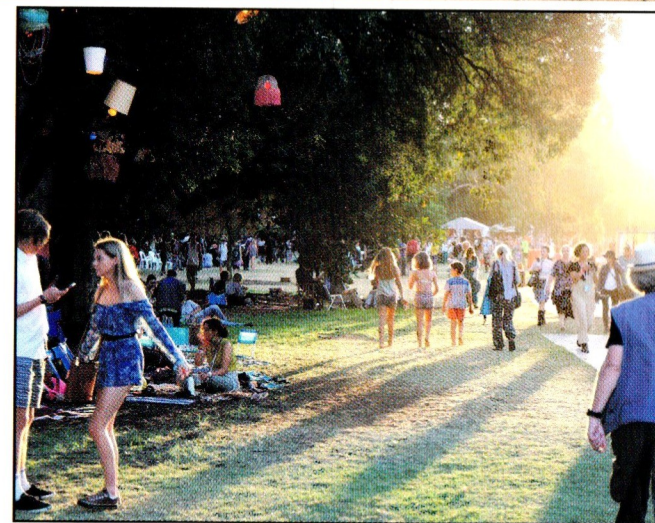
While the programming this year seemed to give a special prominence to women, without ever feeling tokenistic, not all of the most impressive performers were female.

The John Butler Trio (plus one), back at WOMAdelaide after 11 years, drew a huge audience on Saturday night and delivered a magnificent driving wave of a performance, as powerful and intricately detailed as the waters of the Great Australian Bight that he spoke out for during his set.

Butler urged the audience to join the campaign led by the Great Australian Bight Alliance against oil exploration in the richly biodiverse waters of the Great Southern Ocean, a message that was well received.

A joyful boys' own adventure in Celtic party music and public-house storytelling was, Jamie Smith's, MABON from Wales.

Equally exuberant was the self-described 'ugly' LaBrassaBanda from Bavaria, young men who wanted to play



punk but, so the story goes, had only brass instruments to hand.

Another all-male group of high energy and positive vibes was Mambali, from a remote Northern Territory community on the Gulf of Carpentaria, who blend the upbeat, open sounds of Australian desert rock with traditional rhythms and dance to great effect.

In classic WOMAD tradition, there were also many ensembles of both male and female performers that are all about combining artistic traditions from different cultural sources, such as the Silk Road Ensemble (various), Dangerous Song & Bukku (Australia and Mongolia), and Amjad Ali Khan (India) with the Adelaide Symphony Orchestra.

A particularly fun fusion was The Colour of Time, by Artonik, a seemingly spontaneous parade of dancers and jump-in audience inspired by the Indian festival of holi.

Something like a Hare Krishna parade with a funky beat and a lot of coloured powder, this off-stage dance performance

came from France, as did another of the three pop-up dance performances.

One wonders if France is simply the best at this kind of work, or if the organisers didn't have the resources to look elsewhere in the world.

Revealing the connections between artistic styles, forms and practices, and celebrating either their combination or respectful co-existence is what WOMAD does best.

Whilst the representation of 'the world' this year might have been weighted much more towards West Africa, Europe, the British Isles and North America than Asia, let alone Southeast Asia, from which there were no performers this year, WOMAdelaide 2019 was once again the joyous non-stop journey around the globe that the audience has come to expect annually and clearly loves, made all the more meaningful by the strong and stirring sounds of some of the world's most talented women.

Freedom Day Festival

by Luke Wright



Every August, people from across Australia journey into the heart of the Northern Territory, six hours from Katherine, and gather on Gurindji country for Freedom Day Festival, a celebration of Indigenous Land Rights, self-determination and community success.

This is one of Australia's best remote Aboriginal community events for arts, culture, history, music and sport and in 2019, it

will take place on August 23-25. It was on Gurindji land that the legendary Wave-Hill Walk-off took place over nine years from 1966-1975.

The story of the Walk-off is an epic tale of bravery and struggle taught in schools and immortalised in the song, From Little Things, Big Things Grow.

This action sparked the national Land Rights movement.

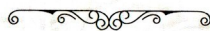
Each year, people from all walks of life make the pilgrimage to Kalkaringi to celebrate in the spirit of unity and pride.

Visitors will experience the

Freedom Day March, forums and truth telling, arts exhibitions and cultural workshops, dance, sports and guided tourist experiences across ancient Gurindji country.

The Freedom Day music concert is arguably one of the best remote community music line-up in Australia.

Big name national acts to bush band legends have the crowds kicking up dust as they dance, and fireworks light up the night sky.



Northern Beaches Festival lives to entertain another day

by Paul Robertson



BluesAngels

Having reached month's end, it's time for a report on Sydney's Northern Beaches Music Festival, according to Festival Director, Paul Robertson.

"And it's all AAA!!!!"

"After due deliberation, we have decided that our festival, the Northern Beaches Music Festival 2019, was a resounding success, we may even break even!!!"

Despite the unresolved issues regarding New South Wales licensing laws, we managed to put on an amazing music festival.

"Over 50 acts, on five stages, in three days . . . or thereabouts.

"I want to thank all the musicians and other performing artists for playing at the festival

and making it such a special, special thing.

"I also want to thank the fabulous Narrabeen RSL.

"God bless "their socks and staff" for giving us a lifeline then and into the future.

"A special thanks has to go out to everyone who commented on social media or supported us in anyway, and especially the GoFundMe contributors and all of our ticket buying audience./

"You made the difference," Paul said.

"What a great vibe we had, what a cool festival, everyone happy, beautiful!!"

"I also want to thank the festival funsters!

"That's right, those fools who stayed on the front line . . . all hours, all the time!!"

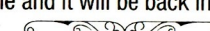
"Rhonda Mawer, Wayne

Richmond, Jenny Slavec, Lyn MacPherson, Mark Stevens, John Henry and all other volunteers and riggers: John Trim, Phil Oswald, David Downes, Tim McDonald, John Keys.

"I also wish to thank all of our Northern Beaches Music Alliance family for their involvement and support.

"Namely: The Shack; Humph Hall; The Fig, Manly; Fairlight Folk; The Music Lounge; Songs on Stage; and, Acoustic Picnic," Robertson said.

Given that this event was actually cancelled because of the NSW Government's new strict licensing laws and fees, it is a miracle that it came together so well in such a short period of time and it will be back in 2020.



Eight undercover venues showcased top music at the Blue Mountains

by Annette Sale
Photos: Noel Plummer



In March each year, the Blue Mountains Music Festival takes place in the beautiful historical scenic town of Katoomba, just 90 minutes from the heart of Sydney.

The festival is normally fully contained in the neighbourhood block, which embraces Katoomba Public School, the Clarendon Motel and Guesthouse and the RSL club.

The RSL building was destroyed by fire in 2017 and is currently being rebuilt, so the club and its carpark was out of

action.

The RSL Club should be completed later this year in time for the 25th Festival in March, 2020.

Meanwhile, the Palais Royale and the Carrington Hotel (Baroque and Forecourt) once again provided added venues.

These venues very enthusiastically support the festival and create the space for eight undercover performance venues far enough apart that sound spill is almost non-existent.

Also, the Tantric Turtle Stage

kitchen garden area and was renamed The Kitchen Garden Stage which proved very successful.

The festival organisers always seem to achieve a great balance of local, national and international performers and this year, 50% of the performers were female, including Katie Noonan, Mélisande, Vika and Linda Bull, Wallis Bird, The Topp Twins, Marcia Howard, The Maes, and Neko Case.

The festival kicked off on Friday night with the Welcome to Country Ceremony which included The Wagana

Dancers, a local Aboriginal Dance Group, and the school choir, followed by the wonderful harmonies of The Stiff Gins.

Fans of the individual artists, James Morrison, Paul Grabowsky and Spiderbaits' Kramm were delighted when the trio showcased their special talents in an improvisational extravaganza.

Multi award winning singer songwriter, Katie Noonan's, trio Elixir teamed with legendary cartoonist, Michael Leunig, to blend a musical rendition of art and spoken word poetry.

Family harmonies were the flavour of the day with outstanding harmonies possible with four siblings from the group, Perch Creek and sisters, Vika and Linda Bull's, powerful solo voices harmonising so richly.

The Grigoryan Bros teamed up with multi talented, Adam Page, to write music, and on their first performance together, merged their unique talents, and the wonderful, Marcia Howard, iconic Australian musician, performed songs with her multi-talented son, Liam Gubbins.

Versatile ukulele players, The Naked Waiters, stole the show with their impromptu guest appearance with Marcia.

The crowd danced to the big band sound of The Northern Folk, a 10-piece band with two powerful vocalists and very talented musicians who smash the traditional concept of a band apart by adding brass and swapping instruments.

The high energy punk blues from 19-Twenty contrasted with, Jo Davie's, beautiful slow jazz number s like, "My baby just cares for me."

International folk legend, Rory McLeod, from Scotland, is a songwriter and storyteller and his fun performance with



One Man Band - Up Town Brown



Vicky & Linda Bull

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Spooky Men's Chorale

harp and tap shoes displayed his musicality, and the crowd loved it!

Both, Ben Waters and Derek Nash, have played with some of the best musicians in the world, and Ben is known as the "piano playing boogie woogie king," so their performance reflected the high energy of these talented musicians.

I loved the two great bands based in Brighton in the UK, Z-STAR's, Zee Gachette, who is recognised as the most exquisite psychedelic rock goddess around, and The Moulettes, a talented group of multi instrumentalists who use exquisite vocal harmonies and

experiment with the interplay between electric and acoustic instruments, notably led by either amazing cellos, violin or whistle.

Denmark's innovative Afenginn and the hilarious Topp Twins from New Zealand also wowed the punters.

Eugene "Hideaway" Bridges entertained the crowd with his special brand of blues.

Melissa Crabtree and Dayan Kai, had great harmonies and Melissa's songs reflect her love of the land and sustainability, so it's not surprising that she is concerned about diminishing bee populations and the futility of war.

Ralph McTell had everyone on their feet and singing along when he sang his famous 1974 song, Streets of London, and fans cheered the peace loving, Luka Bloom, when he opened his set by stating: "I am not at war with anyone!" in reference to the murders in Christchurch.

Talented Canadians included, Tomato Tomato, Melisande, Les Chauffeurs à Pied, and the outstanding vocalist, Basia Bulat.

From the U.S.A., Front Country have developed their unique brand of Bluegrass with their lively strong lead female singer and songwriter, Melody Walker.



The Northern Folk

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The Spooky Men's Chorale always are a very funny, thoroughly entertaining, well-orchestrated act, with amazing humorous lyrics and always delight the crowd.

As usual, there were three days of amazing music on eight stages, as well as the songwriters' and instrumental circles, Heartland Conversations and roaming performers like the Fashion Police and one-man band, Up Town Brown.

Anyone who has visited the Blue Mountains at this time of year knows that the weather can be unpredictable and to expect fog, mist, rain and maybe sunshine.

So, it's always a good idea to come well prepared and pack hats, sun cream, coats, gumboots, umbrellas and raincoats.

After the perfect sunny weekend last year, it rained a good deal over the weekend, but it did not dampen the spirits of the festival goers.

Of course, a festival of this calibre has many more great performances than I have mentioned and in the words of Ralph McTell, "You worry and you die - you don't worry and you die - take your pick!"

So, my suggestion for next year is, don't worry about the weather, pack for the climate and head for the mountains to sample this great little festival for yourself.

Chances are, you will love it as much as I do and want to keep going back, year after year.



Bluesfest 2019, the year of artist collaborations

by Gaynor Crawford
Photos: Derek Tickner



“Our 30th was just wonderful”, said, Peter Noble, Festival Director of Bluesfest, which, in its 30 years, has become the most highly awarded festival in Australian show business history.

He added: “We tried some new things and it seems they really worked.

“Jack White’s The Saboteurs were absolutely brilliant.

“There were more great Australian artists such as,

Tommy Emmanuel, Paul Kelly, Julia Stone, Russell Morris, the incomparable, Kasey Chambers, and more, including indigenous Australians, Yothu Yindi, Archie Roach, Baker Boy, Mission Song, and Mojo Juju.

“Our new artists playing the festival for the first time and who have created a new home in Australia include, Deva Mahal, Larkin Poe, the Marcus King Band, I’m With Her, Ray LaMontagne, Anderson East, as well as, Jack White, with his band the Saboteurs, and the

incredible, Miss Velvet and the Blue Wolf.

“Of course, the headliners were loved, and the return of both, Ben Harper and Jack Johnson, were major moments.

“The list is never ending.

“But I would like to take a moment to hail, Melody Angel, who is emerging as a bonafide star at Bluesfest, and we expect to see major things for her, just like, Lukas Nelson.

“Our audience is telling us what a great time they are having, and the truth is,



we just want to do it all over again,” Peter Noble said.

“As we get ready to turn out the lights and switch off after a whopper 30th Anniversary Celebration, the Bluesfest team is truly amazed by the spirit and vibe the crowd and artists create in Byron Bay year on year.

“It really is something special.

“With a crowd of over 105,000 over the five-day event, we celebrated it’s 30th Anniversary in great fashion like no other, with numerous artist collaborations.

These include, Mavis Staples’ and Ben Harper’s performance on Saturday afternoon; Kasey Chambers, who brought on Ben Harper, The War & Treaty, Tommy Emmanuel and the Veronicas for special guest performances; Ben Harper brought Kasey Chambers and Jack Johnson on stage; Gary Clark Jr. brought Lukas Nelson and Marcus King on stage; Lukas Nelson brought Leesa from Hussy Hicks on stage for their rendition of ‘Shallow’; Yothu Yindi & the Treaty Project brought Deline

Briscoe, Emma Donovan, Baker Boy, Mojo Juju and Indigenous dancers, including Rako and Malu Kiai Mura Buai on stage with them for their Bluesfest performances; Jack Johnson headlined Sunday night and brought Lukas Nelson, Gary Clark Jr. and Paula Fuga on stage for collaborations; George Clinton ft. Parliament Funkadelic brought Little Steven on stage for their performance; Colin Hay brought Chris Tamwoy on stage for his set at Bluesfest this year; Melbourne Ska Orchestra got



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Allen Stone's drummer, Jason Holt up for a solo; and, RokWiz brought on Casey Donovan and Ian Moss.

As always, the Boomerang Festival precinct was the heart and soul of Bluesfest and home to dozens of inspiring performances from artists including Archie Roach, Yothu Yindi & the Treaty Project, Dallas Woods, Benny Walker and many others.

Not forgetting, Baker Boy, who drew thousands in their thousands to his performance on Friday afternoon.

It ended on Sunday afternoon with a powerful closing ceremony with artists from across the festival coming together to perform dances, chants and traditional calls from the nations represented to celebrate the beauty and sacred power of First Nations people from Australia and across the world.

Boomerang Festival Director, Rhoda Roberts, said "Boomerang had a spirit this year that resonated across the Bluesfest site, from the eclectic line up of First Nations music, to the dance, story and workshops.

"There truly was something for everyone".

The Busking Competition was won by Gold Coast's Elektrik Lemonade.

The merry band of funklords play a repertoire of Funk, Hip-Hop, Blues, Soul and Dance music, we're stoked to see what they go on to do in the future.

The annual Cystic Fibrosis guitar raffle raised over \$60,000 on site with winners of the signed guitars being announced from the stage on Monday night.



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Bluegrass News

by Lindsay Mar



Big Possum Stringband

Arguably, one of the most exciting things to happen in the Australian 2019 music calendar is the visit of the Big Possum Stringband.

We strongly suspect that the average age of this band is even younger than last year's Blue Ridge Broadcasters.

Big Possum was formed only in 2017, but they were still good enough to take out first place at the 2018 Clifftop band contest.

The band includes, Evan Collins, on guitar and, Seth Swingle, on banjo, and features twin fiddles with, Henry Barnes and Tessa Dillon, who were placed first and third at the Clifftop fiddle contest

respectively as individuals.

The band will be hosting the workshops at this year's Kelly Country Pick Festival Music Camp prior to the Kelly Country Pick itself.

Talking Twin Fiddles

In 2017, Mac Traynham (MT) and Shay Garriock (SG) of Virginia were part of the inaugural Dorrigo Old Time Music School, and we had taken the opportunity to interview them then.

We also followed up with a twin fiddle discussion that has not been published until now, given the visit by the Big Possum Stringband in August.

We hope this conversation might inspire some good questions at the Kelly Country Pick with twin fiddlers, Tess Dillon and Henry Barnes.

T&N: You were both playing twin fiddles once in a band called the Blue Ridge Mountain Ramblers.

SG: Yeah, yeah, that was great.

T&N: And who was in the band?

SG: Well I think it was, Steve Kilby, on guitar, Trish Kilby, on banjo, Katie Golding, on bass and me and Mac on the fiddles.

T&N: And Mac, how do you go about working out a twin fiddle thing?



The Blue Ridge Mountain Ramblers, Shay Garriock and Mac Traynham twin fiddles, Katie Golding bass, Steve Kilby guitar and Trish Kilby banjo hidden

MT: Oh, we start out just playing it knowing that we are going to play the same version. I guess you could say I usually back off and let Shay lead it and I'll react to what he does and let his fiddle be the one to take the primary lead and I'll play along with it as tight as I can.

T&N: So, nothing is ever figured out real hard, it's all done by ear?

MT: Yeah, just knowing that we have been listening to the same source and know the tune in our minds in the same way, the nuances of the melody and endings, and go for the same things.

T&N: So, if you listen to the recording of a single fiddle you could work out a twin fiddle thing with Shay?

MT: Possibly, yeah.

SG: Also, when we play

together on fiddle, I'll change my noting patterns and sometimes the phrasing of the bowing to match Mac's because sometimes when we start out they are different but sometimes there are certain phrases or notes that are very different and you can change those as you are playing to kind of bring them together, like, adapt the melody you are playing, or how you are ending the end measure, two long bow strokes, or one bow stroke.

MT: You get a tighter sound as you go through the tune because you are starting to predict what the other fiddler would do at the end say, and you get to know their every little nuance thing that you don't necessarily do in your bowing, you would sort of say well here it comes, I'll try and match that

now.
T&N: So what is more important in twin fiddling, trying to match the left hand or matching the right hand?

MT: The bow is the main thing.

T&N: So the rhythm and the timing is more important, trying to match that than working out any particular harmony or melody notes?

MT: It (bow rhythm) is more important than harmony, the harmony is a good thing to try for, sometimes too to make it interesting and give a variation to the tune.

T&N: You mentioned Trish on the banjo, she is a very distinctive banjo player, with an amazing fifth string, do you approach playing with her differently to other banjo players?

SG: You know, first you look at repertoire, there are some tunes that have a lot of notey-ness to them, they are not hard driving tunes in the first place and might not be for dancing, and for those tunes I might say Trish might pick it rather than clawhammering it, and it might fit better that way, and um, I guess what I might be trying to say is that the tunes I might choose to play with Trish are different to those that I might play with another banjo player.

T&N: So that is one way of adjusting?

SG: Yeah, and then speed too, I might start out faster with Trish than I would with some other banjo players, but once I get going, having chosen the tune, I really don't modify that much because again, our styles, a lot of the sources we learned from, are similar.

T&N: So Mac, you were talking about doing twin fiddles with Shay and sometimes the rhythm changes a bit to match in with Shay, so how do the two fiddles match in with the banjo – what comes first fiddle or banjo?

MT: The banjo – I'm a banjo guy remember? (Lots of laughing from Mac's kidding).

T&N: How do you get two fiddles to match up with a banjo player as distinctive as Trish?

MT: Well, we just haul on the same pace and the same beat and we start and stay true to the version we are playing and we trust her to do her thing and not to overplay it, and play with us, and we're not really trying to change (fiddles) to match her so much.

T&N: So you are saying that you are suggesting that she is changing to match you?

MT: Well I think it is all of our roles to be together, but the fiddles tend to have the

melodic impetus in the group, a little more than the banjo does, playing clawhammer style anyway.

T&N: Where does the bass and guitar fit in?

MT: We have the down beat played by the bass and we want the bass to be played simple, and the guitar, I prefer the guitar that can have the freedom to do some counter-point runs and if you have a good back beat on the banjo then the guitar, it don't need to be stroking the chuck in the boom-chuck so much and he can take off and do some things that are interesting and not have to be locked into playing the rhythm guitar so much.

T&N: Thank you so much

SG: You are welcome any time.

Other Bluegrass News

Mountain Pickers Association, Ferntree Gully Bowling Club Vic maintain a broad musical tent in mid-2019 with a schedule that includes: June 25, The Prairie Kings (Western Swing); July 30, Kim Wheeler & Roadside Holiday's new CD launch; and then, Aug 27, The Stetson Family.

Sydney Folk Festival in August will boast four venues in Pitt St, Sydney, and will include acts such as Luke Plumb and the Circuit, as well as those more familiar to the Sydney Bluegrass scene such as Crow Mountain, The 3 Jimmies and the Willing Ponies.

The Dorrigo Folk and Bluegrass Festival has announced its overseas artists' lineup to include the Missy Raines Trio, Rachel Baiman, the Jacob Joliff Band and Irish folk group, Ye Vagabonds.

The preceding Dorrigo

Old-Time Music School with, Andrew Small, as principal, will include instruction from the South Carolina Broadcasters (Ivy and David Sheppard and Jackson Cunningham), the Andrew Collins Trio of Canada, and Australia's own, Galax awarded and West Virginian Old-Time recognised, Rod and Judy Jones.

Australian Artist Dates

The Stetson Family play Jun 1 The Lomond, Brunswick East VIC; Jul 12-14 Bello Winter Music Festival, Bellingen NSW; Aug 27 Mountain Pickers Association, Ferntree Gully Bowling Club VIC. Appalachian Heaven Stringband play Jun 1 Victorian Folk Music Club, Ringwood East VIC. John Flanagan plays Jun 1 Wesley Anne, Northcote VIC; 28 Yackandandah Public Hall, VIC; 29 Milton Theatre NSW. Mustered Courage play at the Jun 7-10 Peak Music Festival, Perisher NSW and Jul 26-28 Groundwater Country Music Festival, Broadbeach QLD. Montgomery-Church are part of the Jun 7-10 Peak Music Festival, Perisher NSW. The Davidson Brothers, who have been playing together since childhood, claim 2019 as the 20th anniversary of their first album and celebrate accordingly via Jul 19 True Brew Bendigo VIC; 20 St Ambrose Hall, Woodend VIC; 21 at The Curtin, Melbourne VIC before heading off for the Aug 22-25 Gympie Muster QLD.

Transcription

Ookpik Waltz is often attributed to having Eskimo origins, but others say that the tune is from Eastern Kentucky and was claimed to be Eskimo just to give it an "exotic" aura, but in truth, the tune is pretty enough that just about anyone would be happy to have it attributed to their part of the world.

Ook Pik Waltz

Traditional

The musical notation is presented in two parts, A and B, across five staves. The key signature is one sharp (F#) and the time signature is 3/4. The A Part consists of four staves of music with chords G, D, G, Em, G, Em, C, D, Em, and a first/second ending. The B Part consists of two staves of music with chords Em, G, Am, Em, and a first/second ending.

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Joe Hill (1916)

High head and back unbending--rebel, "true blue,"
Into the night unending; why was was it you ?
Heart that was quick with song torn with their lead ;
Life that was young and strong, shattered and dead.

Singer of manly songs, laughter and tears ;
Singer of Labor's wrongs joys hopes and fears ;
Though you were one of us, what could we do ?
Joe, there were none of us needed like you.

We gave, however small, what life could give ;
We would have given all that you might live.
Your death you held as naught, slander and shame :
We from the awful thought shrank as from flame.

Each of us held his breath, tense with despair,
You who were close to Death seemed not to care.
White-handed loathsome Power, knowing no pause,
Sinking in Labor's flower, murderous claws.

Boastful, with leerlig eyes--blood dripping jaws.
Accurst be the cowardice hidden in laws !
Utah has drained your blood ; white hands are wet ;
We of the "surging flood" never forget !

Our songsters! have your laws now had their fill ?
Know ye, his songs and Cause ye cannot kill.
High head and back unbending--such. men are few,
Into the night unending; why was it you ?

--Ralph Chaplin,

Notes

From the Queensland Newspaper The Daily Standard Jan 1916 p. 9.

Songs by and about Joe Hill are not rare in Australian newspapers, especially in the Labour Press

Poetry and the written word

The North Melbourne Advertiser

NO. 1129.

FRIDAY, AUGUST 22, 1884.

COUNTRY EDITION. TWO PENCE.

The Shepherd's Hut (1884)

Far back in the bush where the kangaroos leap,
And the magpies and parroquets chatter,
shepherd was sent with a large flock of sheep
The latter was scarce, and the grass very brown,
So they wanted much watching and leading,
At night they were glad on the ground to lie down,
And the shepherd a night's rest was needing.

He found an old hut made of saplings and bark,
That stood in the shade of a wattle,
It was comfortless, cold, very lonely, and dark,
And for years with the winds had done battle.
It needed no chimney to let the smoke rise,
The roof never offered obstruction,
Each corner admitted a view of the skies,
And the window had suffered

destruction.

No bedstead was there, and the mattress was gone,
The blankets and pillow had vanished,
Of table and dishes for tea there were none,
And the door from its hinges was banished,
With some wattle branches the openings he shut,
Then stood for a moment in sorrow,
No time need I take in repairing this hut,
I shall leave it at daybreak tomorrow.

In this lonely place very badly I fare,
Since there's no one of whom I could borrow,
I felt rather sad at the first I declare,
But I'm glad I shall leave it to-morrow.
My bed may be hard, but it will not be long,
So while in a corner I burrow,

I'll warm it with hope, and light it with song,
And joyfully leave it to-morrow.

This earth is a mia mia of bushes and ruts,
And many discomforts surround us,
We live but as watchers in frail shepherds huts,
That may fall any moment around us,
The road may be hard, but it will not be long,
And though it be rugged and narrow,
We'll smooth it with hope and light it with song,
And make ready to leave it to-morrow.

JOHN RAE.
Ironbark School, August, 1884.

Notes

From the Victorian Newspaper North Melbourne Advertiser 22 Aug 1884 p. 4.

Poetry and the written word



BATHURST, N. S. WALES, DEC. 15, 1894.

Turning the Tables (1894)

Chinese Shearers

The Chinaman at home may be going to the wall, but the Chinaman abroad is decidedly coming to the front witness the case of the Chinese shearers at Moree reported in our issue of yesterday. These perfectly up to date Celestials, on three Europeans being introduced among them, at once downed

tools, and declined to take them up again until the newcomers were discharged. In the way of racial proscription, this is commending the poisoned chalice to our own lips with a vengeance Or perhaps on the other hand, it is simply a Chinese illustration of the Napoleonic maxim of "The tools to those who can rise them." The Chinamen are

described as old hands at the business, which they wished to keep to themselves, a piece of information which might possibly imply that the Europeans were novices. Anyhow the strike in question is not the least curious of the signs of the times.

Notes

From the NSW Newspaper The Bathurst Post 15 Dec 1894 p. 2.



Saturday, December 12, 1931

Bagman's Ballad (1931)

Of all the woods that I have used When on the wallaby, The one I think that's most abused Is flamin' scrub ti-tree. The blasted stuff won't keep alight, I don't care what they say-- It nearly drives a swaggie mad. To use it every day. You hear some crack up

brigal'ow, Belah and wattle green, But good old dinkum Iron Bark Is the finest I have seen. To boil the quart in record time When weary for a sup You can't beat staunch old Iron Bark : To warm the billy up-- So here's your health, my trusty friend,

I'll drink in steaming tea-- A bagman's proved and honest pal. Old Iron Bark you'll do me !

"Curro."

Notes

From the Sydney Newspaper Smith's Weekly 12 Dec 1931 p. 18.

Here is another gem provided by Mark Gregory

Edition 132 - Trad&Now 57

Poetry and the written word

THE EVENING JOURNAL

Vol. XXXI - No. 6778

ADELAIDE, THURSDAY, JANUARY 11, 1899

PRICE ONE PENNY

Song of The Unemployed (1899)

Two thousand of us out of work, Two thousand stalwart men. And when we goes to Gov. Bureau, We're told to call again ; And so we're humbugg'd day by day And so we hungry are, And all we grets from Yankee Jenks Is but a nasty jar.

We thought when Batchelor we returned And also Tommy Price, To Parliament, that things would gee For uncommon nice; But we're a deuced sight worse off Than what we were before We sent the Labour members in. And that's what makes us sore.

Their promises on hustings were But bunkum and claptrap. Their beer and skittle promises. Turned out not worth a rap. O, Coneybeer! O. Hutchison ! And you MacGillivray, We're about full up of you, No matter what you say.

You Labour members can't deny Deny it if you can, You allowed the Kingston Government To treat the working man In harder and in harsher way Than any Government Had ever treated him before. While you seemed quite content.

You 'lowed the Kingston Government To make him crack hard stones For bit of tucker, and when he Would rest his weary bones

At night upon the cold Park Lands His fate there to bewail, You 'lowed that cruel Government To trot him off to gaol.

Two thousand of us out of work Two thousand starving men Now swear by hungry stomachs that "we never will again To Parliament send Batchlor Nor Price, nor Archibald, Or if we do, may we be----, And blanky fools be call'd."

TOWZER (H.C.Clark) This song was one of many sent to Banjo Paterson but not used in his Old Bush Songs

Notes From the Adelaide Newspaper The Evening Journal 19 Jan 1899 Page 2.

Poetry and the written word

The Worker

VOL. 14. NO. 2.

SYDNEY, SATURDAY, JANUARY 21, 1905.

PRICE-ONE PENNY

Lamb Shearing at Boree (1905)

[For The Worker.]

The whirligigs were spinning as I
stepp'd upon the floor,
Th' boss was sitting smoking on
a woolbale near the door;
Sez I "Now, look 'ere, Mister, can
I 'ave a look 'aroun'-
Yer see, I am a chummy bloke
come out from Orange town"
Sez he : 'O' 'course', my sonny;
step in, don't be so afraid."
I did, and near went balmy with
the buzzing in my head.
Oh, the whirligigs were flying,
An' the shearers they were
sighing,
An' the little lambs were crying-
Yes, they were now, strike me
red !

Gorstruth ! What's that? "Oh,
nothing, but the jingling of a bell-
'Tis smoke-oh," said a
rouseabout; "just twenty
minutes' spell."
An' then I sees the slushy, with a
bucketful o' tea,
Inviting all the boys to have a
real teetotal spree.
There was cakes and ginger
snappers.
Currant buns and doodle
flappers,
Fancy bread done up in
wrappers-

An' the blanky feed was free !
Then argooments at once began
about a blessed hoss,
An' Micky said no crimson nag
was good as old Milos ;
"Lor ! Strike me pink!" sez
Ginger, "I ain't worth a feed o'
chaff ;
You'll, find at Orange races that
'e ain't no good by half.
So' jist' stop your' blessed
nagging',
You're a bit, too fond o' magging,
Tho' at graft yer mostly lagging."
Blime ! Ginger made me laugh.

But Casey and his cobber now
are racing run for run,
To see which, when th' shed cuts
out will be th' biggest gun.
Yet, gosh-a'mighty ! bless yer,
Jimmi didn't 'ave a show,
For Deenham 'e was gainin' like
a good 'un every blow.
Oh ! the driving' rod it clatter'd,
An' the men look'd worn and
batter'd.
An' the lambs' wool, it was
scattered-
Just like heaps of fallen snow.

Sid Maybray, Murphy, Norton
didn't 'ave a word to say,
For they were' striving mighty
'ard to earn a quid a day,

An' laughing at the snaggers
down the far end of th' board-
Well, when yer shearin' two to
one to laugh you can afford.
Ah, the perspiration' running,
An' th' little jumbucks funning,
Oh ! the noise was almost
stunning-
Yes, it was, so 'elp me Lord !

Now look a here, I am a chap
what's seen a thing or two,
I ain't got much ter larn, you bet
; I ain't' now, strike me blue !
But never did I see the like in all
my life before,
'Twas just like Tommy Atkins
fighting with the blanky Boor.
What with bloomin' shearers
swearing.
Blessed combs and cutters
wearing,
There is not a moment sparing,
Whin the lambs are gettin'
shore-
Oh, there's not a moment
sparing, whin the lambs are
gettin' shore.

ALICK DAWSON.
Orange.

Notes
From the NSW Newspaper The
Worker 21 Jan 1905 Page 8.

Poetry and the written word

The Camperdown Chronicle.

WITH WHICH THE HAMPDEN GUARDIAN IS INCORPORATED
Circulating Extensively Throughout the Shires of Hampden and Heytesbury, and in Portions of the Shires of Mortlake, Colac, Warrnambool, Geelong and Ripon.

VOL. XXXV--No. 5761

[PUBLISHED BY THE PROPRIETOR]

[ESTABLISHED 1854]

CAMPERDOWN TUESDAY, SEPTEMBER 20, 1910.

[PRINTED BY THE PROPRIETOR]

PRICE ONE P.

Pleasant Life of the Farmer's Boy (1910)

I'll like to be a boy again.
Without a woe or care;
With freckles scattered on my face.
And hayseeds in my hair.
I'd like to rise at four o'clock
And do a hundred chores,
And saw the wood, and feed the hogs.
And lock the stable doors ;
And herd the hens, and watch the bees.
And take the mules to drink ;
And teach the turkeys how to swim,
So they will not sink ;
And milk a hundred cows.
And bring in wood to burn,
And stand out in the sun all day.
And churn, and churn, and churn;
And wear my brother's cast-off clothes.
And walk four miles to school.
And get a licking every day
For breaking some old rule ;

And then get home again at night.
And do the chores once more.
And milk the cows, and feed the hoss,
And curry mules a score.
And then trawl wearily upstairs,
And seek my little bed.
And hear dad say, "That worthless boy,
He doesn't earn his bread."
I'd like to be a boy again,
A boy has so much fun ;
His life is just one round of mirth.
From rise to set of sun.
I think there's nothing pleasanter
Than closing stable doors.
And herding hens, and chasing bees,
And doing evening chores.

Notes

From the Victorian Newspaper The Camperdown
Chronicle 20 Sep 1910 p. 6.

What is Clogging?

by Jan Collins, Cradle Coast Cloggers, Courtesy Drumbeat!



Clogging, or Appalachian Mountain Folk Dance, is an American folk dance that has its origins in the Southern Appalachian Mountains of the United States of America.

While it has strong ties to the step dances of the British Isles brought to the region by white settlers, clogging is also influenced by the traditional dance of Native Americans, and the traditional solo dances of African Americans.

Clogging is a misnomer, since it is not performed in clogs, although some of the original step dances from Europe were.

Nevertheless, the name persists, although in Appalachia,

this form of percussive dance is often only known as buck dancing or flatfooting, or just 'dancing'.

In the United States, clogging takes two major forms: traditional Appalachian flat-foot dance, and precision, or modern, clogging.

Appalachian clogging can still be found in western North Carolina, West Virginia, southwestern Virginia, and other places in the southern Appalachian Mountains.

Interest in Appalachian dance was significantly revived in the late 1970's by the Green Grass Cloggers.

Cloggers in this style, dance to live music, either the string band music of the southern

Photos: Australian Clogging Association
Appalachian Mountains, featuring fiddle, banjo and guitar, or to blue-grass music.

Precision, or modern, clogging was developed around World War II, and is danced to a variety of music, usually recorded, including rock and country & western.

Precision cloggers wear shoes with jingle taps.

The emphasis of precision clogging is on everyone clogging the same step at the same time.

This is the form of clogging danced most often in Australia.

Clogging in Australia

In Australia, clogging is a very social activity generally undertaken within clubs



rather than dance studios.

No partner is required, which means you can learn at your own pace without affecting anyone else.

There are no exams, no competitions, and everyone is welcome.

The Australian Clogging Association Inc (ACA) provides support and resources to both instructors and dancers, and has been instrumental in Australia's adoption of standardised step names.

In clogging, the dances are always cued, so it isn't necessary for dancers to learn whole dance routines, just the steps.

The combination of cueing and standardised step names makes it possible for cloggers to easily dance anywhere in Australia and New Zealand, once they are familiar with the basic movements and steps.

The Association hosts a

National Clogging Convention annually in various locations around Australia.

Clogging in Tasmania

A small group of square dancers from Hobart started a clogging group in 1998, and although a couple of them are still around, the group is no longer active.

In the meantime, clogging has taken off in the north of the state, mostly due to the relocation of some seasoned cloggers from the mainland.

Donna and Philip Farry, moved to Tasmania from NSW in August, 2007, and started Tamar Cloggers in Launceston in October that year.

Donna first clogged in Queensland and then started her own club in northern NSW, after moving there.

The Farrys stepped down from running Tamar Cloggers at

the end of 2018, but have left the club in good hands, with, Chris Anderson, now the leader.

Chris is an almost 30-year clogging veteran, also originally from Queensland, who moved to Tasmania in August, 2015.

Tamar Cloggers currently dance in Rowella, as well as Newstead, Launceston.

All levels are catered for at both locations.

The author moved to north-west Tasmania from the ACT in December, 2013.

At the time, there was a small, newish, clogging group in existence in Ulverstone, called Convict Cloggers, which I'd planned to join and offer some of my 20 years' clogging experience.

However, it transpired that their leader, Jenni Groom, was about to leave Tasmania and so I took over as leader in 2014.

Now rebadged as Cradle Coast Cloggers, our club

has expanded to running classes three nights per week, one each in Penguin, Wynyard, and Burnie.

Burnie was host location for the National Clogging Convention in September, 2018, with a joint organising committee from Cradle Coast Cloggers and Tamar Cloggers.

The event was a great success, with over 250 cloggers attending from all states and territories of Australia, plus New Zealand, USA and Canada.

There was a featured guest instructor from Canada.

So, clogging is alive and well

in the north of the state.

Our two clubs get together about once a month to dance together, and there are also a number of regular weekend workshops around Australia, in addition to the National Convention, that we can attend.

Both clubs would be very happy to hear from any locals who are interested in learning clogging.

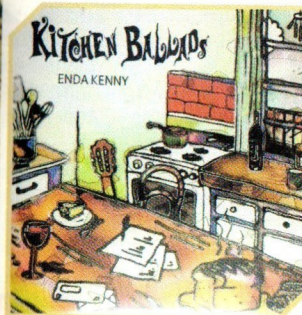
Beginner classes are scheduled from time to time, but tuition can often be arranged outside of the formal beginner sessions.

Clogging in Tasmania's South

Furthermore, Chris and I would love to hear from any interested dancers in the south who might wish to learn and perhaps start their own group.

Both Chris and I would be happy to run some intensive sessions for any prospective instructor.

Remember, you only need to be one dance ahead of your dancers!



Enda Kenny - Kitchen Ballads

CD reviewed by Jefferson Lee

This is probably about Enda's tenth self released CD, with his appearance on probably a dozen or so compilations from 'Macca All Over', the National, Illawarra and other more thematic releases.

As usual, he has surrounded himself with exceptional musicians as backing on each track.

Dave O'Neill has been performing with him since February, 2016.

Liz Frencham on double bass needs no introduction.

Kristina Mizzi, Nicholas Lyon, Jen Hawley and Silas Palmer are thrown in the salad bowl.

The stand out song to me is 'Catch Me A Cloud', which got me into an argument with a rival Irish Melbourne clan of Doubting Tom's in the camping ground at the Illawarra Festival.

Anyway, the song is sub-titled, "True story. Virgin flight".

The other highlight is 'Vigil'.

The first verse says the message and place: "It was half an hour of silence on a Melbourne winter's night No Telephone, No "How's it going?" in a sea of candlelight On a darkened muddy soccer field down the

road from Prinny Hill We came for women everywhere and for Eurydice and Jill."

Where is ABC radio when you need them?

The Melbourne on-line library only holds a few of Enda's novelty songs.

The censor's pen has deleted his important environmental, indigenous rights, anti-war and refugee songs from the catalogue.

Let's mount a national campaign for this brilliant plea for men to stand up against violence against women on air.

Ring your local ABC and demand that it enter their playlist now.

Other tracks on 'Kitchen Ballads' include a dedication to the late Victorian folkie, Michael Kennedy, a London busking song called 'Green Park', between Piccadilly and Victoria lines.

'Long Mile Road' is a song about friendship or love that Enda has put off recording for some two decades.

The requests grew too loud, so he relented.

'The Cheesecake Song' is about the one who got away.

A chance meeting over coffee, and Enda is there every week, downing cheesecake, wishing and hoping for a rematch.

Alas, she is elusive.

'Penestanan' was penned from the Ubud Writers' Festival in Bali.

"Wealthy Europeans buying stone

Beggar in a doorway all alone Millian for a hundred hand-to-hand

Penestanan. People who know Enda's keen eye will understand.

From the same trip came 'Simple Words'.

'Stumbled into Love' is on fate.

'Gandhi's Words' is about

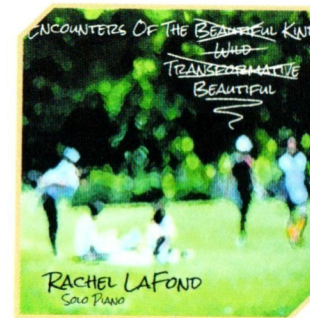
CD and book Reviews

being surprised about what confronts you when you're travelling.

Finally, 'Music in my Mother's house' is the recurring theme of Enda's Irish heritage.

Twenty five years ago it was 'John The Master's Son' about migration and leaving a father behind, never to see him again on Enda's first CD '12 Songs'.

Then the mid-career Gulf War 2000 album with the title track, "I was born in Dublin", with the follow up lines "Now I live in Melbourne", implying that Ireland is the heritage of this Australian folkie.



Rachel LaFond - Encounters of the Beautiful Kind

CD reviewed by Graham Blackley

Rachel LaFond, an accomplished American composer and pianist currently residing in New Zealand, demonstrates on this excellent 11-track album how wonderfully lush and emotionally resonant solo piano can be.

Inspired by the cinematic atmosphere of these haunting instrumentals, it's tempting to

CD and book Reviews

imagine the visual scenes and unfolding drama that could accompany them in some suitably emotive film.

For instance, the aura of yearning that seems to emanate from "Heart Full of Memories" would fit neatly with the image of a thoughtful protagonist recalling lost love as they gaze longingly from a steaming window upon an empty and rain-lashed Parisian street.

Such romantic ponderings and associated flights of creative fancy become eminently possible whilst being warmly embraced by this evocative album.



Tailor Birds - *Stilts on the Water*

CD reviewed by Tony Smith

Tailor Birds anchors around electric violinist, Sophie Kinston.

Her musical philosophy informs her work.

She says that in a changing, sometimes chaotic world, music has the power to connect people to something good again.

She exudes positive energy.

Other musicians adding to, Sophie's electric violin and vocals on this CD include,

Jerome d'Odeura (piano), Paya Lehane (flutes), Rodger Bradshaw (percussion) and Charity Bradshaw (harmony vocals).

The CD also features live looping and 'Foley art' which incorporates natural background sounds into the music.

Tailor Birds take a risk by daring to remain innocent and enthusiastic, shunning cynicism and world weariness.

Not only does 'Stilts on the Water' include a link so that the single 'White Feather' can be accessed online, but the CD also includes a slip of paper containing seeds.

The listener is encouraged to grow a Swan River Daisy, Basil or Parsley.

Germination instructions are included and Tailor Birds would like to receive photos of the growing plant.

Sophie intends this album to be not just audio but a fuller experience.

Inclusion of a Tailor Birds sticker is also indicative of the good vibes Sophie wants to send.

Further evidence of the values she espouses is the artwork available on her website, for which the purchaser is asked to pay simply what they can afford.

Tailor Birds' fourth album, 'Stilts on the Water' is a 37 minute piece conceived as a lullaby and it begins and ends peacefully enough.

However, tempos and arrangements vary throughout.

'White Feather' is found some 14 minutes in.

As a lullaby, the CD certainly has the potential to put the listener to sleep.

The listener might well react differently according to his or her mood, but is unlikely to find the music anything but soothing.

Tailor Birds travel Australia in a self-contained van and provide 'pop-up' concerts wherever they go.

In Europe, especially Italy and Holland, Sophie is joined by local collaborators.

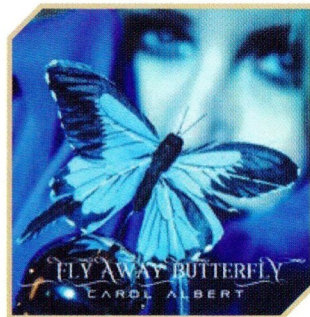
Watching a live performance by Tailor Birds can be mesmerising.

The visual element adds a sensuality to the music as Sophie uses her body to both interpret and express the emotion in the music.

There is an ethereal quality in the music that is reminiscent of the heady days of flower power and Hippy mysticism and the jacket design is a splash of colour.

Combined with capable supporting artists for this album, Tailor Birds' skill on the fiddle and imaginative use of voice, creates music that will appeal particularly to lovers of the avant garde and new age ambient music.

It is also an album which should enthuse anyone with hopes and dreams.



Carol Albert - *Fly Away Butterfly*

Review by Ian Dearden

Carol Albert hails from Atlanta, Georgia, and after studying classical music at college, she has spent her whole adult life as a professional musician, in more recent times, gravitating to a melange of smooth jazz, global fusion,

world and New Age music.

Carol has performed throughout the US and Europe both solo and as the leader of jazz ensembles.

'Fly Away Butterfly' wraps up these influences and life experiences into a superbly recorded and exquisitely arranged package, centred around Carol's easy jazz vocal stylings and tasty jazz piano playing.

The closest point of reference would be, Diana Krall, for the voice and piano playing, but Carol's music is more upbeat, percussion driven and draws more deeply on world music roots.

Eight of the ten tracks on the album are original.

The covers include an exquisite and exuberant version of the Brazilian classic, 'Mas Que Nada', made famous by Sergio Mendes and Brazil '66, as well as a deeply respectful instrumental version of, Al Jarreau's, 'One Way', in tribute to that legendary jazz man who died in 2017.

Carol has surrounded herself with outstanding musicians who complement her artistic vision superbly.

The songs have been immaculately recorded, thoughtfully produced, and the overall "sound" is as smooth as the proverbial!!

Carol's composition talents match the musicianship on display here, her own and the supporting musicians'.

Special mention should be made of the guitar playing of, Chris Blackwell, in particular his acoustic jazz guitar on 'Across The Sky', as well as the sax playing of, Sam Skelton.

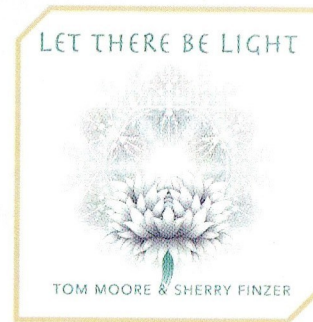
I was particularly taken by two of Carol's original instrumentals, 'Awakenings' and 'Chasing Waterfalls' which feature not only her gorgeous acoustic piano, but also the aforementioned, Chris

Blackwell, on guitar and, Sam Skelton, on sax.

If folk play music, then it's folk music.

As, Louis Armstrong, reportedly said, "I never heard no horse play guitar"!!

Sweet, smooth and seductive, this is music for the soul.



Tom Moore and Sherry Finzer - *Let there be light*

CD review by Graham Blackley

Recorded rather appropriately at "Dream Catcher Studio", this mesmerising New Age album functions like the calming soundtrack to an immersive reverie.

As the evocative liner notes suggest, 'Let There Be Light' invites the intrepid listener to experience "sound beyond its physical manifestation and into the realm of consciousness."

The rich and lush sounds, spun by multi-instrumentalist, Tom Moore, and flautist, Sherry Finzer, are likely to lift sagging spirits, soothe frayed nerves and quieten the noisiest and most intrusive bursts of internal dialogue.

The sounds of nature-thunder, rain, flowing

CD and book Reviews

water and chirping birds complement the ethereal sonic beauty caressed into existence by Moore and Finzer.

Although this album could easily function as the ideal musical accompaniment to an afternoon spent reading or receiving a spa treatment, each track is more than worthy of your concentrated attention.

Move: the Essence of Today's New Age Music

CD reviewed by Tony Smith

Guitarist and Windham Hill producer, Will Ackerman, has gathered a stellar ensemble for this album.

He is joined by Australian pianist and vocalist, Fiona Joy, of Little Hartley Music, Lawrence Blatt, who plays acoustic and electric guitars and ukulele, and trumpet and flugelhorn master, Jeff Oster, for what is very good ambient music, but which also contains some surprises to delight the listener.

Guest artists on various of the eleven tracks include, Marc Shulman (guitar), Tony Levin (bass), Jeff Haynes (percussion), Sam Bevan (bass), Eugene Friesen (cello) and Tom Eaton (guitar and bass).

The opening track 'Arrival' is very relaxing.

Think whales and meditation or perhaps the fish tank in the