

Murwillumbah Musicians Club

April/May 2003

In this Issue

NEWS
REVIEWS
ISSUES
VIEWS
DO'S

Page 2 As the world tunes
Page 2 Street Beat - Elegant Evening
Page 3 Hail, Hail, Rock & Roll
Page 4 Fire Song Concert
Page 4 Product Review
Page 5 Misunderstood Maestro's
Page 6 Poets Corner
Page 7 N.Rivers Symph Orchestra
Page 8 Note for Note/Byron Blues
Page 9 Club Acoustica
Page 10 Readers Lettuce
Page 11 The Horn Dogs
Page 12 Crossword / Membership

PRESIDENT'S REPORT 10 April 03



Hi, Music Lovers,

Well, this offering may seem different to my usual approach. This is because I have been repeatedly asked to convey the critical sentiments of various local musical interests, who shall remain anonymous for as long as they wish. Thanks to all contributors for their honest concern.

First of all, many people claim that music in this town is in the doldrums. This is simply because it's the same "tired old faces", grinding away with the same "old boring stuff", with the same "old holier-than-thou attitudes". It's also said that real musical collaboration is totally missing around here. That is, "it's just desperate little cliques trying to out do each other in competition for the 'glory' and the hard-earned dollar" As one frustrated music lover said to me, "if the local music industry was an orchestra it would sure be a horribly out-of-tune mess". Another regular complaint is that "local music is confined to venues where alcohol, cigarette smoke and loud music are the order of the day"; in short, there's nothing suitable for families and young people or people who just want a relaxing night out.

There have also been strong objections made concerning the "unprofessional posting of live-music advertising" on walls and telegraphs poles around town. Such action is apparently illegal, although not yet enforced. Yet, illegal or not, many argue, the practice detracts from the visual harmony of the streetscape, and in the shabby mish-mash the messages are hardly noticeable any way. The bottom line is it's definitely not a good look for the town and, consequently there's an unfavourable light cast on musicians, in general.

One observation especially worth noting was that given the extraordinary amount of musical talent in this area, and what MUSIC could naturally and effortlessly do to help bring the best out of our area, "it is a real pity that the local music scene seems so corrupt". However, perhaps the most interesting suggestion that occurs again and again is that major improvements would effortlessly happen, "overnight" if musicians just stopped bad-mouthing and competing with each other. It would also greatly help if they gave up blaming audiences, venue management, the business sector and even the Murwillumbah Musicians Club, for their "self-inflicted musical misfortunes". It's just a simple matter of "certain musicians getting off their antisocial butts and honouring the real Spirit of Music, for a refreshing change".

In light of these criticisms, there is definitely some truth in what is being said, in my opinion. So, to sum up, I suggest that those who graciously accept and understand the criticism as being entirely reasonable, and who are genuinely concerned with improvement, get together to find more ethical ways of doing musical business. Of course, that would definitely require rising above issues of personal taste, loyalty and other egoistic differences and thus also letting go of limiting ideas, so we musicians can "think, talk and act outside of the square", as one observer put it. If this can be done just for the sake of THE MUSIC, and all it implies, the effort could be surprisingly very well worth it from then on, for all concerned, I reckon.

In closing, I quote a piece that was handed to me by one critic: "**Music remains the only art, the last sanctuary, wherein originality can reveal itself in the face of fools and not pierce their mental opacity**". **James Huneker**

Cheers, Ross.

Visit the Website at www.geocities.com/murmusclub and see what's going on, not only around town but state and nation wide. See what other musicians are doing in other localities. Check out the members bio section where all members of the MMC are listed with descriptions of who they are and what they are doing. You can even get snippets of your songs uploaded to the web for agents or anyone who's willing to listen. Not everyone has given me their details, but if you are interested in participating join up. If you are already a member and wish to be included send me your blurb with a photo and we'll get it up ASAP. Check out the current rate solo's, duo's and bands are receiving, you'd be surprised!. There is a section providing for the many affiliated services musicians provide such as video production, lights and PA hire, recording and multimedia facilities. Again, if you would like to be included in any of these sections just email dalegr@bigpond.com your details. The website is constantly evolving and your involvement and input is vital to its growth. So come on and help us help each other in taking yourself and your music to a wider audience.

As The World Tunes

Uploading Your Music To The World Wide Web



These days you can sell your music directly over the Internet, without having to press actual hard copies of compact discs or cassette tapes. This is a really exciting change in the way music can be broadcast and sold. It eliminates the costs of manufacture, shipping, distribution, and stocking of product not to mention the redundancy of the good ol' record company. A customer anywhere (if they have Internet access and a credit card) can buy your song or album.

There are many formats for sound files on the Internet, but the MP3 format appears to be the most popular. The MP3 technology allows you to compress a relatively large audio file into a significantly smaller size that can be more easily downloaded to your computer from somewhere else or uploaded to the World Wide Web.

File Type	Average File Size of Song (3.5min)	Average # Songs per CD
MP3	3.5 megabytes	200
WAV	35 megabytes	20

You can then play the MP3 file on your computer, a portable player, or even create customized CDs. Alternatively you can convert an MP3 back to WAV files and burn them onto a CD which will play on most CD players. More new CD players have MP3 capabilities so if your buying a new player inquire first. The quality of the sound of MP3 is quite good, the difference not really perceivable by the naked ear. It is only when you play an MP3 file next to a WAV file you can hear the difference. You can then see or rather hear where all that information has gone.

From the table above you can see that the MP3 is compressed by a ratio of aprox 10:1 so you can get the entire Beatles Catalogue on one CD. Most of the sound that is discarded happens around the range above and below the threshold that humans can hear. The rest is discarded through a thinning of the sound.

We talk about sales of MP3, but a lot of the web sites are giving songs away for free. Of course this is illegal if the songwriters and copyright owners do not give permission, and there have been several highly publicized cases recently. However, many unsigned bands and even some major, well known artists are offering songs for free downloading as a promotional tool, hoping that free music will inspire the customers to buy more later. So, giving away a song or two on the web for free can be an effective marketing technique which may make you money in the long run.

Dale G. Ryan

Street Beat “Elegant Evening”

On Wednesday 26th of March I found myself spending a night of fine food, wine and music at **Luffley Café** in down town Murwillumbah. The food was great so I won't rave on about the finer points of the culinary arts, or go into the reason for having the right wine with the dish you are about to consume, I would like to tell you of the two very talented musicians that supplied the entertainment.

This talented duo go by the name of '**Chez Nour**' with **Omen Facto** on guitar and **Mobius Twist** on cello, with both of these gentlemen supplying vocals and what a fine job they did of that, supporting each other with their vocal harmonies its was easy to see this two had classical training with Mobius showing the audience his ability to reach the high notes, with such control and ease. With the sweet and warm tones of the cello and rhythmic guitar these lads delivered what I would call four sets of contemporary music, with popular and original songs. Much to my surprise these two lads inform me that this was the first time they had played live using a PA system, with the fine ear for music that they had, the boys found a good balance and the audience were in a appreciative mood. The food was well planned and the space between the course's was well timed for Murwillumbah wine guru **Stephen Read** from Vintage Cellers Robina, to take dinner guests on a tasteing journey. Steve kept the guests entertained with his well planned wine list, which matched guest chef **Chel Savont** from Melbourne's culinary delights. Yes this was an elegant evening, the weather was perfect, the guests were dressed for the occasion, the hosts excelled in well planned and put together night, showing there ability to cater to large numbers. Thankyou to **Kirra** for the photos. So in my blue demin jeans and casual shirt I headed home to take away dessert of Layered Creamy Rich Homemade Ice-Cream Terrine served with Mango Coulis, yum. For more photos of the evenings proceeding visit the website at www.geocities.com/murmusclub



Steve Brown.



Hail Hail Rock & Roll

1954 was the year that **Chuck Berry** perfected the individual performing style which was to make him one of the seminal figures of rock 'n' roll, whilst playing part-time with his own R&B trio in St Louis, and earning his daytime bread and but as a hairdresser and beautician!

Charles Edward Berry was born in 1926, growing up through the Depression, and by all accounts living a somewhat wild teenage life which is said to have seen him into reform school in 1944 for attempted robbery. He also picked up the guitar during these years and by 1952 he was augmenting his living via his skill with it.

In 1955, Berry took rough demos of a couple of his songs to Chicago, where he sought out blues legend **Muddy Waters**, who in turn put him in touch with **Chess Records**, which signed him up.

The first Chuck Berry Chess single, **Maybelline**, hit the jackpot, making not only the R&B chart, but #5 in the pop chart too, topping a million sales. This predated **Elvis Presley's** arrival on the national scene by six months, and Berry was the first rock 'n' roll singer/guitarist to make a major impact.

The fact that Berry generally wrote his own material was an important factor in his career. Although he was far from being a teenager when he became successful, his songs identified with the joys of American youth beginning to live the rock 'n'roll consumer culture of the 50's, and most of his own succession of hits throughout the rest of that decade-**Roll Over Beethoven School Days, Rock And Roll Music, Sweet Little Sixteen. Johnny B Goode**, and so on - became rock repertoire standards which have never stopped attracting cover versions. Almost equally influential was his guitar style, combining romping rhythm and lead playing in a meld which was the tutorial inspiration at some point of virtually every rock guitar player to have come along from the mid-'50s onwards.

Berry's first flush of success waned with the mellowing of rock 'n' roll at the beginning of the '60s, but following an enforced hiatus whilst he was imprisoned for two years on what now has the hallmarks of a trumped-up vice charge, he re-emerged in 1963 as the hero of the UK rhythm & blues boom, his material revered and recorded by everyone from the **Beatles and Rolling Stones** downwards. A second run of hits got underway almost immediately, beginning with his first UK Top 10 single **Memphis Tennessee** in 1963, and continuing internationally with **Nadine, No Particular Place To Go, You Never Can Tell, Promised Land and Little Marie**.

A split from Chess Records in the mid-'60s coincided with a decline in Berry's recording success, but if anything he enjoyed a higher than ever live-on-stage profile during the latter half of the decade, when festivals and stage events were very much the essence of the era. A 1972 live recording from a UK festival, made after he had returned to Chess, was in fact to give him his all-time biggest record success: the double-entendre novelty **My Ding-A-Ling** reached #1 on both sides of the Atlantic.

Though he has never stopped live work, Berry's recordings became fewer and his profile lower through the '70s and into the '80s, a highlight being his appearance in the 1977 film *American Hot Wax*, in which he played himself 20 years younger! However, even should he retire altogether into obscurity, as long as a supergroup or local dancehall band takes an encore with the likes of **Reelin' And Rockin'**, or yet another guitarist pays homage to the intro of **Johnny B Goode** in yet another disguise, the legacy of Chuck Berry, his songs and music, will never fade.

From the **Guinness - Rock - Day by Day - Guinness Books**



Andrew and Carl from Caldera Kin have informed us that a successful day was had by all at the mount warning pre school on sat 5th April where they performed and a tidy sum raised for the pre schools benefit.

In addition, new faces are beginning to turn up to be part of the scene at their monthly playday held in Knox Park during market day (2nd Sunday of the month from 12noon). If your interested in performing contact **Andrew** on 66795432 or **Martin** on 66727217.



Popular Country Music legend **Johnny Cash** continues to soldier on. Battling with complications brought about by his fight with Parkinson's disease After three weeks of hospitalization for pneumonia he was released from Nashville's Baptist hospital on April 1. According to a hospital spokesperson, Cash, because of his sometimes fragile health, was kept in the hospital long enough for it to be judged that he was completely recovered from his bout with pneumonia.

The music legend was honored on (April 7) at the CMT Flameworthy Video Music Awards.

Congratulations to **Amanda Bell, Karen Court** and a core of supporting crew like **John Howley, Chris Hammond** and the many faithful who continue to make Wednesday Nights open mike event at the **Australian Tavern** a continued success. If anyone would like to try out any new material feel free to turn up and give it a go ! - 7 -11pm every Wed Night

IMAGINE YOUR ADVERTISEMENT HERE !

its cheaper than you think.

Fire Song Concert - Civic Centre, Sunday 16th March - 2003.

Lobbied at the Murwillumbah Civic Centre on the relevant Sunday arvo to see a very well done set up. The stage is roomy with plenty of space for all performers gear. The civic center is well set up for music concerts and maybe could be used for future shows? O.K. first up it was **Bob Bale and Country Cousins**. It is always tough being first cab off the rank and it took the boys a song to warm up and feel comfortable, but after that it was Bob's smooth baritone voice on some traditional country songs and a restrained, but right, back up by the rest of the band. **John Farrell's** slide guitar on one song gave a good impression of a (pedal) steel guitar. A good show starter. Next up was comedian **Lucky Grills** who really relaxed everybody with very quick fire jokes and funny yarns, with the old double entendre very much to the fore. "My wife gave me this jacket, came home from work and found it on the bed." Boom Boom. Good fun! Back to the music and it was **Vanya & Sweet Justice**. **Vanya** is well known in the area and is a talented singer & songwriter and with Sweet Justice backing, featuring the pedal steel guitar of **Kenny Kitching**, they sounded and looked like they wanted to be there. Country rock, played well, with class vocals. See 'em if that's your thing. **Mark Tempany** was next singing solo with his acoustic guitar. Mark's voice is his big asset. Singing and playing original songs he filled the civic center with that clear clean voice and talked between songs to the audience like he knew them all and was at home in the lounge room! A relaxed and confident performer. Next was a band I wanted to see, **Linsay Butler Show Band** or L.B.S. featuring **Shazza Lee**. Shazza was the most interesting thing in the whole band, singing one song about women truckies, "Look out boys there's a woman at the wheel." The rest of the band looked like they didn't want to be there and consequently sounded like it. 'Nuff said. Next on stage was **Elizabeth Lord and Leigh James**. I've not seen them before and the combination of Liz's vocals and Leigh's acoustic guitar was a good partnership. Songs like "Wind beneath my wings" (sounds daggy but worked well) and Troy Casser Daley's "Trains", with the vocals handed over to Leigh on the Seekers, "I'll never find another you" saw the audience respond well to these two. After this came **Ray Young**, a guy whose been around the Tweed for quite awhile. Solo, with an acoustic guitar, Ray sat on a stool and told us some of his history with the Bullamakanka's (an original member) and the part played by Murwillumbah's own **Wally Johnson** in the writing of their big song "Home amongst the gum trees." A good version of the instrumental theme from the A.B.C. t.v. show Countrywide plus a couple more songs saw Ray make way for the last act on the program, **Shane Hogan**. Shane was another solo performer who started out his set playing a chromaharp and singing in a folk style. His song about a coal mining accident in Q.L.D., "Box flat mining disaster" was full of feeling and very much in the Eric Bogle style. His songs about hard work and the struggle of the working class were good if a little depressing. An honest performer who does what he does. Good to see. THE GRAND FINALE. Back on stage came The Country Cousins joined by Mark Tempany, Vanya and Ray Young. Together they sang "Waltzing Matilda" and "I am Australian" with quite a few of the audience joining in. A very patriotic way to finish. This concert was organized by Gail Read of the Country Cousins as a fundraiser for the Canberra bush fire victims. The concert as a whole seemed a bit upside down with the bands on in the first half and the second half filled with mostly solo artists. The talent onstage was undeniable but it just seemed to drag towards the end, maybe someone like Vanya & Sweet Justice at the end would have lifted the place more. This was a concert aimed at that country audience with the pressed jeans, family feel and enthusiastic politeness outlook, but overall an enjoyable if long, afternoon. **Chuck C.**

Sharp MD-MT180 Silver

Affordable yet feature filled Minidisc recorder by Sharp. Includes a lot of features the higher end units offer but at a much affordable price! This unit is perfect for people on a tighter budget who want to listen their music on the go.

Features: MDLP Long Play Mode with ATRAC3 Encoding, (LP2: 160 min. Stereo Recording on 80 min. Disc), (LP4: 320 min. Stereo Recording on 80 min. Disc).

Slim, Flat-Back Design (Only 22.9 mm Thick). 40/80/160 Second Shock Resistant Memory by 16Mbits DRAM in SP/LP2/LP4 Mode. Rechargeable Ni-MH Battery Included. Long Playback and Recording Time (With Rechargeable Ni-MH and AA Battery)

Playback Time *1: 32 Hours in LP2/38 Hours in LP4

Recording Time *2 : 23 Hours in LP2/30 Hours in LP4

High Quality 24-Bit ATRAC/ATRAC3 Encoder

Sampling Rate Converter (32 kHz/44.1 kHz/48 kHz) for Multi Source Digital Recording.

3 Mode Digital X-BASS (EXTRA BASS) System.

Specifications:

Power source AC 110-240 V, 50/60 Hz, DC 1.2 V (Rechargeable Ni-MH battery),

1.5 V ("AA" size alkaline battery), 5.0 V (AC adaptor).

Terminals Earphones, Line/Optical input, DC input.

Dimension (WxHxD) 76.0 x 22.9 x 83.0 mm.

Weight 148 grams with rechargeable battery approx.

Accessories: Remote control, Rechargeable NiMH battery, AC adaptor, RCA Phono lead

Available: from around Murwillumbah for about \$200.00 ish





Gigs of our Lives - Misunderstood Maestro's

That Ain't Hank, - "they just don't get it"

Born on a Sunday afternoon out of the need for three friends getting together to play music

"**That ain't Hank**" was hatched. I must thank **Chris Cook** and **Wayne Bromwich** of **Hillbilly Lovechild** for the idea not to have a drummer whose band I would describe as a bluegrass, jazzabilly outfit. When Wayne and his partner Kerry lived next door to me the band would practice and to hear their harmony's was enough to convince me there was a god after all. One wonders what life would have been like if some heavy metal fans or hip hop freaks were living

there, especially for them, not being the most tolerant person.

I approached the Manager of the local 'rissole' about us playing music there on a Sunday afternoon, he was quite agreeable but he could not pay us any money and he was feeling bad about us doing it for nothing so he offered us a \$100, which I was happy to accept to help Rollin and JW out with petrol money for traveling to the gig. **That ain't hank** started there on the 16th September 2001 and finished playing there on Sunday 21st July 2002, in that time we witnessed it all, some good, some bad, the girls behind the bar were always friendly and liked the music, the regulars didn't complain too much, they were happy as long as they could keep playing the poker machines, and when we did a song that touched them they would respond with a clap, we would respond with thanks or a smart arse comment, something that comes natural to a cynic like me.

There was always a variety of people passing through the club, one chap sang a wonderful version of Pearly Shells, lots of people commented they liked what we where doing and would ask what sort of music we were playing, simply the blues with a rockabilly twist I would say, I always know if your touching people if their feet are tapping under the table, I always watch the kids, they're the first to get up and dance they have no inhibitions and are not affected by fashion trends and media brain washing.

Then there was the nasty bar manager, this guy just didn't like us and we didn't like him especially the way he picked his nose while standing at the bar or walking towards us, it was boogers at forty paces, this guy was not happy with life, and he had no time for three hillbilly cats like us, we had to go! On our last Sunday there JW and myself were bringing the gear into the club, we ran head long into this guy, his words to us was "your all I need." his vibe was negative, we just couldn't believe how unfriendly he was. These where fighting words, enough to get any suburban boy, raised in housing commission back blocks, during the Bjelke-Peterson junta years going, my mouth was in full gear and heading for the microphone, the rest is history. The club manager rang me two days later to say they wanted to try something new on the Sundays, thanked us for playing there and said he would ring us in the future, we're still waiting.

That ain't Hank has since then played at various venues and in your face gigs around 'the valley' and are responsible for the now de-funked Friday nights at **Karnis Café** which was popular with locals and visitors alike. One must thank former owner **Sirrah, Julie** their staff and musicians that helped make it happen, giving the town a welcome alternative to the usual pub club music scene. Also they took the initiative to play in the street during 'Speed on the Tweed' Friday night street party adding some live entertainment to the café end of Murwillumbah's Main Street. They've been called a cross between **Hank Willaims** and **Hound Dog Taylor** and a few things in between, but one thing they've got on their side is friendship which will endure long after venue managers and there ideas have long disappeared.

Country Steve Brown .

Calling all members and friends of the Murwillumbah Musicians Club !

We would like to know what your doing musically, gigs you've seen or just how things seem from your perspective. Listened to any C.D's you think deserve a rap ? (especially new local releases). It doesn't matter just send it in and I'm sure we can accommodate a place or a space for your voice to be heard.

GET IT OUT - HAVE A SAY - ITS YOUR RIGHT !

If anything around the valley, to do with the music or entertainment scene is getting on your nerves, don't just sit there in silence, have your say, air it out. The world and even this town is a big enough place for us all to have an opinion and at the end of the day you might not be changing the world, but your input is invaluable to the progression of the club. So many good, talented individuals have left the club and their valuable services have been lost as a result of squabbling and in fighting and its high time in my opinion we think about becoming more progressive or face the prospect of going around in circles forever perpetuating the well held belief that that the club is only there for the benefit of a few. While we will decline things that are of a personal or defamatory nature, all else you may have to say is open. So go for it, say what you think, give us both barrels. Alternatively, you may wish to say something complimentary. That's O.K. too. See Readers Lettuce on page 10.

If you have anything to contribute such as gigs you've been to, events that occurred, a poem, a story let us know and if space permits we'll print it and get to those who should know about it.

Mr Ed

Poets Corner

For Better for Worse

For better for worse
Over wrath over curse
We will always continue to play
Nor for abuse
Or for knives in the back
We will happily go on our way
But you give us a clap at the end of a tune
So we love you more, everyday.

The carrot does dangle
With the horse at the chase
But is always an inch from his mouth
I rang the agent to book us some shows
But he's packed up his bag and flown south
And it all might sound quite funny
But we ain't got the money
Go to 'hell and hunt' he'd shout

Through ups and through downs
Through the vultures and hounds
We will keep our perspectives in view
Through all that we lack
We are not turning back
You might say that were chewin' the chewed
But you give us a clap and a pat on the back
So we love you even more
Yes we do !

For better or worse
Or for drinks and small change
We must always continue to play
Though the times are quite tough
Well who gives a stuff
We know we're gonna shine one day
And it's no glamour job
That's the end of my sob
'cept it all goes on lights and P.A



DGR

Don't Call Me Lad

By Geoff Goodfellow

Don't call me lad
dad
just don't call me lad
got more hair on my balls dad
than y'v got
or had

i'm eighteen years old man
& i'll sink or i'll swim
just don't call me lad
dad
my name is James
or just Jim

& now that i vote dad
my party is green
get away with those flags dad
red & blue are both mean

y' can roll up y'r sleeves dad
& slip on y'r tie
y' can rant & lay guilt trips
but i'll spit in y'r eye
yeah i get the dole dad though
it don't do much good but
don't call me lad
dad
i'd work if i could

yeah i grow some plants dad
but i'm keeping it cool
four's not a plantation
i'm not such a fool
now i'm mellowing out man
this home grown is just wild
so don't call me lad
dad

i just can't find a job dad
year twelve was a waste
two friends have just died dad
too much of a taste
i'm no longer a child
so don't call me lad
dad
i'm no longer a child.



Ok, your at the musician's club note for note night, you nestle up to the bar. Suddenly you see someone from across a smokey room who maybe emitting reciprocal vibrations of longing. But what to say ? For something different why not try one of these alternative pick up lines and see if it gets you any further than you would have, if you just sat there and feined a cool vibe.

1. You're ugly but you intrigue me.
2. You are the only reason why I came in here alone.
3. Were you just smiling at me from across the room, or do I have my contacts in wrong?
4. I've had quite a bit to drink, and you're beginning to look pretty good.
5. I've been slightly depressed ever since my vasectomy.
6. I'm the kind of man who deserves to have women I don't deserve.
7. If I were to ask you for sex, would your answer be the same as the answer to this question?
8. I seemed to have lost my way, would you mind taking me with you.
9. Hi, I just wanted to give you the satisfaction of turning me down; go ahead say no.
10. For a fat chick, you sure have small tits.
11. Excuse me, I am about to go home to masturbate and needed a name to go with the face.
12. Say, did we go to different schools together?

Northern Rivers Symphony Orchestra



The **Northern Rivers Symphony Orchestra** (NRSO) is the premier community orchestra of Australia's Northern New South Wales' Coast.

This year will see them celebrate their 10th year, the NRSO and its conductor Barry Singh have been thrilling audiences from the Gold Coast and Tweed communities in performances ranging in scope from chamber ensemble to full scale ballet productions with the Gold Coast City Ballet.

2003 is the most exciting year ever for the NRSO! After already completing a reprise performance with the Dragon Tenors at the Gold Coast Arts Centre and the Empire Theatre in Toowoomba and a Double Delight event with Sebastien Lipman and Gerhard Mallon at the Tweed Civic Centre, they've still got this to come:

- A reprise of the "Classically Russian" concert at the Gold Coast Arts Centre (July 5)
Music by Tchaikovsky, Rimsky-Korsakov, Borodin and others. From the grace and charm of Tchaikovsky's *Swan Lake* to the towering grandeur of the 1812 Overture, *From Russia With Love* will be a concert filled with glorious musical contrasts! Thrill to the swirling energy of Borodin's *Polovtsian Dances*, then find peace as dawn widens above the Moscow River in the beautiful *Prelude to Mussorgsky's opera Khovanschina*. There'll even be professionally staged pyrotechnics to ensure that you miss none of the dramatic firepower to Tchaikovsky's famed 1812!
- "A Night In Vienna" (new programme!) at Seagulls (August 16, 17 & 24)
Always a sell-out event! Enjoy an all new programme of Viennese music including all your favourite waltzes and polkas by Johann Strauss. The Danceland Ballroom dancers and the Gold Coast Dancers add an extra dimension of entertainment to this festive programme.
- NRSO 10th Anniversary Concert at Seagulls (November 15, 16 & 17th)

The NRSO is now, and always has been, a non-profit organisation. It strives to offer a wide variety of high quality, affordable musical productions to the communities of the Queensland / New South Wales border area and surrounding regions of Australia. Originally an eighteen-member chamber ensemble, the Orchestra now draws players from as far afield as Lismore, Brisbane and Toowoomba. This causes logistical difficulties, but has certainly not prevented success.



About the Conductor

Barry Singh, Chief Conductor and Artistic Director of the Northern Rivers Symphony Orchestra, was born in 1959 and currently resides in Stokers Siding, New South Wales. He completed his secondary education at Murwillumbah High School where he was, at the time, the only violin student. He also proved his talents as a singer in many school musical productions.

Barry continued his musical education at the Queensland Conservatorium of Music in Brisbane, but his father's death forced him to return to the Tweed area where he taught Violin and Viola. He had always harboured a wish to someday conduct an orchestra of his own, however - a wish which became a reality in October 1993. He began by conducting a Chamber Orchestra of eighteen players; combining local adult players with a group of his own pupils.

Since 1993 Barry has relentlessly pursued the artistic development of the orchestra he founded, ably supported by the dedicated members of the Orchestra Committee and other volunteers who share the load.

In 2001, Barry was awarded the prestigious Individual Regional TOAN (The Orchestras of Australia Network) award for fostering excellence in an orchestra in a regional area.

He conducts most rehearsals and all performances, prepares the musical programmes for each year's concerts, and remains heavily involved in the management of the orchestra's activities. At the same time, he continues to teach Violin and Viola in the Lismore, Tweed and Gold Coast regions while remaining fully dedicated to the continuing artistic development of the orchestra he founded. He also conducts the Camerata, a chamber orchestra sub-group of the NRSO.

If you wish to find out more about the Northern Rivers Symphony Orchestra, go to their website at <http://www.nrso.com/> or turn up to one of their many concerts.



Note for Note Music Night - Courthouse Hotel 20th March, 2003

Hi music lovers,

Last month at the club note for note night at the Courthouse we had no visiting acts but we had some great efforts from our local support, including Steve Foster who always puts on a great set of contemporary classics which always appeal to house & a great set by Natalie Dickinson & then Steve Brown's It Ain't Hank. We also had a skiffel set by Dr Scubby, Rollin D on double bass & Miss Debrah Smith on the washboard, complete with bells & toot horn. Debrah has not played here before but I'm sure she'll be back after the great applause she received.



This month Miss Kim Drum is coordinating the music & has a great line for us.

If you would like to play in May call Peter on 66 779371 or Kim Drum on 66 779296. The Courthouse Hotel keeps live music happening for live people so you should get down here & have a listen, play, or romance the night away.

A short report on the Blues & Roots Festival at Byron.

The rain held off except for passing showers, so the grounds were dry except around the sand castle-model site, which used a lot of water to create amazing figurines daily.

The crowds were down which made it comfortable except Sunday night.

I can only report on what I saw, all of which was fantastic.

My highlights were **Alvin Youghblood Hart** playing a great solo set of very real 1930's prewar blues & boogies. On other nights he played with his band doing a more contemporary show. **Marva Wright** & her band were one of the main acts again this year & always had large crowds, she has a powerful voice & her band cooks like crazy. **Sam Carr** of The Delta Jukes showed his skills on the drums & even celebrated his 77th birthday from the stage. We all had to sing happy birthday to him. His band was a little off the boil at times but hey ! he has played with many of the greats of the 50's blues & is a real legend.

Next I was pinned to the wall by **Eric Sardinas** & his aggressive slide guitar power. He is a real show pony & just gives the blues a total battering. Not for the faint hearted but great fun if you can take it ! I went back for more. The next day started with **Tommy Emmanuel**, who now lives in England playing to the people who sent his ancestors here. He was great to see & he even sang on a few of his songs. He is a very talented guitarist who has the skill to play complicated bass lines while picking out an equally complicated melody on the top strings. Tommy is as good as any others I have ever seen playing his style. **Jimmie Vaughan** from the 70's blues band The Thunderbirds, took a bit of time to get over the 15 hour plane trip, but then when he got going with his band he played some excellent guitar, showing us that quality not always quantity makes a great solo. At times his voice is very reminiscent of his late brother **Stevie Ray Vaughan**. **Johnnie Johnson**, the piano man that co-wrote many of **Chuck Berry's** hits, played great blues & rock & roll with his band, another great player selecting quality rather than quantity. **Angeliqye Kidjo** has a hard name to pronounce but a very easy singer to listen to. She mixes West African heritage into pop infused world music encouraging people to think about freedom, poverty & family.

I haven't got time to tell you the whole story, but briefly **Eric Burdon** sang sky pilot & other hits clad in shorts, shirt & sat in a chair. He started shakey but finished full of voice. Yothu Yindi put on a great unique show & you can see why they have played all over the world. **The Blind boys of Alabama** played only one 40 minute show, which was on Sunday. The crowd inside & outside the Mojo stage being the largest tent was at full capacity. I'm sure they had half of the festival crowd there to see them. They must be some of the greatest gospel singers of all time with 64 years of performance & they still jump around & have fun with it. Their vocal harmonies are without comparison today in the industry. I have kept **Robert Randolph & the family band** till last.

He is new blood from New York playing a 13 string lap slide. Although very loud his band made up of blood cousins except the white organ player let rriipp with the lot ! Many purists would not like them but they had the Mojo tent just as full as the Blind Boys, & they played twice.

Robert, grew up in the church playing lap slide & singing Gospel in the church since the age of 6. He is 24 now, has played professionally for only 3 years. He was given a Stevie Ray Vaughan tape of Hendrix's Voodoo Child about 6 years ago & has now turned into one of the leaders of the new breed of players. His music blends R & B with funk, blues & gospel & a bit of hip-hop.

He is a young kid with an attitude & believe me he has an attitude ! But the refreshing thing is he dislikes all the singing about "whores, bitches, bad women & asses shakin' all over the place." He believes musicians are given the power to give people a message of good not all this other stuff," & he genuinely showed this in his performance. There were many other great acts that I saw including **Hats Fits & John Green's Blues Cowboys**, featuring our own **Johnny Gray**. They all played well & there were many acts I didn't see, but you would not really be able to take it all on board over 4 days. I believe the festival is still great value no matter how many days you pay for. If you think you've seen it all then go next year, it may just bring you into orbit.

-Dr Scubby.

ps. **Where's the gig guide, here ya go - Dr Scubby & the Tripperz** **Thurs 1st May** **Bilambil Sports Club**

The Quiet Revolution - Club Acoustica

Just quietly, Australian acoustic music is making a big noise!

Acoustic no longer means just Dylan or Donovan, folkies or country crooners. With artists in every genre embracing this organic presentation of their wares, acoustic music has moved way beyond its “folk” tag. In fact it’s experiencing somewhat of a renaissance. The “acoustic” we’re talking about here, in its broadest terms, is stripped back instrumentation, absence of amplification, and live, intimate performance.

Not since the “folk scare” of the early 70’s has acoustic music been so popular. The proliferation of poker machines, and the decline of the live rock scene (due in part to noise restrictions), have contributed to its rise. But primarily it reflects a shift away from the pre packaged and mechanized, toward (as one music fan said to me recently) “something real man”.

With “real” meaning no excessive audio enhancement or studio trickery. The acoustic renaissance is a celebration of the songwriter’s craft, and the magic that only live music can create. This renaissance arguably began in the 90’s with MTV’s “Unplugged”. **Kiss, Nirvana and Pear Jam** showed that even acoustically they still rocked, and “Unplugged” recordings, particularly **Eric Clapton’s** proved this approach had commercial appeal.

And in 2002, in the raw compilations like **Songs from the Panel** and the almost acoustic **Live at the Chapel** continue to sell prodigiously.

But why the incredible rebirth of live acoustic music? According to one Sydney singer/songwriter, **Michael Hardwick**, it was noise restriction which started this quiet revolution. “In the mid 90’s the live scene was dying, and like many independent artists I had nowhere to play,” he says. “Then in August 1988 I found an intimate **pokie free venue** willing to give original music a go, one night a week.. But the owner said ‘I’m worried about noise.’ So I suggested artists play acoustically”. And Sydney’s pre-eminent acoustic showcase, **Club Acoustica**, began.

Its rules were simple: original songs, no amplifiers, stripped back instrumentation. “I didn’t set out to make these rules, it was simply a response to a situation. But we quickly discovered that audiences and artists loved this approach, and the word spread”. Soon promoters started similar nights, and together they formed a loose collective called **The Sydney Acoustic Movement**.

Four years and 250 showcases later (including 27 at the legendary basement), **Club Acoustica** is still going strong, and acoustic nights are now a feature in countless venues across Australia. And with them comes more opportunity for songwriters to hone their craft.

Martin Contempree, Club Acoustica co-founder, and partner in management company VisonMMP, says him and many other artists, managers, and promoters saw this gradual Shift occurring. “We believed people were craving a more harmonious live experience and that this was underestimated by venues,” he says. “The acoustic renaissance has brought people back to live music again.”

Mark Spillane from Queensland agency JSEM, who recently introduced Club Acoustica to Brisbane, agrees. “The response from artists, audiences and venues is overwhelming,” he said. “It demonstrates the power of song in its rawest form.”

Also, Australian radio is getting into the picture. Like **Sydney’s 2SER-FM** whose weekly show AcousticA, features original stripped back Australian recordings and artists playing live and acoustically in the studio.

“**AcousticA** champions the art of storytelling in the good old fashioned way,” says 2SER’s Andrew Khedoori. “It’s not about production values or big budgets, it’s about direct communication with the simplest tools of the trade that have been among the trustiest through music history.”

Acoustic performances are now integral to any artist’s touring and promotional schedule. **Amanda McGregor**, manager of the ARIA-winning ‘**George**’, says “It’s really important to be able to deliver live music in any form. An acoustic performance is portable: you can take the band to a public anywhere who may never have heard it, via stage, radio, TV or webcast and hopefully encourage them to buy your album. It also powerfully connects people to where the song came from in the first place, glimpse the personalities behind it and sort out the real talent.”

Sort out the real talent? Legendary Australian Manager, Michael Browning, now at the helm of 301 Records: “Stripping back their songs makes an artist transparent. If they struggle to develop a rapport with an audience in this setting, in my experience it’s less likely they will translate to other contexts”.

Also, acoustic music is now a festival fave too with **Big Day Out** and **Homebake** having dedicated acoustic stages and major artists opting to use these for their performances.

This is an exciting time for original songwriters in Australia and acoustic music is a big part of this resurgence. It’s possible “acoustic” is simply having its moment in the endless cycle of popular taste or as the Sydney Morning Herald’s Sacha Molitorisz wrote recently: “Perhaps the upsurge in acoustica is in part a predictable reaction to an increasingly complicated world: acoustic music offers a sincere, simple, quiet antidote.”

- Benjamin Hunter

Reprinted from Dec 2002Aprap - official newsletter of the Australian Performing Rights Association

Readers Lettuce

Dear Mr Editor,
I refer to the cartoon 'The Horndogs' in last months issue of the clubs newsletter and must complain to the use of the '#\$%@' word in the publication. MMC newsletters has always maintained an air of decency and respect for middle class values and the many child readers who may pick it up and read it.

While the word '@#\$%' in the hands of a seasoned wordsmith may express a plethora of adjectival diversity, a gratuitous '@#\$%' in the hands of a flaky cartoonist can render the word an obscenity to common descency. That's why I believe that when you use the word, you should know what your @#\$%ing doing.

Slightly Peaved.

Dear Slightly Peaved,
I take on board your comments but must reflect the vernacular in which many musicians speak. They play in smokey bars until all hours of the morning, rubbing shoulders with all types of bums and low life and then must speak like a duke. I don't think so. Popular music reflects the music with which most people are familiar. They come from all walks of life but mainly working class and the language used around the house of most musician's usually contains a few '@%\$#'s' and a few other choice words. With respect to children, they are witness to images of death & destruction in war zones on a daily basis. Just so long as they're not exposed to the @#\$% word, I guess they'll grow up to lead normal well adjusted lives. Please, have a good cup of tea, a bex and a lye down.

Mr Ed

If the good editor thing that he can air his plotical dribble in pubic, then I'm here to tell him. The murlibah musical assoc have always remain plotical nootral and I woen't stan by and see such a violetation of the constichewion.

Do he thing that he can dunnigreat the mitey US army that hour lads have so graysiously agreed to fight again the tirany of Sady Hassam and even John Howrd have said OK.

In future I hobe that the editor will refrain frog making wild and dangeroo statemonths and stik to what he duz (wotever that be)

I remain still,

Yours for the asking



Mr Mothballs

Dear Mr Mothballs,

We live in a democracy where your right to free 'speeg' is encouraged. My poem in last months newsletter fell out of my head one Sunday morning and I was fortunate enough to capture the moment. However opinions are like ass holes - everyones got one and they usually stink. But if you have anything you'd like to say in favour of the conservative 'coalition of the willing' please feel free to send it in as it is your opinions that make the MMC what it could be.

The Editor

Yeah, I reckon what your doin' is great. Keep up the good work. We need a paper we can all relate to. You know, one that doesn't have to crawl up the national parties arse. Christ knows, they don't give us muso's a go do they. They don't even let us play at the show or the banana festival and those clowns that run the speed on the tweed seem like they want to keep it all to 'emselves. Any more news on what the Tweed Shire Council's doin' in regard to some arts grant that your president was flappin' on about in the February issue. Keep up the good work !

Baz

Dear Baz,

With all their faults the national party are trying....and although artists and musicians don't seem to rank high on any list of activities planned for the cultural revitalization of the Tweed Region we should.....oh who am trying to kid ? Anyway, I'm sure our pres will let us know soon enough what it was all about, maybe!

Thanks Baz

Personals

Handsome, spunky, gung ho, yuppy, modern, smart dresser, disco "clique" sports car with top down in the rain "Frankie" would like to meet out of this world chick for meaningless conversations and to suck up to him in front of others.

Siamese twins joined at the head looking for tallish caucasian with two penises or a sincere circus proprietor.

Ex con, lonely, just released on parole for minor assault and sexual convictions would like to meet innocent young schoolgirls, have own panel van and garrote wire.

Victor just up from the "Apple Isle" would like to meet other gentlemen interested in banjoes.

Morris 27 y.o. divorced 3 beaut kids seeks lasting relationship with an Australian lady 20-35 y.o hobbies to include child abuse, alchololism and bongos.

48 year old plump Croatian lady enjoys havana cigars and eating figs would like to go out this weekend with a shy timid man 11 to 16 yrs eager to learn the skills of macramé and light bondage .

all replies to personals treated with confidentiality, understanding and extreme sympathy.

Positions Vacant

Wanted 1 individual who is willing to spend up to 40 hrs per month writing and collating this newsletter for the privilege of whistling in the wind for support and feedback.

Contact : anyone who gives a toss !.

THE HORNDOGS



Even though the Band was hot-Jake the Piano Man was totally pissed-off with Boof's attitude.



Open 3pm - 12pm
6 Days

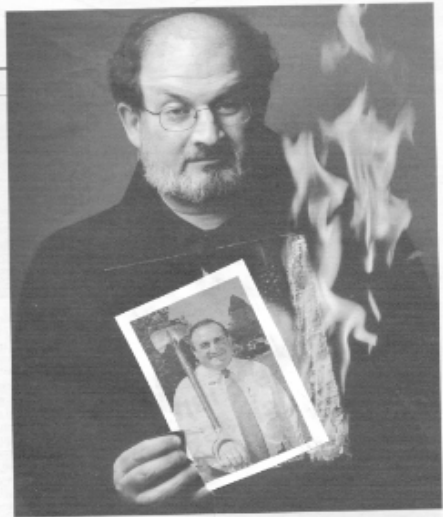
For all your late nite needs

Top of Wollumbin St
Come on up and See Us

Espresso Coffee,
Light Snacks,
General Grocery Items

Advertise with US -
its cheaper than you think !

IF YR LOOKING FOR REALITY



Read the MINDREADER,
free, independent,
and from the
Blue Frog.

Last Will and Testicle

*I, Barrold Reginald Farquar 111
being of sound mind and bank balance
but limp in body, do on this day 24rd
April 2003th bequeath all my
belodgings, estate and brown suits to
my nice niece Elsie. The above
afforementioned hereafter to be kept
in a large box until she be 21 of age,
then to be relieved among a birthday
partly in her honour. She will then be
wheeled gladly into the Great Hall or
kitchen, and all my wordly good
heaped upon her in abandonment.
Thus, accordian to my word will this
be carried out as I lie in the ground
getting eaten by worms.*

thankyou

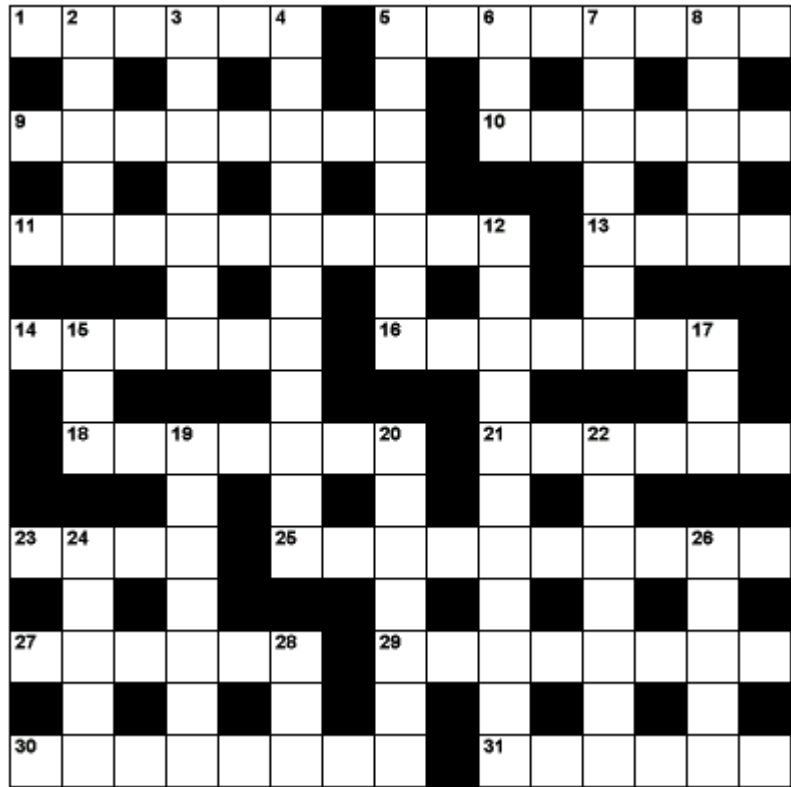
Across

- 1 *Meat is Murder* was their 1985 No.1 album (6)
- 5 Incidentally, a 2002 No.1 album for Red Hot Chili Peppers (2,3,3)
- 9 Squalid chap was a hit for Bananarama (1987) (2,6)
- 10 Blondie's 1980 No.1 from film *An American Gigolo* (4,2)
- 11 Chicane's plea to keep trying was successful in 2000 (4,4,2)
- 13 DJ who had a 2001 No.1 with *Hey Baby* (4)
- 14 Don't reveal this Madonna 1994 hit (6)
- 16 Had a 2002 hit with *The Logical Song* (7)
- 18 With Ann, she was a Beach Boys' hit (7)
- 21 Jason, a colourful member of *Take That* (6)
- 23 Eminem's 2000 No.1 about an obsessive fan (4)
- 25 Her hit album is *Come Away With Me* (5,5)
- 27 Dark track from Moloko's *Things to Make and Do* album (6)
- 29 US composer, George or lyricist brother, Ira (8)
- 30 1989 No.1 – the right stuff for New Kids on the Block (3,3,2)
- 31 First name of artist with 2000 No.1 hit *Against All Odds*

Down

- 2 Name shared by Lanza and Piu (5)
- 3 Tornado's 1962 No.1 celebrating launch of a satellite (7)
- 4 *Up* was her 2002 hit album (6,5)
- 5 Their 1987 No.1 was *You Win Again* (3,4)
- 6 USA's biggest-selling female group (3)
- 7 This missy had a hit with *My People* (2002) (7)
- 8 Randy Crawford's bittersweet classic (5)
- 12 A *Whiter Shade of Pale* was their monster No.1 (1967) (6,5)
- 15 Righteous Brothers' 1990 hit ___ *Tide* (3)
- 17 Such a doll was a hit for the Four Seasons in 1964 (3)
- 19 What Spencer Davis Group said to keep on doing in 1965 (7)
- 20 OK hit for Supergrass in 1995 (7)
- 22 Charlatans' alternative 1996 hit *One to ___* (7)
- 24 A Fleetwood Mac No.1 album ___ *in the Night* (5)
- 26 Lloyd Webber musical, with Madonna in the film role (5)
- 28 Exit associated with Tin Tin? (3)

Pop Music Quiz



Last Months Solution can be found online at <http://www.geocities.com/murmusclub>

Murwillumbah Musicians' Club Committee

- President** – Ross Welch – (0418) 678 107
- Vice President** -Ray Catt– 66 76 6291
- Treasurer & Public Officer** - Steve Brown - 0414 407 643
- Secretary** – Natalie Dickson - 66 777 428
- Entertainment Co ordinator** Peter Hurcombe - 66 77 9371
- Assistant Co ordinator** - Kim Drum - 66 79 9296
- Editor** – Dale G. Ryan – 66 72 1528 (dalegr@bigpond.com)



Present an open mic and stage for all artists to drop in and do your thing.
 From 12-4pm, 2nd Sunday in Knox Park Red Cross Hall (after the markets & speakers picnic)
 Call **Linda** on 66795432 or **Martin** on 66 727217



PO Box 5103,
 Sth Murwillumbah
 NSW 2484.

We welcome new members to join us. You don't have to be a musician to join. We have social members who love music and like to be part of the club's activities. Our musicians are many and varied. All styles of music are represented from jazz to rock to blues folk and more. Yearly membership is only \$10 which entitles members to discounts @ gigs, and on merchandise such as t-shirts etc. Members receive the newsletter and are encouraged to participate in club activities.

MEMBERSHIP FORM

If you would like to join the MMC or renew your old membership, simply fillout this form with payment of \$10 (or \$15 for a family membership) and post it to the address @ left.

- Musician
- Social
- Affiliate

Please tick box if newsletter is to be posted

Name: Mr / Mrs / Ms / Miss
 Address:State.....Postcode.....
 Phone:(wk).....(h)
 email / web:
 Interest in club:
 Instruments Played:
 Additional Info: