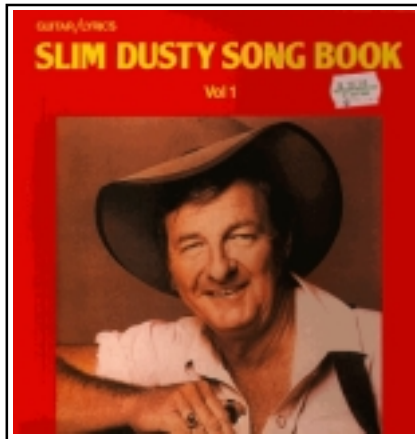




Farewell to our Slim, Goodbye, God Bless



The send-off for Slim Dusty on September 26th was more than a state funeral. Across the land, Australians watched, knowing it was the end of an era, the close of a great chapter in the shaping of their identity.

One of the last great links from an era which included the legend of the bushman and the bush balladeer, to which the writings of Lawson and Paterson were interwoven. Their work as did Slims, somehow defined Australia as something unique and different from the rest of the world.

His songs told us we don't need to be derivative. That Australia, and to be Australian is something in itself worth singing about and to be proud of the fact. But unlike Lawson and Paterson, Slim gave us a glimpse of an identity which transcended the boundaries of colour, race and politics singing about the fragility of the land and the care which should be exercised by us all in maintaining its uniqueness.

Indigenous families all over Australia wept, as did we all for the loss of Slim Dusty who over several decades touched all our hearts in some way. He was part of aboriginal families, as he was part of white families.

He could mix it with kings but he was most comfortable among ordinary Australians, who loved his work because it sounded good and because his story was theirs, too.

You don't know in life what someone means to you until they are gone. Then that vacuum descends. A sinking feeling that someone incalculably pivotal in the way you see the world, will never put out another sweet sound that for most of our lives we have been accustomed to hearing and in anticipating a new release.

The legacy of Slim Dusty is that we have 102 albums of his to listen to and to take heart from. For me, it is to see that matters of colour, race and deep divisions in our society can be soothed by the power of his music. Goodbye, God Bless and thanks for the many memories old mate.

Dale G

The King of Country Music Slim Dusty's road to success:

- 1927:** David Gordon "Slim Dusty" Kirkpatrick born on Friday, June 13 in Kempsey on the NSW mid-north coast.
- 1937:** Wrote first song at age 10 titled The Way the Cowboy Dies.
- 1938:** Decides to call himself Slim Dusty at age 11.
- 1942:** Gatecrashes local Kempsey radio station; personally records two songs.
- 1944:** First professional performance at the Kempsey Show for 10 bob.
- 1946:** Signs first recording contract with the Columbia Graphophone Company.
- 1949:** Continues to make a name for himself playing in local tent shows and halls.
- 1950:** Travels to Sydney and meets popular McKean Sisters, Heather and Joy; marries Joy McKean the next year.
- 1954:** The travelling country variety show The Slim Dusty Show is born.
- 1957:** The Pub With No Beer is recorded and becomes an international success, soaring to the top of the Australian and Irish charts.
- 1969:** First international tour of The Slim Dusty Show, travels to New Zealand, Papua New Guinea and the Solomon Islands.
- 1970:** Inducted as a Member of the British Empire (MBE).
- 1973:** Receives Golden Guitar at the first Tamworth Australasian Country Music Awards, his wife Joy McKean wins APRA Song of the Year.
- 1976:** 100th single released.
- 1981:** Becomes first Australian to have a song - Waltzing Matilda - played from space to earth by astronauts.
- 1984:** The film, The Slim Dusty Movie is released.
- 1996:** Notches up 50 years recording with EMI.
- 1997:** Slim and Joy perform at the Grand Ole Opry, in Nashville, Tennessee.
- 1998:** Awarded nation's highest honour, an AO in the Order of Australia.

2000: 100th album released.

2001: Undergoes successful surgery to remove a kidney.

2003: Dies September 19 at his Sydney home.

Musical In-Tent.

This year's Tweed Show (October 31st - November 1st) will have an added attraction of a two day musical festival called "Musical In-Tent" which will be a showcase of local talent. The event being staged by the **Murwillumbah Musicians Club** and sponsored by local businesses is an opportunity for artists to perform in a concert style environment. Coordinator for the event **Stephen Brown** said "the event is a celebration of the diversity and richness of the talent in the Tweed various styles of music to be performed from spiritual, country, folk, blues, jazz and contemporary styles." Friday night there will be performances from two local high school bands which will be a special night for the teenage members of our community. Also some surprise guest artists yet to be announced all free to the public, for those who would like more information or interested in performing at the event can contact **Stephen Brown at 0414407643 or 66727205.**

Oct / Nov 2003
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Presidents Report

Hi All Music Lovers,

I am pleased to say that the **Murwillumbah Musicians Club** is now taking definite steps in a much more open and creative community-friendly manner. Our club's auspicing of the first **Bush Hall Dance Link** program, at Chillingham Hall on Friday 26 September, turned out to be a very good move. Despite the stormy weather, the apparent "first-night nerves" and a few other minor hiccups, the overall outcome of the dance gave a clear indication of what can be achieved when people act in a friendly spirit of co-operation. In essence, it was a definite success and a good omen of greater things to come, given careful nurturing. Consequently, congratulations and many thanks are due to Fi Sproule, one of our new members, and all her friends for making their first event a success. Another two dances are scheduled; one for Saturday 25 October at Burringbar Hall and the other at Uki Hall on Saturday 22 November.

Another happening event-to-be is our club's forthcoming **Musical In-tent** program to be held at the Murwillumbah Show, from Friday 31 October. This program will enable all music lovers to enjoy listening, performing and learning in a casual and relaxed atmosphere, over the show weekend. This program is being organised by Steven and Jamie, from the "**That ain't Hank**" show. Thanks guys, it's a great initiative. So please look out for more information.

In view of these "bold ventures" our first club **Strategic Planning** workshop is being held on Tuesday 21 October from 7.30pm in the beer garden of the Court House Hotel. The purpose of this session is to begin a process that will effectively organise all club activities, so that these become increasingly more stress free, sustainable and generally beneficial. The **Strategic Planning** workshop material and its processes are easy-to-digest, whether one is "business-minded" or otherwise, and are definitely beneficial to anyone interested in easy-to-run business operations, effective project coordination and efficient program presentation, in any field of endeavour. There is more information on page (number).....

Once a club Strategic Plan is in place and we are employing, and sharing, simple planning processes at all levels, we will be able to maintain a proper focus on all aspects of our club operations. Correspondingly, all music lovers, members or otherwise, will be more aware of our true musical intent and services. Another benefit is that anybody wishing to be auspiced by, or to joint-venture with Murwillumbah Musicians Club, will have access to effective planning methods that leave little doubt as to their real intent, basic requirements and service value.

I also remind members to post their bios or other details on our club website @ www.geocities.com/murmusclub. Related to this issue is the fact that people are now calling the club for directions to local musical acts for hire. In view of this situation, there could hardly be a more efficient and fairer way of a selection being made by such interests than simply referring them to our website to make their own free choices. And, don't forget folks, the festive or party season will soon be here. All you need do is email your info. to Dale Ryan on dalegr@bigbond.com and Dale will do the rest. Too easy!!!

In closing, I quote W.Somerset Maugham who once said, "**Genius is talent provided with ideals**".

Cheers,
Ross Welch

Linda Joy Dickens - Aged 48 years succumb to her battle with cancer, passing away peacefully @ Murwillumbah on 6th October. Dearly loved mother of **Aiden & Brooke** and dear friend to **Andy**. To the many whose hearts she touched, as a friend and as a fellow musician. Linda played in Uki band '**Hells Bells**'. I had the fortune of meeting and playing with Linda while with the '**Country Cousins**'. An effervescent soul, Linda was always cheerful and I will always remember that beaming smile. The funeral service at Tweed Heads on Friday 10th brought friends and fellow musicians from near and far. Featured during her funeral service was several tracks recorded by Linda & friends during her musical career. Linda, look for Slim at the pearly gates, he's probably looking for a drummer by now ! - DGR - more photos online - www.geocities.com/murmusclub



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26TH September 2003, Chillingham Hall

The response both in the media and public attention coming up to the dance was amazing. Everyone I spoke to was unbelievably supportive. Businesses were more than happy to support our raffle. People were talking and I was looking forward to the dance with very high hopes.

On the afternoon of the dance there were severe storm warnings around the area but only a few bursts of storms at Chillingham. The bands were amazing as was the sound. Hiring Jake and Chris was a really good decision. The hall looked fantastic with the furnishing of Chantik and the overall product was excellent. All the bands who donated their wonderful time and energy have expressed to me they believe so much in this venture they will continue to support this dream so it becomes a reality.

I cannot begin to thank the people who put so much time and effort in before and on the night. It was a real community dance.

The next bush dance will be held on the **25th October at Burrinbar Hall, Burringbar**. 3 Bands are on the card, **Bohemian Fringe, My Favorite Colour, Popular Duo Katrina and Shane** with the inclusion of more entertainment to be finalised. Scrumptious Vegetarian Food and Drinks available. Byo alcohol. 7.30 start to late. thanx to all, lots of love.



Fi



Robert Xavier Pamplemousse Downe is (according to himself) Murwillumbah's most famous product, next to sugar cane and bananas. Not a surprise since Murwillumbah actually means 'a good camping ground'. He still lives at home with his mum, Ida, in the annex of an L-shaped caravan at the Now Or Never Caravan Park. (Where ever that is !)

From an early age, it was clear Bob would go far. He was the New South Wales Under Eight recorder champion and on the track, he consistently won the 100m 'run like a girl'. He continues to compete in the race to this day, triumphing with the Gold medal at the Sydney Olympics. He can underarm throw too. Bob's first job was in the window of Grace Brothers where he was doing back to school fashion but it was a chance appearance in a kids' hairdressing competition on The Tarax Show and watching 50's and 60's

musicals on TV that were to lure Bob into the world of show. The boy was born to sing.

Fame came from hosting the daytime TV show, Good Morning Murwillumbah, on which Bob was able to provide his own inimitable fashion and hair care tips. A trim 40-regular, despite his 6' 1" height, Bob steps out in a dainty size 8-1/2 Hush Puppy.

Murwillumbah met Manhattan when Bob debuted his live show in New York, to great critical acclaim, in the Spring of 2001. A year later and Bob was to show he wasn't just a pretty face when he won the celebrity version of the Weakest Link. He was also the Big Brother voice on the Australian celebrity version of the reality TV series.

Despite previously having a girlfriend, Miss Pastel Vespa and a much-publicised engagement to the blonde bomb-site herself, Lily Savage, as well as a long standing engagement to childhood sweetheart Coralee Hollow, Bob remains a confirmed bachelor.

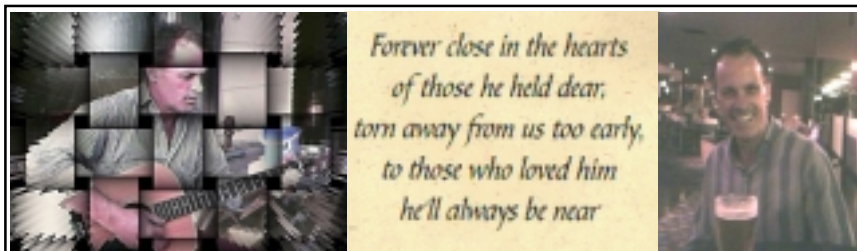
Special mention must be given to Mark Trevorrow for giving Bob a helping hand (and other body parts) to become the actor, singer, model, dancer and international variety artiste we know and love. My question to all this is, did anyone in the town ever know this guy?

- DGR

Gordon McMullan

15 July, 1952 - 15 November, 2001

Its almost two years since our friend and colleague Gordon McMullan was tragically killed. Kindly supplied by Brian Norris is a short article written for the newsletter several years ago by Gordon. Maybe someone can pinpoint an exact date.



THE BINDING FACTOR

The concept of getting back to music has to be one of the best answers I have heard since I have been involved with this club. The binding factor of it all is **MUSIC**.

It is to be remembered that we are all snow flakes, we are all different, with different likes and dislikes, different tastes and different talents etc. But in music they all combine to give us this wonderful thing called **MUSIC**.

The last meeting at the Courthouse Hotel was the best meeting I have ever been to. Admittedly we didn't get it all down in the book, but we did play music. I was so impressed with the number of musicians that turned up and the amount of talent and enthusiasm that was there. Even to see some tricky little musical toys.

It is quite obvious that there will have to be some homework done on what music might be played on the evening, but the potential of so many enthusiastic muso's together in one room blows me out. I sincerely hope that this concept will grow and we will let the music bridge any gap in the flow of and blending of this most enjoyable thing we call **MUSIC**.

I call on all people who would like to play music to get in touch with any member of the club (or indeed get a newsletter from any number of outlets in town. (Gordon Mason usually has a few on hand) Get a list of songs you'd like to play, and of course bring your instrument. I firmly believe that this is the way to go, to drink the wine of sweet inspiration, and use *the binding factor* as best we can to project the forward motion of this magical thing we call **MUSIC**.

Gordon McMullan

..... More photos available online



The Wollumbin Festival - 2003

Wollumbin Festival is a magical celebration of unity, linking people through music while raising awareness of the mountain, the forest and our connection to Mother Earth. In times of change and uncertainty, we need to connect with like-minded souls to strengthen our connection with each other, the Earth and the Universe. Music, art, dance, stories and workshops are powerful channels for communicating significance and building partnerships for mutual benefit and understanding. The festival's goals are to:

- Encourage people to recognise their spiritual link to Mother Earth
- Provide a venue for the dissemination of information from the Bundjalung Elders to the broader community
- Promote, honour and support the teachings of traditional indigenous values in assisting the creation of a new perspective for the guidance of future generations.
- Promote an awareness of the natural environment by emphasising conservation issues and sustainable technologies.
- Promote personal healing, healing between diverse groups of people and healing between humans and the natural environment
- Promote the awareness of Wollumbin as a mountain of Sacred significance and to stop the logging of Wollumbin State Forest.

We're all supported by the living planet and connected to every other living thing but are so close to destroying the very thing we depend upon.

The festival is a platform with a range of objectives focussing on indigenous, natural environment, human relationship, and sacred issues. Tyalgum is one of the traditional meeting places for the tribes of the Bundjalung Nation, who sometimes hosted tribes from adjacent Nations at gatherings in the caldera of Wollumbin. The festival is helping to bring together the Bundjalung Nation with fellow humans to respect the Sacred mountain Wollumbin. These meetings facilitate a sharing of culture and meaningful values for humanity in the recognition that we are all connected, to each other, the environment and mother earth. To find out more about this event go to <http://www.savewollumbin.com/festival.html>

Imagine There's No Ballet

13 year-old Giselle Poncet from Murwillumbah is one of the young dancers performing in the Queensland Youth Ballet's production, *Imagineaire*, at the City Hall next Saturday.

Giselle Poncet, 13, of Murwillumbah is one of two local girls starring in *Imagineaire*, the Queensland Youth Ballet's new production coming to Lismore for one special show next Saturday, July 7 at the Lismore City Hall from 7.30pm.

Giselle and 11 year-old Lennox Head resident Grace Owen were selected from more than 80 hopefuls, who took part in auditions throughout NSW and Queensland to become part of the prestigious young troupe.

The artistic director, Harold Collins MBE - former artistic director for Queensland Ballet - will showcase four spectacular dance pieces with lavish sets and elaborate costumes on loan from the Australian Ballet.

The first piece is *Noir Classique* - a classical ballet of quiet beauty and restraint set in the Russian tradition of Johann Strauss' most elegant music and choreographed by Sweden's former Malmo Ballet soloist Fiona Munroe.

This will be followed by the more contemporary piece *Rip Tide*, which features popular surfing and beach culture images. The piece was created by former member of the Australian Ballet and Queensland Ballet, Jamie Redfern, who is currently a dancer and choreographer with Expressions Dance Company.

The third piece, *Pas de Quatre*, choreographed by Harold Collins, will be performed by four guest artists. The piece is a short ballet and probably the most famous in the history of classical ballet, being originally presented in London in 1845. To complete the show will be *La Boutique Fantasque*, which translates to *The Fantastic Toyshop*. Featuring Harold Collins as one of the performers, this ballet is based on the charm of the mechanical doll and, as you may have guessed, is set in a toyshop in southern France.

The show promises to be colourful, exciting and a lot of fun, but above all it's a great chance to get out and see young people showing off their talent.

Tickets are \$27.20/\$17.20 with kids under 16 \$14.70 and groups of eight or more \$22.20 each.

To book phone 6621 5600.



Trouble - part 2 by Greg Manson ...continued from last month

The touch of genius that marked "**Mannish Boy**" (apart from the braggadocio of a "full-grown" Man singing about sex as opposed to the lithe youths of the rock'n'roll pantheon) was that he took out the rest of the progression and stayed on the root note repetitively driving the feel straight down on the riff. This might have been standard practise in a worksong in the cotton field or chain gang, but was fairly brash in regard to popular song convention, and when you're on a good thing...stick to it.

The first version recorded in May 1955 has one of the stellar line-ups involved, with **Willie Dixon** on bass and **Jimmy Rogers** on guitar, so Muddy only sings, but his "Whoah yeah" at the start is probably only rivalled as an opening statement by **Howling Wolf's "Moanin' at Midnight"** from 4 years before.

This was Electric Blues in its squalling infancy, rightly regarded as one of the defining moments in 20th century music. They were writing the book, and this was a strong opening chapter.

This fact was not known to the general public outside the "Race" charts, as rock and roll obliterated the market for such material even though some see this song as aimed at the white market.

The blues as a popular music form was revitalised in the early 60's when it was discovered by young British bands exposed to it by sailors in Liverpool and London. Once there was an appreciation of this revamped blues by the US record buying public, it took off: the first British band to have a number

exposed to it by sailors in Liverpool and London. Once there was an appreciation of this revamped blues by the US record buying public, it took off: the first British band to have a number one in this idiom was **The Animals** with "**House of the Rising Sun**" and a wave of bands soon followed. This didn't spill over to the real thing. The black music charts had now moved their attention away from blues, which they saw as having too much association with the past, and were well down the track of developing what became soul. Young white bands in the US such as **The Blues Project**, **Paul Butterfield**, and most importantly, **Canned Heat**, soon began to appropriate old blues recordings and rock them up. The classic Canned Heat album "**Living the Blues**" was an odd melange of traditional country blues feels, a thundering live boogie extravaganza, and a Magnum Opus written by Harp player **Al Wilson**. This piece, "**Parthenogenesis**" featured 20 minutes of soundscapes with heavily treated echoing jaw-harps, drones, electronics, and fuzz-guitar interludes straight from the realm of psychedelia combined with straight ahead shuffle jams and the great **Dr John** adding barrelhouse piano.

Twenty minute pieces had previously been the province of stumblebums like the **Grateful Dead**, and although more a collection of ideas than a structured piece, this was something new for an "authentic" blues band. This was now a new form in the clothes of the old. It is worth noting that the founder of **Canned Heat**, **Bob Hite**, had over 55,000 78's of obscure blues, and was always totally scrupulous in apportioning royalties, unlike the British bands, most notably **Led Zeppelin**, who didn't acknowledge **Willie Dixon's "You Need Love"**

for their biggest hit "**Whole Lotta Love**" until sued 10 years later.

The Psychedelic bands such as **Cream** also plundered the blues with songs by **Howling**



Wolf and Albert King. All these white boys milking the canon of his own label must have impacted on **Marshall Chess**. He decided to get out the sitars and fuzz for **Muddy Waters** to make an album to sell to those "damn hippies". They even covered a **Rolling Stones** song on it.

To listen to this album today, one could portray it as ridiculous, but I think it has been judged too harshly. The version of **Mannish Boy** is more fluid and has melodic overtones missing from the original. The actual feel is totally different and a driving fuzz-bass is only barely referring to the stomp of 1955. Wah-wah is everywhere, as it is on the rest of the album, but it swings and is even a bit funky.

Blues purists often ignore the fact that the form had to develop to get to where it was in the 50's and although that period is now wilfully fossilised; it has no requirement to remain a musical form that can't develop.

The blues would have as much relevance now as the Charleston if it hadn't been for its appropriation by the "rock" world, and it is today as healthy as ever. Practitioners of the original form such as RL Burnside think nothing of remixing with DJ's, so I think that what Muddy did in 68 was The Same Thing, to quote another **Willie Dixon** song from the album. Muddy came back to that famous feel one more significant time (live albums aside) in 1977.(continued over page)

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Johnny Winter, whose First CBS album in 1969 featured **Willie Dixon**, got together a band featuring **James Cotton** and **Pinetop Perkins** to back Muddy on a comeback LP.

This time they went back to the fountainhead, and with **Willie “Big Eyes” Smith** on remorseless drums, remade and restated definitively, for a good six minutes in the pocket, that famous big thrusting feel for all its worth. The whooping and hollering in the background give it an atmosphere that takes it right back to the birth of the form, and is a testament to the power of the original idea, whoever’s it was. It’s like it would have been had the technology been there in the first place, which is an assumption I have to make, because like most of us, I wasn’t there, and can never be.

‘**John Lennon** is reputed to have said that Elvis died the day he went into the army. If that was so: he knew the feel to go out with.

footnote - **Greg Manson** is a local bass player with Byron Based Band ‘**Pussyfoot**’

We owe them all.



Mt Warning on Fire with Great Music and Fine Food

Caldera Kin have moved from their old venue in Knox Park to a fantastic new location – the Wet Paint Gallery on Mt Warning Road.

The first gathering at the new location was fun for all with a stunning view of Mt Warning providing a backdrop to sweet acoustic music played by regulars **That Ain’t Hank** (toe-tapping western swing), the wonderful and talented **Martin Howells** (glorious old time blues), and the lovely **Linda Krausz** (moving acoustic folk), as well as spots by the handy **Andrew Brittlebank** (memorable acoustic rock and folk) and **Brian on dulcimer** – what a great sound!

This is an open mic event, meaning that, space and time permitting, everyone who wants to sing and play can do so, so if you’ve got something to share, make sure you get there early to ensure your spot. Seating is limited, but there’s plenty of room, so hey—bring your



Caldera Kin
**LIVE MUSIC/
 OPEN MIC**
Sunday, 19 October
 Wet Paint Gallery/ Café
 MT WARNING ROAD
 Come out and play, from 1.00pm



Johnny Gray turns 50 - The backhills of Uki were rockin’ on Saturday night to the sounds of blues music commemorating the 50th birthday of **Johnny Gray**. Many local musicians put together varying blends of blues music to an appreciative crowd that had gathered. The amount of people on hand was a testament to the popularity of this loveable larrikin, legend who continues to capture the imagination of people from a wide sphere. Many photos of the night can be found online at the MMC website - www.geocities.com/



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“Foundation-Organisation-Operation”

Part 1

Tuesday 21 October 2003, Beer Garden Court House Hotel 7.30pm

There will be two outcomes delivered in this first session. These are:

- 1. the presentation of vital knowledge concerning the basic requirements of designing, developing and operating any business along Ethical, Stress-free and Sustainable lines.*
- 2. an effective method of negotiating of an essential Common Purpose Statement*

These outcomes will be realised by:

- an effective highlighting of the real nature, energies and structure of all genuinely inspired, spirited and viable business operations.*
- a graphic demonstration of the main business-development responsibilities and stages in the step-by-step realisation process, from The Inspired Dream to The Desired Outcome.*
- a clear illustrating of the “integration – separation – integration –separation” process that is entirely natural to healthy growth or evolution.*

Everybody welcome.

Back-up material will be available.

Sessions to come

Part 2. **Delegation, negotiation, lobbying & mediation.**

Part 3. **Operational etiquette & proposal writing**



ROSS WELCH 0418 678 107 Email: roscowelch@hotmail.com

- 1 Whitney Houston's mom
- 6 Argentine pop star Fito
- 10 Men at _____
- 14 City where the violinist Midori was born
- 15 Prefix with Chinese or European
- 16 Opera piece
- 17 Gospel standard performed a cappella by Take 6
- 20 In amazement
- 21 Davidson of "The Crying Game"
- 22 Woody on clarinet
- 23 Classic new wave album
- 25 U2 song covered by Johnny Cash
- 26 He scored a #1 a cappella hit in 1988
- 33 "____ have to do now..." (George Michael line from "Freedom")
- 35 Island where Don Ho was born
- 36 Part of town mentioned in "Werewolves of London"
- 37 Word in many deli orders
- 38 Annie Lennox, formerly
- 41 West African staple
- 42 Get ____ deal
- 44 Salt, in the lab
- 45 The Fugees' "____ or Not"
- 47 Haunting a cappella song off Tracy Chapman's debut album
- 50 Not revivable
- 51 Human cousin
- 52 Western or American
- 55 Comic/sports analyst Jay
- 58 "March Madness" org.
- 62 Male a cappella group founded in 1909 and still going today
- 65 Days gone by
- 66 "Arrivederci, ____"
- 67 Mr. K-Doe
- 68 "Brown ____ Girl"
- 69 Not worth ____ cent
- 70 ____-car



- 1 End of many a classical piece
- 2 "____ Her Standing There"
- 3 Eagle Eye Cherry's "____ Tonight"
- 4 "Little Shop of Horrors" song
- 5 "I'm sure ____ like that" (Insane Clown Posse line)
- 6 Part of a drink
- 7 Williams or Gibb
- 8 With "The," noted rock guitarist
- 9 Tom Petty's "Zombie ____"
- 10 Marley backers
- 11 Vocal
- 12 Stravinsky's "The ____ of Spring"
- 13 Madeline of "Young Frankenstein"
- 18 "Get ____" (#1 hit of 1958)
- 19 "Penny ____"
- 24 "Yeah, sure!"
- 25 "Let It Be" song "Two ____"
- 26 "Yuck!"
- 27 Bob Dylan's "Seeing the Real ____ Last"
- 28 Many a Sousa work

Max Judo

- 1st Nov - Trocadero
- Surfers Paradise
- 29th Nov - Rails Byron Bay
- 6th Dec - Aussie Tavern
- 13th Dec - The New Jetz Tavern
- 20th Dec - Cudgen Surf Club

- 29 Country where pianist Claudio Arrau was born
- 30 "Down in the Boondocks" singer Billy Joe ____
- 31 "If ____ a Hammer"
- 32 "Oh ____ love's at an end" (Supertramp lyric)
- 33 "Cross the desert like an ____ man" ("Get Here" line)
- 34 Orpheus's instrument
- 39 Kurupt's "____ Grind"
- 40 How to catch a mouse
- 43 "...when I read about his ____ bride" ("American Pie" line)
- 46 Turtles title girl
- 48 Ark guy
- 49 Give a signal
- 52 Eye trouble
- 53 Cry on the water
- 54 Simple
- 55 "Dial ____ Murder"
- 56 Michael Jackson's "Another Part ____"
- 57 Murray of "One Night in Bangkok"
- 59 Didi of "Grease"
- 60 Throw ____ (flip out)
- 61 Sailing the waves
- 63 George Gershwin's big brother
- 64 Roxette member Gessle

Listings for your gig are free.

Email them to dalegr@bigpond.com

Last minute additions included if possible (Deadline Third Monday of every month).

Answers to Last Months Crossword Available Online.

Upcoming Events - October

Thu 16th - MMC Note for Note play night - Courthouse Hotel Murwillumbah 8.30pm - 11.30pm

Sun 19th - Caldera Kin, Wet Paint Gallery - Mt Warning Rd - open mic from 1pm.

Sat 25th - Burrinbar Hall - Burrinbar 4 Bands, Bohemian Fringe, My Favorite Colour, Popular Duo Katrina and Shane Scrumptious Vegetarian Food and Drinks. Byo alcohol. 7.30 start to late.

Fri 31st Oct -Nov 1st - MMC present - Musical In-tent - Murwillumbah Show Ground - various talent from around the valley !

Slim Dusty Tribute Show - Coming Soon

SUBMISSION CATEGORIES:

GIG GUIDE free listing for any local event, (Tweed Gold Coast / Byron / Lismore) events further afield may be listed if space permits.

NEWS of relevance to our members including information about performance and songwriting competitions, important local musical events, festivals with opportunities for performers and new endeavours or achievements by members.

REVIEWS of local performances, or performances by members anywhere; CDs produced by members (artists, or studios); or significant musical events in our community.

MEMBER PROFILE submit your bio (written in the 3rd person) and we'll include it. Please include a photo.

EXPERT ADVICE & TIPS if you know something the rest of us don't - share it.

THE SOAPBOX 100 word limit (or less) per subject. Defamatory material will not be published. Constructive criticism welcomed.

ADVERTISING Advertising rates for the next issue are:

Eighth page \$15, Quarter page \$25, Half a page \$50, Classifieds 3 lines \$5, \$1 each additional line



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: