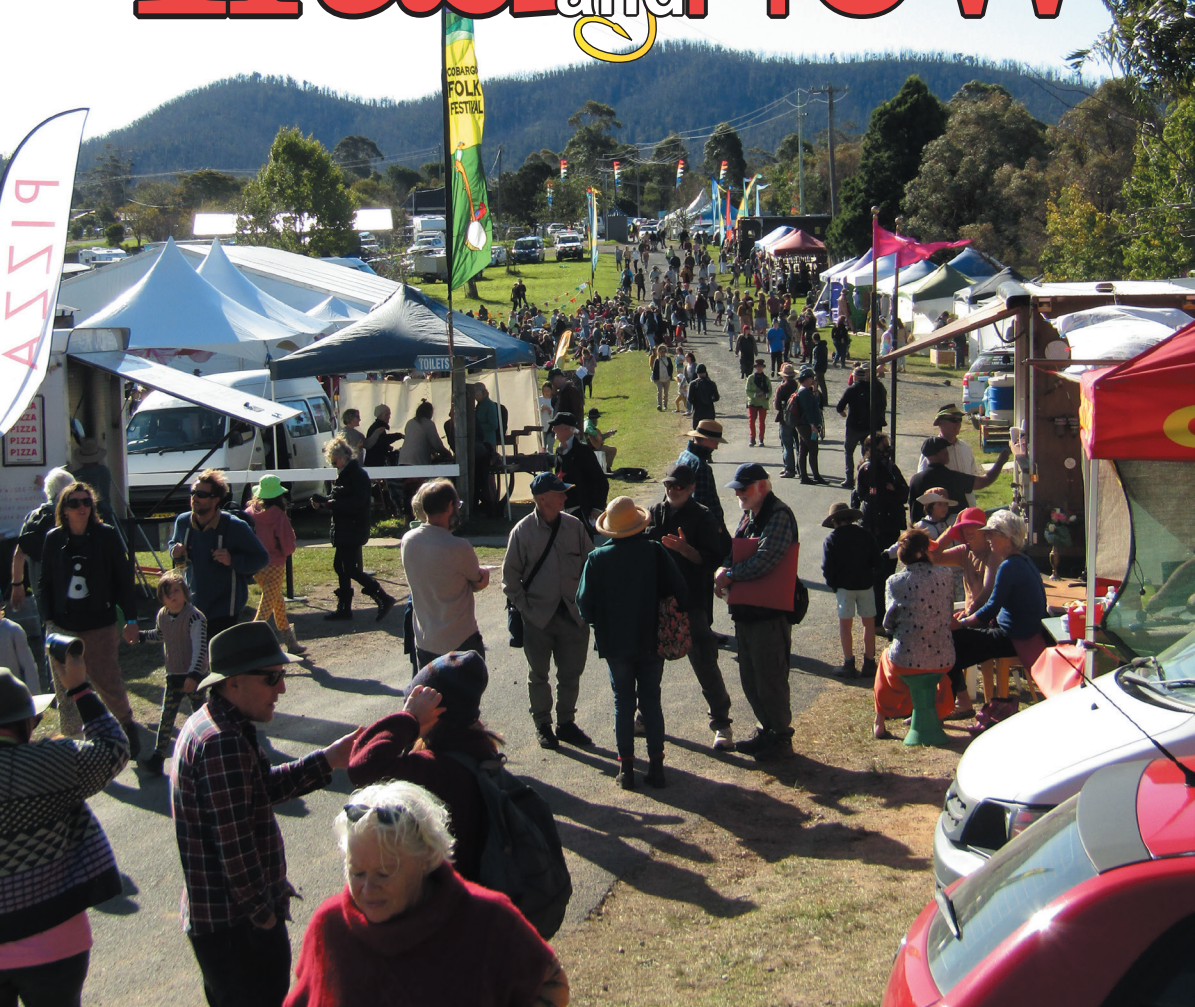


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# Trad<sup>&</sup>now and



AUSTRALIA'S NO.1 TRADITIONAL AND CONTEMPORARY FOLK, BLUES, ROOTS,  
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**Next edition: Trad&Now: 150**  
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## When Whitlam took his turn at the wheel

**Queensland songwriter, Bob Wilson, is the 2022 recipient of the Alistair Hulett Songs for Social Justice award with his, When Whitlam Took his Turn at the Wheel.**

The award, which is in its 12th year, was presented at the National Folk Festival in Canberra.

Bob is the third Queenslander to take out the award.

Previous Queensland winners include Paddy McHugh and Karen Law.

Bob and his partner Laurel, who are known as The Goodwills, recorded the song late in 2021 at Roger Illott's studio at Storm King on the Granite Belt.

Bob said he decided to write a song about Whitlam and his achievements after realising that there are two whole generations

of Australians who did not experience this history.

"It's also the 50th year since Whitlam's government was elected, so that just added to the momentum of the song.

"The song highlights some of Gough's social justice achievements but also remarks on the things that didn't go so well," Bob said.

The Goodwills recorded the song in October with other musicians including Roger and Tony Illott and Mal Webb on brass.

"We released it on November 11 and I entered it into the Alistair Hulett award.

"I'd forgotten I did so until I got a phone call from Bob Fagan!"

Bob was unable to get to Canberra for the presentation, so delegated Brisbane poet and songwriter, Ross Clark, to accept it on his behalf.

"It's good that Queensland songwriters are being recognised at the national level.

"I thank the Alistair Hulett Trust for its support."

In late May, The Goodwills released an 8-track CD with the title track and four other recently recorded songs.

"There are also live versions of three old favourites, including the only recorded version of my other award-winning song, The Almost Armageddon Waltz, which goes back to the time Russia invaded Afghanistan."

Bob and Laurel lived in Maleny for 17 years and in 2019 moved to the Southern Downs, settling in Warwick.

"We brought the rain with us," Bob said, referring to the drought-breaking rain they've experienced since.





# Folk Federation of NSW – A new interactive website

by Pam Merrigan

In August 2020, during one of the many COVID lockdowns, the Folk Federation of NSW decided to take its Sydney Folk Festival online.

The festival had only enjoyed one outing in 2019, but organisers were keen to support folk performers whose gigs and tours evaporated during COVID and to stay connected with its folk communities.

SFF@HOME, as it was dubbed, was a huge success with all concert proceeds being divided amongst the performers and, thanks to Dale Willis the tech provider from PodStream, a real feeling of coming together was experienced by both audiences and artists.

Part of that @HOME weekend was an online Forum titled 'State of Play', which brought together an amazing group of folk advocates, festival organisers, performers, agents and interested individuals to tease a way through the then COVID "fog".

The forum was so successful that a second one was held soon after in September.

It seemed that unwittingly, COVID had presented our Folk Sector with a unique opportunity to review and reassess the value of folk, both culturally and economically.

A recurring theme from the State of Play 2 Forum was the call for an audit of "folk" and an honest appraisal to address its needs and shortcomings.

Another was for a body that

could provide knowledge and insight about the Folk Sector and represent its interests to government and public agencies, something our sector has often struggled to do, with one voice.

It was following these forums that the Folk Federation began to think about its role within the Folk Sector and how it might better support and connect with its folk communities, audiences, artists and enthusiasts, and provide value for its members.

To this end, as a first step, the Folk Federation of NSW has totally overhauled its website with the idea of developing it as the go to place for all things folk in NSW.

This includes new interactive features for sharing events and stories and a Folk Directory which, as it grows, will become a who's who of NSW folk.

Another development program undertaken by FolkFedNSW is its Young Folk Artist of the Year

Awards.

Two awards are offered each year providing support and guidance for emerging young performers including some cash assistance.

The Federation is also developing a policy for support of the Folk Arts including a number of key initiatives to be brought to Government attention.

This is currently a work in progress.

Small steps so far, but ones FolkFed looks forward to expanding and growing over the coming months.

Folk Federation of NSW's main funding source is currently through its membership and donations.

If you are interested in checking out the new website or in supporting the organisation through a membership or donation visit [www.folkfednsw.org.au](http://www.folkfednsw.org.au)

**folk federation of NSW**  
championing folk music and the folk arts

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**AWARDS**  
Young Folk Artists of the Year

**BECOME A MEMBER**  
Love folk as much as we do?

**THE FOLK DIRECTORY**  
A Who's Who of NSW Folk



A photograph showing three people on a stage. On the left, a woman with blonde hair wearing a red dress. In the center, an older man with glasses wearing a dark suit and white shirt. On the right, a younger man with dark hair wearing a dark suit and light blue shirt. They are all smiling and have their right arms raised, holding hands. The background is dark with some blue and purple lighting and text, including the word "better" and the number "100".

# Music industry reacts to Labor's win in the Federal Election

by Christie Eliezer, Senior Journalist, B2B, The Music Network

*Anthony Albanese on Saturday night after winning the 2022 Federal Election*

**The music industry was quick to welcome the return of Labor to power after the Federal Election and the party's promise to deliver Australia's first cultural policy in over a decade.**

"Australia needs a vibrant arts and entertainment industry, not just to support other industries and contribute to our economic recovery, but to drive social interaction and wellbeing in our communities, at a time when it's never been needed more," stated Live Performance Australia.

Annabelle Herd, CEO of the Australian Recording

Industry Association and Phonographic Performance Company of Australia called for the new regime to forge closer ties with the music industry, acknowledge the real social and economic value of music and give it the same level of support that film, television and sport get.

"We are not asking for any handouts," Herd said.

"We are asking for the new government to work with the industry to create a stronger future for music, our artists, and all creative industries."

She reminded Anthony Albanese of the 3-point plan announced by 16 associations in May.

The plan included direct investment in the creation of

new Australian music, skills development and global exports, incentivising the use of local content on streaming and broadcast platforms, insurance to provide certainty for local audiences, and programs to build industry sustainability through strong intellectual property and national mentorship programs.

In many ways, Labor's policies are aligned to the biz's long term vision of exports exceeding domestic consumption, the live sector reaching its waiting boom, and post-pandemic equality of life for musicians and workers with a living wage.

But the trick is to look at what's on the table and suss out



what is filed under “converse and consult” and what’s filed under “action this day”.

APRA AMCOS’ CEO, Dean Ormston, has also welcomed the election of an Albanese Labor Government and said: “We congratulate the incoming Albanese Labor Government and we look forward to working with them on a whole-of-government approach to support the development and growth of Australian music both at home and around the world”.

“An investment approach developed in partnership with the music industry will see dividends in cultural development, employment opportunities and will enhance the social fabric of the nation.

“It will also pay dividends for industries that rely heavily on music, whether it be hospitality, the visitor and night-time economy, tourism and regional development,” Ormston added.

Labor’s policy was outlined last Monday, May 16, at the Espy in Melbourne by the then-shadow minister for the arts, Tony Burke.

After the last nine years of a “reign of neglect and sabotage” of the arts, Burke promised a renewed importance of the arts.

“Anyone who understands the sector knows arts isn’t simply about entertainment, leisure and hobbies,” he said.

“At its best, it affects our education policy, our health policy, our trade, our relations around the world, our industrial relations approach and is a driver of economic growth.”

These are among Labor’s promises: A national insurance scheme for live events; Commission the ABC to “undertake a feasibility study

into the expansion of Double J on radio as the next logical step in helping Aussie artists reach more ears; Promote Aussie content on streaming platforms by working with all stakeholders to determine ways Australian content can be boosted for both Australian music and screen content on streaming platforms; Work on a national solution to protect consumers and the industry from ticket scalping, rather than piecemeal state-by-state legislation; Put First Nations art and culture “at the centre of our approach” to the sector, saying “There can be no cultural policy without a specific focus on First Nations art and culture”; and, Restore ‘arts’ as part of a named government department, to denote its high priority.

“We will revive cooperation between federal, state and local government to ensure we have a national approach to arts and culture”, Tony Burke said.

In achieving these, Labor would get support from the Greens.

Its music manifesto includes a national live events insurance scheme, a legislated \$250 minimum live performance fee for taxpayer-funded events, additional COVID-19 recovery funding, and a new \$1 billion Live Performance Fund to stimulate the live sector.

Its Artists Wage program will see 10,000 “established or emerging artists and arts workers” paid \$772.60 per week for one year.

A number of music and arts supporting independent candidates also took power.

Dr Sophie Scamps, who grabbed Mackellar (NSW) from the Liberals, will promote

First Nations culture and arts education, a national strategy for arts and culture, protecting public broadcasters, and increase employment through a national arts and creative industries strategy.

Allegra Spender, who won Wentworth (Sydney), ran on a platform to support creative industries, increase funding to the Australia Council, the ABC and SBS, and rebuild arts education.

Jo Dyer fell short in Boothby (SA), but announced she will work closely with winning Labor challenger Louise Miller-Frost.

An arts worker for 20 years, Dyer champions a National Cultural Policy, a universal basic income scheme for artists, more money for the Australia Council to allow multi-year funding for 200 companies in the small to medium sector from the current 95, more arts education, and a 20% content quota for local streaming services.

Ed. ABC television’s Q&A held an interesting relevant program on June 9 with Tony Burke, Minister for the Arts, Paul Fletcher, former minister, Katie Noonan and others in the music industry talking about these subjects and more. Well worth a look on I-view.





# News from Port Lincoln

by Christine Boulton

## I recently talked to Linda Blick about the Cellar Folk Club and other sessions in the Port Lincoln area.

At present, the club is looking forward to Bruce Watson coming in October to give performances and workshops.

They are hoping to win a grant from Country Arts SA to fund his anticipated visit.

Linda Blick is a Port Lincoln resident, originally from England, who arrived in Australia in 1969 and became part of the SA folk scene.

She was a member of an Adelaide band, Green Gilbert.

She also worked with the Community Arts Team, taking music, arts and drama to remote schools and communities.

She is a singer/ songwriter, who plays several instruments.

Most recently she has taken up playing the harp, playing one which was made by David Moss from Enfield.

**CB:** Tell me about what is happening in the Port Lincoln folk scene.

**Linda:** The Cellar Folk club, initially started by Ron Higgins, has now been running for 28 years.

It has changed venues several times but most recently has moved to the Parish Hall in the centre of town.

It is held on the first Saturday of the month at 8pm.

Unfortunately, the original Cellar at Boston House is no longer available as the venue has changed owners.

We also have an informal jam session at the Sanctuary Restaurant.

This is held on the 3rd Sunday of the month at 2pm.

This venue is about 20 kilometers out of Port Lincoln.

Between 10 and 20 people usually attend and people play what they want, it is a bit of a come all ye.

Various members of the folk

club are asked to play at other venues and functions such as weddings, fairs, Port Lincoln Show and at Tunarama, as we have a strong community following.

**CB:** How popular would you say folk music is in Port Lincoln?

**Linda:** Most people in this area have been brought up with Country Music and popular music so our folk scene reflects those roots.

We are definitely not a traditional club.

However, some of us are trying to get more Celtic music played for dancing via a bush band called the Lincoln Larrikins.

COVID has, of course, created difficulties.

The folk club is now gaining in popularity due to the COVID restrictions easing.

Last week we had over 50 people coming to listen and participate at the club.

**CB:** Tell me about your current group.



The Lincoln LARRIKINS



**Linda:** This, that and the other was formed for harmony singing so we mainly sing acapella.

However, we often include harp, guitar, whistle and ukulele.

The songs we sing come from a variety of traditions but include traditional, contemporary and original songs.

Comprising of three women we have a strong following.

I often fill in with other bands and work as a solo performer.

**CB:** How has the sixteen years you spent in Spain affected your attitude to folk music.

**Linda:** The folk music of Andalucia is mainly flamenco which doesn't suit my voice and guitar

playing.

As a consequence, I was happy to return to Australia.

However, I was able to introduce some British and Australian music to the community through the shows I wrote and performed for language schools.

As an isolated community in Port Lincoln, approximately 700k from Adelaide, we welcome anyone passing through to come and play with and for us.

We always make guests welcome and can find accommodation for visiting artists.



*Linda Bick with harp*



## NOMINATIONS INVITED FOR THE 2022 AUSTRALIAN FOLK MUSIC AWARDS

Nine Awards will be presented in 2022

- Folk Album of the Year - Traditional
- Folk Album of the Year - Contemporary
- Folk Artist of the year - Solo
- Folk Act of the year - Duo/Group/Ensemble
- Instrumentalist of the Year
- Folk Act of the Year - People's Choice (by public voting)
- Folk Community/Cultural Project of The Year
- Youth Artist of the Year
- Contribution to Folk

(See [www.folkalliance.org.au/afmas](http://www.folkalliance.org.au/afmas) Information and the Nomination forms for each award)

AFMA Nominations are On-line and nominations are now open and close on Midnight Sunday 31st July EST.

To nominate or for more information visit - [www.folkalliance.org.au/afmas](http://www.folkalliance.org.au/afmas)

Media enquiries -

Keith Preston (President FAA) [afmas@folkalliance.org.au](mailto:afmas@folkalliance.org.au) Mob 0418 839 264



# Developing participation folk music

by William Rigg

***Following on from his article, "The future of folk music", published in Trad&Now 148, William Rigg has sent us another piece that will interest readers. Ed.***

**"This is another idea I need to get out of my brain", William said.**

"The idea is based on my experience in community music groups and on-line discussions.

New players of all instruments are always looking for a teacher or method book.

Classical and the other sorts of music have a set-up where students rigorously study and pass exams and work their way to be a professional classical musician, and also can become an "accredited" teacher, with a studio classroom taking in students.

Many artists and enthusiasts in the folk world are not really interested in the formal teaching approach, and they never want to go near an exam or anything like an exam, but most of the beginners still want some learning experiences.

So, the idea is to help folk artists earn some bread and butter money by having a system that fits the folk world ethos, but also makes sure that they have the skills and knowledge and competency to be good teachers.

If they achieve the competencies and experiences, they can join a network of Australian Folk Music Teachers, and offer lessons with some confidence and some support from a system.

A young artist can put in the work and earn some income during the lean times.

If it is done well, there will always be new players of folk instruments looking to train themselves to play an instrument and be in the folk world, rather than being in the audience.

Some discussion points which would make the Folky system different to the Classical system of grades and exams could be firstly, working as a community group, where the lessons are in the form of a weekly folk club meeting, play along, with the leaders and instigators being the "accredited" persons.

The professional folk artists would basically run folk clubs and have a method of teaching that is based on showing up each week and joining in a folk singalong.

The professionals would work as a group themselves with the "senior" players leading the way and mentoring the younger artists.

The folk clubs would not be free, the members would pay for everything, including materials and the teaching.

However, the members would not pay for lessons as such as the lessons and stuff would be built into the way the club is run.

Importantly, the payments to the professional leaders should not be secret and the club members need to realise what is happening.

There are all sorts of models for the money part.

The folk clubs would be like a network across Australia.

Not like pokies clubs where there is food and alcohol and

poker machines, just a hall and the members having a sing along and learning as they go.

The clubs would be 100% participation with very little "performance", except as part of the learning experience.

Everyone in the room is expected to sing and play.

If there is a network, there could be an incorporated body to administer the money and follow the tax laws and buy insurance, but also the body could have a system of developing leaders and their assistants in a way that the folk world can rely on them if they join a club run by them.

It would be a parallel to the classical artists exam boards and organisation, but in a folky styled system.

Incorporated bodies can also apply for various government grants.

Getting everyone to work together is always a challenge and the professionals would have to learn how to work together to get the system working

The development of folk clubs which are 100% participation, instead of a cardboard audience watching an artist play, combined with a system of teaching that is a natural part of just going along each week, is the key idea.

It would not be about promoters and selling CDs and shows.

It would be about folk getting together and singing and playing and socialising and learning.

It is not about an orchestra or band where the group is selling musical products, it is about a cultural and social and musical interaction of a group of people at

all levels who enjoy folk music.

If a big star chooses to go along to the club or group, they can join in and maybe do some demos and lead some tunes, but they would not sit in front of a microphone and "entertain" an audience.

They can do that at their show which would be a separate activity.

Often you do not need a flash venue or even a sound system, you can have a sing along and play along almost anywhere.

The idea would be to get a lot of groups happening all over Australia, all run with a similar system and supported by folk artists who have done some work to learn how to lead a group and help amateur players get better at playing.

If there are a lot of networked groups, then the folk market will grow as well, and there will be more space for the professionals to sell their music products.

Also, they will have a support network to plug into if they travel around Australia.

Professionals may need to turn off their perfect pitch when they go to some groups where there are a lot of beginners.

Instead of worrying about being in tune, they could learn how to encourage and lead the beginners so that they stay in the world of folk and enjoy their folk music.

I know there are a lot of these informal and social groups already.

However, they are very disparate and not unified.

A lot of musicians are self-indulgent and just want to play what they want to play, and they cannot cope with players who can't keep up with them, which is very understandable, but it

does not grow the folk music market in Australia.

Just giving up the idea of musical perfection and joining in for an hour or so once a week can be an amazing and uplifting experience and can lead to meeting new friends and musical improvement just from the positive feelings.

Payment and money is always an issue, even for folkies who claim to hate materialism.

The people who do the work should get paid.

I am not sure how that would work, but I am not envisioning that they sell tickets to performances or market CDs.

The payment should be part of the system and set-up to be some bread and butter for the artists, maybe embedded in the membership fees.

The money needs to be worked out.

Now that I have typed out these ideas, I hope that they are useful to you.

In summary, the basic idea is for all the professional folk artists to work together in Australia and to set-up or arrange weekly or

monthly singalong, playalong style folk clubs around Australia in a sort of network.

The network supports the artists and provides training and tools to do the admin and stuff and also there is an embedded teaching system in the network, so that the members will get better at playing and singing and will enjoy their folk music more.

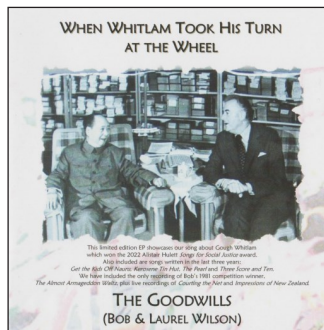
The clubs are not like the pokies clubs, they have no alcohol or food or shows, and they only need a simple space to play and sing without amps and microphones.

The professional artists are allowed to get income from their work in these clubs, they are not expected to work for free.

The main goal of the activity is to develop participation folk music in Australian culture as opposed to just sitting and listening, and the follow ons would be a bigger market and some bread and butter for the folk artists."



## Whitlam song wins national award



Queensland songwriter Bob Wilson is this year's winner of the Alistair Hulett Songs for Social Justice award.

Bob and Laurel (The Goodwills) have released an 8-track EP which includes the song about the life and times of Gough Whitlam and seven other originals.

Find out more at

[thegoodwills.bandcamp.com/](http://thegoodwills.bandcamp.com/)



# Talking chromatics

by Keith Ogborn



**Bob Hodgson is widely regarded as one of Australia's best chromatic harmonica players.**

Many people will have seen him play at festivals and have attended his workshops at the National Folk festival (NFF).

Here he talks with Keith Ogborn about the craft and the instrument.

**KO:** Chromatics are very much a minority choice among harmonica players at the moment?

**BH:** Definitely. The main difference between the chromatic and the more common diatonic harmonicas is that you can play sharps and flats by pressing the slide.

They can also cover more octaves.

Harmonicas are very much dominated by blues players at the moment, where diatonics are preferred.

In America and Europe, you can do a music major in chromatic harmonica, but we just don't have the population

here.

**KO:** Why do you prefer a chromatic harmonica?

**BH:** It is a "horses for courses" issue.

I play a lot of lead melody for dances in a band with other melody instruments.

The chromatic is a great instrument for this sort of music because it really cuts through and it is better suited than many other instruments for injecting a bit of swing.

The extra range is also important, but I particularly like the precision of the chromatic.

**KO:** What do you mean by precision?

**BH:** Essentially, it's about not bending notes.

In blues and folk playing, the slight variations from pitch you get when bending are an important part of the feel of the music.

However, when you are playing along with other melody instruments you have to be absolutely on the same note as them.

You can bend notes on a chromatic if you use a puckering

technique, but the big advantage is that by using the tongue block technique you minimise the incidence of accidentally bending.

Tongue block prevents the changing of inside mouth volume, which is the Helmholtz resonator that facilitates bending.

**KO:** And with a chromatic you can play in any key?

**BH:** Not if you want to play fast and smoothly.

While you do have more flexibility, this a really over sold reason for buying a chromatic.

The reality is that the further you get away from the home key of the harmonica, the more you therefore have to use the slide, the harder it gets.

Having to simultaneously change breath, hole and use the slide on note after note is a recipe for sounding ragged.

My gig bag has a similar number of chromatics in different keys as that of a non-chromatic player.

**KO:** How did you come to take up harmonica?

**BH:** I think the musical interest came from a grandmother of Welsh decent who was brilliant at playing the piano by ear.

But my first harmonica, when I was eight, came from my grandfather who was the opposite.

In the 1930s, he bought a Hohner 270 chromatic harmonica thinking he was going to be able to play along with my grandmother.

This did not work out, and many years later he gave it to me, his first grandchild.





After the first chromatic, at Christmas each year for several years, my grandparents gave me a new chromatic.

It was a "Larry Adler Professional 16s" which Hohner could not sell in the USA because Larry was black banned by Joe McCarthy.

These four-octave chromatics were beautiful instruments despite the cost cutting construction, but they were only in the key of C.

**KO:** How did you learn?

**BH:** I have never had a formal music lesson and am self-taught right from the start.

I learned simple tunes by ear.

At first, I played bits of tunes around the camp fire but never seemed to know the whole tune.

My first experience of playing with others was with a Sydney Bush Walkers club (SBW).

Musical sessions were mostly vocalists accompanied by a guitar and me on harmonica.

As I was generally playing behind singers, this taught me a lot about background chording and working on the turnarounds.

I quickly learned that I needed other keyed instruments as the vocalists always wanted to sing in keys that suited their voices and I bought a number of the standard (270) model in different keys in order to cope.

I really developed my melody playing when I came to Canberra in 1993 and started playing with the Monaro Folk Society's Wednesday night music group, which had been performing for

bush dances in the follow up to the financially disastrous 1992 National Folk festival calling themselves "Woolies Home Band".

I found extra challenge in the weekly Irish session at the Phoenix Bar in Canberra.

I graduated quickly to progress from the beginners to the main group and played with the group for seven years, 'till the Phoenix bar was sold to new owners who wanted a younger clientele that drank more.

We moved to King O'Malley's pub and continued 'till the Hobsons, who led the group, moved from Canberra.

I am still very much an ear player.

I find the ABC notation software very useful to play the tunes as my sight-reading skill is very limited.

And it does help when I am leading the band to be able to watch the dancers and adjust accordingly.

A chromatic is set up with symmetric scales, each four holes is an octave, and the simplicity of working with this, and some good musical mentors, particularly Rob Mahoney and the late Daryl Powell, have led me on a bit of a voyage of discovery into the wide variety of scales that we use, many of which are hardly known now.

Daryl and I gave several workshops on this at the National Folk Festival, 2022.

**KO:** What is the hardest part of learning chromatic and the

most difficult thing to teach?

**BH:** Most things are fairly easy to teach but the technique of resonating each note and getting the first note played right is intuitive and therefore not easy to teach others.

**KO:** Do chromatics need more maintenance?

**BH:** How often reeds fatigue and go flat depends

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on your inbuilt capability and, when playing acoustically, your willingness to push the instrument for volume.

As I have got older, the incidence of flat reeds has lessened.

I am playing less in noisy sessions and am amplified more often.

It does help if you can replace reeds yourself as it can be expensive getting others to do it for you.

I am a fixer rather than a "toss it and get a new one" person.

This helps when the price of a new instrument is seen as expensive.

Instruments which have reeds attached with rivets are much easier than welded but, with care, even the welded in place reeds are replaceable.

**KO:** You spend a lot of time working on old chromatics. What are your favourite restoration stories?

**BH:** The main problem when fixing old harmonicas that are not played regularly, is shrinkage of the wooden comb.

This will cause the comb to split, making the instrument totally unplayable.

I developed a technique of replacing the water in the wood with Daktarin, a glycerol based anti-fungal pharmaceutical gel,

to restore the wood to its former size.

I observe the rule that you must only use edible substances in harmonicas even to the point that the only lubricant I will use on the slide is silicon which comes from a sex shop.

**KO:** Can you nominate any favourite harmonicas?

**BH:** My favourite harmonicas are those that are available in a good selection of keys.

Of these, the standouts are the Suzuki SCX-48 and the Hohner CX 12, but the Key of D, which fiddle players seem to want to transpose tunes to, can be a problem.

If you are a strong player, a D scale instrument is best with a stainless steel reeded instrument, such as the Seydel, as so much of folk music playing is on the scale with two sharps.



## NO DAGGY MUSIC

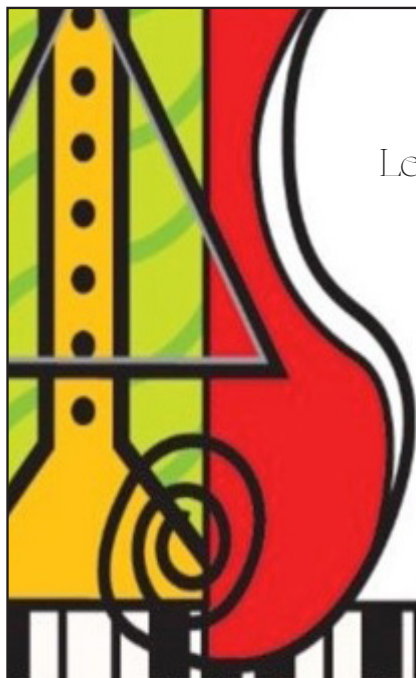
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**0418 649 477**

[wilmavanlaar@yahoo.com.au](mailto:wilmavanlaar@yahoo.com.au)



# Folk Radio Directory

**Attention radio presenters. If this is you, see pages 72-73 for more information on how you can have your program listed in this Directory. Entry is free to subscribers**

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

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

0434 880 913  
office@2rrr.org.au  
www.2rrr.org.au

## **NSW - Festival of Folk 98.7FM**

Folk music program  
every 2nd Saturday  
on Kandos Rylstone  
Community Radio.  
9am-12 noon  
FestivalofFolk@Gmail.  
com

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

Australian & overseas  
folk/bush, festival &  
performer updates  
Every Saturday 2-4pm  
rodworthing1@gmail.  
com

## **NSW - Focus on Folk 2MBS 102.5 FM Sydney**

Folk Federation of NSW  
radio show presented by  
various local performers  
bringing you their choice in  
Folk music.  
1st Saturday at 5PM for

1 hour  
paul.jackson@sumnet.  
com.au

## **NSW - Australian Spectrum Show Alive 90.5 FM**

A Northwest Sydney  
radio show with featured  
artists weekly from the  
blues, roots, folk, country,  
instrumental, jazz, surf rock  
and alternative rock genres.

Broadcasting for over  
12 years and streaming  
worldwide on www.  
alive905.com.au/shows/  
aus-spectrum/  
Every Tuesday 9pm-  
12mn

## **NSW - Minstrels' Gallery on Highland 107.1 FM**

Minstrels' gallery  
has been broadcasting  
for several decades. It  
features contemporary and  
traditional folk music and  
poetry from around the  
world, presented by four  
enthusiasts in rotation.

6-8pm AEST Mondays.  
Also on I heart radio and  
from WWW highlandfm.  
org.au

brian@haydons.com

## **SA - Radio Adelaide Folk Show 101.5 FM**

Presents a selection  
of Anglo/Celtic, North  
American and Australian  
traditional, retro and  
contemporary folk music.

Presenters include  
informative notes on tracks  
played and often invite  
guest musicians.  
5-6.30pm (SA time)  
Saturdays. Also on Radio  
Adelaide website  
Jane.Bower@Bigpond.  
com

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

Australian smorgasbord  
is airs in South Western  
Victoria.

Presenter plays  
Australian folk and blues  
artists.

Every Tuesday, 11am-  
1pm.  
(03) 5232 1991  
moonlightau@gmail.com

## **Vic - Southern Style PBS 106.7 FM**

**Melbourne** Presented by  
Jan Dale live and archived  
on www.pbsfm.org.au  
Bluegrass, Old-Time  
and some Blues, Cajun and  
Western Swing.

Tuesdays 1-3pm (AEST)  
ozbluegrass@gmail.com



# 5 ways to feel more confident about your music

by Chris Robley, CD Baby

## It's easy to get down about your music.

Your dreams, your talents, your identity, your time, they're all wrapped up in your music.

So while you work hard to master songwriting, recording, performing, artist branding, or music marketing, you might be watching other artists in your genre or local scene go further, faster.

Or so it may seem if you're looking at things through a competitive or fearful lens, which, admit it, we all do once in a while.

In thinking how to build confidence in your own artistry, remember that we make music for a reason and making music should feel good.

So, if envy, imposter syndrome, writer's block, or exhaustion are getting in your way, here are five important things to remember about your life in music.

1. Comparison is the thief of joy

The only music you should compare yours to is your own.

Has your music improved over time? Be proud!

2. Love what you create

Don't chase trends.

By the time you "catch up", the world will have moved on to the next shiny thing.

Follow your gut and be yourself, you might be right on time.

3. Get trusted opinions before you finalise your track

Don't wait until release day to ask your professional network to take a listen.

The time to make your track is before it's finished.

4. Collaborate!

You don't have to be an expert at everything.

Work with qualified people if you need help writing, producing, mixing, etc.

5. Commit to music as a lifelong project

Be in the game for exploration, expression, and most importantly, connection.

If you're in it for the long haul, you won't feel as much pressure on any one release.

Less pressure, more fun!



# 2022 Australian Women In Music Awards winners announced

by Carolyn Grant



**On May 18, Deborah Cheetham AO was honoured with the Lifetime Achievement Award, accepted on her behalf by The Hon Anastacia Palaszczuk, MP Premier of Queensland.**

Elena Kats-Chernin won the Artistic Excellence Award at the Australian Women In Music Awards (AWMA).

The Emerging Artist Award went to newcomer, Martha Marlow, with the Songwriter Award going to the prolific artist Tania Doko among the 20 awards bestowed at the 3rd Australian Women in Music Awards at the Tivoli in Brisbane.

The 2022 AWMA's were broadcast on May 21 for the first time on ABC TV, with Dame Olivia Newton-John AC DBE inducted into the AWMA Honour Roll alongside music legends Helen Reddy and Judith Durham AO.

The announcement was celebrated with a special tribute for Olivia, performed by Tina Arena, who also presented the

inaugural Special Impact Award, in her name, to Dina Bassile for her pioneering work creating disability access for live music and arts events.

Yorta Yorta woman Deborah Cheetham and Elena Kats-Chernin, esteemed composers and performers at the peak of their extensive careers, were recognised for their pioneering and individual leadership roles over decades in Australian music.

AWMA Jurors said Cheetham was a trailblazer whose voice spoke to much more than just music, forging a strong path

forward for reconciliation in Australia.

The winner of this year's Music Leadership Award was Frontier Touring's Sahara Herald, back in her home town of Brisbane for the ceremony and acknowledged for her incredible contribution to the field on every level.

The Creative Leadership Award went to musician and festival director and programmer, Emily Ulman.

Disability activist and musician Eliza Hull was presented with the Diversity In Music Award for her own musical excellence and for championing new opportunities and spaces for often under-represented voices in music.

Music Industry Observer's Poppy Reid won the Music Journalist Award.

Reid was recently promoted to Managing Editor of Australia's fastest growing music media company, Brag

## The Songwriting Society of Australia

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

Email: [songsoc@ozemail.com.au](mailto:songsoc@ozemail.com.au) for information/applications



Media.

Juror's pointed out her innovative journalism, particularly with Rolling Stone Australia, and her fearless reporting on the industry gender stereotypes, injustice, sexual assault and the #MeToo movement.

The Studio Production Award went to electronic producer and musician Alice Ivy, noted for her singular music persona.

The multi award winning artist devises unique collaborations and is a role model in contemporary production and performance.

Live Production Touring Award was won by Casey O'shaughnessy from Select Music, with Juror's saying her advocacy for safe and inclusive spaces for women in the industry demonstrated phenomenal leadership that was necessary for transformation of the sector far and wide.

Live Creative Production Award, presented by Katie Noonan, went to outspoken advocate for women in the music industry, Kait Hall, described by Juror's as a major creative influence in the Australian Music Industry.

Songwriter, composer,

educator and performer, Leigh Carriage, was recognised with this year's Humanitarian Award for her tireless humanitarian educational work, particularly over the past decade, coordinating the Visiting Artists Mentoring Program for Women in Contemporary Music directed to regional areas of Australia.

Queensland Premier, Annastacia Palaszczuk, congratulated this year's winners and honourees on their creativity, courage, and contribution to Australia's music industry.

"After two years of postponements due to COVID-19, my Government is proud to have supported Australian Women in Music Awards 2022, live, loud and in-person, at The Tivoli in Brisbane," Premier Palaszczuk said.

"Not only has this event celebrated the most innovative, hard-working and influential women in Australian music, it's been an opportunity to further amplify the voices of First Nations women, who have historically been under valued and under represented.

"I congratulate all of this year's winners and honourees, and thank AWMA for promoting gender equality and diversity,

fostering female talent, and hosting the country's brightest stars here in Queensland."

AWMA Founding Executive Producer & Program Director, Vicki Gordon, said the atmosphere was electric, bringing artists and music industry peers back together after long COVID interruptions and 2 years of cancellations.

"AWMA provides a unique space in Australia to drive and celebrate positive cultural change across the entire spectrum of the music industry", said Gordon.

"AWMA has become a powerful industry leader to highlight the vast and varied talent in this country, to connect people and communities and to break down the systemic issues which have held women back for decades.

"AWMA is a space for solutions to be proposed, for successes to be acknowledged and for genuinely diverse contributions to be heard.

"Through AWMA, we have effectively raised the collective voice demanding equitable access, safety and recognition for women in the Australian music industry.

"We are well and truly focussed on the future," she said.

The 2022 event focus on First Nation's practitioners saw several regional and remote grant recipients supported by the Queensland Government to attend the Conference Day as well as the inaugural First Nations Hip Hop showcase Love For My Sisters, supported by the Queensland Government through Arts Queensland.

### Join the Folk Federation of Tasmania.....

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

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

Still only \$27 per year family \$20 individual to  
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Ph Peter Hicks 03 62663010 [www.folktas.org](http://www.folktas.org)



# Performers' Directory

**Attention all musicians and performers. If this is you, see pages 72-73  
for more information on how you can be listed in this Directory. Entry is free to subscribers.**

## Alanna and Alicia

Twins sisters Alanna and Alicia sing original folk, jazz songs. Known for their fine songwriting and sweet harmonies they regularly perform around the festival circuit.  
0416546410  
maudeesmail@iinet.net.au

## Asleep at the Reel

Join the dots between Celtic music and contemporary Australian song in a wonderful melding of Celtic influences and Australian stories.  
M.Cryle@UQ.Edu.Au  
www.AsleepAtTheReelBand.com

## BluesAngels

3,4- or 5-piece blues/folk/jazz/soul/hokum band, plugged or unplugged, comprising over 20 instruments and over 5 sets of originals/covers. Based on Central Coast NSW.  
02 4787 5689  
tomflood@hotmail.com

## Blues Preachers

Will take you to another [place and time, somewhere between 1920 & 1940.

They perform a fusion of good old blues, rags, gospel and hillbilly folk.

Driving finger style and slide guitar, combined with tasteful harmonica and old school vocal harmonies that create a traditional sound that will have you on the edge of your seat.  
SoapboxRecordsAu@gmail.com

## Bruce Hearn

Long time roots musician, well known for fronting the iconic Melbourne ska band Strange Tenants since 1981, the multi-instrumentalist Bruce Hearn has returned to his folk beginnings with the release of an amazing Two DOUBLE albums - 'The Word is the Music the People are the Song' as well as 'Live at the Athenaeum: A Tribute to Woody Guthrie'.  
brucehearn2020@gmail.com

## Bruce Watson

Multi-award winning singer/

songwriter whose performances are highly entertaining as well as moving. Bruce is a regular at festivals and is a folk icon?  
0407 898 168  
jandbwatson@gmail.com

## Chasing the Moon

Sydney based 6 piece band delivering a feast of hot club swing infused with Latin sounds and a dash of folk and blues.  
Regulars at Leichhardt Bowling Club and at Foundry 616.  
PPK@ChasingtheMoon.com.au  
WWW.ChasingtheMoon.com.au

## Chloe & Jason Roweth

Performing and recording artists of traditional and original Australian music. Regular on-line performances.  
0429 911 663  
JasonRoweth@me.com

## CJ Shaw

ARIA Award nominated musician and educator who has spent 20 years writing, recording and performing songs.  
'All Sorts' is his latest album.  
CJShawMusic@gmail.com  
www.CJShawMusic.com

## Evan Mathieson

Singer of Songs. Builder of Autoharps. Player of Autoharps, Guitars, Blues Harps and the Mighty Kazoo!  
Evan loves to share his wide range of worthy songs, both in performance, and/or leading Sessions—from the Unaccompanied Tradition to Jug/Jazzy/Blues.  
www.evanmathieson.com.au

**Lyn curates the whaling songs and other insightful writings of Folk icon Harry Robertson**  
www.harryrobertson.net

## Fiona Joy Hawkins

Piano/voice, neo-classical, Celtic, solo or with strings. Concert pianist, recording artist. Can cater to budget.  
All original only.  
0428 637 498  
FionaJoyMusic@gmail.com

## Fred Smith

Write songs, cracks jokes.  
"Fred Smith is simply the best folk/country musician working in this country ....", (Bruce Elder, SMH).  
0403 816 311  
FredSmith100@Yahoo.com

## Gary Banks

Australian singer songwriter who lives between Australia and Ireland each year. Released four critically acclaimed CDs since going solo in 2012.  
Banks.Gary.K@gmail.com

## Glenys Anderson Duo

Award-winning singer-songwriter. She is warm & witty with a great voice. Her songs will either move you to tears or make you laugh.  
0428 329 926  
glenys@gil.com.au

## Hallett Flood

NSW Blue Mountains acoustic roots duo covering songster greats 50s-70s and beyond, plus originals on guitars, harmonica fx, 5-string banjo.  
02 4787 5689  
tomflood@hotmail.com

## Hither and Yon

Acoustic duo singing original songs plus interesting & exciting arrangement of Aussie & Celtic folk standards, based near Canberra  
Lthorburn@vira.com.au

## Hoya

Sydney based quartet made up of Margaret and Sonya Bradford, Gwyn Cleaves and Ian Knight.  
Their CD, Inspirational Women, includes songs and stories of remarkable Australian women, many of whom remain unknown.  
The CD is an excellent resource for women's studies.  
MargieB639@gmail.com

## Johnny Huckle

Singer songwriter and recording artist. Children's entertainer and story teller. Music therapist with an indigenous background using music



# Performers' Directory

music and counselling to help people in detention centres, nursing homes, churches and more.

0423 341 320

Johnny.Huckle@gmail.com

## Joni Mitchell Tribute duo

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

mary\_mclean@optusnet.com.au

## Maggie Somerville

Singer songwriter who performs regularly at the VFMC as well as various folk festivals. Performs her own material usually solo but sometimes with others.

Ph: 0429 386 044

Maggies88@Bigpond.com

## Mark Lucas and the Dead Setters

Australian roots music, a sense of place.

In singer songwriter Mark Lucas' world, you'll encounter ghosts of the past and yearning spirits of the present, making themselves known in a variety of familiar locales, together with a motley cast of misfits and dreamers who could fit in just about anywhere that there's people and stories to tell.

## Mary-Jane Field

Writes and performs songs based on folk music traditions from South America and Australia, drawing on her life there. Also recites her poems and has a collection of short stories and vignettes on offer.

0402 961 329

MJMartha@Optusnet.com.au

## Mic Conway

ARIA Award winning multi-talented performer also known for his work with Captain Matchbox, Circus Oz, ABC for Kids, National Junk Band and more.

Mic@MicConway.com

www.MicConway.com

## Nerds & Music

Original wordy comic songs by Novocastrian nerds led by Clark Gormley.

GormleyClark@gmail.com

## New Holland Honey EatersPlay

and singing a wide range of roots music from the old time southern tradition from string bands to jubilee quartet and more.

Stan@StansPage.com

## Nick Charles

Performs acoustic 5roots and blues guitar instrumentals and songs. Has a 20 album, 40 year career with 13 US tours. Port fairy Artist of the Year and twice winner of the Australian Song Contest.

Pac50@Bigpond.net.au

www.CharlesGitar.com

## Peter Vadiveloo

Captivating indie-folk singer/songwriter Peter deftly weaves folk, funk, blues and roots music around a rich seam of social justice and environment issues.

http://www.petervadiveloo.com.au

## Rare Treats

Beautiful vocal harmonies in a mixture of rare mostly undiscovered songs, some originals and songs for you to dance and sing to.

Trio with sometimes a fourth member featuring a wide range of instruments including keyboard, banjo mandolin, guitar, ukulele, percussion, slide guitar and mandolin.

0418 649 477

HurleyST@Bigpond.net.au

## Ryebuck Band

Have been playing for concerts and dances for longer than they would like to admit.

0400 786 494

G.Alex.Bishop@gmail.com

## SimpleFolk

Trad British and Celtic ballads featuring the singing of Mandy Breeze, trad and modern instrumentals – Irish Bouzouki, nyckelharpa, guitar synth, bodhran

0431 427 898

Simplefolk@Soundcolour.com

## Steve Tyson

Singer/songwriter, member of Rough Red, has released three solo albums to date, tours and plays solo with his band The Train Rex.

www.stevetyson.com.au

steve.tyson411@gmail.com

## The Swing Beans

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

0402 504 099

Julie.witney@bigpond.com

## Ted Egan

An old bushy who talks and sings effectively around his 350+ registered songs.

Available! 0427 849 555

Ted@TedEgan.com.au

## Traditional Graffiti

Evolved out of the Wheeze and Suck Band, 'The Trads' formed in 2016 and continue their performances of traditional and contemporary roots material.

JMilce@Sherborne.com.au

## Urban Guerillas

Socially inspired contemporary songs about love, social justice, the environment and general goings on of humans on planet earth. Folk rock with attitude!

HelloGuerillas@Yahoo.com

## Vanessa Craven

Award winning musician, performer, poet. Performs solo, duo as 'Lake Mist' and in a band as 'Lunar Dust'. Silky, soulful, imaginative, mysterious. Originals and covers.

AcousticSessions@Mmnet.com.au

www.facebook.com/

VanessaCravenMusic

*For more information on these artists, most have CDs for sale at [www.TradandNow.com](http://www.TradandNow.com) with independent reviews on those CDs included.*

*The Weeping Willows*



## Nominations open for the 2022 Australian Folk Music Awards

**Folk Alliance Australia has announced the opening of nominations for the 2022 Australian Folk Music Awards.**

This follows its successful launch of the Australian Folk Music Awards (AFMAs) in 2021.

The 2022 AFMAs introduces one new award - 'Instrumentalist of the Year' category.

The aims of the Australian Folk Music Awards (AFMAs) are to: create a National Folk Awards Scheme for the Australian Folk Music Sector/Community; raise the profile of Australian folk music; acknowledge, recognise and celebrate national achievements of the folk music sector; benefit Australian folk music artists to build their profile and careers; involve and engage the wide diversity of Australian folk genres in the AFMA Awards; and, raise the profile of Folk Alliance Australia as a national organisation for folk music.

Folk music covers a lot of musical ground ranging

from World & Ethnic, Roots, Americana, Bush, Celtic, acoustic blues and many acoustic styles, both traditional and contemporary.

The Folk music scene is comprised of many communities and brings this richness to the

musical diversity that is folk music.

Folk music and traditional music are the ground spring of many contemporary music genres with many talented artists, organisations, communities and cultures represented.

Australia has over fifty folk festivals each year which are vibrant parts of city and especially regional arts and culture scenes, giving them their creative identities and involvement with music and the arts.

Award winners will be presented at an Awards Concert/Gala event at The Brunswick Ballroom, Melbourne, on October 26.

Nominations close on Midnight Sunday July 31.

To nominate or for more information visit [www.folkalliance.org.au/afmas](http://www.folkalliance.org.au/afmas)



## CLOUD STREET *and the Little Cloud Orchestra*





# Queensland Government commits \$20m for 'music trails' ahead of Olympics

*Babe Rainbow at The Long Sunset*

**With the Olympics on the horizon, Queensland's creative community should enjoy a multi-million-dollar boost that puts music "centre-stage" when the world's eyes are looking to these parts.**

The Palaszczuk government on June 14 confirmed \$20 million in funding over three years, with the hint of more to come, to clear the way for Queensland Music Trails, an experience-rich project which ought to shine a spotlight on the creative arts sector, and lift tourism.

Starting in 2023, a "huge expansion" to QMF's activities will kick off with trails created in four regions, Far North Queensland, North Queensland,

the Outback, and South East Queensland, resulting in 16 new major events across the state.

These trails will provide more than 800 new jobs in the arts, injecting roughly \$120 million into the local economy, say reps.

The project, explains Joel Edmondson, CEO of strategic music agency QMF, "takes two of the world's favourite experiences, the music festival and the road trip, and puts them together to create a new type of holiday experience.

"But at the local level, it's so much more than that."

Each event along these trails will be curated to "express something of the unique personality, history, culture and natural appeal of place.

"It is for this reason that these will be events that are

**by Lars Brandle, Brag Media**

uniquely of Queensland, and will therefore not be able to be replicated anywhere else."

Edmondson came up with the "kernel" of the initiative prior to the pandemic.

"COVID gave us the opportunity, when domestic borders were closed, to trial it in the outback in 2021," he said.

With Brisbane in 2021 named as host city for the 2032 Summer Olympic Games, the announcement "helped move the trails from being something many people were excited about to something that could justifiably be funded to prepare the state to host the Olympics," notes Edmondson, former CEO of QMusic, organisers of Bigsound.

The International Olympic Committee, he notes, is generally keen on host countries sinking



2021 Outback Trail

money into meaningful projects.

The idea being that people “come for the sport but leave with a memory of the culture of the place they’ve visited.”

With these trails in place, “this will become a globally iconic brand before the Olympics is on, so people have got more than just sporting events to come for, and it will live beyond the Games.”

Currently, QMF is looking after The Yarrabah Music and Cultural Festival, Opera at Jimbour and The Long Sunset.

This partnership with state couldn’t have come at a better time.

“The arts and tourism sectors have both been decimated by the pandemic,” notes Edmondson, “yet both are so critical to our ability to stage a successful Olympics, let alone live a healthy and fulfilled life between now and then.”

The trails is “an innovative

new way for both sectors to work together to create new value for the people of Queensland.

“This is a real and meaningful way for individuals, communities and business around the state to collectively contribute to the vibrancy and livability of our places, and our appeal as a global destination.”

The seed funding, he

continues, will enable QMF to work with communities across Queensland to lock down the final locations, and engage additional communities who the organisation will work with in the background over the first three years to “then bring online in the next phase as we move closer to 2032.”



## The Songs of Henry Lawson

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

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

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

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

To order a copy go to [www.tradandnow.com](http://www.tradandnow.com) or [jam.org.au](http://jam.org.au) or call 02 9939 8802



# Why professional violin bows are so expensive

by Taryn Varricchio and Emily Christian



**In April 2021, Taryn and Emily said that a single violin bow can be worth tens, even hundreds of thousands, of dollars.**

Each bow requires specific raw materials, like Pernambuco wood from Brazil and horsehair from Mongolia and much of its value comes down to the skills of the bow maker, who can spend as long as one week producing just one bow.

In 2017, a single violin bow sold at auction for \$690,000.

You can buy a beginner's bow for less than \$50, but a top-rate professional bow can often cost thousands of dollars.

Even the most subtle differences in the way a bow is made will change how well it plays, so why would someone pay so much for a bow and what makes it so expensive?

Violin bows are far more complex than they appear and so much of what sets the value of a bow comes down to the artisan who makes it.

Sandrine Raffin has spent the last 30 years mastering this craft at her family shop.

To begin building a bow, she needs raw materials from specific regions of the world.

The most essential are Pernambuco wood from Brazil and horsehair from Mongolia that costs \$900 a pound.

Typically, horses in cold climates have thicker and stronger hair, which won't break as easily while playing.

Because of this wear and tear, even professional ones must be re-haired every three months, which is a large part of a bow maker's restoration work.

So much of this process relies on the natural instinct of a bow maker.

By "nervous," Sandrine refers to bows that are too stiff for a musician to maintain balance.

They must be sturdy, yet flexible enough to move fluidly.

Every small alteration by the bow maker, from carving the head of the stick to tweaking the curve of the bow, determines

how well a bow will play and ultimately sets the final value.

So even as ideal as this wood is for bows, it's up to the bow maker to determine that the shape of the stick is just right.

Then Sandrine must consider the age of the wood, another time consuming element of the process.

Sandrine has restored bows made by master artisans from hundreds of years ago.

These bows only remain playable with routine repairs, but because of their rarity and centuries-old wood, just one of them can be worth tens, even hundreds of thousands of dollars.

Whether a bow is ancient or modern, each one appeals to different people and it's up to the musician to decide whether the price and quality of sound are worth it.

Like Sandrine, many esteemed artisans have studied this craft in France, where prominent French bow makers like François Xavier Tourte developed the modern bow.

Bow makers don't typically go to school, as you would with violin making.

Instead, many must train as an apprentice for three years under a master bow maker.

That tradition continues for Sandrine today, as she shows the next generation how to make bows by hand.



# Festival Directory

## Attention Festival Organisers

**If this is you, see pages 72-73 for more information on how you can have your festival listed in a festival Directory. Entry is free to subscribers.**

### AUGUST

**NSW - Sydney Folk Festival**  
A World of Music in the Heart of the City from 19 to 21, August.  
Join the e-News list: [www.sydneymusicfestival.com.au](http://www.sydneymusicfestival.com.au)  
Margaret Walters 0427 958 788

### SEPTEMBER

#### WA - Manjimup Bluegrass & OldTime Music

Weekend Annual bring your instruments weekend and learn from and jam with professional and amateur bluegrass and old-time musicians - make music and friends.

September long weekend.  
[info@ManjimupBlueGrass.com](mailto:info@ManjimupBlueGrass.com)  
[www.manjimupBluegrass.com](http://www.manjimupBluegrass.com)

### OCTOBER

#### NSW - Kangaroo Valley Folk Festival

A 3 day celebration of music, poetry and dance in Australia's most beautiful valley.

Next scheduled for October 14-16, 2022.  
[www.KangarooValleyFolkFestival.com.au](http://www.KangarooValleyFolkFestival.com.au)

#### NSW - Wingham Akoostik Music Festival

The festival brings a burst of activity to the mid-coast for three brilliant days on Wingham Showground with on-site camping and walking distance to town centre.

Three day event on the third weekend October across Friday, Saturday and Sunday.  
[hello@akoostik.com.au](mailto:hello@akoostik.com.au)

#### NSW - Dorrigo Folk & Bluegrass Festival

Dorrigo comes alive with 3 days of concerts, workshops, dance,

jamming, impromptu performances and children's entertainment.

Features some of the very best performers in the Folk, Bluegrass and Old-Time genres.

21-23 October 2022  
[Festival@DorrigoFolkBluegrass.com.au](mailto:Festival@DorrigoFolkBluegrass.com.au)  
[www.DorrigoFolkBluegrass.com.au](http://www.DorrigoFolkBluegrass.com.au)

#### SA - Fleurieu Folk Festival

An annual three day family friendly multi-staged event set in the historic township of Willunga SA  
2-21-23 October 2022  
[admin@fleurieufolkfestival.com.au](mailto:admin@fleurieufolkfestival.com.au)

### NOVEMBER

#### Qld - OzManouche Festival

Festival celebrates jazz manouche and is held on the last weekend in November annually in Brisbane.

The festival presents concert performances and masterclasses featuring Australian musicians and international guests.  
Phone: 0418 113 7831  
[CameronJones@tpg.com](mailto:CameronJones@tpg.com)

### JANUARY

#### Tas - Cygnet Folk Festival

Showcases local and international music, dance, poetry, workshops, kids' entertainment and a festival marketplace; set in the breathtaking scenery of Tasmania's Huon Valley.

2nd weekend of January each year.  
[info@cygnetfolkfestival.org](mailto:info@cygnetfolkfestival.org)

#### Vic - Newstead Live

A celebration of folk and acoustic music, spoken word, kids shows and sessions all in the welcoming village of Newstead in

beautiful Central Victoria.

Held annually over the January weekend before schools go back.  
[newsteadlive@gmail.com](mailto:newsteadlive@gmail.com)

### MARCH

#### Vic - Port Fairy Folk Festival

Established in 1977 and has grown to become one of the highest regarded festivals both in Australia and on the international festival circuit.

Has won numerous awards and is inducted into the Australian National Tourism Hall of Fame.  
Held on the March long weekend every year.

[Admin@PortFairyFolkFestival.com](mailto:Admin@PortFairyFolkFestival.com)

### APRIL

#### ACT - National Folk Festival

The heart and home of folk culture, music, dance and art in Australia, an immersive experience and celebration of all things folk.

Held every Easter, Thursday to Monday, Exhibition Park, Canberra  
[info@FolkFestival.org.au](mailto:info@FolkFestival.org.au)

#### Vic - CresFest

1-3 April, 2022

Three day celebration of life and music in one of Central Victoria's most picturesque towns, 1.5 hours from Melbourne.

Features great acts and plenty of chances to sing and dance - a folk'n roots festival for all.  
[JudyTurnerMusic@Gmail.com](mailto:JudyTurnerMusic@Gmail.com)

### JUNE

#### NT - Top Half Folk Festival

The 2022 Top Half Folk Festival has been cancelled.

Further information will be available on the Facebook page  
<https://www.facebook.com/tophalffolkfestival>



PRESENTED BY THE FOLK FEDERATION OF NSW



19/20/21 Aug 2022

A World of Music in the He♥rt of the City



Miriam Lieberman Trio

*Celebrating the diversity of FOLK*  
LIMITED EARLY BIRD TICKETS NOW ON SALE  
VISIT: [SYDNEYFOLKFESTIVAL.COM.AU](http://SYDNEYFOLKFESTIVAL.COM.AU)

# Festival News & Reviews

## Third time lucky as Folk By The Sea returns

by Nick Hartgerink

**Kiama's Folk By The Sea music festival is back for the first time in three years, with a line-up including some of Australia's leading folk performers announced for the two-day festival at the Kiama Pavilion on September 23-24.**

Illawarra Folk Club Artistic Director, David De Santi, said the club was delighted to be able to stage the festival in 2022, after the 2020 and 2021 events were called off due to the COVID-19 pandemic.

This year's line-up of more than 20 acts features talented Indigenous performer, Shellie Morris, from Queensland, the influential singer-songwriter, Judy Small, from Victoria, powerhouse folk-bluegrass band, The Button Collective, Victoria Celtic band, Saoirse, soulful Tasmanian singer, Daniel J Townsend, Sydney's spicely tango-folk band, Chutney, the Redfern Shanty Club and local Kiama favourites, The Water Runners and Penny Hartgerink.

"It is just so good to be planning a folk festival again.

"All the performers are just itching to get back to what they love doing, and I am sure that music fans will feel the same," De Santi said.

"Folk By The Sea had built up a great tradition in Kiama, and we were devastated that we had to cancel for the past two years.

"Fortunately, most of the performers that we had booked for last year's cancelled festival are available for this year's dates, so it was very much a matter of keeping faith with the performers and our audience by keeping to a very similar line-up.

"We are so happy to be back putting on a great line-up for this year's return.

"Judy Small, for example, is an absolute icon and one of the most influential singer/songwriters that Australia has produced, known for her protest songs," he said.

"With 12 albums and having written hundreds of songs, Judy is known as the Grande Dame of Australian folk music and we are so fortunate to have her at our festival."

The Water Runners singer-songwriter, John Littrich, echoed De Santi's excitement about being able to perform again.

His band has performed at Tamworth Country Music Festival and other major events around the country, but Littrich says they love to return home and perform in Kiama.

"Folk By The Sea has special meaning for us.

"It's our local festival and it was the first festival we ever played at," Littrich said.

"It hasn't been able to run since 2019 and so we are really looking forward to being part of it this year, playing our music and mixing with

other musicians and members of the 'folk' family."

Littrich said there was a bittersweet element, after the passing in February of long-time festival organiser, Rod Cork.

"Rod was such a big part of the festival, but I know that he'll be there in spirit," Littrich said.

The festival will be held on the evening of Friday September 23, with day and evening sessions on Saturday, September 24.

Tickets and the full program are available on the Folk By The Sea website [www.folkbythesea.com.au](http://www.folkbythesea.com.au)

The full festival lineup is: Amie Grisold (Vic), The Button Collective, Chutney, The Con Artists, Dale Dengate & Bush Songs from A Woman's Perspective, Daniel Kelly, Daniel J Townsend (Tas), the dixie ch00ks (Vic), Fiddledance, Jane Brownlee & Sam De Santi, John Tubridy & The Carefree Road Band, Judy Small (Vic), Kiama Pipe Band, Linda Mizzi Trio, Penny Hartgerink, Redfern Shanty Club, Robyn Sykes, Rusty & Friends, Saoirse (Vic), Shellie Morris (Qld), Stonybrooke, and The Water Runners.



Shellie Morris



## Festival News & Reviews

# Dorrigo to celebrate its 20th anniversary festival

by Bridget Rees

**In 2002, just over 300 people, mostly visitors, gathered at the Dorrigio Showgrounds.**

Together, they were there to enjoy and participate in the first ever Dorrigio Folk & Bluegrass Festival.

Supported by the Dorrigio Arts Council, a 17-year-old's vision unfolded, and so was planted the strong seed that today has come to encapsulate all the elements of a successful and family friendly acoustic music festival.

The picturesque venue is still the same and the nights can be chilly, but the heart of that first festival has kept growing over the years, as has its popularity amongst musicians, performers, and volunteers, who all help to create a unique atmosphere during a full weekend each October.

After many successful years and collaborations with the Dorrigio Arts Council, we became our own independent body in 2017.

Little has changed however, and the festival is still passionate about affiliating with other groups in our community and providing opportunities for the community to partner with the festival.

We have had many generous contributors to the festival, including some who have been with us since the beginning.

Now, it's time to let you all know why the mountain beckons you this coming October.



First, we are delighted to let you know that the Dorrigio Old-Time Music School is happening for three days leading up to the festival.

This is a unique opportunity to learn and play alongside international, award winning old-time musicians.

This year, we are excited to welcome Smith Allen Peterson, the Whitetop Mountaineers, and Shay Garriock as our tutors.

It has been a long two years and we are very much looking forward to catching up and making new friends.

We have not reinvented the wheel, rather gathered strength in knowing that what we do best has been learnt over the last twenty years with input from all of you who have supported the festival.

Beginning Friday, October 21, from 6:00pm, through late afternoon on Sunday, October 23, we will be holding concerts

across five performance venues and two workshop venues.

There will be an old-time dance (Friday), an Irish Ceili (Saturday) and a farewell Cajun dance (Sunday).

The famous Pitts Family Circus will be there to entertain in more ways than you can imagine.

In addition to storytelling, poetry, open mic, and jam sessions, we will have workshops for the kids and some hands-on activities to encourage their creative spirits.

And let us not forget, we will have performers from all six states, and a few surprises from across the way!

So get your tickets booked, have your traveling shoes ready and come and join us this coming Spring as part of our 20th festival, helping to take us onwards to many more.







# Dorrigo Folk & Bluegrass Festival inc

**21st, 22nd & 23rd October 2022**

Dorrigo Showgrounds, NSW

**Come celebrate 20 years with us!**

***Featuring some of the very best Folk, Bluegrass and Old-Time musicians from around Australia and Overseas.***

Above the Bit - Bluegrass Parkway - Honeyfields - Glenn Skuthorpe  
Kerryn Fields - Luke Byrnes & the Big Scrub Revival  
Melbourne Songwriters Collective - Pascal Latra - San Miguel Fraser  
The Morrisons - The Whitetop Mountaineers and many more!

**View our full 2022 line-up online!**

Concerts - Jams & Sessions - Hoedown, Ceilidh & Cajun Dances - Festival Choir  
Vocal, Instrumental & Dance Workshops - Bluegrass and Poet's Breakfasts

**Festival Tickets available now, online only!**

**4th Dorrigo Old-Time Music School: 19th, 20th & 21st October**  
**Bookings available now**

Camping available onsite at the Showgrounds

We aim to be an environmentally friendly, plastic, smoke, alcohol and drug free venue

**Proudly Presented by the Dorrigo Folk and Bluegrass Festival Inc.**

[www.dorrigofolkbluegrass.com.au](http://www.dorrigofolkbluegrass.com.au)

[festival@dorrigofolkbluegrass.com.au](mailto:festival@dorrigofolkbluegrass.com.au)



MW



## Festival News &amp; Reviews

# Sydney Folk Festival is back... at last!

by Pam Merrigan



CornNutCreek

**Sydney's winter, urban festival is returning this August 19th – 21st after a two-year COVID induced hiatus.**

Sydney Folk Festival is a new kid on the block but, its first festival in 2019 was such a success that the 2022 edition is much anticipated.

Due to such a rocky road over the past two years which saw the festival go online in 2020 as a way of supporting performers and then, a cancelled event in 2021, the 2022 festival will be a little more compact than its 2019 predecessor.

Presented by the Folk Federation of NSW, the festival will take place in the heart of Sydney across two main hubs in Surry Hills, not far from Central Station, and within 700m walking distance of each other.

The NSW Teachers Federation Conference Centre at 37 Reservoir

St will provide two concert venues plus presentation and workshop spaces, while the Gaelic Club, 1/64 Devonshire St, will host a range of concerts throughout the weekend.

Organisers are especially delighted that Fred Smith and his Band will be joining the program along with the Miriam Lieberman Trio, Victorian singer-songwriter Michael Waugh, award-winning trans-Tasman duo We Mavericks, Queensland's Penny Davies & Roger Ilott and high energy, four piece Australian Celtic outfit, Austral.

A special focus of SydFolkFest22 will be a celebration of the creativity, diversity and talent of folk arts and artists from across the State of NSW.

As well as Sydney favourites like Kejafi, Traditional Graffiti and SqueezeBox Boogaloo, the regions, from the Blue Mountains to the Central West and the North and South Coasts will be well

represented with artists like Saije, The Water Runners, Nerida Cuddy and Genni Kane.

This festival will not only embrace traditions old and new from our own backyard but also those from across the world, including the cross cultural trio Pansuri, whose influences range from Indian, African, Latin and Jazz, to Tibetan folk artist Rinchen Dorjee and Equus, with their contemporary take on Mongolian world music.

Opening the three-day celebration of folk music and culture is Milan Dhiyaan, led by Wiradjuri/Wailwaan songwoman and senior cultural educator, Nyimirr, and Wailwaan/Yuin songman and senior cultural educator Millmullian.

Milan Dhiyaan, meaning "One Family" or "One Mob", will present a very special acknowledgement of country as well as sharing Aboriginal cultural immersion experiences with festival attendees over the weekend.

With over 35 acts on a program designed to take you on a musical adventure, there's no better way to find your folk.

Whether you like it a little bit trady, a little bit revival or spiced up with modern grooves and catchy hooks, you'll find plenty to get your folk on.

Early Bird tickets are currently on sale and prices have been kept the same as they were in 2019.

For a full performer list, bios and ticket information visit [www.sydneyfolkfestival.com.au](http://www.sydneyfolkfestival.com.au)





## Festival News &amp; Reviews

# Cobargo Folk Festival return was a moving experience

by Richard Narbutas

*Well I came upon a child of God, walking along the road.*

*In Cobargo.*

*And everywhere was a song and a celebration.*

*And not before time.*

**Cobargo is an old dairy farming village with a population of about 800 people in the Bega valley in NSW.**

As you may remember, Cobargo was one of the villages ravaged by the bushfires of 2020.

Just hours before dawn on New Year's Eve 2019, people woke up to find fire raging through the town's main street.

Hundreds of properties across the district were damaged or destroyed and four people were dead.

The community was left reeling.

So in 2022, after one postponement and two cancellations, the Cobargo Folk Festival miraculously sprang to life on May 6th at the beautiful Cobargo Showgrounds.

Originally imagined as a vague one day event, the enthusiasm for something good to happen morphed into a three day festival.

The spruiking on the web page ended with "And we're still keeping an eye out for any changes to Covid restrictions, more rain and the possibility of a locust plague or invasion by aliens."

Well, there was an invasion of sorts.

People came from far and wide to enjoy the festivities and the perfect weather and the chance to show their support for the community.

Superficially, life is pretty much back to normal, but, with respect, the mending of less obvious

wounds may take time.

Some 25 acts turned up to perform on three stages from Friday evening through to Sunday and oddly, Dave O'Neil seemed to be playing in half of them!

There was music, food, the Poet's Breakfast and market stalls, a variety of workshops, sessions playing in the bar area most of the







**Jason and Chloe Roweth**

time and the weather was glorious blue skies, if a little cool overnight.

The views of valley and pasture were soothing, but the distant tree line of deadwood on the ridge tops served as a reminder of the past summer.

And what a relaxed festival it was.

No rushing around to get from one venue to the other and the times for performances were well spaced.

The programme is still available on the Cobargo Folk Festival page.

Some discussion occurred in regard to the genre of some of the bands playing, whether they "fit" into the folk music scene or not.

One point of view may be to preserve the oral histories of the settlers against the likes of Bob Dylan on electric guitar.

Others welcome a passing of the baton to a new generation of folk performers although the jury's still out on the likes of 19-TWENTY and the mosh pit!

One thing's for certain, the times they are a-changing.

With a minimum of fanfare, the Governor General, David Hurley, arrived on Sunday afternoon as guest of honour for the featured "Cobargo Concert", which served as a public de-briefing of the events that befell the district in 2020.

The Vice-regal couple came to watch the Cobargo Concert

and show their continued support in the Cobargo and Quaama communities.

Local performers, Felicity Dowd, Matt Preo and two pupils from Cobargo Public School performed songs they'd written following the Black Summer bushfires.

Other songwriters and bands from further afield included Craigie Marsh, Shortis and Simpson and Jess Joy,

June Tarlinton shared memories of her father, Ross Rixon, who lost his life during the fires.

The Craigie Marsh band performed Bushman of Cobargo in dedication to Ross.

Carly and Stella McMahon of Cobargo Public School shared how the school children coped with their experiences of Black Summer.

The school produced a 14-track album and 40-page book titled, *The Day She Stole The Sun*.

Also, Cobargo Community Bushfire Recovery Fund (CCBRF) vice-president, Deb Summer, announced the CCBRF had raised a staggering \$800,000 to fund numerous recovery projects.

When John Walters from Cobargo Rural Fire Service stepped on stage in his uniform, he was met with enthusiastic applause from the crowd.

Mr Walters said that the local RFS were the ones the community

relied on to help save Cobargo and surrounding districts during the Black Summer Fires.

The last performance, "Garden of Eden", was written by Kim Yang, who had been stranded in Eden during the Black Summer fires.

Then, Governor General Hurley thanked Zena Armstrong, Chris Walters, Coral Vorbach from the Yuin Folk Club and Daniele Murphy from the Cobargo Bushfire Relief Centre for their combined leadership in bringing the festival together.

The Governor General recognised the importance of the festival to a community who, throughout the pandemic, couldn't even shake hands or give hugs of support to each other.

And then a most remarkable thing happened.

At the end of the Cobargo Concert, Her Excellency, Linda Hurley, welcomed the artists back on stage and asked all present to sing "You Are My Sunshine".

But there was a twist, in singing the second chorus, you were asked to look someone in the eyes and sing it to them.

Your correspondent found this a quite uplifting moment.

Smiles aplenty as many bashful attendees were confronted with looking their fellow audience members in the eyes as they sang.

A wonderful assist in the healing.

Well done Ma'am!

When all's said and done, it was a grass roots event, the community showing such spirit and determination to rise from the virtual ashes of a disaster.

Got to get back to the land and set my soul free.

It worked for me.



## Festival News &amp; Reviews

# Giiyong Festival 2022 revives faded gumleaf band tradition

by Robin Ryan

**In Trad&Now edition 144, I recounted the story of how Yuin men at Wallaga Lake, NSW, banded together to play gum leaves in the early twentieth century, to widespread acclaim.**

Uncle Ossie Cruse of Eden NSW (b.1933) mindfully honours the memory of his old uncles by keeping the art of gumleaf playing alive in the Far South East crescent of the state.

In 2018, Giiyong Festival project manager, Jasmin (Jazz) Williams of South East Arts, invited Uncle Ossie to conduct a gumleaf playing workshop at the inaugural September event held on Thaua Country in the Yuin Nation.

Giiyong means 'come to welcome' in the NSW South Coast language.

Catching Uncle Ossie's vision for reviving the leaf band tradition, Jazz secured a special grant from Aboriginal Affairs NSW allowing him to invite leaf players from other parts of Australia to band together in Eden this year.

The project came to life as a unique, historic tribute at Giiyong Festival 2022.

Jazz secured Toni Houston Media to document the men's gumleaf stories from April 3, as they became acquainted and prepared an entertainment for this year's long-awaited event.

Each Elder works to preserve the art of gumleaf playing in his

own 'country'.

Giiyong Gumleaf Band, in order of seniority, comprised Uncles Ossie Cruse (Eden), Ossie Stewart (Batemans Bay/Eden), Herb Patten (Melbourne), James Dungay (Kempsey, NSW), and band manager, Wayne Thorpe (Lake Tyers, Victoria).

Wonggi man, Uncle Kevin Tucker of Norseman, WA, was unable to attend on account of Covid restrictions.

Uncle Ossie Stewart met up with the others on April 6 for fish'n'chips in Bermagui, greatly enhancing the personality of the band.

The aim of a rollicking bus tour, courtesy Dennis Scott of Campbell Page, was to connect with the 'Mecca' of gumleaf playing now known as Wallaga Lake Koori Village.

Toni Houston Media filmed Djiringanj man, Warren Foster, welcoming the band to Country in Wallaga Lake's Community Hall.

Bondi jeweller, Laura Miers, gifted each bandsman with an exquisite silver gumleaf ring before they performed on stage.

Laura's team works with Indigenous Elders to communicate better between cultures.

## The second Giiyong Festival

Giiyong Festival is the largest multi-arts Aboriginal festival held in South East Australia, made possible by funding from Create

NSW, Indigenous Languages and the Arts, Department of Regional NSW, and Festivals Australia.

Eden's Twofold Aboriginal Corporation worked in concert with South East Arts and Eden Local Aboriginal Land Council to produce the successful event, held on Saturday April 9 at Jigamy Farm.

Uncle Ossie Stewart's gifted son, Joe, designed the 2022 festival logo, featuring the Jaanda: the humpback whale symbolic of Eden's unique Indigenous cum settler whaling history.

The 'boots and brollies' day attracted a keen audience in view of its cancellations in 2020 and 2021.

All musical acts took place within the massive Monaroo Bobberrer Gudu (People of the Mountains and the Sea) Keeping Place.

Complemented by short films and on-screen art, the performances were visible to overflow crowds on large screens inside and outside the Keeping Place.

MCs Bee Cruse and Sean Choolburra introduced a huge line-up of musicians headlined on the Uncle Jirra Moore Stage by hip-hop star Briggs, acclaimed didjeriduist William Barton, singer-songwriter Shellie Morris, and Buddy Knox and Band.

These iconic performers were supported by a swathe of regional performers including



# Festival News & Reviews

Kyarna Rose & Matty Walker, Stiff Gins, Nooky, Dizzy Doolan, Ron Callaghan, Gadhu Dreaming Band, Gabadu, Djinama Yilaga Choir, Coolamon Cool Waters, and Eden Marine High School's talented young duo, Nikea Brooks-Hayes & Dre Wicks.

Towards dusk, vocalist Brooks-Hayes was privileged to perform on stage with Morris and Barton, and in an eye-catching performance, the Duurunu Miru, Djaadawan and Gadhu Dancers converged in the ceremonial Bunaan Ring adjacent to the Keeping Place.

## Growing a tale from a Gumleaf Tent ...

In advance of Giiyong Gumleaf Band's afternoon festival performance, the Elders conducted gumleaf playing demonstrations in a dedicated tent.

Adults and children were keen to learn the skill from these experts, each of whom had transported leaves from his own 'country'.

I observed Dainggatti man, Uncle James Dungay, playing mature blackbutt leaves from Kempsey while directing beginners to use softer juvenile blackbutt leaves growing a few metres away from the tent.

Nine-year old Conor Herbert-Scott of Bega was so fascinated by Uncle James' gumleaf sounds that he remained practising long after the other children left.

Uncle Ossie was a close mudji (mate) of Conor's late grandfather, Jimmy Scott, who, in turn, was a grandson of respected Gunnai Elder, James (Jamesie/Jimmy) Scott of Lake Tyers.

While researching the Lake Tyers gumleaf tradition during the 1990s, I was independently told by the Elder, Auntie Alice Thomas, and charity worker, Cora Gilseman, that Jimmy Scott was an 'inimitable' early- to mid-twentieth century leaf performer who would "steal the show" with his beautiful singing.

According to Cora, the naval doctor, Captain Newman, in oversight of Lake Tyers Mission between 1928 and 1931, adapted two old sea shanties into new songs for Jimmy Scott to sing.

Newman turned "Johnny Todd" into "Jacky Jacky", the transitional song developed by Indigenous people to include an untranslatable chorus in the lingo.

It is feasible that Newman's adaptation of "Rolling Home" developed into "There's a Dusty Road to Tyers".

The version that Gunnai Elder, Uncle Wayne Thorpe, received from the late Uncle Max Harrison, following a forty-year search for the lyrics, includes the giveaway line: "I'm going home, to old Lake Tyers, I'm rolling home, to the land I love".

## Giiyong Gumleaf Band's performance

Introduced as 'special guests', the five bandsmen mounted the stage in dark green souvenir shirts.

Acclaimed artist and Cultural Inclusion Manager for Twofold Aboriginal Corporation, Alison Simpson, designed the beautiful gumleaf motive embroidered on the front of their costume.

Uncle Wayne opened the band's half-hour presentation with an original "Giiyong Welcome

Song", using words supplied by Uncle Ossie to promote NSW South Coast language, before he sang his reconstructed version of "Dusty Road to Tyers".

The event also offered a timely chance for Uncle James to sing of his experience being caught with soaking wet feet in northern NSW's 'out of control' rain.

The men honoured the considerable contribution made to Koori Country Music by Harry Williams and the Outcasts, by performing "Blue Gums are Calling me Back Home".

Having performed with Harry in the 1960s, Uncle Herb Patten lifted the momentum with a leaf solo version of Lennon's "Imagine".

Nowadays, Uncle Herb can be found busking in central Melbourne.

The leaf band's performance of "Jacky Jacky" was followed by a sprightly version of "Pack up your Troubles".

Uncle Wayne explained the song's significance during the mid-twentieth century movement of Koori families from Lake Tyers to Wallaga Lake to avoid the removal of their children by police.

Wearing the badged and feathered akubra hat that characterises him as spiritual pastor to Eden's Koori community, Uncle Ossie introduced a gumleaf finale of gospel favourites to a standing ovation.

Having returned home, the men are considering how they might best move forward with reviving this faded band tradition.



# Yuma and Winter greetings from Gadigal Country friends of the folk world!



by Katie Noonan

**I hope you and yours are doing well and you are still relishing in the warm memories of gathering on Ngannawal Country over Easter to find your family, find your home and find your folk.**

I have loved seeing all the beautiful pictures and happy reflections, particularly from many new people discovering the festival for their first time.

If you want to fill your heart with goodness, please check out Adam Purcell's amazing NFF photos here: <https://www.melbournecellcamera.org/> browse - his wonderful pics have really filled my heart!

In my life, my aim is to create and curate programmes that mean something.

There needs to be a societal and fundamental 'why' behind the programme that gives it a spiritual identity beyond the

event itself.

I aim to create programmes that speak to our cultural identity with pride and fervour.

I am a fiercely proud Australian artist living on unceded Aboriginal Country and the National Folk Festival is an Australian festival.

Alongside the oldest Indigenous living culture on the planet, Australian folk come from all over the world and there is no 'other', we are all Australian Folk.

I am extremely proud of the inclusive programme we delivered this year, with many folk artists returning home to NFF stages after many years away, and many artists performing for their first time.

In coming to the National Folk Festival, I have been able to help them transition through the difficulties of Covid, to assist them out of the financial issues that this caused and enable them to continue to present a festival in 2022.

The position also enabled me to survive in a time when I was unable to perform/tour and provide for my family, and for that I am very grateful.

This involved putting together a world class programme of Australian only artists and working to enable partnerships with funding bodies such as Australia Council for the Arts, RISE, Events ACT, Visit CBR (\$1.1M+), and create other significant sponsorship partnerships.

The few moments I had to enjoy the session bar and watch some of the acts was truly life affirming and heart filling.

Uncle Archie's extraordinary concert will be with me 'til my last breath.

It was so incredibly special to host his last ever concert on Ngannawal Country.

Seeing our 250-voice community choir sing in Ngannawal language was extraordinarily special, as was



# Festival News & Reviews

raising \$15,000 for UNHCR for Ukrainian refugees via our live stream broadcast of the Opening and Closing Concerts with ADCH.

I am very proud to say this was the first charitable donation of this size in the NFF's 55-year history.

I worked very hard to promote the festival and the diversity of acts to my 85,000+ social networks, and helped secure unprecedented national media coverage for your festival.

I hope this helps to build the festival brand awareness to the wider audience it deserves.

I can honestly say myself and the amazing NFF staff could not have worked any harder.

When I showed up to serve

drinks at the volunteer party for a few hours on the Monday night, I was dead on my feet, but alongside my amazing staff-mate Sharmini, I wanted to show my personal thanks to our extraordinary volunteers that made the festival happen.

Like all festivals, the NFF has survived thanks to the herculean efforts of its volunteers.

They are a true testament to the festival's survival.

I was also very happy to donate my various professional performances pro-bono for the betterment of your festival.

I was very proud to work alongside the NFF staff, but it is now time for me to move on.

I wish the staff, board, and

the company members the very best as they navigate a necessary time of change and evolution.

I will leave you with the Oodgeroo Noonuccal poem 'A song of hope' from our Opening Concert.

I genuinely hope that the National Folk Festival community can work together towards a glad tomorrow and take inspiration from the word Makarrata, a Yolngu word describing a process of conflict resolution, peacemaking and justice, an acknowledgement of the wrongs of the past and moving forward together.



Look up, my people,  
The dawn is breaking  
The world is waking  
To a bright new day  
When none defame us  
Nor restriction tame us  
Nor colour shame us  
Nor sneer dismay.

Now brood no more  
On the years behind you  
The hope assigned you  
Shall the past replace  
When a juster justice  
Grown wise and stronger  
Points the bone no longer  
At a darker race  
So long we waited  
Bound and frustrated  
Till hate be hated

And caste deposed  
Now light shall guide us  
No goal denied us  
And all doors open  
That long were closed.

See plain the promise  
Dark freedom-lover!  
Night's nearly over  
And though long the climb  
New rights will greet us  
New mateship meet us  
And joy complete us  
In our new Dream Time.

To our fathers' fathers  
The pain, the sorrow;  
To our children's children the  
glad tomorrow.

## Festival News & Reviews

# Port Fairy Folk Festival returns with a vengeance

by Jefferson Lee, T&N correspondent traveling far and wide in a voluntary capacity

**The 45th Port Fairy Folk Festival (PFFF) held on March 11-14, was well worth the return 3,000km road trip from Sydney to the South-west corner of Victoria.**

Sure, a discounted plane fare to Avalon, then public transport, would have been cheaper, but I wanted to drop in on the famous Yvonne's Cafe at Apollo Bay on the return journey and make a quick trip through the magnificent Otway Ranges, the Great Ocean Road, Lorne Sculpture 'By The Sea', with a quick diversion to my favourite inland alternative town in Victoria, known as Dean's Marsh.

Memories of the 2020 PFFF two years earlier, the last national music event held before the Covid lock down just before the first cancellation of the East Coast Blues the following weekend, to give you a time frame, lingered strongly on my mind.

Back then, the PFFF used the International Year of Scotland to have a plethora of Celtic bands and soloists permeating the festival stages.

By contrast, the recent 2022 offering was more than a smattering of Australian based female singer songwriters at various steps in their careers, some small, yet delightful, acoustic acts like The Weeping Willows and a many and varied Indigenous presence via a major presentation of performers under the Archie Roach Foundation big tent, with its continuous showcases throughout the weekend of music, talks, film, performance, ceremony and dance.

Don't kid yourself, there was something for everyone, from the international renown Aussie superstars like John Butler, Jordie Lane and Ash Grunwald, to bands like The Bushwackers and Weddings Parties Anything now marking their longevity with the 'Heritage' band label.

A healthy smattering of Melbourne based femme fameaux, like Liz Stringer, Mama Kin Spender and Suzannah Espie was also on the bill.

Elsewhere appeared a thrilling guitarist only panel hosted by Nick Charles.

A few, though not nearly enough, says my blues fanatic mate Tony, of legendary Blues performers like Cedric Burnside were also there.

I suppose something's gotta give when you're trying to highlight more local acts than in the past, though I suspect Tony missed the opening Friday night, when Blues bands were everywhere.

Nevertheless, with Globally recognised sensations like Irish Mythen and Scotland's Elephant Sessions, to the Port Fairy based Festival Choir and the FAA's nationally touring Small Halls gigs and the family friendly kids festival, this again exemplified how diverse and all encompassing the Program Director, Justin Rudge, had cast his merry net, to widespread approval.

To me, the three standout acts that everybody crammed to see and talked about between sessions were Irish Mythen, The Pierce Brothers and PFFF 'Performer of the Year', Kutcha Edwards.

I'll focus on them here and

give a broader report in following segments of Trad and Now.

### The mystical Mythen

A chance meeting with Irish Mythen in the smoker's fenced-off squat outside the National Folk Festival's Budawang stadium some years ago, 2017 from memory, gave me an insight into her politics, attitudes, terrific sense of humour and quintessential humane Irish traits.

Her raunchy bellowing voice astounded me as she shared the tribute to Canberra's anti-Nuke ICAN and their Peace stage with Eric Bogle soon after.

Her visit to PFFF in 2022, not for the first time, had punters flocking like flies to sticky paper as The Old Triangle rang out 'jingle jangle along the Royal Canal' as if the song was written for her alone.

Her husky voice, reminiscent of the late Kieran Halpin, who you can revisit from his own unscheduled Irish intruder performance at the NFF.

Halpin is luckily still on YouTube with a few songs from over a decade ago.

As for the contemporary Mythen, she updated her older fans of a shift of residence from Canada to Sweden in pursuit of love, as she crafted her way through delicate love songs and inspiring universal songs of salvation, subtly encroaching on contemporary themes of war, racism and refugees.

She is always steeped in depth with folklore and historical reference in her spoken introductions.



# Festival News & Reviews

For example, 'The Dancer' refers to Black Lives Matter under Trump and people to this day being shot for their skin colour.

She compares Irish refugees of old with the Ukraine situation in 'Let Them In' while urging a chorus response from the audience.

With more than a touch of humour, she expands on the evils of grog, specifically the 'ills of whisky', in the Tullamore trad-Irish offering 'Blues (Dews)'.

It goes beyond politics to irony, a wry humour and deft guitar playing.

This is just a sample on offer from her kit bag.

## Piercing the bros

The Pierce Brothers on duo vocals and guitars with a backing drums musician as key elements, have emerged from rural Victoria and then Melbourne over the past decade with more of a Blues-Country-Rock CSNY feel than the softer acoustic rock feel of say a Hall and Oates duo.

Being from Sydney, in my ignorance, I'd never heard of them prior to the festival, but instantly fell for their harmonic vocals and catchy guitar work.

Diehard fans were singing along as half of their set bracket came from their 2020 CD release 'Into the Great Unknown'.

A good place for new fans like me to explore.

The Pierce Bros. have honeysuckle vocals that blend better than the Bee Gees at their best.

They have a fluidity between voices and instruments that melts into a single harmony, whether it's banjo, keyboards, mouth organ or the pitter-patter of background drums.

The intrusion of vocals is like melting butter onto hot toast.

Their songs resonate in your head like a fast-working Panadol or a quick spliff of euphoria.

They're folksy as Simon and Garfunkel's rocky 'Cecilia', Bluegrass as Chris Duffy on the 'Bullants' vinyl, Gospel as a full choir.

Tracks from their latest CD kept hundreds in rapture.

Lyrics and chorus are simple but dense enough to have simple readings that explode and expand ideas and self introspection in your brain.

There's a sense of place as strong as the Triffid's 'Wide Open Road' or The Waifs 'I'm in London Still'.

It's subliminal, but authentically Australian.

The song 'Trouble' begins with an eerie vocal reminiscent of The Church and 'Under The Milky Way'.

You can sense the influences on this band.

A casual listen, like my fellow critic Tony-Bombers-man, with his Alt-America-tuned ear, feels all the tracks sound similar.

Sure, a closer listen sees a repeat of melody, pace with synthesising and climax, but each song unpacks uniquely with a blend of tune, instruments and message.

The strings on 'Waves of Winter' have me thinking Jackson Browne or even Van Morrison, but still local.

While 'Kanko' may be simplistically romantic, it still resonates through background vocals to a wistful and fulfilled conclusion.

Their final track, 'One', now dedicated to a one year-old offspring, climaxes with voices, audience clapping and strings, bellowing "I promise I will be by your side, This precious thing that makes our bodies one".

Pure and simple.

## Culture by Kutcha

Kutcha Edwards became such a mainstay at the Sydney Invasion Day January 26th main stage in Victoria Park, Broadway, over the past decade, that he once jokingly remarked: "Haven't you got any local talent Sydney, you're always flying me in from Melbourne for the big events".

Having missed him at the 50th Tent Embassy Concert in January in Canberra as he got waylaid by Victorian Covid cancellations, his Port Fairy 'Artist of the Year' award was a major factor in this epic journey of mine to the end of the Great Ocean Road.

The program quoted Kutcha saying: "Music has become one of my closest friends, apart from my loved ones.

"It comforts me in my darkest moments, it protects me when needed.

"It creates great joy and brings people together."

The tracks performed off his latest CD, 'Circling Time', do that and so much more.

From the opening track, 'Singing Up Country', to the closing track, 'I know Where I'm Going', Kutcha and his extensive backing band gave us all an hour of magic and deep reverence for Australia's first peoples.

Introducing 'Singing Up Country' and 'Mrs Edwards', he acknowledged his family local roots near Port Fairy with his grandfather's wife Mary.

Elsewhere, he refers to another relative, Joanne McGuinness and her staunch family.

He reflects back on meeting his mother as a six year old after being taken away from her at 18 months old.

He notes the State Victorian

# Festival News & Reviews

Government spoke about "Redress" for the Stolen Generation just 2-3 weeks prior and reiterates with the line: "I will not negotiate with a thief".

On 'Homeless', he wonders why there are homeless in cities and towns in wealthy Australia.

On tracks like 'Today' with Loretta and Tracey Miller on back-up vocals, Kutcha sounds like an Opera singer as the backing band weaves beside him.

With Fiddle, keyboards, drums and guitar in support, Kutcha acknowledges that indigenous people are no strangers to being homeless.

He says: "Falling for a lyric takes you on a journey of your soul, a metaphor for me and my people who sometimes feel as though we don't belong".

## Part 2 .....Day by day coverage - Friday night free for all

The Port Fairy Festival is the most convenient for patrons of all the festivals that I have attended, as it is located on the town showgrounds with a circular row of big tents side by side in an arc, with the town and main street on one side and the huge Southcombe Caravan Park on the rear side, where thousands of patrons have easy walking distance to the gate.

Scattered around town are various halls and venues utilised as additional venues so that people can take breaks from the intensity of the main arena to explore the town and its unique tourist shops, cafes like The Mill Coffee Shop, where manager Sarah plays the delightful wit of the town, historic colonial era brick and sandstone buildings and the weekend bric-a-brac market.

It's easy to see why the old whaling village was voted the best

regional town in Victoria in 2021.

The relaxing ambience on the edge of the Great Ocean Road, with its lapping beach and mutton bird nesting, is unique.

The festival itself started with the opening parade of the Warmambool District Marching Band to the ticketing entrance, to coincide with the gates opening.

Inside a half hour there was a 'welcome' in the biggest tent stage, known as 'The River' ('Warinoong').

This was scaled back from previous years to accommodate the launch of the new Archie Roach Foundation ('Wurpta') tent immediately after.

Local indigenous dancers reaffirmed Port Fairy as a traditional meeting place going back centuries.

A smoking ceremony and Welcome to Country was well received.

There was an invitation to all present to adjourn to the nearby Archie Roach Foundation tent for a continuation, followed by a film premiere of 'Wash My Soul in the River's Flow' with a pre-screening performance by Emma Donovan.

After the film, a female duo known as The Merindas, entertained enthusiastically with their song and dance act.

Elsewhere on the 'Pyipgil Gundidj' stage, Jordie Lane greeted the post-Covid era with a loud driving guitar, his bluesy mouth organ, back up drums, tambourine and guitarist, to belt out a boogie blues opening to a huge warm crowd.

He was followed on that stage by fellow Melbourne performers the Dili All Stars (DAS), then The Paper Kites.

The DAS seemed depleted and out of sync on the night with a key member off in Dili itself, but the Melbourne Indie five piece

folk group, Paper Kites, were well received after a successful USA tour and a new CD, their fifth, called 'Roses' pending.

On the 'Island' ('Maleen') stage, the 'Maple Glider' band saw three guitarists playing jazzy numbers with lead performer, Tori Zietsch, alternating on keyboards and playing what the program notes called lyric centred music "exploring intimate themes (mother's diaries), often serving as self-catharsis...vignettes of her life...new perspectives on travel... alienation away from the familiar".

She interspersed her lay back and dreamy presentations with dominant stage antics, including engaging the audience in a line dance number, more at home in Tamworth than Port Fairy.

I missed the familiar Emma Swift, now based in the U.K., and I also missed Lior with Domini, who followed her, but I did return briefly to catch a few songs of solid and noted Mississippi USA Bluesman, Cedric Burnside, and his extraordinary guitar solos at the end of the night.

Back on The River stage following local Warmambool up-and-comer 22yo Gabbi Steel with her versatile pop and folk presentation, then Liz Stringer, John Butler returned to a hero's welcome with an overflow crowd.

A sound mishap in the opening song saw him drop the F-word to much humour at this "family friendly" festival before blowing away all before him.

Emma Donovan and the Putbacks ended the night with her usual rocky show before shutting off to WOMAD (see report in T&N 148 by Peter Dawson).

A hard day's night with the weekend still ahead of me.

More to come next edition.







Kangaroo  
**VALLEY** Folk Festival 2022

**14-16 OCTOBER**

**19-TWENTY THE BUSHWACKERS**

**MIC CONWAY & ROBBIE LONG**

**FRED SMITH KERRYN FIELDS WE MAVERICKS**

**THE WHITETOP MOUNTAINEERS**

**FIONA ROSS & SHANE O'MARA ALANNA & ALICIA**

**MONTGOMERY CHURCH MELANIE HORSNELL BAND**

**THE DECIDEDS GEORGE MANN BROMHAM**

**JANE & THE RAIN TINMAN MICHAEL WAUGH**

**JOE & HARMONY'S STRIPPY HIPPIY BAND**

**BENJI & THE SALTWATER SOUND SYSTEM**

**MARGARET & BOB FAGAN EQUUS THE BEEZ**

**JAC n JEL n MAC n WAL THE FOSSICKERS**

**GEORGE BISHOP ACOUSTIC GROUP**

**SUNDAY LEMONADE**

**INSPEKTOR GADJE**

**MATT SCULLION BRUCE WATSON NERDS & MUSIC**

**GOOD TOM WALLACE CANBERRA SHANTY CLUB**

**ROBYN SYKES RUSSELL CHURCHER LUKE ROBINSON**

**AND MORE**



# Letters to the editor

## Anti Russian propaganda

Though I applaud your efforts to promote live and folk music, I must take exception to your promoting anti Russian propaganda.

Though we all are sad for victims of war, the propaganda

mill that gave us the Iraq war, the 9/11 debacle, the Covid nonsense etc is also pushing the NATO provocation and narrative.

The sequence of events in Ukraine from 2014 shows that there are several ways to see this Ukraine conflict (15,000 civilians killed by Ukraine forces in Donbass prior to invasion) and

a hope for the World to free itself from big Western Bank/US dollar domination, which is driving us all to ecocide and greater inequality.

Sad to see uncritical propaganda in an arts magazine.

Dr Liz Elliott  
Mullumbimby, NSW

# MUSIC

THE ORIGINAL  
MOOD-ALTERING,  
NON-FATTENING,  
WONDER DRUG.

ASK YOUR DOCTOR  
IF MUSIC IS RIGHT FOR YOU.

COMMON SIDE EFFECTIVES INCLUDE,  
BUT ARE NOT LIMITED TO, SPONTANEOUS HAPPINESS,  
INCREASED MEMORY AND MOTOR FUNCTION,  
CONNECTION TO OTHERS, MOVEMENT OF THE FEET AND HEAD,  
AND THE OCCASIONAL PERSISTENCE OF CATCHY MELODIES.



# Bluegrass News



by Lindsay Mar

## Interview with Mike Compton Part 2

*In our previous issue of Trad&Now we asked mandolinist Mike Compton about rhythm guitar playing, and he answered with Norman Blake. In our second part of the interview, we discuss the idea of accents in a Bluegrass / Old-Time context, which as it turns out, may be closer in concept to the enunciation involved with language accents, rather than the concept of accent as per classical music.*

**T&N:** Is a lot of the music actually coming out of the timing rather than the pitch?

**MC:** Yeah, and you know it is where you put the accents in, and how you put the accents in, where is the pulse, where is the heart beat of it, it is not just about scraping a pick across the strings and doing a little bit of left hand math, it is a lot more than that.

If that is all there was, I wouldn't play it at all.

To me it is about having a conversation and hearing guys like Norman play, to me, that's more of the heartbeat of the South, that to me, it feels like being at home, instead of being in another part of the country.

It just feels right to me, because that is what I hear, that is the way I hear it, where I hear the beat.

**T&N:** Just to give people an idea, you are from Meridian Mississippi, which is famous for being the home of Mike Compton.

**MC:** No, for Jimmie Rodgers (both laugh).

**T&N:** We are talking about the yodelling brakeman, Jimmie Rodgers, and Norman is from?

**MC:** He is from North Georgia.

**T&N:** How far apart is that, and how close do you consider that to be?

**MC:** Well, the states, is Mississippi, then Alabama and then Georgia.

He is from up around Mentone I believe is it not?

**T&N:** Not sure, well, you tell me.

**MC:** It is not too far outside of Chattanooga.

Right now, I live in Nashville, Tennessee, that's about 90 miles from Chattanooga, and he is about 40 miles farther on down east, south east, towards Atlanta.

**T&N:** You are a lot closer now, than when you started.

**MC:** Yeah, yeah, I'm originally I guess, it is probably about 350 miles from my home town to Nashville and another 90 or 110, 120 miles to where Norman lives, so it is less than 500 miles I guess.

**T&N:** Do you think that people speak the same?

**MC:** No, no, they don't.

**T&N:** But they speak similarly.

**MC:** It is just like here, there are a lot of takes on the same language.

**T&N:** OK.

**MC:** A lot of different accents.

**T&N:** Yeah, there are somewhat similar, so you can match.

**MC:** Yeah.

**T&N:** That would be important, not only as we said, with vocals, but how you match instrumentally.

**MC:** Yeah.

**T&N:** So what would the advice be to people who are starting out and playing this music, and say for a fiddle player, no let's start with a guitar player?

If I was a guitar player wanting to play for Mike Compton, what would I need to do?

**MC:** For it to feel good, for me, it would need to feel like we were communicating, it would be necessary to listen to a lot of Southern music and basically learn the accent.

**T&N:** Uhuh.

**MC:** Learn the accent on the beat, learn how Southerners play tones, and that would take a number of years, possibly.

It may not take that long, it just depends upon, I guess, where the person was from.

When the Nashville Bluegrass

Band started, we were, all the members were from about as far apart in the country as you could get, but we all heard the music the same way.

That was a major hurdle that we didn't have to develop a common understanding of where the beat is and how the music was going to be laid out.

We all thought of it that way already, fortunately.

So that was really a big deal, but that is unusual.

**T&N:** So I guess that the take away here is that if I have a bunch of people coming to our music club and learning to play together, then the first thing they need to do, is have a common set of records and listen, or have a common background of some sort, and records would probably be as good a way as any.

**MC:** Well, it would, that would help a lot, but you know, if you listen to family members sing together, like the Louvin Brothers, Carter Family, if you hear siblings sing together, who have sung together all their lives, it is not just the time they put into it, tonally, they sing with the same type of tone, they breath at the identical place, when they breath, to catch breath for the next line.

**T&N:** That would be true of instrumentalists too?

**MC:** Yeah, I think so, I have heard some bands where maybe two or three people sing and play together, and it is locked in, you couldn't stop it with a freight train, it is locked in.

And you now, that's what it really takes, for it to rise above just an ordinary sound.

For it to be something really special you have to develop that accent.

**T&N:** So it just won't do, if everybody goes off and learns off a Homespun cassette, and a tape, and you have a mandolin player learning off one tape,

and tab, and a guitar player learning off another tab and recording, and you bring them all together, and when you bring them together, all having coming together from different places, they are all going to sound different.

**MC:** They are going to sound different, because if you are learning from different sources, the different sources in themselves are going to be playing the material different, even if it is the same notes, even if it is the same phrases, and identical music, if you play from several different sources, it is not going to sound the same.

**T&N:** So what we need to do is look, I guess, for anyone starting out in this music is to listen to what has gone on before and listen to some really good examples of where people have been brought together, say Bill Monroe's Blue Grass Boys, and learn your part off that.

**MC:** You know, of all the people that played Monroe style mandolin, none of us sound alike and we all have the same source.

**T&N:** But you have got an understanding of the rhythm similar enough that you can come together.

**MC:** Yeah, and a reasonable facsimile of what we are trying to play, but none of us play like Bill you know, we had all heard of his accent for years, and kind of cut our teeth on it.

But still, having the same source doesn't guarantee that everyone is going to have the same sound as a take away.

**T&N:** But it is something that you need to work to, because as you said, the Nashville Bluegrass Band all came from different parts of the country.

**MC:** As far apart as you can put five guys, yeah.

**T&N:** And yet you have to come together.

**MC:** We had a good strong common bond in the way we heard it.

**T&N:** There has to be some common bond, so it doesn't have to be a recorded source.

**MC:** No, but you can develop the sound if people play together enough.

To be continued.





### Festival Watch

The Cobargo Country Pick, Aug 12-14, (the replacement of the Kelly Country Pick), will be centred on the Cobargo Hotel, NSW, and will feature acts from the ACT and NSW, such as Black Mountain String Band, The Willing Ponies, The Narrow Necks and Crow Mountain.

The Sydney Folk Festival, Aug 19-21, whose artist line up includes Corn Nut Creek, Crow Mountain, Genni Kane, and The Water Runners, will be centred upon two venues, namely, the NSW Teachers Federation Conference Centre, Surry Hills and the Gaelic Club, Surry Hills.

The Guildford Banjo Jamboree, Vic, has confirmed it's dates as Sep 16-18, with further details to be announced.

The Blue Mountains Music Festival, Katoomba, NSW, has been re-scheduled for Oct 7-9.

The Dorrigo Folk & Bluegrass Festival, NSW, has confirmed it's dates for Oct 21-23.

The Dorrigo Old-Time Music School is also set to go ahead in 2022 with dates Oct 19-21.

Headline act from the USA is the Whitetop Mountaineers.

Australian acts include Bluegrass Parkway, Cat & Clint, Craig Woodward & Kat Mear, Genni Kane, Lyrebird, Montgomery Church, Mothers of the Nation Band, Newbury Fog, The Blue Creek Boys and The Morrisons.

The Dorrigo volunteer program is now open on-line, and 10 hours of volunteering entitles you to a weekend festival pass.

'MountainGrass 2022, at Beechworth Vic has confirmed that the event will take place Nov 18-20, with the artist line up to be announced soon.

The Sandford Bush Music Festival, Vic, March 2023 has announced that it is now receiving artist applications via their website.

### Other Bluegrass News

The Whitetop Mountaineers of South Western Virginia / North Carolina will be returning to Australia for a tour later in 2022.

It is rumoured that SA raised

Kristy Cox, and now Nashville resident, will be returning to Australia later this year with a short list of tour dates.

The Bluegrass and Traditional Country Music Society of Australia's monthly get togethers are now back in full swing, 6:30pm on first Saturdays, opened by the Safety in Numbers group, at the Annandale Community Centre in Sydney's inner west.

### Australian Artist Dates

The Davidson Brothers play Jun 28 Mountain Pickers, Ferntree Gully Bowling Club VIC. Bluegrass Parkway celebrate Jul 2, 2022 Goodbye to Summer Concert at the Fremantle Park Sport and Community Centre, WA. Pete Denahy entertains the NQ Rock'n Country 2022, Mackay QLD, Aug 19. The Water Runners play at Folk by the Sea, Kiama NSW Sep 23-24.

### Transcription

This month we have a classic jamming tune, Golden Slippers.

## Golden Slippers

Traditional

Part A  
D

4 A 1D

9 2D D Part B G A

15 1. D 2 D

# Music Industry and Organisations Directory

**Attention all music industries and organisations, if you want to be in this directory see pages 72 & 73. Entry is free to subscribers**

## **Concertina Shop Australia**

Buy, sell, consign, trade your concertina.  
0432 346 821  
www.ConcertinaShop.com.au

## **Damien Gerard Studios**

Recording studios est. for over 30 years recently moved to West Gosford, NSW – SSL Console, Neve 1073s, Pro Tools, 2" tape, mastering, large live rooms, huge amount of outboard, backline, classic instruments.  
0416 143 030  
Marshall@DamienGerard.com.au

## **Foghorn Music Group**

Record label, PR company, music publishing, music consulting, CD and vinyl manufacturer.  
0416 143 030  
Marshall@FoghornRecords.net

## **Folk Alliance Australia**

Umbrella organisation for folk music in Australia. Offer bespoke insurances for folk music, deals for websites, advocacy and information, small grants, youth development present the Australian Folk Music Awards.  
Secretary@FolkAlliance.org.au

## **Fusion Boutique**

A multi-award winning booking, producer, promotion and event management business presenting premier live music in a wide range of Blue Mountains NSW venues.  
info@FusionBoutique.com.au  
www.FusionBoutique.com.au

## **Guitar Factory Gladesville**

Guitar specialist store. Agents for most leading brands including Lowden, Collings, Dana Bourgeois, Ome Eastman, Gold Tone, GFI.  
02 9817 2173  
www.GuitarFactory.net

## **Listening Through The Lens**

Roots music website – news & reviews  
Team@ListeningThroughTheLens.com  
www.ListeningThroughTheLens.com

## **MAD CDs**

Have been providing world class packaging and disc replication for independent musicians since 1999.  
03 5762 5490/ 02 9557

9622

Melinda@MadCDs.com.au  
www.MadCDs.com.au

## **No Daggy Music**

Provide live music from a variety of musicians, bands or duos performing blues and roots, 60s – 80s classics, multiple harmonies and dance music for any function in the Sydney, Central Coast and Hunter area.  
0418 649 477  
WilmaVanLaar@Yahoo.com.au

## **Rouseabout Records**

Part of Undercover Music and is home to Eric Bogle, Gary Shearston, Warren Fahey, Marcus Holden, Robyn Archer & many more.  
RouseAbout@UnderCoverMusic.com.au  
www.Undercovermusic.com.au

## **Troy Horse**

30 + years' experience offering unique personal and Professional service. Vinyl pressing, CD/DVD duplication and replication, T-shirts, tea towels, caps, stubby coolers, graphic design and print.  
02 9319 1799  
https://troyhorse.com.au





by Peter James Dawson

# The life of Yirrma

**I first met Yirrma Marika with the Yolngu Boys at Woodford Folk Festival 2014.**

They were all students at St Joseph's College in Geelong, Victoria, on a program run by Cameron Begg and Melissa Patterson of the Marmma' Rom' Two Worlds Foundation.

After introducing him to keyboardist and producer, Stephen Teakle (AKA Barry Morgan, the World Of Organs fellow), Yirrma went on to study with Steve, who produced his debut EP *Youngblood*.

Finally, after the 2013 single, 'Deep Blue Sea', and six years on from the release of his EP, the Yirrkala Yolngu songman has recorded his self-titled debut album.

Party song 'Get Happy' and 'Dhaliwuy Bay' are the first

singles off the LP, the latter a poignant ballad in which he reflects on his "grandmother and grandfather, love and loss, and having space to acknowledge inner feelings".

Produced by INXS keyboardist, Andrew Farriss, who declared: "His voice is a once in a generation voice you don't want to miss!"

Yirrma, in explaining his feelings about the release, said: "I want people to forget about their troubles for a while, to live in the moment, and just enjoy this music."

"Music has such healing power, if we can sit still enough to listen, so that we can feel good, and feel good about ourselves."

"I am comfortable that this music is different, it's unique, and it might challenge people to rethink how they define different genres of music, or what my

## In Didj'n'Us

music should sound like.

"I had the best time recording this album, and it's a significant moment on my self-discovery journey."

"It's exuberant and joyful, but also introspective and emotional and I wanted to stay true to how I really feel a lot of the time."

"My life is like a big tapestry, as I have a big family, a lot of responsibilities and it's very complex, but I also have a lot of love, and a lot of love to share through my music."

Yirrma is taking things slowly, creating his music alongside his other responsibilities (ceremonial, husband and father, director of Rirratjingu Aboriginal Corporation and full time work for the National Disability Insurance Scheme).

His partner, Ineke, also works full time at Rirratjingu Aboriginal Corporation and his young children are Corey and Gopulul (Saskia).

This means he is unable to tour full time like rising star Baker Boy and Yirrkala band, King Stingray.

**Photo: Yirrma by Duncan Toombs**

Yirmal co-wrote three of the barnstorming rapper, Baker Boy's tracks and is featured vocalist on 'Ride', 'Marryuna' and 'Somewhere Deep'.

The 29 year-old has a solid musical family background, his father Witiyana Marika, a traditional singer and dancer, is a founder member of Yothu Yindi, and Yirmal cites his grandfather and lead singer of Yothu Yindi, the late Dr M. Yunupingu as his biggest influence saying: "He was my inspiration since I was a kid and he did great things for all Australians."

Yirmal affirms his grandfather's philosophy: "We're living in two worlds, learning in two worlds, carrying a message, a sharing of culture."

### **Treaty yeah treaty mah!**

It wasn't big, but it was a bloody good day out on February 26 at Rumbalara Football Netball Club in Shepparton, on Yorta Yorta Country, as the First Nations Assembly of Victoria presented Treaty Day Out with a fine selection of performers, including Uncle Archie Roach, a renewed Yothu Yindi, Emma Donovan & The Putbacks, Electric Fields, Briggs, Mo'Ju, No Fixed Address, Alice Skye, Marlon X Rulla, Scott Darlow, Madi Colville Walker and Wulumbarra.

There were also speakers, craft and info stalls, activities, a vaccination van and food trucks.

Beginning with Yorta Yorta lass, Madi, who sang solo accompanying herself on guitar, all the acts were well received, especially the elder band, No Fixed Address.

With the sun setting, the crowd was instantly energised as Yothu Yindi from Yirrkala,

Northern Territory, burst on to the stage with Yolngu Manikay & Bungul (traditional song & dance).

It was the highlight of the event for the First Nations peoples, who came from all over Australia to urge the Victorian government to fulfil its promise of a treaty to recognise and value the original inhabitants and custodians of this Great Southern Land.

Original members, including, vocalist Jodi Cockatoo, bassist Stu Kellaway, Benjamin Hakalitz on drums and dancer Mangatjay, with young guns Malngay Yunupingu and Rrawun Maymuru (East Journey) on lead vocals, plus guitarist Roy Kellaway (King Stingray), revived the deadly Yolgnu funk-rock sound beloved by fans.

Midway through the band's set, a mysterious phenomena occurred when a huge black cloud that had been sitting on the horizon moved above the festival, with thunder and lightning galore.

Organisers had to halt the show for half an hour until the storm moved on, and despite rain, allowed Yothu Yindi to continue.

It was as if the tropical troubadours had brought the weather with them and as they finished playing with their signature tune, 'Treaty', the rain abated!

### **Kuyang Lapakira Eel Festival**

Most Australians recognise four seasons throughout the year, however many First Nations people recognise six, as do the Gunditjmara in South-West Victoria.

One season is known as Eel

Season, when the arrival of the Autumn rains signal the moment that the eels begin their journey from the waterways of the lake, towards the Coral Sea, where they breed.

It is for that reason that the surrounding tribes would come together at Lake Bolac to hold ceremonies with the Gunditjmara and Djabwurrung, who had engineered the lava flows to trap, condition and preserve Australian short-finned and long-finned eels.

Since 2005, the Kuyang Lapakira Eel Festival has revived the celebrations.

This year's festival was held on March 25-26, with the theme 'Caring for Country and Culture'.

The music line up consisted of: Neil Murray, Benny Walker, Liam Gerner, Phil & Trudy Edgeley, Sarah Carroll & Shannon Bourne, Gypsy Smash, Jim Williams and Glynn Coulson.

From 2005 to 2014, the festival was held annually and since 2016 bi-annually.

"This friendly grass roots festival prides itself in providing a meaningful and inspirational program of music, conversation, culture and arts and is open to all ages.

"The lake is bursting with life and is looking lush and abundant after two years of decent rainfall," said former festival director, Elyjah McLeod.

The festival website states, "Lake Bolac is a sacred site – a gathering has happened here for tens of thousands of years."

"In the eel migration season our great clans gathered for special and important business, especially the exchange of ceremony, marriage and lore and despite the enormous challenges that our people have faced, we



are still here."

"Today, the festival continues to bring people from all walks of life out on to country to gather by the water on sacred lands, to this place where we share, learn, remember, and we celebrate a place where we meet in friendship."

A conclusion to The Healing Walk in 2005, instigated by Warumpi Band founder, Neil Murray and the late Elder, Banjo Clarke, the festival, Neil explains "is a community based event, run on an environmental and reconciliation theme."

### Kutchu @ Kyneton

On tour with his autobiographical Circling Time show, Mutti Mutti songman, Kutchu Edwards, was in fine voice at his Sunday gig in Kyneton Town Hall in May.

Like the old-time crooners, his songs pour from his throat like rippling velvet.

The show began with the big man chanting and tapping bilma (clapsticks) in respect to the ancestors and spirits of the land, turning to all four points of the compass.

"In telling my story, I believe I'm telling my family's story as within the structure of family there are members whose role

it is to protect Country, while for others, it's to protect the memories, such as photos.

"I believe I have been given the responsibility to protect my family's Songline," said Kutchu.

Combining storytelling with some of the songs off his latest album, Circling Time, Kutchu drew the audience into the various aspects of his life, as a stolen child, as well as the strength he has gained from his music.

In 'Singing Up Country' he began, "No more silence on the land, here to make you understand, no more silence on the land, see the footprints in the sand."

The song was both homage to the land he feels so connected to and an anthem of learning for us all, black and white, ending with a few words in traditional language, which on the record is sung by Wayne Thorpe.

His mother was honoured in 'Mrs Edwards', a tale of his first all too brief meeting with his mum since he had been taken away as an 18-month-old child and brought up in the Allambie Children's Home, Burwood, and then Cooinda, the title of his first album.

"Excuse me Mrs Edwards, I'm here to let you know, if

you're to catch the last train home it's time for you to go," her visit to the Edwards children cut short, exacerbating the "heartache, pain and sorrow" of separation.

'Homeless' was a story of a young man also stolen, although as an older child who remembered his birthplace, but on returning after many years in an orphanage felt homeless in his homeland.

Encouraging the audience to join in on the chorus, 'We Sing' was to "help the healing that will build a future with more love, justice, freedom and peace."

Scott Wilson supported the soulful delivery of Kutchu's words with tasteful, crying licks on his guitar, while the fingers of Siwei Wong's hands danced in sympathy on her keyboard.

Consummate drummer, Cat Canteri, held down a tight but subtle beat and doubled on guitar occasionally.

As Tracy Norton, one person in the crowd, observed later, "Kutchu exposed our white guilt, but brought us back into the fold with his love."

Kutchu Edwards continues his tour th



Yothu Yindi

# Poetry and the written word

## The Dying Stockman

By Stephen Whiteside

**'The Dying Stockman' is the second of nine tracks on Burl Ives' 1953 album, 'Australian Folk Songs', that did so much to revive Australia's interest in its own folk song history.**

It has since been recorded by many others, including Slim Dusty, Lionel Long, Dennis Gibbons, Alex Hood, The Wayfarers and the American singer, Paul Clayton.

The website, SecondHand Songs, reminds us that a dying person of any of a number of occupations, including that of lumberjack and a sailor issuing "a final request to comrades,

including to be wrapped in work clothes" after his death is a common theme in folk songs.

It is certainly buried deep in the Australian psyche.

Even Rolf Harris introduced his smash hit, "Tie Me Kangaroo Down, Sport", with the following spoken word introduction:

"There's an old Australian stockman, lying, dying, and he gets himself up onto one elbow and he turns to his mates who are gathered round, and he says..."

The website 'Australian Folk Songs', by Mark Gregory, tells us that the song was first published in the Portland Mirror, in Victoria, in 1885, and that it was written by Horace Flower.

It goes on to say:

"The brothers Horace and Charles Flower, Queensland station owners, were keen songwriters in the 1880s – 90s."

It credits the Flowers with also writing 'Broken Down Squatter' and 'A Thousand Mile Away'.

'The Dying Stockman' was included in Banjo Paterson's collection of folk songs, 'Old Bush Songs Composed and Sung in the Bushranging, Digging and Overlanding Days', published in 1905 by Angus & Robertson.

This was only ten years after the song's first publication though it may, of course, have been written several years earlier.

## Poets Directory

**Attention Poets. "If you are involved with Bush Poetry and would like to be included in this Directory, see pages 72 and 73 for more information.**

**Directory entry is free to subscribers.**

### Keith McKenry

A leading member of Australia's small clan of folklorists.

An award winning performance poet, his unique amalgam of humour and biting social comment defies stereotype.

FangedWombat@Bigpond.com

### Peter Willey

A comedian with an arsenal of sharp tongued stories, poems, jokes, original songs and parodies.

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0411 697 532

Peter@PeterWilley.com.au

### Rhymer from Ryde

The Rhymer from Ryde's bush poetry is 98% fat free, low in salt, good for your cholesterol and best enjoyed

sitting down. In true larrikin style his reciting covers everything from the silly to the serious, traditional, contemporary and original verse. Crowds around the country enjoy his easy going manner and theatrical style of delivery.

0419 415 137

TheRhymerfromRyde@Bigpond.com

www.TheRhymerFromRyde.com



# Poetry and the written word

Hugh Anderson devoted an entire chapbook to 'The Dying Stockman'.

It was published, together with linocuts by Ron Edwards, by his

The Rams Skull Press in Ferntree Gully in 1954, a year after Burl Ives' album.

Anderson tells us that the song

"is widely known in Australia as sung to the tune of 'The Tarpaulin Jacket', composed by Charles Coote".



Photo: Wikimedia Commons

The first verse of 'The Tarpaulin Jacket' is as follows:

A tall stalwart lancer lay dying,  
And as on his deathbed he lay,  
To his friends who around him were sighing,  
These last dying words he did say:  
"Wrap me up in my tarpaulin jacket  
And say a poor buffer lies low;  
And six stalwart lancers shall carry me  
Carry me with steps solemn, mournful and slow."

The first verse of 'The Dying Stockman' is as follows:

A strapping young stockman lay dying,  
His saddle supporting his head.  
His two mates around him were crying  
As he rose on his pillow and said,  
Chorus

Wrap me up with my stockwhip and blanket  
And bury me deep down below  
Where the dingoes and crows can't molest me  
In the shade where the coolibahs grow.

Flower has done a good job of adapting the words to Australian conditions, but I don't think it is necessary to credit him with too much creative genius.

Anderson goes on to tell us, however, that "Coote was not inspired as a composer, he in turn worked upon an earlier original.

"The original of both the tune and the words for 'The Tarpaulin Jacket' belongs to England and Ireland.

"The tune of 'Rosin the Beau' as printed in A. E. Wier's 'The Book of a Thousand Songs' (1918) and also in 'Franklin Square Song Collection 1881-91', is very similar to Coote's

song, 'The Tarpaulin Jacket'".

'Rosin the Beau' has been recorded by many folk musicians, including A. L. Lloyd, The Clancy Brothers and Tommy Makem, The Dubliners and Jim McCann, and The Corries.

It begins as follows:

# Poetry and the written word

I've travelled all over this world,  
 And now to another I go,  
 And I know that good quarters are waiting to  
 Welcome old Rosin the Beau.  
 To welcome old Rosin the Beau, etc.  
 When I'm dead and laid out on the counter,  
 A voice you will hear from below,  
 Saying send down a hog's head of whiskey to  
 Drink with old Rosin the Beau,  
 To drink with old Rosin the Beau, etc.  
 Then get a half-dozen stout fellows,  
 And stack them all up in a row.  
 Let them drink out of half-gallon bottles to  
 The memory of Rosin the Beau.  
 To the memory of Rosin the Beau, etc.

The website 'Mainly Norfolk: English Folk and Other Good Music' credits 'Rosin the Beau' as having spawned 'Wrap Me Up in My Tarpaulin Jacket'.

'The Dying Stockman' is sometimes known as 'Wrap Me Up in My Stockwhip and Blanket'.

Interestingly, Burl Ives also recorded 'Wrap Me Up in My Tarpaulin Jacket'.

The Vaughan Williams Memorial Library records 'Old Rosin the Beau' as appearing

in 'Howe's Comic Songster' in about 1879.

The song is also very popular in the U.S., where there are many songs with the same tune.

The California State University, Fresno, website notes 'Rosin the Beau' as first appearing in sheet music published by Osbourn of Philadelphia in 1838.

Adam Lindsay Gordon's poem 'The Sick Stockrider' first appeared in 'Bush Ballads and Galloping Rhymes,' a collection

of Gordon's poems published in 1870.

It is a highly detailed variation on the theme, but ends a little differently:

Let me slumber in the hollow  
 where the wattle blossoms  
 wave,

With never stone or rail to  
 fence my bed;

Should the sturdy station  
 children pull the bush flowers on  
 my grave,

I may chance to hear them  
 romping overhead.



Photo: National Archives of Australia



# Poetry and the written word

## Moondyne Joe Festival

by Christine Boulton

The legend of Moondyne Joe, the Avon Valley's legendary bushranger, transforms the picturesque historical town of Toodyay, Western Australia, into a free lively all day festival, with the highlight of the day being the re-enactment of Moondyne Joe's various escapades throughout the town, his arrests and mock trials.

The Moondyne Joe Festival,

held at Toodyay in May, celebrates the English Convict, Joseph Bolitho Johns, who became WA's best known bushranger.

Convicts, floozies, the hoy-polloi and people wearing a variety of costumes were evident throughout the day.

Mock arrests and chases were abundant and the sense of fun from the locals and the crowd was infectious.

Several different folk bands and acts performed on the main stages, including The Pioneer Bush Band, Greg Hastings,

Jarrah Celts and the Black Chooks.

The Marlee Morris, Mad Tatters Morris and the Irish Dancers kicked up a storm along with many others.

One of the most memorable was the Big Band from the Navy.

The WA Bush Poets and Yarnspinners took their own tent and performed from 9-4pm.

Peter Nettleton changed hats and sang instead of reciting.

Seven bush poets also performed.

This is a love and thankyou appearance for our group.



Peter Nettleton at the Moondyne Joe Festival May 2022

Photo by Jane Cochrane

# Poetry and the written word



*Poets who performed at Moondyne Joe Festival 2022*

*Photo by Jane Cochrane*

Toodyay opens its doors to us every November for our WA state poetry championships.

However, several of our members were disgruntled.

We were given a spot between two food stalls that had very loud generators.

In addition, we had asked for fifteen chairs as we draw an audience from the passing crowd.

This year, the chairs did not eventuate, which meant that people were less inclined to linger.

As two of the poets had driven a busload of fifteen up from Pinjarra, about two hours south, to watch and listen to the

poetry, this proved even more of a problem.

Eventually these people grew tired of standing and chasing shade and retreated to the pub.

During the day, we sussed out alternative venues and will ask to be moved near a tree further down the street.

This will give us shade, no generator noise and access to chairs.

This was a real lesson to people to negotiate their venue requirements in advance.

We performed our socks off to a willing audience, who could hardly hear us, despite having a PA.

I realise that the festival

is run by volunteers but organisers need to consider their performers.

Enough whinging.

We had a great time catching up, performing and drinking tea and cake from the CWA.

The Perth monthly musters are continuing, although with Covid now raging in Perth, our numbers are reduced.

Soon, many poets will be heading north to Ningaloo and / or the July Poets' breakfast in Derby.

On the way, the poets will perform at the welcoming stations and Caravan Parks.



# Dance Directory

**Attention Dance co-ordinators, teachers and dancers. If you are a dance class or dance event organiser and would like to be included in this directory, see pages 72 and 73 for more information. Directory entry is free to subscribers.**

## ACT – Monaro Folk Society

Run a variety of folk music and dance workshops and other events in Canberra.

Monday night: Bush Dance Workshop with Bush capital Band.

Tuesday night: Contra dance and band- English Country Dance – alternate weeks

Wednesday night – Irish set dance

info@MonaroFolk.org.au

www.MonaroFolk.org.au

## NSW - Wongawilli Colonial Dance Club

Bush dance at Wongawilli Community Hall, Wongawilli Rd, Wongawilli.

Sunday Afternoon-tea dances on May 1 & 15 at 2pm. Check website for more dates. Dances walked through and called.

\$5 adults incl light refreshment.

0431733770

GwenBurke1@Yahoo.com.au

## SA - Australian Traditional & Bush Dance Society

Have fun and stay fit with a group of singles and couples who enjoy

bush and folk dancing and other social activities.

Meets late January to mid-December - 2nd, 4th & 5th Tuesdays, 7.30 - 9.30pm, Prospect Town Hall, 128 Prospect Rd (cnr Vine St), Prospect.

enquiries@

atbdsdancesa.com.au

http://www.

atbdsdancesa.com.au/

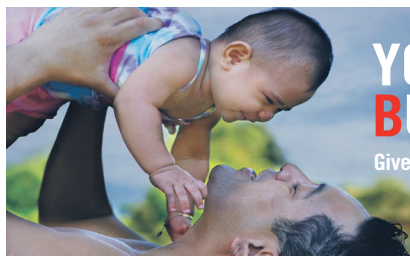
## Vic – Bendigo Bush Dance & Music Club

Old time, colonial and bush dances on third Saturdays

03 5442 1153

Secretary@

BendigoBushDance.org.au



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# The Much Admired Australian Quadrille

by Dr. Heather Blasdale-Clarke

## In 1835, the music for 'The Much Admired Australian Quadrilles' arrived in Sydney.

The colonial music seller, Mr. Ellard of Hunter Street, had arranged for his father in Dublin to print and ship the music, specifically for the Australian market.

The music quickly received favourable reviews in the local papers.

The Sydney Herald, 24 December 1835, published:

"... we are satisfied that they will afford many a happy hour of amusement to the Australian daughters and sons of Terpsichore.

"We strongly recommend them to the attention of the public."

The quadrille was an arrangement of airs from the newest and most celebrated operas, and designed for the benefit of young pianists.

Quadrilles were divided into five parts which a different dance for each tune.

'The Much Admired Australian Quadrilles' included:

La Sydney (the march in Bellini's 'Norma')

La Woolloomooloo

La Illawarra

La Bong-Bong (a place near Mona Vale)

La Engehurst (the popular British song, 'The girl I left behind me').

The music for this most fashionable set of dances was dedicated to Miss Hely of Engehurst, with her permission.

This genteel young lady was the eldest daughter of Frederick

Hely, the Principal Superintendent of Convicts.

At the time, the Helys had recently moved into their elegant new mansion, Engehurst, in the refined area of Paddington, where it was situated on their 2.8 hectare property.

It was one of the elegant Georgian villas of Woolloomooloo Hill, designed by the architect John Verge, who created a number of fine houses for the senior civil servants of the colony.

The 'magnificent stone house ... beyond the windmills' had enchanting views through their garden to the harbour.

It was built using convict labour and is now on the New South Wales State Heritage Register.

Frederick Hely was an Irishman from County Tyrone who was appointed Superintendent of Convicts in 1823.

He arrived in Sydney, via a convict ship, with his wife and three young children and became a man of some importance, "a gentleman of correct deportment, and of highly honourable principles".

His many official roles included

justice of the peace, president of the Board of Magistrates, acting superintendent of police, and a member of the Assignment Board.

"For all his enlightened interest in music for the parlours of the Sydney gentry, Hely was much less supportive of the musical activities of the under classes.

"When sitting on the bench, Hely was typical of Sydney magistrates in taking a dim view of disorderly houses wherein occurred 'fuddling, fiddling, and dancing'.

"On one occasion in February 1827, Hely sentenced a 'Sydney Orpheus who kept the people capering at their midnight orgies. to 5 days solitary confinement on bread and water'".

Miss Mary Hely married on January 3, 1838, at St. James' Church, by the Lord Bishop of Australia, to Captain Gother K. Mann, of the Bombay Horse Artillery.

According to the records, she raised a musical family, and presumably continued to enjoy Ellard's special music throughout her life.







By Bill Quinn

# FOLK ON THE ROAD

## Fieldsy: A divine slice of Dublin Via WA

**Back at last behind a typewriter after a break of about six months.**

Those months have gone by in something of a blur.

Mparntwe, Brisbane, and Perth are all now in the rear view mirror.

Darwin seems like a lifetime ago (nine months in earth years).

I've crash landed in Fremantle and looking to drop anchor here for a while, it occurred to me I'd gone the year without any live original music gig attendances in the calendar, with the exception of Bushtime at Woodfordia on New Year's Day.

Soon after making that realisation, social media chimed in with an alert to say that perennial favourite, Daniel Champagne, was appearing at Freo.Social in a few days' time.

One quick online transaction and some changed social plans later, and come the first Friday in June, I was plonked in the band room at this wonderful WA venue.

Just before the gig, I noticed the support act was 'Fieldsy', and with no other information to go on, I pictured a bald bloke in a blue singlet with three chords, six teeth, and the Truth newspaper.

The reality was quite different.

Fieldsy comes from Dublin,

from a large, rowdy family.

She is a Catholic schoolgirl who went on to become a singer-songwriter recording artist in several guises.

Then in the early 2010s, when the Celtic Tiger had roared, reared up, and has been well and truly tamed, Fieldsy and family decamped to Australia in search of better economic fortunes.

Cut forward to 2022, with even more musical incarnations under her belt, Fieldsy is making a return to performing after a few months off with vocal maladies and a dose of the dreaded corona plague.

Fieldsy wowed the crowd that chilly June Friday night in Freo as a very fitting and welcome warm-up for Daniel.

Her songs speak of origins, challenges, changes, and her strong, resonant voice belies her slight frame.

I caught up with Fieldsy a week later before she did a spot as part of the 'Local Heroes' series at The Local Hotel in South Fremantle.

Let me highly recommend to you this venue and series of gigs if you're within striking distance of Fremantle.

Bob Gordon hosts musicians across many genres and, in the band room affectionately known as 'The Garage', he intersperses the performances with some laid back yet extensive interviewing.

The audience has a chance (or rather, many chances) to really get to know who's appearing behind the mics and instruments.

**BQ:** Fieldsy, we're in Fremantle.

I've met some people in Perth who don't even cross the Swan river for their holidays, but you don't mind travelling around for gigs?

**Fieldsy:** No, I love it, actually. It's nice.

I live up near Joondalup and nothing's ever happening out there, so it's either the city or further out, y'know?

**BQ:** That's interesting. A few years ago, I interviewed a band in Brisbane and they said it's almost like the river is the divider line: on one side it's all originals and on the other it's cover bands.

I'm very new to WA; does Perth have regions for different music?

**Fieldsy:** Yeah, I think with originals, you do have a very popular place in Scarborough, The Indi Bar, that holds original nights, and that would be the closest to me.

But I think the city and Freo is such a vibe, and lots of musicians just live here anyway.

It's kind of the old school, original scene that I think has always been the Perth way.

I've only been here 11 years, and it's been that way since I've

moved here, and I believe it's always been that way.

**BQ:** So, competition: is it a case of getting yourself known and then being asked to come back?

**Fieldsy:** Yeah, I mean, I do a bit of both.

I can offer 45 minutes of covers and 45 minutes of originals, so I can get into a lot more places than musicians who only want to do originals.

But the thing to do is to get into groups where musicians may have the same genre as you - and your whole original night can get gigs that way.

And then you can build your connections and your networks that way.

**BQ:** You said 11 years you've been here.

What brought you to Australia?

**Fieldsy:** Work, originally. The economy in Ireland went to pot, and it was sink or swim, so we flew to Australia and we thought we'd try it for six months and we're here 11 years later.

**BQ:** And you came to WA first off?

**Fieldsy:** Yes, straight away. We had friends here so we were like at least we'll know somebody.

**BQ:** What's your view of the WA scene?

In this country, Perth sometimes feels like the not neglected but distant cousin.

What's your feeling on the scene here?

**Fieldsy:** It's very incestual; I could probably use a better word!

But it's nice, if you can find your tribe, you can do a lot of things with them.

You can tour, you can do whatever, but it's very... what's

the word?

There'll be new bands, and then they'll disappear, then there'll be new bands and they will also disappear, or these bands will start another band.

**BQ:** So they get to a certain level and think, well I'm not going to make it around here and need to move away?

**Fieldsy:** Definitely.

**BQ:** I draw a comparison with Canberra which has a well worn migration path of talented musicians to Melbourne?

**Fieldsy:** That's right. They'll leave WA and go over to Sydney or Victoria or whatever, and try to make it over there, or there's a very short life span on bands and there's always the next indie little group.

I was in a band years ago when we first started off.

We tried really hard to figure it out and we ended up taking it on our own scene because we didn't quite fit with the genres as they change constantly anyway.

**BQ:** How do you go with media here?

Do you get much attention from the street press?

**Fieldsy:** You have to really network yourself and reach out if you've got a release or something.

You can go to a distributor who can do all that stuff for you, and they'll send you all the online magazine and media stuff.

I've done all that but I tend to not really do it anymore because there're so many platforms to promote my own stuff that I'm always on my socials anyway.

**BQ:** I notice your social media is very conservative. [Note: use of sarcasm]

**Fieldsy:** [Laughs] Are you sure you're on the right Fieldsy page?

**BQ:** You are a bit of fun with it, don't you?





**Fieldsy:** I do. It's like I love black humour and comedy, and I combine the two, so it's like a perfect balance for me.

**BQ:** And I see you're going back to Ireland to play back there.

Is this the first time since Covid hit?

**Fieldsy:** Yes. It'll be three years since I've gone back in July.

I go back there usually in July/August - their summer.

**BQ:** So you get to see family, play gigs, and tax deduct it all?

**Fieldsy:** Absolutely! It's so exciting.

It kinda doesn't feel real yet.

I haven't booked tickets yet, I'm still waiting for my passport to come.

I'm always 'Last-Minute Lisa' - that's what they call me.

It'll happen, it'll happen.

We've got all the shows booked and yeah, it'll be great.

**BQ:** When you get back do they notice the Australian accent?

**Fieldsy:** Well, no, my friends here say that when I get with the Irish people to talk, it's just SO thick.

I think I've neutralised my accent a little bit here because people didn't understand me in the beginning so I've had to tone it down a bit.

**BQ:** Funny you should say that.

When I saw you for the first time on Friday night, it took me a good little while to work out the accent.

**Fieldsy:** People get confused if maybe I'm from Canada.

Some people will get the Irish thing, but I've just neutralised it.

Even my kids have got mad accents - I don't know what it is.

It's like American/British/Irish!

**BQ:** So you do perform solo and with a band.

**Fieldsy:** A trio, yes, which is 'Fieldsy and the Divine Trinity'.

Madeleine is here with us tonight, and she plays violin, and then Nikki does keyboard and accordion, so it's quite unusual. They're Australian and they play Irish traditional instruments.

It's just amazing. It works perfectly.

**BQ:** Do you get asked for a lot of the diddly diddly Irish music?

**Fieldsy:** It depends on where I play.

If I'm playing in Irish pubs, people will expect it from me.

They just expect I'm a cover artist and will know every single song in the Irish catalogue.

And I'm the worst! I don't know any, usually.

**BQ:** I try not to ask predictable questions, but your stage name, I was expecting an Australian bloke.

**Fieldsy:** It's so funny; a lot of people say that because it's a really typical Australian

nickname.

But my surname is 'Caulfield', so that's where it comes from.

It was Fields originally, but no one could find me on Spotify because there's heaps of other Fields, so I thought, just stick a Y on the end and I'm the only one.

**BQ:** We talked about recorded music, and Fieldsy mentioned her latest release.

**Fieldsy:** My last one was actually an ACDC cover that no one was expecting.

Yeah, I covered 'Big Balls'.

I always get requests for ACDC so I was like, let's just do it.

**BQ:** And if people want to find out about you and your music, where's the best source?

**Fieldsy:** Facebook. Instagram. They're my two main forms every single day.

TikTok is the extra one, but the other two are the main ones.

Instagram more so, for the stories throughout the day, which I post all of my life on!

And I'll tell you where I'm playing and all other things.

**BQ:** Thanks very much for all of that.

**Fieldsy:** Thanks, Bill.

Fieldsy is off from WA shores in July if she can get those tickets and passport sorted and will be performing gigs in Ireland and Spain.



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Alaa is only 8 years old, forced to live in this crowded, dirty refugee camp in North Iraq.

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# Club and Venues Directory

**Attention all clubs and venues. If you are a functioning club or venue and would like more people to know about you, then become included in this Directory. See pages 72 and 73 for more information. Directory entry is free to subscribers.**

## **ACT – Monaro Folk Society**

Run a variety of folk music and dance workshops and other events in Canberra.  
Tuesday night music group session  
info@MonaroFolk.org.au  
www.MonaroFolk.org.au

## **NSW - Bowral Folk Club**

Local performers sign up to a white board and take turns with songs, poems and stories. Candlelight atmosphere. BYO refreshments. \$5 donation  
4th Thurs each month  
Feb – Nov, 7pm setup,  
7:30 start  
13/40 Station St, Bowral.  
Advice via mailing list.  
New venue!  
0406 939 309  
brian@haydons.com

## **NSW - Bush Music Club**

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

compositions encouraged.  
Beecroft Bush Dance –  
1st Saturday.  
Pennant Hills Dance Workshop – each Monday night. Concert party & music workshop – Monday night (Marrickville)  
0466 877 423  
www.bushmusic.org.au  
bmcm11954@gmail.com

## **NSW - Goulburn Club**

The Goulburn Club is a heritage venue promoting music and art, focusing on local and touring performers presenting alternative music, folk, blues, jazz and roots.  
Aus blues festival - 2nd weekend in Feb  
Bush trad sessions - 1st Fri of month- 7pm  
Celtic trad sessions - 3rd Fri of month - 7pm  
Folk music sessions - every sun - 3 - 5pm.  
secretary@goulburnclub.com.au  
Ph: 4821 2043  
www.goulburnclub.com.au

## **NSW – Humph Hall**

Formerly the Allambie Heights Uniting Church, Humph Hall is now part of Gail and Wayne Richmond's home. It is used as a rehearsal and performance space for Loosely Woven. Since opening in 2009, it has also hosted performances by hundreds of artists from around Australia and across the globe.  
Wayne@HumphHall.org

## **NSW - Newcastle and Hunter Valley Folk Club**

Newcastle and Hunter Valley Folk Club supports and encourages Folk Music, Dance and Poetry with regular concerts and activities showcasing international, national and local artists. Club night concerts are held on the first Saturday of each month (except January) at the Uniting Church Hall, 178 Glebe Road, Merewether, starting at 7.30 pm. Check out our website for details.  
Chris 0408428083



### **NSW - Toongabbie Music Club**

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

Meet 2nd & 4th Friday (except Jan) 7:30pm – 11:30pm and 3rd

Wednesday's 11am – 3pm at Scout's Hall Northmead

NSW, Cost \$7  
allendavisguitar@gmail.com

### **NSW – Troubadour Central Coast**

Folk and acoustic music and spoken word.

A community built on the love of traditional and contemporary music, verse and home made entertainment.

Regular concert – 4th Saturday

Sessions – 1st and 3rd Sunday

Ukulele group – the Troubalukers – weekly practice

TroubadourFolkClub@gmail.com  
www.Troubadour.org.au

### **NSW - Wagga Acoustic Session**

Not meeting at present.

Mick 0431 246 023  
Hootwhistle@gmail.com

### **Qld – Brisbane Unplugged Gigs (the BUG)**

Music concert held every Tuesday evening featuring two acts after a 30 minute blackboard concert.

Has been running for 20 in various venues. Now at New Farm Bowls Club.

www.

BrisbaneUnpluggedGigs.org

### **SA – Hats Inc.**

Hats Courthouse (Auburn) is a multi-award winning organisation delivering a curated program of cultural events and regular live music concerts.

Cherie: 08 8849 2420

Admin@HatsIncSA.com

### **SA – Port Pirie Folk Club**

Meet weekly in homes to play music.

Also 3rd Wednesday from 1-3pm at Arts Now Here, Warnertown.

Mary: 0408 334 086  
Mabiena.mb@gmail.com

### **Vic – The Boite**

Presents a regular program of concerts featuring fabulous culturally diverse music from around the globe.

Visit the website for upcoming events.

www.Boite.com.au

### **Vic - Newport Fiddle + Folk Club**

Locally based club which has numerous ongoing musical groups and runs a range of monthly and annual events – with a focus on participation.

We are a membership based organisation with an elected committee.

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

www.nffc.org.au

info@nffc.org.au

### **Vic – Victorian Folk Music Club**

Practising Australian traditional dance, music, poetry and song since 1959.

Meets every Tuesday for round robin session, all in session or concert night.

Family Bush Dance 1st Sat.

www.VFMC.Org.Au

Enquiries@VFMC.org.au

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\*AIHW, 2008-2009.



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# Trad&Now is lucky to have a large panel of voluntary reviewers

**They are people who have been involved with the folk music community for a long while and/or they are performers in their own right.**

They spend a great deal of time listening to CDs very carefully and then sharing their thoughts with the rest of us.

This helps readers decide whether they should purchase a CD or not by giving them some idea as to

what to expect.

However, as with movie reviewers and with any critics generally, the review published may not be the same as what you would personally feel about a CD.

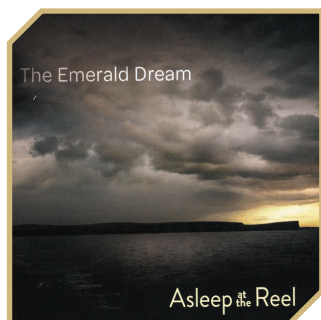
Everyone has their own taste in music and the range of tastes seems to be endless.

Reviews are the opinion of the reviewer only and not necessarily that of Trad&Now or its

editorial staff.

Performers submit CDs without any guarantee of a favourable review and readers should always form their own opinion, preferably by hearing the CD under review for themselves or seeing the performer at a live performance.

If you are interested in joining our review panel, please contact Trad&Now at [info@tradandnow.com](mailto:info@tradandnow.com)



## **Asleep at the Reel - The Emerald Dream**

*CD review by Graham Blackley  
TN 2429-86 - \$15*

**Australian singer/  
songwriter and multi-  
instrumentalist, Mark Cryle,**

**has released solo albums such as 2009's 'House of Cards', which was crowned CD of the Year by Folk Alliance Australia.**

As part of the talented band, Asleep at the Reel, Cryle showcases his song-writing, singing and guitar wielding skills to great effect on the eleven track album, "The Emerald Dream".

In addition to Cryle, the band includes Mick Nolan (vocals, bass), Rose Broe (accordion, backing vocals), Hugh Curtis (fiddle, mandolin), Suzanne Hibbs (drums, percussion), plus special guests, Michael Fix (guitar, backing vocals) and Sarah Calderwood (flute, whistle and

backing vocals on "The Bethany Bell").

If you crave a mellifluous blast of toe-tapping and floor-filling Celtic folk to accompany your foaming pint of something dark and mysterious, check out the jaunty and energetic opener "The Gypsy in Me/The Banshee".

For a change of style and pace, dive into the melodic and haunting folk pop of the soaring "Sweet Rain of Mercy", which features a memorable chorus and atmospheric vocal harmonies.

One of the many qualities of this album is the fact that the songs are so deliciously catchy yet sufficiently deep to inspire the listener to return to "The Emerald Dream" again and again.





## Bruce Watson - Are We There Yet?

*CD review by Tony Smith*  
TN289-81 - \$25

### An old show biz maxim advises against working with children and animals.

Bruce Watson shows the limitations of this advice in his 21 track album of songs for and about children, many of which have animals as topics.

Watson is perhaps best known as a writer of songs of political satire and protest.

His 'Amazon', for example, is among the very best songs about environmental issues.

To demonstrate his versatility, occasionally he puts aside his guitar and leads the Zamponista Bolivian marching band with pan pipe and poncho.

While most of the tracks on 'Are We there Yet?' are arranged simply so that children can comfortably join in the choruses, a few have instant appeal to adults.

'Toddler With Attitude' and 'Real World Lullaby' will give parents a wry smile, as will indeed the title track.

The choruses for kids are sometimes of a totally free form, so that children are not deterred because their language skills are rudimentary.

So, for example, in 'Spooks',

the children scream to frighten the monsters away from their bedrooms and in 'The Pirate Song', a lengthy 'argh' is sufficient.

Other choruses require a range of memory skills from the basic 'Goo goo goo goo gah' of 'I've Got a Brand New Baby Brother' to the nicely repetitive 'Tomato Sauce'.

Supporting musicians include Watsons Andrew, Geoffrey, Rowan, Alistair and Jill (backing vocals), and Claire Peters, Helen Wright, Meg MacDonald and Jenny Simpson (vocal harmonies).

Instrumentalists include Janine Lancaster, Chris Lazzaro, Brian Strating, Lyndal Chambers, Ellen Hundley, Gus Rigby, Neil Adam, Stephen Wright, Gavan McCarthy, Peter Vadiveloo, David Diprose and Dave Alloway.

Watson's arrangements always seem just right.

He lets the lyrics dictate the tunes and the style of accompaniment, from rhythm and blues to reggae, to folk ballad and Vaudeville.

Guitar chords are supplied with the lyrics.

These songs meet children at their interest and skill levels.

There are quite a few about music and instruments, 'Short Song', 'I Wish I Could Play the Didgeridoo', 'The Slow Song', slipping a little education in with the enjoyment.

There are several about animals, 'Don't Give Your Hat to the Hairy-Nosed Wombat', 'Henry the Hippopotamus', 'I Like Animals', 'Twinkles the Elephant', and 'A Pig That Sings Is A Happy Pig'.

Some even mention bodily functions, about which kids are quick to give an innocent

belly laugh, 'My Pussy Cat Keeps Peeling on the Carpet' and 'Mummy Says You Can't Do That'.

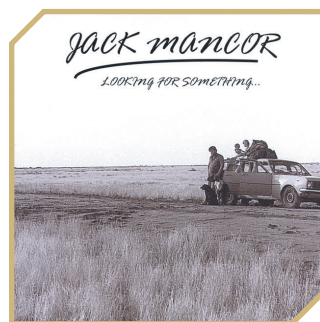
It is important that children are encouraged to be part of folk festivals.

They are, after all, the future of these events.

Bruce Watson's accessible and relevant songs make a gentle introduction to the forms and content of folk singing.

What is more, they are great fun.

Yes! We are here!



## Jack Mancor - Looking For Something

*CD review by Jane Bower*  
TN407-15 - \$25

### Jack Mancor is a singer songwriter from Melbourne that everyone with an interest in social justice folk music should know about.

He has released two CDs of his own songs, 'Looking for Something' and 'Black Top Blues'.

This review is a retrospective of 'Looking for Something'.

A review of 'Black Top Blues', written by Chris Brady, can be found in the Trad and Now website CD catalogue.

Jack Mancor is a self-taught musician who uses his talents playing acoustic and steel guitar,

mandolin and mouth harp to accompany his folk roots and blues compositions.

His lyrics are mostly contemporary, but his style is grounded in traditional folk ballads and North American folk blues.

Woody Guthrie amongst others is clearly a huge influence.

That Jack has been chosen as a recipient of the Declan Affley 'Award for Excellence in a Young Performer' at the National Folk Festival is indisputable evidence of his talent.

There are twelve tracks in all.

The first track on 'Looking for Something', 'Passing Through', is pleasant enough but doesn't hint at much more interesting tracks to come.

The second track, 'Spanner in the Works', is the first of songs which had me sitting up and listening.

This track was chosen to be included on Get Up's album 'Stand up and Shout- Hard hitting songs for social change and a new Australia'.

In Jack's words, it is 'a modern-day call to arms for the workers of the world to unite and agitate to regain what is rightfully ours - the profits of our labour, a peaceful planet and a future worth having'.

No ambiguity there.

'Buckley's Chance', expertly presented in the style of a traditional ballad, is the historical retelling of the adventures of William Buckley (DOB 1780).

Buckley was a convict who escaped and survived against the odds with the support of the First Nation's Wathaurong people and is the source of the expression 'You've got Buckley's Chance'.

'The Fisherman's Boy' is a poignant letter written by a young Filipino sailor who is tragically doomed to drown

when the boat he has been working on, overloaded by its greedy owners, is sinking.

It is just one of the songs Mancor has penned to expose injustice and call for change.

There is a delightful range of tempo and the track from which the album title comes, 'Looking for Something', is lively, fun and uplifting as is the heartfelt and quirky titled song, 'Met you at Breakfast and Loved You by Noon'.

The instrumental accompaniment drives each track but never subverts the lyrics.

The mandolin and mouth harp complement the style of the songs.

Many can sing and play well, but few can write such meaningful lyrics questioning injustice and promoting social justice and peace while still sounding so uplifting: 'If they are smart bombs they wouldn't go off!'.

'Looking for Something' was recorded at Canadian Sound Concepts by Dennis Ferbey.

There are some great photos on the cover and with the notes, but unfortunately the lyrics, although included, are frustratingly often unreadable.

A little known fact is that Jack played the mandolin in the 2003 version of the film Ned Kelly though I doubt he was paid as much as Keith Ledger.

After listening to and reviewing 'Looking for Something', I am hoping for an opportunity to seeing something of Jack Mancor's work performed live.

I can only praise and recommend Jack Mancor's social conscience songwriting and musicianship and hope that he continues to create and perform more of his works in the future.

## CD book Reviews



### Chaika - Arrow

CD review by Tony Smith  
TN2446-88 - \$25

### Apparently, Chaika is Bulgarian for 'seagull'.

This raucous bird summons images that are not at all like the ones this splendid Australian ensemble brings to mind.

The members of Chaika are individually highly qualified and very capable musicians.

Perhaps academic qualifications do not always guarantee that performers will be easy to work with, but Chaika members have obviously found a formula that allows the individual musicians the opportunity to express themselves while contributing to a harmonious whole.

The members of Chaika are Laura Altman (clarinet, vocals), Susie Bishop (violin, vocals), Laura Bishop (piano, percussion, vocals), Emily-Rose Sarkova (accordion, piano, vocals), Rendra Freestone (percussion, guitar, vocals) and Johan Delin (double bass, vocals).

On 'Little Bird', Mara Kiek is guest performer on the tapan, a large drum common



# CD book Reviews

in Macedonia and across the Balkans.

The name of the ensemble and the range of instruments that members bring to the group is some indication of the style of music they play.

It has been described variously as jazz and Balkan influenced, but Chaika mixes genres so successfully, that their music evokes shades of Klezmer and the Middle East, but it also suggests a free form innovative classical style.

In a couple of pieces, mood changes bring an element of classical movements to mind.

The nine pieces on Chaika's third album, 'Arrow', make very comfortable listening.

They are each pleasing to the ear and they flow naturally around some core ideas.

Each member has composed a theme to inspire the rest of Chaika and then the pieces have become collaborative works.

Susie Bishop wrote the words and music for 'Little Bird' and 'Ludo Mlado' and teamed with Johan Delin for 'Pinguines'.

'Arrow' is Rendra Freestone's creation while Laura Bishop wrote 'On the Sands'.

'Am I' and 'Colour Song' were Laura Altman's contributions.

'Gayclinden Oteye', a traditional Turkish folk song, was arranged by Emily-Rose Sarkova and 'I Riden Sa', a traditional Swedish folk song, was arranged by Chaika collectively.

Chaika very modestly thank producer Llew Kiek for making them sound so good.

While the producer no doubt enhanced these tracks, Chaika

need no assistance to sound good.

They can certainly claim to be 'Gently Wandering Through Foreign Lands' or at least through exotic musical landscapes.

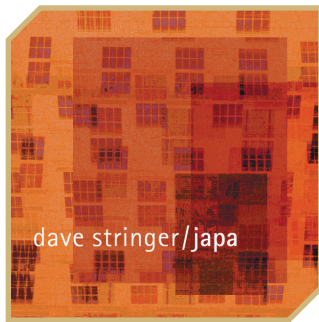
Having wandered however, they anchor their work firmly in Australia, so that it is easy to identify with the ensemble's remarkable pieces.

There is a freshness about these tracks suggestive of the musical influences of a country that has the self confidence to take old styles in new directions.

Chaika thank many people for their assistance and support and dedicate the album to the Wesley-Smiths.

Above all, the tracks on 'Arrow' show that Chaika approach their music with a professional sense of pride in the product of their collaboration, but they also exude a sense of delight in the process.

This is a combination which gives the listener hope that Chaika will long continue to make their distinct sounds.



## Dave Stringer – Japa

CD review by Ian Dearden  
TN1485-11 - \$25

**Dave Stringer is a Los Angeles-based composer and musician whose passion is the modern Yoga movement, in particular, seeking to**

**merge neuroscience, yoga philosophy and music into a participatory theatrical experience.**

He has released 12 albums to date of Kirtan music, so it is useful to firstly set out a little background.

Dave credits India, and his consequent exposure to the philosophy and theology of yoga, as the impetus for a journey that has been both excruciating and ecstatic.

As a musician, that lead him to his involvement with kirtan music, which he describes as "an ecstasy-inducing, call-and-response form of mantra chanting that is currently undergoing a worldwide renaissance."

The purpose or intention of kirtan is, as he describes it, consciousness transformative, the singing of mantras which is designed to create "an ecstatic state of awareness that is beyond mind."

Japa was recorded at Dave Stringer's house in Los Angeles with a large ensemble of singers and musicians, and features various string instruments, violin, viola, cello, bass, guitars, keyboards, brass, flutes, western and Indian percussion and a range of other instruments.

With the exception of one traditional piece, 'Hey Shiva Shankara', the songs on this album are all written by Dave, but fall squarely in the traditions of the 15th century Indian Bhakti movement, which revolves around writing and performing ecstatic love poems to the divine.

The songs are all in Sanskrit, the mother tongue of all Indo-European languages, and primarily feature the use of call and response, which Dave points out in the liner notes, is a feature of bluegrass, gospel and jazz, and are designed to promote

encounters with bliss!!

And so to the songs themselves.

The recording process has served the songs well, crisply recorded, mixed in widescreen, emphasising the size of the ensemble and the full sweep of the vocal and instrumental contributions.

Clearly drawing on jazz, rock and folk influences, as well as the obvious Indian musical connection, each track features lead or featured vocalists, including, I notice, Toni Childs, as well as Dave himself, and a large and enthusiastic choir.

The titles are all, I assume, in Sanskrit – ‘Ganapati Om’; ‘Jay Ambe’; ‘Hey Shive Shankara’; ‘Devakinandana Gopala’; ‘Shri Jam Jay Ram’; and ‘Shanti Om’.

All songs are in relaxed heartbeat tempos, feature light and shade, both vocally and instrumentally, and range between 6 and 9 minutes in length.

In other words, each of these songs is a journey into the divine, whether or not you use them in your yoga practice, or utilise them as a tool to drift off into a blissful state of sheer relaxation and joyfulness!!

You can find out much much more at [www.davestringer.com](http://www.davestringer.com), including details of his extensive discography, and his voyage of discovery that led him to this gorgeous music-making.

## David Parsons - Parikrama

CD review by Graham Blackley  
TN1563-75 - \$30

**On this double-album, David Parsons, who hails from New Zealand, provides what he describes in the liner notes as a “sonic ‘parikrama’ of Kailas and the surrounding areas”.**

He defines “parikrama” as a “circumnambulation” and explains that Mt. Kailas, which is located in Western Tibet, is a “holy mountain of the Hindus, Buddhists and Bongs”.

In the liner notes, Parsons also provides illuminating information about each of the tracks.

For example, he explains that “Inward Journey” features the sound of “the turning of a large Tibetan prayer wheel”.

From the moment I dived into this album the atmospheric sounds contained within embraced me like a deeply relaxing wave.

The droning intensity of “Darshan”, for instance, seemed to sweep away everyday concerns in its hypnotic and enveloping wake.

Although it may be tempting to slip this epic album into genre categories such as “New Age” or “Ambient”, those intrepid aficionados who appreciate the outer-reaches of psychedelic music will be in for a deeply satisfying listening experience.

## CD book Reviews

### Jim Low -- Across the Blue Mountains

CD review by Jane Bower  
TN1892-15 - \$25

**Jim Low is a singer/song writer, historian, folklorist, and published author from the Blue Mountains in NSW.**

He has made four CDs released between 2010 and 2016 of mostly his own compositions.

The titles in order of release are ‘Above the Creek Bed’ (2010), ‘The Further I Travel’ (2012), ‘Across the Blue Mountains’ (2013) and ‘Journey’s End’ (2016).

Jim’s deep curiosity in past and present Australian stories has motivated his many travels to places of interest and to meet fascinating people.

Many of his encounters and experiences have led to the writing of his songs.

Just over a decade ago, Jim approached Jason and Chloe Roweth, both well-known exponents of Australian folk music who have a recording studio in Milthorpe NSW, to set down some of his songs.

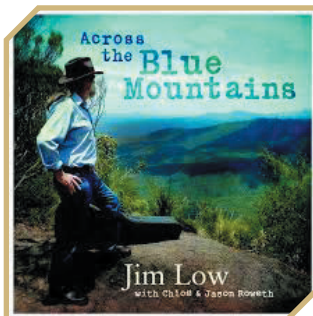
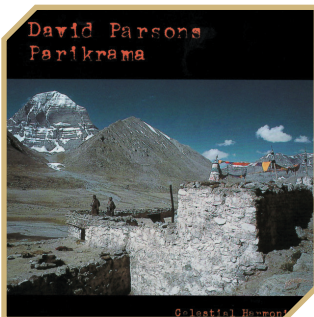
He planned to provide his own accompaniment.

Lowe plays guitar and mouth harp.

However, Jim was easily convinced to include the Roweths in the creative process, and to his delight, their musicianship and harmonies resulted in a more generous sound.

All of his CDs have been produced in collaboration with the Roweths.

Sixty three tracks in all, fifty four from his own pen, four are





# CD and book Reviews

adaptions from the works of Australian poet, Jim Harper, (born 1878) and the remaining songs are covers.

Lowe's style is consistent, with his songs documenting and reflecting on Australia's sociopolitical and factual history, and pleasingly, the odd love song.

Tracks are delivered effortlessly with focus on the lyrics and complementary accompaniment including harmonies, mandolin, electric guitar, fretless semi-acoustic bass and mouth harp.

Jim's love of the country, its history and its characters shine through all his work.

It's obvious he has an insatiable appetite for Australian stories that can be best told through song.

One of my favourite songs, 'With the Poet Lorekeet' from the album 'Across the Blue Mountains' is a reflection on his time spent walking in the bush with poet Dennis Kevans and gives insight regarding both men's philosophy of composing and their relationship with the landscape.

'Luna Park' from 'The Further I Travel' conjures up images from childhood that may have been forgotten and celebrates the richness of the past, a theme of many of the tracks.

'Above the Creek Bed' includes a song about singer/songwriter Gary Shearston, who has been a major influence on Jim's songwriting (his words) and the last four lines could equally apply to Jim himself.

"And your songs, they are important.

"Their music and their rhyme

"For they document this country

"And they'll stand the test of time."

Many of Low's songs introduce us to lesser known Australian characters, always empathising with the battler, or give new insights into well known Australian heroes.

Others document and reflect on events mostly from the working person's perspective.

None of Jim Low's songs would be out of place sung around a campfire under the Southern Cross.

Although there is never any doubt regarding Low's stance on social justice and violence, his views are never 'thrust down the listener's throat'.

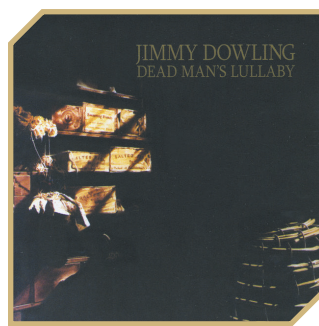
Susannah Low, Jim's daughter, is responsible for all the albums' artwork, which has a distinctly Australian 'bush aesthetic' – eucalypts, outback views and corrugated iron abound.

The lyrics and background notes are provided for every track and, coupled with photographic imagery, make every song very accessible.

I think an album of various Australian performers presenting Jim Low's songs in a range of different styles would make his catalogue of work even more accessible to the Australian folk music audience.

'Journey's End' is Jim Low's most recent output, but I hope the title is not hinting that it will be the last of his creative output.

Jim has a website where you can access his podcasts, poetry, written articles and songs.



## **Jimmy Dowling - Dead Man's Lullaby**

*CD review by Graham Blackley  
TN1674-79 - \$20*

**Singer-songwriter Jimmy Dowling, who plays acoustic guitar, banjolin and accordion, is joined on this interesting ten-track album by other musicians such as the harmonica-wielding Sime Nugent from those inspiring Australian combos, The Wilson Pickers and Sweet Jean.**

On much of this album, Dowling and Co. generate a low-key atmosphere that provides the ideal frame for thoughtful alt-country-folk songs such as "The Gate".

Slow-burn instrumental opener "Hangin'" and the closing track "The Easter Basket" are imbued with a quiet yet pervasive melancholy, their power derived from the stark and haunting shadows that they cast.

In contrast, the lively and colourful folk-rock salvo "Stale Bread", which possesses a swaying, lurching and hypnotic rhythm that complements the song's gritty sea-faring lyrical content, is delivered with the type of ragged and visceral approach that will delight fans of bands such as The Pogues.



## Klezmeritis

Review by Hugh Worrall

TN56-72 - \$25

### Infectious East European Jewish music with Gypsy, Middle Eastern and Jazz Influences.

Klezmeritis are: Ernie Gruner, violin, vocals; Phil Carroll, accordion, ney, zorna, keyboard, vocals; and, Ron Hansen, double bass.

This is a quality album by professional musicians and recorded professionally in a studio.

These musicians have all studied music, play professionally and Ernie has even travelled to the home of Klezmer music to study it in master classes.

His family has roots in those places.

Phil has played in bands in the Middle East where he also studied the ney (Arabic flute).

The CD cover has lots of interesting information about each of the tracks, where the music is from, the musical form and elements, about the musicians and about Klezmer as a type of music, although I did need a magnifying glass to read it!

The cover notes tell us that Klezmer is a form of music created prior to the 20th Century in Eastern Europe, mainly by Jewish people, and developed

since then into a diversity of sounds, as Jewish people have moved around the world because of "travel, pogroms and holocaust".

This is a type of folk music that is about and for 'the folk' of a particular place.

It definitely sits in the idea of 'world music'.

The way Klezmer is played now, it's not necessarily about all the 'folk' being able to play it.

It's played by all sorts of musicians, not just Jewish people, and it's a music that requires high levels of knowledge and skills for people to play, these days anyway.

As a non-aficionado of this genre of music, I recognise Klezmer music from the unusual Eastern European sounding dance beats and melodies on the violin, ney and accordion with the double bass providing the chord and rhythm foundations.

It's a music that is saturated with emotion, both joy and pain, sometimes with melancholy and sometimes while getting you up and dancing.

Even the unusual rhythms in odd time signatures are strangely dance inducing.

Some of it has 'Fiddler On The Roof' qualities.

Sometimes we see Klezmer music being played by large groups of people and it can get pretty rowdy.

It's interesting hearing it in this small group, much more intimate and detailed.

There's 18 tracks, although some of them are very short at just over 1 minute.

I really like this album.

If you like world music as a genre, or Klezmer music in particular, you will probably like this.

## CD and book Reviews



### Tracey Roberts - Live At Dizzi's

CD review by John Hamilton

TN472-36 - \$25

### Tracey Roberts is a visual and performing creative artist.

She's also a synesthete, she sees colours in response to music.

She quotes Wassily Kandinsky, artist, cellist and fellow synesthete, on her website: "Colour is the keyboard, the eyes are the harmonies, the soul is the piano with many strings.

"The artist is the hand that plays, touching one key or another, to cause vibrations in the soul".

Tracey is a piano player, a graphic designer and an illustrator.

She arranges community art projects and has created The Dome, a gallery of visual and performing art in The Patch, Victoria.

Here she displays themed artwork to accompany her music and stages live concerts.

I would encourage you to visit her very interesting website:



# CD and book Reviews

<https://traceyroberts.com.au/>

Here, of course, we're dealing with a live album recorded at a jazz club, with three other musicians, so we're limited to the aura, unless you're also a synesthete.

It's smooth jazz, featuring piano, sax, flute, trumpet, double bass and drums.

Her piano is indeed the soul of the album, although the sax is its sensuous counterpart.

Apart from two original songs, Little Man and Night In Amsterdam, the songs are well known standards – Fly Me To The Moon, Love Me Or Leave Me, Do You Know What It Means To Miss New Orleans, Blackbird/Bye Bye Blackbird, Autumn Leaves, Teach Me Tonight and All Of Me.

Tracey does introductions and the whole band sound as if they were energised and enjoying the gig.

How intensely you respond to this CD will depend on your answers to a number of questions.

Do you like jazz?

Jazz standards?

The American songbook?

Then there's style preference, if you like the 1931 standard All of Me, do you prefer the rendition by Belle Barker, Billie Holiday, Sarah Vaughan, Louis Armstrong, Ella Fitzgerald, Frank Sinatra, Johnny Ray or Willie Nelson?

Do you prefer your standards as ballads, big band, gypsy jazz, or "modern" interpretations.

Personally, I love several versions of All Of Me, including the 1941 Billie Holiday take, the slow 1932 Mildred Bailey and Paulk Whiteman orchestral opus, the Louis Armstrong takes (both

the 1932 and 1956 incarnations) and the 1976 country-leaning Willie Nelson version.

I'm less partial to the brassy larger ensemble jazz standards and the syncopated modern jazz takes, like Kate Ceberano's, and more drawn to the simple ravaged balladeer style, like Bob Dylan's version of "All The Way".

But that's me.

What do you prefer?

Tracey and the band's style here is "small band joyous", so All Of Me gets mid-tempo pace, bounce, piano and trumpet treatment.

It's infectious.

The collection moves between slow and mid-tempo renditions.

It would have been a lively, emotional and enjoyable concert.

Of the nine tunes here, my own preference is for the slower torch song like presentations, such as Do You Know what It Means To Miss New Orleans and Teach Me Tonight.

The latter has a dramatic smoky swagger and a compelling sax break.

But all the way through the collection, you can't fault the smooth piano, sax and vocal delivery.



**Michael-John Azzopardi**

*CD review by Tony Smith  
TN745-74 - \$28*

**Michael-John Azzopardi produced this self-titled album.**

Indeed, he wrote most of the 11 tracks and 'recorded, mixed, mastered, produced, pressed and printed' the entire CD.

Two tracks are recordings of 'soundbytes' in the session bar at the national folk festival and two are traditional, while Azzopardi set a poem to his own music and wrote the rest.

Azzopardi (mja) acknowledges the crickets who appeared courtesy of themselves, but he carries the vocals and plays guitar, mandolin, mandorla, blues harp and wooden pipe.

The CD and sleeve feature his original art!

This man clearly has a sense of humour as well as an independent spirit and great abilities.

The traditional tracks arranged by mja are the Scottish song 'Twa Corbies' and the Irish song 'The Little Drummer' and he set the lyrics of the English poem 'Lord Randal' to his own tune.

While these songs might have been covered many times before, mja brings a personal touch to them by the way in which he overlays his own vocal harmonies.

The echoing technique and his light touch on the guitar give these songs a uniquely ethereal feel.

The mandorla is sitar-like and suggestive of some sixties performers such as George Harrison, Dylan and Donovan.

'Beast' tells in a new way some of the stories we carry with us from childhood.

We are 'ageing children ringing the rose'.

'Bells of St Andrews' is an outstanding song.

After a long instrumental introduction, it begins by setting an old man 'in yesternews/ silently sleeping the day away' and finishes as he 'silently passes away'.

It is sad but inevitable that

we fail to make connections with so many people we see as mere shadows or backdrops to our lives.

'Peter' was born in a house 'you would hardly call home' and seems surprised by what he sees when he looks at his palm.

'Here is the life I've been given and here is the one I had planned'.

'Noodle #1' and 'Dancing Moon' are instrumentals which highlight both mja's composing skills and his mastery of plucked instruments.

The harmonics suggest classical technique, some strums suggest flamenco.

'Meet Me' demonstrates that simple lyrics can convey deep meanings when they are arranged skilfully.

The fact that Azzopardi calls himself 'mja' in lower case suggests he is not out to see his name in the headlines.

Mja is a dedicated self-taught guitarist who shares his obvious delight in his original music.

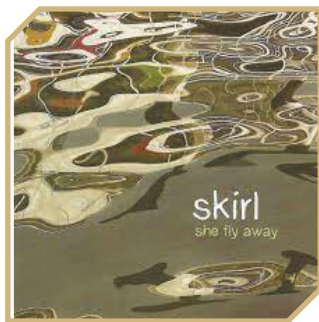
It was a struggle for him to acquire his first guitar and to learn about music and his chosen instrument.

His determination and perseverance paid off for him and for us.

The listener never feels that mja is just going through the motions or that his guitar is a mere prop for his songs.

Mja is a true artist absorbed in his medium(s).

Voice and guitar are equal partners in his music and he always has something to express, which makes him always worth hearing.



### **Skirl – She Fly Away**

*CD review by Hugh Worrall  
TN747-76 – \$25*

**Skirl is like a women's supergroup, with Melita Jansen, Jen Skate, Bronwyn Calcutt and Jen Hawley.**

These five women are all accomplished musicians, performers and teachers who all work on various other musical and theatre projects.

I have seen several of them performing at different festivals and folk club shows in other projects.

Skirl was active between 2004-2010 and they have some important credits such as the Port Fairy Folk Festival.

They describe themselves as a "cabaret show band extraordinaire".

You could imagine that they met each other through their other projects and teaching and came to form Skirl as a vehicle for this particular music.

There are seven tracks on the CD, each featuring lead vocals by different members of the band.

The different women's voices on lead vocals and the lovely harmonies are a strong feature of the sound and arrangements.

Jen Hawley's guitar is also an important feature playing in pop/classical/latin/gypsy styles and playing some tasty solos.

Various percussion sounds

## **CD** book **Reviews**

played by different group members also feature, probably influenced by Jen Skate's experience playing African drum and vocal music.

The tracks are mostly originals, written by different group members, but there's a few really interesting covers arranged by Bronwyn Calcutt, who also plays accordion on some tracks.

Bronwyn's vocals and the group harmonies on Masquerade are a highlight.

This is a really interesting CD with popular appeal while also working with a range of interesting sounds and vocal formats.

The musicianship, compositions, arrangements and the recordings are excellent.

This CD feels like we've been invited into a special women's performance space, built by these particularly talented musicians.



### **The Songs of Chris Kempster**

*CD review by Tony Smith  
TN470-76 - \$25*

**Various artists contributed**



# CD and book Reviews

## to this two CD retrospective of Chris Kempster's songs.

It was produced by the NSW Folk Federation and stands as an important historical document.

Chris Kempster was a member of the original Bushwhackers band, which at times included among others, John Meredith and Alex Hood.

He was one of the musicians who made New Theatre's production of 'Reedy River' in the 1950s an outstanding success.

As such, Kempster can be considered a pioneer of bush music in Sydney.

Chris Kempster's songwriting, or more especially his composing career, was accelerated when Frank Hardy asked him for musical settings for some of Henry Lawson's poems to use in his play 'Who Was Harry Larsen?'.

Kempster produced what has become one of the most important manuscript books in the Australian folk idiom, editing 'The Songs of Henry Lawson'.

The book includes tunes by composers across Australia and in many cases, several alternative tunes for a poem.

Most of the tracks on this album are Lawson poems.

The CDs begin and end with instrumentals 'Reedy River' and 'The Drover's Sweetheart', but most of the 30 tracks showcase Lawson/Kempster songs by many folk luminaries.

While the singers and instrumentalists might be largely from NSW, there are interstate performers and a few from overseas.

Tracks include Priscilla Herdman's rendition of 'Reedy

River' and Kempster's 'The Drover's Sweetheart'.

Kempster is also there solo ('Home' and 'The Outside Track') and with Sonia Bennett ('Do You think That I Do Not Know?' and 'Rain in The Mountains') and with Len Neary (the traditional 'Paddy Doyle's Boots').

Other contributions include those by Christine Wheeler ('The Days When We Went Swimming'), Doug Jenner ('The Shame of Going Back'), Declan Affley ('Faces in the Street', 'Freedom on the Wallaby' and 'Do You Think That I Do Not Know?'), Kate Fagan ('The Water Lily'), Dave DeHugard ('Down the River'), Margaret Fagan ('Bertha'), Martin Wyndham-Read ('The Teams'), James Fagan ('The Roaring Days'), Tom Bridges, Deanne Dale and Alison Jones ('The Old Rebel Flag in the Rear'), Dennis O'Keefe ('Andy's Gone with Cattle'), Len Neary ('One Hundred and Three') and Chloe and Jason Roweth ('On the Night Train').

There are some tracks where lyrics came from other sources.

Neary and Kempster do Frank Wimot's 'Nursery Rhyme'.

Margaret Walters sings Dorothy Hewett's 'Sailor Home from the Sea'.

Danny Spooner, Bob Fagan and Alex Hood sing Merv Lilley's 'Cane Killed Abel'.

Alex Hood, Annette Hood and Denis Kevans do Kevans' 'Equal Pay'.

Roy Bailey sings Dorothy Hewett's 'Clancy and Dooley and Don McLeod'.

Kempster sings 'Home' by Christine Aylward and 'The Outside Track' to a tune by Gerry Hallom.

John Dengate leads a group singing 'Freedom on the Wallaby'.

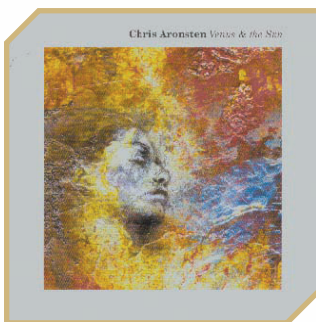
Lawson is one of half a dozen writers of whom most Australians would be aware.

He is important in that he gave expression to a genuine local identity based on stories of how unassuming people responded to the challenges of the land.

Kempster's work in setting Lawson's poems to music and publishing the tunes used by others gives Lawson a wider accessibility and enables listeners and readers to engage in a more emotionally appealing way than otherwise.

Perhaps Lawson did not need to be discovered by a musician, but he would doubtless be grateful that Kempster understood his worth and provided such sensitive settings for the poems.

Poet and musician would both be grateful to the committee of Margaret Walters, Margaret Fagan, Christine Wheeler, Alison Jones and Mark Gregory for bringing this project to fruition.



## Chris Aronsten - Venus and the Sun

CD review by John Hamilton  
TN1034-43 - \$25

## Chris Aronsten lives at Sandy Beach on the Mid North Coast of NSW.

The cover notes indicate that the album was recorded "mainly live in the studio with a minimum of overdubs".

No doubt, this contributes to the immediacy of the collection.

He's played at many festivals,

abroad and in Australia, incorporating many instruments.

This CD collection is traditional folk rock.

Think of early Fairport Convention.

Here are story folk tales complete with wanderers, forests, brooks, hedgerows, lovers' meetings and partings, a sailor's life, grief and references to the devil.

This description is particularly true for The Blacksmith, The Deluge and The Last Kiss.

Though there's a predominance of grief in the tales, and a lot of sad recollection, the accompaniments are positive and affirming.

There's also a sense of the troubadour imparting love songs.

The varied instrumental accompaniment is both lively and gentle, including fiddle, mandolin, guitar, acoustic bass, accordion, and occasional drums.

Chris did two Australian tours with Maddy Prior and has supported a vast range of traditional singers, including Martin Carthy, Dave Swarbrick, Bert Jansch, Christy Moore, Fairport Convention, and more.

Heaven's On Fire opens the collection with a mid-tempo welcoming dance tune complete with echoing female vocals, mandolin, guitar and fiddle.

"Sometimes when the devil comes calling,

"You've gotta let him in for some sweet sin",

"Heaven's on fire and we're singin' the blues.

Big Wide Starry Sky transitions to grief and sounds like an early Martin Carthy song.

He's waiting in the forest, sleeping under the desert sky and listening to the dingo's call, where his former love "will always be mine" and where "the dingoes call my lullaby".

The Shadow of the Skiddaw

is almost a jig, with plucked mandolin and button accordion: "This summer I went walking.... through the woods".

My Wings Take Flight, a love song, has an accordion solo:

"Dreams they lie in boxes underneath the stairs

"I think that's where I'll leave them, for I know you're waiting near".

Venus and the Sun is quite fast-paced with driving guitar and an upbeat mandolin solo – a foot-tapper: "When Venus passes by the sun I'm in my resting place".

The Graveyard Waltz is about lost souls, but it's quite a jaunty number.

Similarly, The Last Kiss is a bittersweet celebration of a lost love.

The final track, Ray, is in a similar vein, with a more wistful tone.

He has a strength as a balladeer, and in this song, his voice and delivery really display it.

He wearily croons:

"Now I hope your soul will rest in peace

"Your pain is gone and you can find your sleep

"With your voice ringing in my ears

"What you really gave me were your tears".

It has a lovely baritone guitar solo.

It's a great finisher, to this varied, poignant and fun collection.

He blends the songs with fiddle tunes, American-style bluegrass flat-picking on guitar, and instrumentals on mandolin.

Chris has appeared at the Warwick Folk Festival.

# CD and book Reviews

## OOPS!

**In our CD review section of edition 148, we published a review of the Hobart Smiths CD with an incorrect CD cover.**

**Here is the correct CD cover for that review.**



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*Trad&Now* is the longest running and only national magazine that regularly includes folk, blues, roots, bluegrass and world music and festival contact information to enable audiences to locate the music events that they may want anywhere in Australia. It does this in its news and festival pages, in the Gig Guide, and in the past in a National Club, Dance and Radio Network Directory at the back of the magazine. This has been replaced by a series of seven separate bespoke directories strategically placed in relevant parts of the

magazine.

Each directory includes a great deal more information about each entry and the information will be kept up to date by ensuring that each contributor is also a subscriber.

The seven separate directories are categorised under: Music Industry and Organisations; Musicians and Performers; Venues and Clubs; Festivals; Dance; Radio; and, Bush Poets. If you fit into any of these categories and would like your additional information included in the new expanded directory, please complete the form

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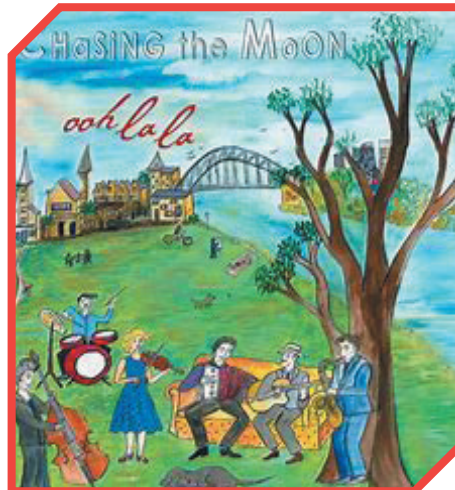
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72 Pall Mall  
Bendigo 5443 5270  
Strath Village S/C, Condon St  
Bendigo 5443 4054  
Shop 70, Centro Box Hill  
8990 2217  
28 Ireland St  
Bright 5755 1015  
448 Lygon St  
Brunswick East  
9386 6863  
625 Sydney Rd, C/ Kenhill  
Brunswick 9386 7717  
2 Main St  
Burnip 5629 6111  
628 Burke Rd  
Camberwell 9482 741  
58 Koornang Rd  
Carnegie 9568 5256  
77 Henty St  
Casterton 5581 1215  
161 Hare St  
Echuca 5482 1337  
345 Clayton Rd  
Clayton. 9544 1153  
32 Punt Rd  
Cobram Vic 058 721160  
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Drouin 56 251614  
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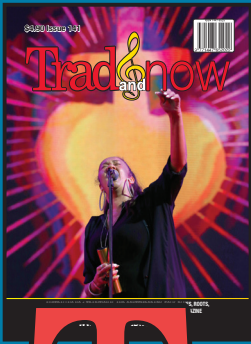
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Ferntree Gully 9758 4427  
224 St Georges Road  
Fitzroy North 9489 8614  
Shop 215 Forest Hill Chase  
Forest Hill 9878 2515  
Shop 2025, Westfield S/C, Lvl 2  
Fountain Gate 9704 6408  
Shop 3/15 Thompson St  
Frankston 9783 3253  
78 Young St  
Frankston 9783 2467  
198 Pakington St  
Geelong West 5229 1973  
164 Gladstone Park Drive  
Gladstone Park 338 3921  
120 West St  
Hadfield 9306 5007  
2371 Point Nepean Rd Rye  
5985 2013  
Sh 3, Park Sq.Sommerville Rd  
Hampton Park 9799 1609  
195 Maroonah Hwy Healesville  
5962 4161  
128 Burgandy St Heidelberg  
9457 1098  
18 The Mall Heidelberg West  
457 4244  
129 Commercial Rd Koroi 5565  
8383  
39 Commercial St Korumburra  
5655 1175  
177 Allan St Kyabram 5852 1031  
297 The Esplanade  
Lakes Entrance 5155 1495  
119 Cranbourne Rd  
Langwarrin 789 1662  
44 The Centreway  
Lara 5282 1419  
35 39 High St  
Lismore 5596 2105  
56 Main St  
Maldon 5475 2433  
114 Glenferrie Rd  
Malvern 9509 8381  
57 High St  
Mansfield 5577 2649  
148 High St  
Maryborough 5461 1648  
632 Mitchum Road Campions  
Mitchum 9602 5566  
23T Woodgrove S/C, 533 High St  
Melton 9743 5451  
65 Commercial St Fishers Store  
Merbein 5025 2240  
3A Moore St  
Moe 5127 1002  
176 Commercial Rd.  
Morwell 5134 4133  
2 Lochiel Ave,  
Mt. Martha 5974 2347  
Shop 28/608 Ferntree Gully Rd  
Mulgrave 9560 5854  
Shop 1, 34 Webb St  
Narre Warren 9704 6495  
6 Hall St  
Newport 9391 2548  
455 Keilor Rd  
Niddrie 9379 3840

182 Warrandyte Rd  
North Ringwood 9876 2765  
68 Sackville St  
Port Fairy 5568 1744  
192 Bay St  
Port Melbourne 9646 3322  
51 Percy St  
Portland 5523 1988  
Northland Shop Centre  
Preston 9478 2693  
377 High St  
Preston 9478 3001  
411 High St  
Preston 9470 1630  
279 Broadway  
Reservoir 9460 6510  
308A Bridge Rd  
Richmond  
82 Main Road  
Riddells Creek 5428 6602  
8 Gillies St.  
Rochester 54 841 879  
2371 Point Nepean Rd  
Rye 5985 2013  
248 Raymond St  
Sale 5149 2647  
308 Raymond St  
Sale 5149 2070  
3/69 Hartenett Drive  
Seaford 9782 6333  
124 Nepean Hwy,  
Seaford. 9786 1220  
74 Charles St  
Seddon 9687 1919  
638 Warburton Hwy  
Seville 5964 3070  
246 Wyndham St  
Shepherton 5821 2622  
314 Wyndham St  
Shepparton 5821 4126  
304 Main Road East  
St.Albans 9366 8855  
Sh7/939 Willington St  
Strathfieldsaye 5439 5111  
4 Brook St  
Sunbury 9744 1220  
Shop 3, 282 Hampshire Rd  
Sunshine 9312 2654  
70 Seymour St  
Traralgon 51 741 806  
59 High St  
Wallan 5783 1215

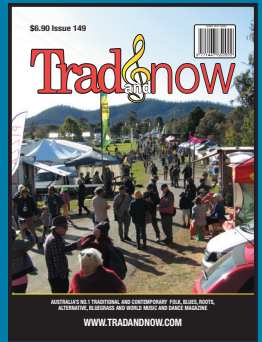
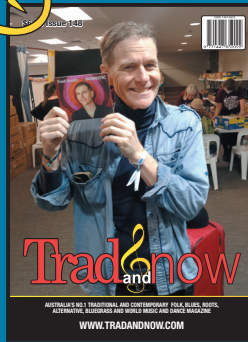
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 3339  
 55 Murphy St  
 Wangaratta 5721 3758  
 65 Reid St  
 Wangaratta 5721 3684  
 63 Scott S  
 Warracknabeal 53  
 981 016  
 43 Victoria St  
 Warragul 5623 1737  
 Stockland Shop.Centre  
 Wendoree 5339 5642  
 197 Commercial Rd  
 Yarram 5182 5083  
 456 Railway Pde,  
 Allawah  
 Brighton 9587 5793  
 WA  
 Shop 14, Boulevard  
 Centre  
 Broome 9192 3535  
 Paspaley Shopping  
 Centre  
 Broome 9192 7766  
 Shop T139, Shopping  
 Centre  
 Rockingham 9527 3303  
 Shop 16, 650 Hay St  
 Perth 9325 4038  
 625 Hay St  
 Perth.  
 Shop 2, 63 Robinson St  
 Broome 9192 1174  
 37 Clarendon St  
 Derby 9193 1162  
 123 High St Fremantle  
 9335 2696  
 Balga Plaza, Princess Rd  
 Westminster 9344 6056  
 Carramar S/C  
 Beechboro Rd  
 Nth Morley 9377 1744  
 Sh4/5, 203 Flinders St  
 Yokine 9349 1668  
 Dog Swamp Shopping  
 Cen  
 Yokine 89 444 6390  
 NSW  
 Shop 7, 1 Noble Parade  
 80 Macqueen St  
 Aberdeen 6543 7126  
 1/187 Princess Hwy  
 Hamilton  
 Albion Park Rail 4256  
 4600  
 159 Tongarra Rd  
 Albion Park 4256 2016  
 466 Smollett St  
 Albury 02 6021 4173  
 518 Olive St  
 Albury 6021 3194  
 118 Gan Gan Rd  
 Anna Bay 4982 110  
 16 Booth St  
 Annandale 9660 1686  
 170 Beady St  
 Armidale 6772 3534  
 156 Beady St  
 Armidale 6772 3384  
 Shop 21, Armidale Plaza  
 Armidale 6772 3667  
 28 Fifth St  
 Arncliffe 9567 1551
- 18 Charlotte St  
 Ashfield 9797 7748  
 5 Manilla Rd  
 Attunga 6769 5560  
 55 Auburn Rd  
 Auburn 9649 7344  
 491 Darling St  
 Balmain 9810 2280  
 Sh.T203 Bankstown  
 Sq. Cntr  
 Bankstown 9791 5415  
 17 Restwell St  
 Bankstown 9709 3583  
 4 Chapel Rd. Bankstown  
 Sth 9790 5111  
 113 Queen St.  
 Barraba 6782 1091  
 Sh.35 Shellharbour  
 Square Barrack Hgts  
 4296 7124  
 248 Beach Rd  
 Batehaven.  
 4472 5080  
 Promenade Plaz.2  
 Clyde St  
 Batemans Bay 4472  
 7740  
 G39 Stockland Mall  
 Batemans Bay 4472  
 4010  
 Sh.3, 177 Howick St  
 Bathurst 6331 2956  
 Sh.67, Stockland Mall,  
 Olive St  
 Baulkham Hills 9639  
 4112  
 Botany Rd  
 Beaconsfield 9698 2081  
 83 Hyde St  
 Bellingen 6655 1499  
 589 Pacific Hwy  
 Belmont 4945 4450  
 332 Pacific Hwy  
 Belmont North 049  
 452558  
 21 Lawson Ave  
 Beresfield 49 661 178  
 Shop 2, 504 King  
 Georges Rd  
 Beverly Hills 9580 3567  
 443 Forest Rd  
 Bexley 9567 2376  
 6/11 Forest Road  
 Bexley  
 On Station  
 Blacktown 9831 7759  
 Shop 10, Westfield Place  
 Blacktown 9622 1498  
 140 Great Western Hwy  
 Blandford 4739 1496  
 142 Adelaide St  
 Blayney 6368 2311  
 66 Hall St  
 Bondi 8084 1178  
 Bondi Junction 9387  
 7889  
 8/330 Fishery Point Rd  
 Bonnell Bay 4973 3333  
 Shop 7/84 Hayden  
 Brook Rd  
 Booragul 4959 1680  
 315 Bong Bong St  
 Bowral 4861 1853  
 41 High St  
 Bowraville 02 6564  
 7248  
 122 Wallace  
 Newsagency  
 Braidwood 048 422410  
 273 Bay St.  
 Brighton Le Sands 9567  
 2774
- 331 Argent St, Broken  
 Hill  
 NSW 8087 4868  
 Sh.424 Warringah Mall  
 Brookvale 9938 4015  
 77 Scenic Drv  
 Budgewoi 4390 9488  
 247 Princess Hwy  
 Bulli 4284 3015  
 40 Ellendon St  
 Bungendore 6238 1090  
 Shop 1, 117 Princes  
 Hwy  
 Burrill Lake 4455 1642  
 49 East Parade  
 Buxton 4681 8922  
 47 Johnson St  
 Byron Bay  
 02 6685 6424  
 1/49 Argyle Street  
 Camden 4655 6256  
 130 Argyle St  
 Camden 4655 8068  
 Campbelltown  
 02 4625 1731  
 Sh.25, Cnr Narrellan &  
 Kellicar  
 Campbelltown 4627  
 9422  
 150 Parramatta Road  
 Camperdown NSW 9516  
 2151  
 245 Beamish Street  
 Campsie 9789 3542  
 Shop 3, Canley Vale  
 Road  
 Canley Vale 9724 6584  
 45 Gaskill St  
 Canowindra 02 6344  
 1618  
 2 Forbes Street  
 Cargo 6364 3182  
 Shop 120, Carlingford  
 Court  
 Carlingford 9871 6015  
 Sh 3, Carnes Hill M/  
 Place  
 Carnes Hill 9825 8133  
 57 Walker St.  
 Casino 6662 3065  
 Canterbury Street  
 Casino 02 6662 4196  
 9/289 Old Northern  
 Road  
 Castle Hill 9634 2245  
 Sh.268 & 480K, Castle  
 Twrs  
 Castle Hill 9899 7038  
 Shop 4/509 Hume  
 Highway  
 Casula 9602 1348  
 169 Cartherine Field  
 Road  
 Catherine Field 9606  
 6340  
 Shop 11, 2 Lee Street  
 Central 9211 7797  
 Plaza, Cnr.Cooper &  
 Keen  
 Cessnock 4990 5422  
 119 Wollombi Rd.  
 Cessnock 4990 1073  
 148 Waldron Road  
 Chester Hill 9644 4160  
 47 Grey St  
 Clarencetown  
 NSW 4996 4137  
 Barton Street  
 Cobar 6836 2202  
 Jetty V.II.Shop Centre,  
 High St.  
 Coffs Harbour 6652
- 3207  
 13 City Centre Mall  
 Coffs Harbour 6652  
 3018  
 104 Brolga Place  
 Coleambally 02 6954  
 4166  
 749 Lawrence Hargrave  
 Drive  
 Coledale 4267 2270  
 134 Gladstone Ave.  
 Coniston 4228 8452  
 6 Malabar Rd.  
 Coogee South 665 5012  
 113 Cowabrie St.  
 Coolamon 02 6927  
 3013  
 23 Macquarie Street  
 Coopernook 6556 3104  
 103 Wallendoon Street  
 Cootamundra 6942  
 1106  
 Shop 2, 19 Murray Rd.  
 Corral East 4283  
 6140  
 8/9 Corral Crt Princes  
 H'wy  
 Corral NSW 4285  
 1695  
 115 Georges River Road  
 Croydon Park NSW 9798  
 6569  
 159 Prince Edward  
 Avenue  
 Culburra NSW 4447  
 2221  
 Sh 1013 Westfield,  
 Grafton St  
 Dalmeny NSW  
 4476 7322  
 Sh.402 Harbourside  
 Darling Harbour 9281  
 3707  
 163 165 Oxford St.  
 Darlinghurst 9331 2026  
 22 Carrington St  
 Darling Point 6968  
 4275  
 20 Howard Ave  
 Dee Why 9971 8281  
 Sh.4, 15 17 Wamsley St  
 Dora Creek 4973 1870  
 366 New South Head Rd  
 Double Bay 9327 1883  
 139 Camden Rd  
 Douglas Park 4632  
 7240  
 Orana Mall, Wheelers  
 Lane  
 Dubbo 6882 5822  
 84 Macquarie St  
 Dubbo 6884 8599  
 93 Tamworth St  
 Dubbo 6882 4257  
 46 Bolaro St  
 Dunedoo 6375 1114  
 359 Homer St  
 Earlwood 9558 1112  
 Shop 6/272 Myall St  
 East Dubbo 6882 0688  
 131 Lawes St  
 East Maitland 4933  
 5788  
 Sh.1, Bkk Shop.Cen,  
 Evans Ave.  
 Eastlakes 8338 1412  
 173 Rowe St  
 Eastwood 9874 1682  
 720 Main Rd Edgeworth  
 T/H  
 Edgeworth 4958 1881  
 Sh 21, Shopping Centre
- Elmore Vale 4951  
 4400  
 Shop 11, Emerton Vill.  
 Jersey Rd  
 Emerton 9628 1868  
 1 Sorrento Rd  
 Empire Bay 4369 1214  
 69 Great Western Hwy  
 Emu Plains 4735 2718  
 Shopping Centre  
 Erindale 6231 0088  
 32 Broad St  
 Eugowra 6859 2420  
 Sh.12, Erindale 251 The  
 Boulevard  
 Fairfield Heights 9729  
 3797  
 31 Smart Street Huynh  
 P.L  
 Fairfield 9728 1340  
 Sh.7, Neeta S/C,  
 Smart St  
 Fairfield 9725 6210  
 460 Great Western  
 Highway  
 Faulconbridge 4751  
 2736  
 P.O.Box 61  
 Figtree 4297 7313  
 133 Great North Rd  
 Five Dock 9713 6336  
 70 Rankin St  
 Forbes 6852 1008  
 34 Allanby Ave  
 Forest Hill 069 22 77 99  
 354 Galston Rd  
 Galston 9653 1578  
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 Gilgandra 6847 2059  
 276 Grey St  
 Glen Innes 6732 2181  
 Shop 1/5, Ross St  
 Glenbrook 4739 1802  
 Sh.7, 930 Old Northern  
 Rd  
 Glenorie 9652 1702  
 54 Church St  
 Gloucester 6558 1833  
 Shop 3, S/Centre,  
 Simeon Dr  
 Goonellabah 6624 1108  
 Lakehaven S/C  
 Lakehaven Dr.  
 Gorokan 4392 7907  
 Shop 3, 62 64 Wallarah  
 Rd.  
 Gorokan 4392 1840  
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 Goulburn 4821 2068  
 140B Auburn St.  
 Goulburn City 4821  
 2208  
 36 Prince St  
 Grafton 6642 2047  
 Shop 29, Duke St  
 Grafton 6643 1277  
 26 South St.  
 Granville 9637 1719  
 Sh 39, Green Hills Sh/  
 Complex  
 4933 1433  
 187 Waterloo Rd  
 Greenacre 9759 8419  
 Sh 11, Greenfields Rd  
 Greenfield Park  
 4112 Banna Ave.  
 Griffith NSW 6962 1741  
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 Guildford 9632 9126  
 10 Bourbah St  
 Gulargambone 6825  
 1001
- 114 Tarcutta Rd  
 Gumly Gumly 6922  
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 268 Conadilly St  
 Gunneah 6742 0677  
 70 Yass St  
 Gunning 4845 1339  
 124 Bradley St  
 Guyra 6779 1109  
 99 Gyemea Rd  
 Gyemea 9524 6297  
 1/39 Ramsay Rd  
 Haberfield 9798 8893  
 132 Beaumont St  
 Hamilton 4961 1123  
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 Hamilton 4961 4068  
 48 Walder Rd  
 Hammondville 9825  
 3071  
 26 Neill St  
 Harden 6386 2333  
 57 Marion St  
 Harris Park 9635 8940  
 11 West Pde  
 Hill Top 4889 8346  
 137 Albury St Holbrook.  
 6036 2031  
 19 Rochester St  
 Homebush 9763 7544  
 16 Coronation St  
 Hornsby 9477 1696  
 Shop 4, 14 Ormonde  
 Pde  
 Hurstville 9585 2722  
 Sh.120 Westfield  
 Shoptown  
 Hurstville 9570 6631  
 55 Owen St  
 Huskisson 4441 6022  
 15 Oxford Rd.  
 Ingleburn 9605 1340  
 Ingleburn Fair  
 Macquarie Rd.  
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 Inverell 6722 3124  
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 84 Maitland Rd  
 Islington 4961 3225  
 Pagan St  
 Jerry's Plains 6576  
 4010  
 Lorne Street June.  
 6924 1603  
 16 Angus Ave  
 Kandos 6379 4210  
 88 Bathurst Rd.  
 Katoomba 4782 2915  
 93 Katoomba St  
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 Shop 10, Cent.Plaza  
 Boyd St.  
 Kelso 6331 2878  
 1163 Mamre Rd  
 Kemps Creek 826 1490  
 19 Smith St  
 Kempsey 6562 4191  
 182 Anzac Pde  
 Kensington 9663 1881  
 4915 Pacific Hwy  
 Kew 6559 4131



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| 2/202 Great Western Hwy<br>Kingswood 4721 2604<br>132 Lang St<br>Kurri Kurri 4937 1063<br>89 Summerland Way<br>Kyogle 6632 1048<br>35 Foster St<br>Lake Cargelligo 6898 1105<br>Sh 4, 1613 Ocean Drv<br>Lake Cathie 6585 5820<br>41 Carol Ave<br>Lake Conjola 4456 1163<br>1/97 Anita Ave<br>Lake Munmorah 4358 1036<br>40 Railway Pde<br>Lakemba 9759 1683<br>7 Commercial Rd<br>Lalor Park 9624 5152<br>97 Elder St<br>Lambton 4957 1547<br>Shop 9, 210 Hume Hwy<br>Lansvale 9724 7037<br>52 High St<br>Largs 4930 0555<br>3 Honour Ave<br>Lawson 4759 1375<br>371 Parramatta Rd<br>Lecihardt 9550 0813<br>Sh.24, 51 Norton St<br>Leichhardt 9550 0773<br>4 O'Sullivan Rd<br>Leumeah 4625 1496<br>7 John St<br>Lidcombe 9649 6177<br>8 Opal St<br>Lightning Ridge 6829 0579<br>368 Catherine St<br>Lilyfield 9569 2560<br>Sh.13, Lisarow Plaza,<br>Parsons Rd Lisarow 4328 1230<br>51 Bridge St<br>Lismore 066 214191<br>142 Molesworth St<br>Lismore 6621 3121<br>341A Main St<br>Lithgow 6351 4376<br>139 Main St<br>Lithgow 6352 2244<br>16 Curtin Plc<br>Lithgow 63 523622<br>227 River St<br>Maclean 6645 2045<br>Westfield Shop Centre<br>Liverpool 9601 7877<br>68A Vales Rd Manning<br>Park 4359 1003<br>290 Marrickville Rd<br>Marrickville 9569 4808<br>Shop 27, 34 Victoria Rd.<br>Marrickville 9557 4513<br>1133 Botany Rd<br>Masco 9667 2722<br>223 Maitland Rd<br>Mayfield 049 681 549<br>171 Maitland Rd<br>Mayfield 4968 1791<br>7/33 Market St<br>Merimbula 6495 1292<br>162 Merrylands Rd<br>Merrylands 9637 1865<br>Shopping Cent.Minchin Dr<br>Minchinbury 9832 1526<br>Shop 1, 94 Woodford St.<br>Minni 4953 2948<br>88 Kiara Rd<br>Miranda 9524 6209<br>Sh.2030, Kingsway Entrance | Miranda 9524 0202<br>25 Bank St<br>Molong 063 668130<br>100 Gill St<br>Moonbi 6760 3891<br>107 Gosport St.<br>Moree East 6752 1196<br>156 Swan St<br>Morpeth 4933 6140<br>890 Military Rd.<br>Mosman 9969 4159<br>Shop 10, 1216 Mulgoa Rd<br>Mulgoa 4773 8182<br>44 Burringbar St<br>Mullumbimby 6684 2127<br>Sh.20, The Plaza, Pacific H'way<br>Nambucca Heads 6568 7697<br>26 Bowra St Nambucca Heads<br>6668 6610<br>110 Wagonga St.<br>Narooma 4476 2105<br>112 Maitland St<br>Narrabri 6792 2977<br>115 East St<br>Narrendera 6959 1274<br>69 Dandeloo St<br>Narromine 6889 1122<br>70 Orchardtown Rd.<br>New Lambton 49 524 400<br>New Lambton Heights<br>4948 7529<br>Shop 8, Marketown, King St<br>Newcastle 4929 2871<br>79 Hunter St.<br>Newcastle 4929 5230<br>309 Hunter St<br>Newcastle 4929 2096<br>1082 Mate St<br>North Albury 6025 1578<br>609 Ocean Dve<br>North Haven 6559 9013<br>Shop 4, Cnr McMahon's / Illaroo<br>4421 6593<br>Shop 14, Westfield Shop.Town<br>North Rocks 9871 4891<br>12 Blenheim Rd<br>North Ryde 9878 1666<br>110 112 Junction St.<br>Nowra 4421 2255<br>94 Kinghorn St.<br>Nowra 4421 0866<br>Sh13, Stockland<br>Nowra 4421 0432<br>74B Central Ave<br>Oak Flats 6646 9006<br>175A Oberon St<br>Oberon 6336 1256<br>Shop 17, Orange City Centre<br>Orange 6361 3281<br>Sh 17, Metro Plaza, Summer St<br>Orange 6362 9712<br>71 Orama Cres<br>Orient Point 4447 3118<br>330 Oxford St<br>Paddington 9360 6977<br>On Station<br>Padstow 9774 2270<br>Lvl 3, Sh 5031/32, Church St<br>Parramatta 9633 9403<br>Westfields Campbell Street<br>Parramatta 9687 2171<br>52 Smithfield Rd<br>Paxton 4998 1240<br>140 Pendle Way<br>Pendle Hills 9631 3303<br>495 High St<br>Penrith 47212102 | 11 13 Vale Rd<br>Perthville 6337 2405<br>331 Rooty Hill Road North<br>Plumpton 9625 8168<br>Stockland T/C<br>Wetherill Park 9609 7349<br>Sh 1, Cnr Short & William St.<br>Port Macquarie 6583 6490<br>1B Wolgan St<br>Portland 6355 5167<br>215 Morrison Rd<br>Putney 9809 3245<br>4A Douglas Rd<br>Quakers Hill 9626 9129<br>Shop 37, Riverside Plaza<br>Queanbeyan 6297 1971<br>Sh.22, 35 William St<br>Raymond Terrace 02 4987 2045<br>Benjamin Lee Dr. Cooper<br>Raymond Terrace 4983 1944<br>120A Redfern St<br>Redfern 9698 2113<br>243 Chalmers St<br>Redfern 9698 3167<br>Sh.17/18 Shop.Vill.Baptist St.<br>Redfern 9699 3868<br>407 Park Rd<br>Regents Park 9645 3390<br>46 Simmons St<br>Revesby 9773 9121<br>Shop 14, Richmond Mall<br>Richmond 4578 3908<br>188 Belmore Rd.<br>Riverwood 9153 5348<br>335 Belmore Rd<br>Riverwood 9153 8659<br>91 Hoddle St<br>Robertson 02 4885 1248<br>500 Prince's Hwy<br>Rockdale 9567 3513<br>351 Gardeners Rd<br>Roseberry 9663 1657<br>Roselands Shop. Centre<br>9759 1547<br>708 Darling St<br>Rozelle 9810 1495<br>Sh.16 S/C Blaxland Rd.<br>Ryde 9807 3617<br>Northlakes S/C, Pacific Hwy<br>San Remo 4399 1011<br>4/206 Kerry St Sanctuary Point<br>4443 0900<br>45 First Ave<br>Sawtell 6653 1633<br>99 Railway Tce<br>Schofields 9627 1151<br>185 Kelly St<br>Scone 6545 1956<br>Shop 63, The Hills S/Cent<br>Seven Hills 9831 1929<br>14 Artillery Cres<br>Seven Hills 9624 3972<br>27 Addison Rd<br>Shell Harbour 4295 1281<br>322 Sandgate Rd<br>Shortland 4951 2341<br>132 John St<br>Singleton 6572 2791<br>Sh.12 Gowrie Street Mall<br>Singleton 6572 4995<br>2/66 Dublin St<br>Smithfield 9604 8039<br>5 Hillvue Rd, Sth Tamworth.<br>6765 8620<br>17 Paragon Ave<br>South West Rocks 65 666219<br>190 Macquarie Rd | Springwood 4751 1074<br>6/128 Island Point Rd<br>St Georges Basin 4443 4496<br>39 East Parade<br>Sutherland 9521 2254<br>202 Pacific Hwy<br>Swansea 4971 1305<br>On Station<br>Sydenham 9519 5283<br>Sh.C53 C'point.Castlereagh St.<br>Sydney 9232 2952<br>Shop 12, Market Plaza<br>Sydney Markets 9746 8279<br>Sh.2 3, Liverpool St<br>Sydney NSW 9264 3906<br>69 King St<br>Sydney 9299 7297<br>26 Princes Highway<br>Sylvania 9522 7414<br>119 Remembrance Drive<br>Tahmore 4681 9005<br>372 Peel St<br>Tamworth 6766 2493<br>411 Peel St<br>Tamworth 6766 1368<br>Sh.4, Bushland Fair, Mudford St<br>Taree 6552 4451<br>Sh.3, 46A Wynter St<br>Taree 6552 6484<br>49 Telarah St<br>Telarah 4932 8562<br>226 Hoskins St Temora.<br>069 78 0422<br>39 Maize St<br>Tenambit NSW 4933 7299<br>Sh.25 Lakeside Plaza,<br>78 Entrance Rd<br>The Entrance 4333 5555<br>11 Oaks Rd<br>Thirlmere 4681 8413<br>19 Railway Ave<br>Thornton 4966 2225<br>53 Beechers St<br>Tinonee 6553 1209<br>46 Aurelia St<br>Toongabbie 9631 3308<br>Toorina Gardens<br>Toorina 066 531 845<br>101 Blaxland Rd<br>Ryde 9809 3131<br>Shop 1/30 Canton Beach Rd.<br>Toukley 4396 6737<br>Shop 68 Manning St<br>Tuncurry 6554 6407<br>1494 Kyogle Rd<br>Uki 02 66795101<br>102 Princes Hwy<br>Unanderra 4271 1267<br>Union Bldg. University Of<br>Wollongong 4221 8060<br>56 Bridge St<br>Uralla 6778 4160<br>28 Morgan St<br>Unraquinty 6922 9659<br>Shop 6, Ashmont Mall<br>Wagga Wagga 69 311 974<br>64 Baylis St<br>Wagga Wagga 6921 2472<br>Fernleigh Rd Wagga Wagga<br>02 6925 1375<br>25W Fitzroy St<br>Walcha 67 772149<br>60C Main St<br>Wallerawang 6355 1219<br>Sh 3, Warabrook S/Centre<br>Warabrook 4968 1987<br>Shop 8, 91 Turton Rd | Waratah 4968 8466<br>1 George St<br>Warilla 4296 2002<br>Sh.17, The Plaza, 32 John St<br>Warners Bay 4948 8118<br>149 King St. Wilder<br>Warrawong 42 76 1550<br>126 Dubbo St<br>Warren 6847 4788<br>Sh.5, 12 14 Hume Hwy<br>Warwick Farm 9602 3125<br>28 High St<br>Wauchope 6585 2039<br>80 Rose St<br>Wee Waa 6795 4154<br>118 Percy St<br>Wellington 68 45 2155<br>24 Station St<br>Wentworth Falls 47 57 1211<br>54 Single St.<br>Werris Creek 6768 7030<br>West Gosford Sh/C<br>Brisbane Waters Dr 43 24 2218<br>34 Elbow St<br>West Kempsey 6562 4941<br>999A Victoria Rd<br>West Ryde 9809 1689<br>60 Cessnock Rd<br>Wesson 02 4937 1226<br>74 Hannel St.<br>Wickham 4961 3841<br>Sh 6, 8 Lake St<br>Windale 4948 8133<br>14 Isabella St<br>Wingham 6553 4034<br>Village Centre Whitecross Rd<br>Winnalee 4754 2711<br>Shop 3, Caroline Chisolm Drv<br>Winston Hills 9624 1816<br>2886 Wollombi Rd.<br>Wollombi 4998 3230<br>143 Crown St, Crown Mall<br>Wollongong 4229 3072<br>Sh.6, 175 Crown St<br>Wollongong 4229 2512<br>7A Lawson Ave<br>Woodberry 49641254<br>371 Princes Hwy<br>Woonona 4284 3018<br>Shop 14 Railway St<br>Woy Woy 4341 5898<br>Shop 6, Plaza, 62 Blackwall Rd.<br>Woy Woy 4342 2355<br>159 Main Street<br>Wyalong West 6972 2040<br>135 Maidens Brush Rd<br>Wyoming 6972 2040<br>Shop 6, Wyoming Shop/Cen<br>Wyoming 43 28 4498<br>3/142 Pacific Hwy<br>Wyong 4353 1021<br>140 Tuggerawang Rd<br>Wyongah 43 921098<br>462 Hume Hwy<br>Yagoona 9790 2143<br>2 Rookwood Rd<br>Yagoona 9796 7644<br>Shop 1, 24 Yamba St<br>Yamba 6646 2829<br>18 Main Ave<br>Yanco 6955 7228<br>7 Eden St<br>Yoogali 6962 1380 |
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