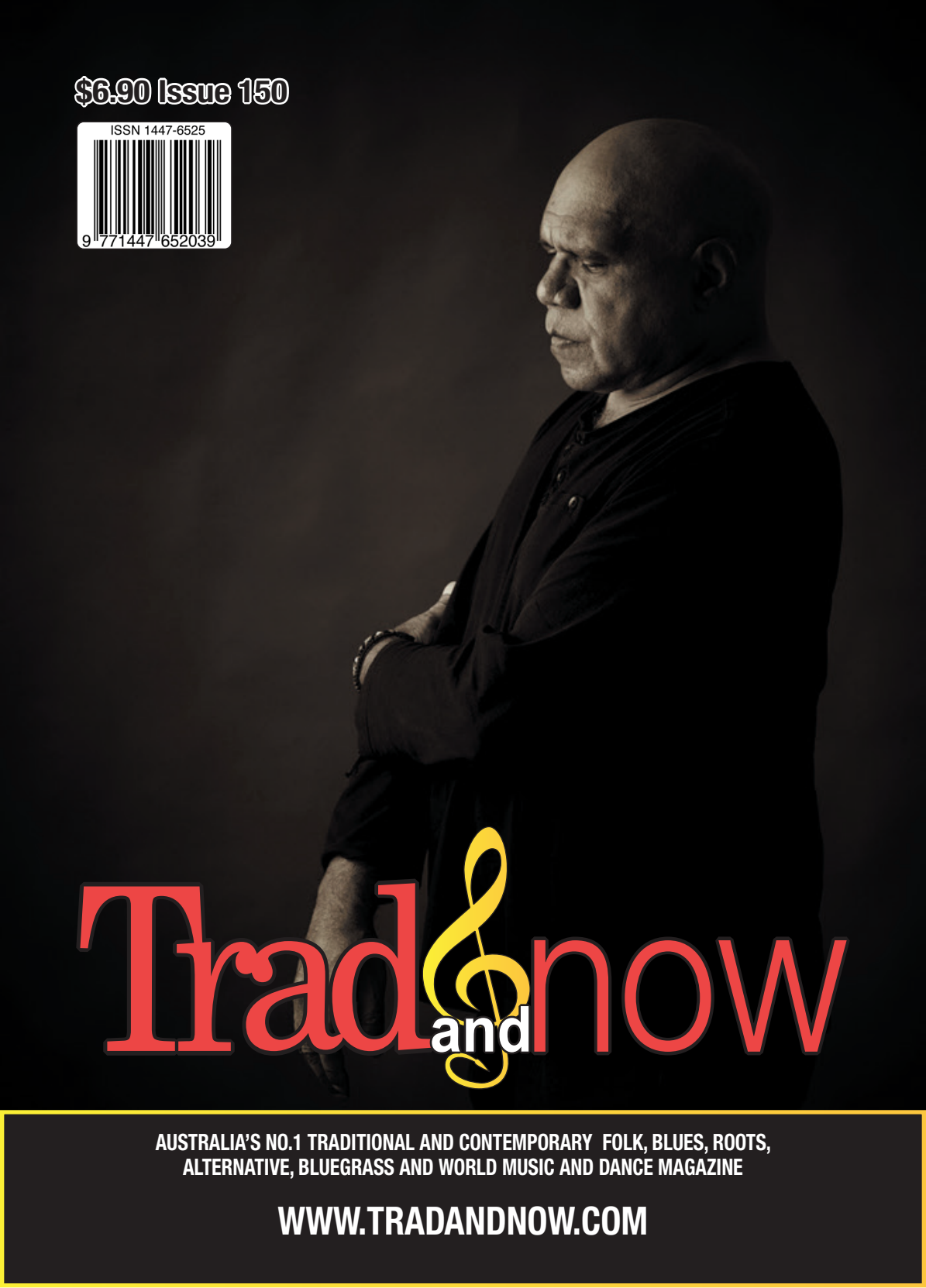


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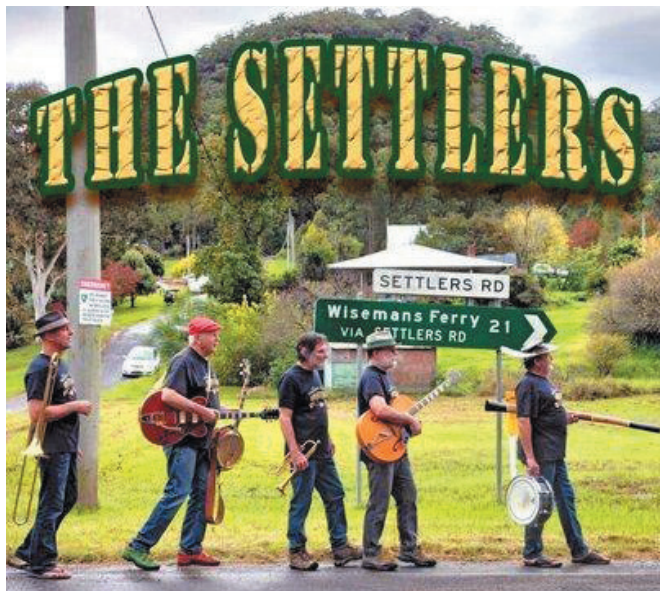
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Music and fun at St Albans after devastating floods

by Graham Black



The Settlers Band doing the Abby Road walk in the bush

The Settlers Arms Inn at St Albans saw water from the nearby Macdonald River flow through the establishment up to a meter high during the most recent floods in July.

Most of the town suffered the same fate but they are determined to get back on their feet again as soon as possible.

They would of course love to see the return of all the music lovers that go there frequently throughout the year.

So, readers are encouraged to escape to a unique weekend or day of great music at St Albans, about a 1 to 2 hours country drive from Sydney, Central Coast and Newcastle.

The Settlers Band will liven things up over the weekend of

September 2-4, playing over dinner on Friday night, and Saturday and Sunday over lunch.

The Settlers Band named themselves after the St Albans Settlers Arms Inn because they just love the fun and lay back unique vibe of this little part of heaven.

The great food and drinks are a bonus and if you wander around the old heritage stone Inn (1876) you are likely to see peacocks with their beautiful fan tails, foraging chickens, old vintage cars, an ex war jeep and more.

They have recovered from the recent 'wet toes and more' and need the music lovers to return to boost the vibe and fun.

The band plays all genres of well known music, rock, pop, swing, blues, folk, jazz and even Irish stuff, with a multitude of

instruments and often do requests or have a guest join them for a few extra tunes for added spice.

It's unlikely that they will repeat a song over the weekend.

The Settlers Arms Inn is a favourite spot for those wanting a very interesting short day trip from Sydney or Newcastle areas.

Car clubs love the drive and destination so there is usually groups of Porsches, Jags, Mini's or bikes lined up to spoil themselves with the super food and lap up the music fun.

Many come for the weekend and free camp in park opposite the Inn, enjoy a river swim and a few more tunes around a campfire and pub at night.

Some say that one of the best things about St Albans is that there is no mobile phone reception.

Band members come from The Central Coast and Newcastle areas and feature Greg Frohlich on keyboard, brother Martin on mandolin, fiddle, recorder and guitar, Graham Black on banjo, guitar and harmonica, Roger Sherack on percussion, whip, tea chest bass and didge and the fifth wheel is Peter Schillert on trumpet, trombone and guitar.

All sing and enjoy the casual vibe and getting the audience involved.

The Settlers Band play their three gigs at St Albans about once a month.

Upcoming dates are September 2-4, October 7-9, November 18-20 and December 9-11.

Put them in the diary.



Triple Effect to release debut album

by John Sutton

Award winning Newcastle based contemporary folk trio, Tripple Effect, will launch their debut album, Ripple Effects, in early September.

The band won the national Alistair Hulett Songs for Social Justice Award in 2020 for their song, Straight From the Heart (the Makarrata Song), about and in support of the Uluru Statement.

That track heads a dozen

other Tripple Effect originals covering topics from war and environmental destruction to mental illness, religion, death, love and even a cracked fairy tale.

As a bonus track, the CD also includes a recital of the Uluru Statement by prominent Statement campaigner, Thomas Mayor, which has also been partly incorporated into the group's award winning song.

The band (sisters Lynden and Carrie Jacobi, and Len

McCarthy), who have been playing together since early 2018, have been enthusiastically received at various festivals, concerts and events, and this album has been their first foray into the recording studio.

The album is scheduled for release on September 3 and will be available from Trad&Now.

The CD comes in a wallet with a 16 page booklet with the lyrics to all the songs.



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A statement by Amos and Eban Roach on behalf of the Roach family

We are heartbroken to announce the passing of Gunditjmara (Kirrae Whurrong/Djab Wurrung), Bundjalung Senior Elder, songman and storyteller Archie Roach.

Archie passed, surrounded by his family and loved ones, at Warrnambool Base Hospital after a long illness.

We thank all the staff who

have cared for Archie over the past month.

Archie wanted all of his many fans to know how much he loves you for supporting him along the way.

We are so proud of everything our dad achieved in his remarkable life.

He was a healer and a unifying force.

His music brought people together.

A private ceremony will follow.

We ask that the media please respect the family's privacy.

Archie's sons, Amos and Eban Roach, have given permission for Archie's name, image and music to be used, so that his legacy will continue to inspire.

A warning to First Nations Peoples that this article contains the name and image of someone who has passed.

Here's an obituary by Shane Howard

Archie Roach left this mortal world tonight, on his big spirit journey, passing from culture back to nature.

I and my family are deeply saddened to hear of my dear brother's passing.

We send our condolences to his beloved family.

We played festivals from Mulkuddi in Mt. Isa to Tarerer in our shared home country, toured all over Australia and to England and Ireland with the Black Arm Band, and, recorded and co-wrote the closing song for The Secret River together.

I also had the honour of producing his Journey album and touring it.

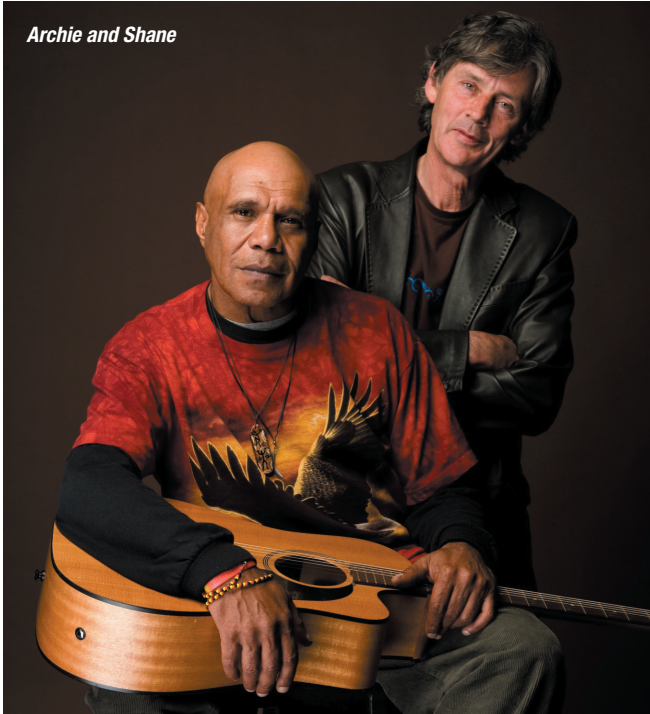
He was also my neighbour and my friend.

We were both from the same town, the same age.

My father played footy against Archie's Dad.

When I first met Archie in



Archie and Shane

Fitzroy in the 1980s and heard that sweet but lived-in voice for the first time, I couldn't believe he was from the country I'd grown up in.

But we never met back in childhood, he was taken away as a child.

Like so many Aboriginal people, Archie had to deal with much in his lifetime.

Loss of childhood, loss of family, loss of identity, loss of his country.

He also carried a lot of people's stories and memories.

He was an unrelenting and generous champion for his people and there is a line of his that keeps returning to me: "...For lives that never stood a chance".

He carried the collective loss of his people, which is immense, on his broad shoulders.

Sometimes you felt that the

weight of that burden threatened to crush him.

It would crush most people.

But when Archie sang, he soared like an eagle and gave voice to all of that pain, suffering, loss, joy and inevitably, redemption.

His great gift was that he did it in a way that liberated us all.

When I saw him a few days ago he said 'When I was younger, I thought my life was cursed, but this far down the track, I think I was blessed.'

Let our tears fall tonight for what the whole country has lost.

There is a tear in the tapestry of our national soul.

Let our brother's passing bring us together and strengthen our resolve to embrace the Uluru Statement from the Heart and bring to reality the healing and justice in this country that Archie yearned for, in his songs and his

big spirit.

A short one from Archie's longtime musical collaborator, David Arden:

My Love to you, Uncle Archie Roach, and to your family, from the Arden Family.

It was an honour and a pleasure, and I thank you and Aunt Ruby for the journey that we took 30 years ago, and many times after that, we played and sang up a storm and you healed your peoples, and you gave an understanding to the people of Australia about the stolen generation, it was a pleasure and honour to take that journey with you and Aunt Ruby.

I'll see you in the dreaming and we will have another Jam there.

RIP - My Uncle

**Beautiful tribute by
13-year-old Layla Barnett,
who sang 'Let Love Rule'
with Uncle Archie at the 2022
National Folk Festival.**

Sending my love to Uncle Archie's family. Watching Uncle Archie Roach at the National Folk Festival was the most moving performance I have ever seen. Listening to what he had overcome in his life brought me to tears. Uncle Archie is very inspirational and I am so privileged that I got to meet and sing with him this year. It was very special to me.

LET LOVE RULE!

16-year-old Yorta Yorta teenager, Lillie Walker, was inspired and encouraged by Uncle Archie:

Sadly, We have all been touched with the heart breaking news of Uncle Archie Roach passing and I send my love to



Archie and Lillie Walker

news of Uncle Archie Roach passing and I send my love to Uncle Archie's Family and Dear Friends

I was fortunate enough to watch Uncle Archie perform several times and even fortunate enough to perform with him.

To me and I'm sure many of us, Uncle Archie was an inspiration.

Writing stories that we could relate too, and as a young Aboriginal person, I learnt so much by listening to his music.

Every single time I watched Uncle Archie perform, it was magical.

He created an atmosphere where everyone in the audience felt like they belonged, where everyone was present and enjoyed being in the moment.

The music Uncle Archie created was simply beautiful, touching our souls and warming our hearts.

Uncle Archie, you will live on in us, your stories and timeless voice forever and always.

And finally a bio and more detail from Christie Eliezer at

The Music Network:

The first time Archie Roach sang his signature tune "Took The Children Away" was in 1998, at a protest rally over Bicentennial celebrations.

At the end of the performance, when he put his acoustic guitar down, women were crying, and men had their heads down, shoulders heaving.

Afterwards, he was approached by a 76-year man from the Northern Territory in cowboy gear, accompanied by a 72-year-old woman.

"Who did you write that about?"

"I wrote it about me," the young troubadour replied.

"No, it's about me," the cowboy responded, pointing to his sister.

Both were stolen as children, and just reconnected the year before.

Roach would admit: "I realised it had happened to a lot of people over many many years."

At the time, the shy quietly spoken Roach's idea was to play low key shows to First Nation

audiences and do live sets on community radio.

An appearance on ABC-TV show "Blackout" was spotted by Steve Connolly, guitarist with Paul Kelly & The Messengers, who told Kelly, "I've just seen the most amazing singer on TV" and suggested him for their upcoming 1990 show at Melbourne Concert Hall (now Hamer Hall).

Roach played two songs to his largest crowd (2,466) to date, mostly whites.

He did "Beautiful Child".

Total silence.

Then "Took The Children Away".

Again, total silence.

He began walking off the stage, promising himself, "I won't do this again."

Realising he'd finished, the clapping began.

"It sounded like rain, you know how rain starts with a pitter-patter, and it builds up, becomes a downpour?"

"It was the most amazing experience I'd ever had.

"I felt this elation.

"I put my guitar up over my head, like, YEAH, and I walked off stage."

Kelly and Connolly offered to produce an album and get him a deal with Mushroom Records.

Roach was reluctant.

"I didn't want to lose my anonymity."

He asked his wife and muse, Ruby Hunter.

She looked at her feet and, hands on hips, then at him.

"It's not all about you, Archie Roach."

He sussed what she meant.

"Because when one Aboriginal person shines, we all shine."

The title of his debut album,

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Australian Tour

where First Nation homeless people like him slept and socialise through the day in the park opposite.

His portrayal of those times was opposite to that in mainstream media of fringe-dwellers.

He sang lovingly of their warmth and wisdom, sharing what little they had.

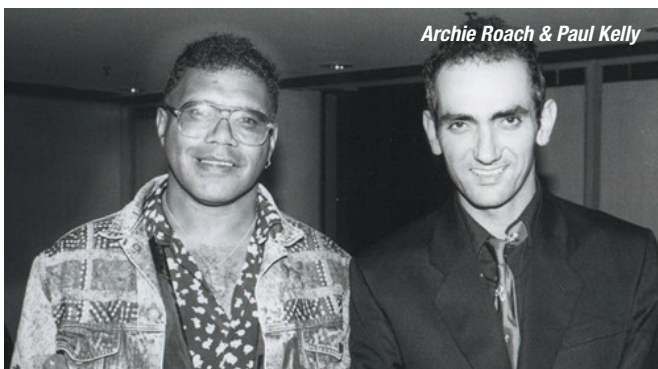
Many of Roach's later songs on albums "Jamu Dreaming" and "Looking For Butter Boy" would remain shaped by an unconventional life spelled out in his 2019 autobiography, "Tell Me Why".

Stolen at two and fostered out to some nasty families, he found love with Scottish migrants Alex and Dulcie Coss, who sent him to church, ensured his education ranged from Shakespeare to folk, and got him a guitar to express himself.

For every Stolen Generation soundtrack such as "Weeping In The Forest", "From Paradise" and "Munjana", there'd be a "Change Gonna Come" about breaking the cycle of domestic violence, and "Life Is Worth Living", advice for his sons.

That changed at 14, when sister Myrtle tracked him down and sent him a letter to advise him about his blood family.

Traumatised and angry about hearing the truth, Archie Cox



Archie Roach & Paul Kelly

reverted to Archie Roach and left the family home, searching for his siblings.

Life turned to living on the streets, petty larceny, brawls, jail sentences, alcohol and substance abuse, and a chance meeting in a run-down Adelaide salvation hostel of his soul mate, Ruby.

In Philippa Bateman's documentary, "Wash My Soul In The River's Flow" about their love story, Ruby quipped, "Archie is my silent hero and I'm his rowdy troublemaker."

As Roach became one of the most decorated Australian musicians and activists, including being made a Member of the Order of Australia, AM in 2015, what resounded to a diverse following was his dignity, his grace and optimism.

On his first U.S. tour, Joan Baez, one of his teen music

heroes, wrote to him to say she loved Charcoal Lane and invited him to get in touch.

The letter is included with his July 2022 release of "Archie Roach LIVE in Key Largo '92 and Darwin '93" through the Australian Road Crew Association's Desk Tape Series.

Roach became a mentor and muse to later generations of First Nations acts.

He in turn encouraged and funded them through his Archie Roach Foundation and initiatives such as the 12-part YouTube series "Kitchen Table Yarns".

One of those who hero-worshipped Roach was hip-hoppper Briggs who wrote "The Children Came Back" as a sequel to Roach's song.

Briggs was one of the first to respond when the Gunditjmarabundjalung elder died at 66 at Warrnambool Base Hospital on July 30.

He'd been in ill health since a stroke in 2010 and had to perform with oxygen after losing a lung to cancer.

"Thank you Unc, for everything. Rest easy," Briggs wrote.

It was sweet and succinct.

But it summed up everything that had to be said about the passing of Archie Roach.



Archie Roach & Ruby Hunter

The MLC's \$424 million royalty distribution conundrum

by Tony van Veen, DIY Media Group

The music industry has long had a royalty distribution problem, AKA the infamous "black box," which represents hundreds of millions in mechanical royalties collected on behalf of publishers and songwriters who have not been paid because they cannot be tracked down.

Black box royalties is a topic that gets songwriters fired up, and rightfully so.

Historically, there have been multiple black boxes.

The company historically responsible for collecting mechanical royalties for US music sales, The Harry Fox Agency, had a black box.

Each of the large performing rights societies (PROs), ASCAP, BMI, and SESAC, have one.

And other PROs and organisations around the world each have their own black boxes of unpayable royalty revenues.

We are here, with these companies sitting on a mountain of artists' revenue, due to three main factors.

The first is missing or inaccurate metadata.

Let me start by reminding you what metadata is.

Basically, metadata is the information that describes the data of your music.

It's your UPC code; your ISRC number; your songwriter, publisher, and artist names; and your song and album titles.

This information allows every

sale and stream of your music to be tracked so royalties can be collected and you can be paid for those sales and streams.

So, one song that gets streamed and purchased around the world with bad or missing metadata will accrue its share of royalties that can't be delivered.

Multiply that by thousands and thousands of tracks with

multiple organisations collecting royalties, each with its own incomplete database, and you end up with multiple piles of unpayable royalties at multiple performance rights organisations all over the world.

The number two reason that these black boxes keep filling up with unpaid royalties stems from issues with notices of intent from

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streaming services.

If a streaming service wants to legally stream your music, it needs to serve a notice of intent, or an NOI, to the appropriate rights holder or their PRO.

However, in practice, there is a lot of confusion about these NOIs, whether they were actually issued or not, and how many PROs and rights holders' claim they didn't receive them from the DSPs (digital service providers, as streaming firms are referred to in the industry).

In the past, this resulted in multiple lawsuits against the DSPs, which is something that nobody wants.

The third issue is there are multiple PROs involved in tracking, collecting, and paying royalties.

There are the streaming companies, each with their own incomplete databases, who track the plays and report to collective management organisations around the world, like the Harry Fox Agency in the US.

And then, there are the PROs each trying to collect royalties.

When you combine poor or missing metadata with multiple organisations, each with their own distinct and incomplete databases and less than watertight processes for issuing NOIs, you quickly end up with a black box worth hundreds of millions of dollars in untraceable royalties, and that's just for downloads and streaming!

The rich get richer

One of the biggest challenges with black box royalties is that after these royalties are collected and held for a certain amount of time, while the agencies try to track down the parties who had earned them, some of the PROs end up splitting up and paying out the black box revenue to the publishers they can track down based on

market share.

So, this means they invariably take publishing royalties from independent artists and songwriters who they could not track down and pay them to the big guys who are already getting payouts.

Pretty mind-blowing, right?

Kind of makes you angry.

For decades, private companies have attempted to create a definitive archive of all the world's music metadata and copyright information, to no avail.

Every private effort created yet another organization with an incomplete database in an ocean of such agencies.

Enter the US Congress.

In 2018, in an attempt to clean up some of this mess and pay royalties to rights holders faster and more accurately, Congress signed the Music Modernization Act into law.

As a result, in 2019, the U.S. Copyright Office breathed life into the Mechanical Licensing Collective (MLC), a nonprofit organisation established to administer blanket mechanical licenses to eligible streaming services in the US and to pay the resulting royalties to songwriters, composers, and music publishers.

Today, because of the Music Modernization Act and the MLC, instead of having to issue NOIs to multiple rights holders, the music streaming services can instead pay one blanket license to the MLC that covers all mechanical royalty costs to all rights-holders, thereby protecting themselves from possible lawsuits, which is a good thing.

From there, the MLC takes on the responsibility of locating and paying the appropriate rights-holders the royalties they are entitled to.

The MLC collects digital audio mechanical royalties from streaming and download services in the US.

When a song is streamed, there are two royalties due.

One for the sound recording, which is paid to the label or the artist, and another for the composition, the mechanical royalty, paid to the songwriter or publisher.

Essentially, you can think of the MLC as a performance rights organization, like ASCAP or BMI, but different in that it just collects mechanical royalties for digital downloads and streams in the US.

Its mission it is to pay those royalties to the songwriters and publishers of those compositions.

Therefore, if you are a US publisher or songwriter, you need to be affiliated with the MLC, either directly or indirectly.

If you are outside the US and are affiliated with a collective management organisation, or CMO, like MCPS in the UK or AMCOS in Australia, they are already affiliated with the MLC and are likely authorised to collect your US mechanical royalties for you.

It is also worth mentioning what the MLC does not collect, which is everything that is not a mechanical royalty for US music downloads and streams.

They do not collect mechanicals for physical media.

They do not collect the public performance or international radio play royalties that PROs like ASCAP and BMI collect.

They do not collect for video streams on YouTube and TikTok.

They do not collect royalties for streaming or sales outside the US.

So, how's it been going so far?

Well, the good folks at the MLC have been hard at work trying to clean up some of the historical

mess, and it is a mess.

And yes, like with any such big agency, the MLC has faced criticism about its high overhead costs and the fact that there is still a big black box of unpaid royalties sitting out there.

But now, this black box is in the MLC's coffers.

The thing worth noting, however, is that despite the pot shots at the MLC, it really is trying hard to get songwriters paid.

In fact, several of the MLC board members represent independent songwriters, because they are independent songwriters, and the MLC has been proactively reaching out to PROs and to independent music distributors like CD Baby to try to locate as many songwriters as they can find.

Anyone want \$424,000,000?

Despite the hard work of the MLC, the current black box sits at a whopping \$424 million waiting for their songwriters and publishers to be paid.

Who is owed this money?

Well, it could be you.

For sure, it's mostly unsigned, independent, and emerging songwriters.

Why? Well, for starters, major songwriters tend to be signed to major publishing companies.

Those music publishers have full-time staffs dedicated to making sure that song metadata is correct.

Therefore, the DSPs and the MLC can accurately track most major published titles.

Things are not quite so clean on the indie songwriter side.

For starters, if you were an artist distributing your music digitally before 2010, it is quite possible that your music doesn't even have ISRC numbers, which every song needs in order to be tracked.

Why? Because in the early days of digital music distribution, tracks could be delivered to the DSPs without ISRCs attached.

The DSPs did not demand them and some distributors just didn't

issue them.

In addition, the proper collection of metadata just wasn't a priority for distributors until relatively recently.

Frankly, independent artists frequently just aren't very good at sweating the small technical details of giving proper credit to songwriters when they sign up their tracks for distribution.

The end result, it is extremely likely that the MLC is trying to pay the bulk of their \$424 million in black box royalties to independent songwriters like you, but can they find you?

Watch the video on the Disc Makers YouTube channel as I discuss what this means for you, what you need to do to collect all your streaming mechanicals, whether you need to go out and register your songs with the MLC, and whether you'll be able to collect any of those black box royalties.



As premiums soar, music venues are heading to an insurance cliff

by Lars Brandle, The Music Network



When Genesis Owusu made the earth move during his March concert at Sydney's Enmore Theatre, the story bounced around the world, just as punters did on the carpet that stretched across the floor's gaping wound.

It was a lucky escape.

No harm done, certainly not to Genesis Owusu's career, which immediately springboarded into an international trek.

For fans, an early end to the night and a tale to tell.

And a headache for the team behind The Enmore.

Not all concerts go to plan, not all accidents are followed with lucky escapes.

Public liability insurance is the safety net that covers those potential disasters, an essential overhead that enables venue operators to sleep easy at night.

Now, a different type of nightmare has emerged, this time at the insurance end of the gig economy.

The cost of insuring venues is soaring for small to medium dedicated live music venues, inflated by the perfect storm of fires, floods, the pandemic and war in Eastern Europe.

It's an insurance cliff, which many don't spot until it's time to renew their premium.

How did we get here?

Hundreds of small to medium live music venues around the country are facing closure because insurance companies are no longer offering PLI coverage for live music, or are offering premiums that will force venues to consider their options, either close, dump live music, or run rogue.

"This is one of the biggest issues the live sector is facing right now, but few in the industry are talking about it,"

says Stephen Wade, Chair of the Australian Live Music Business Council (ALMBC).

It's potentially the "most destructive crisis since COVID," he continues.

"Insurers are reassessing their appetite for risk and unfortunately live music has been caught up in that," he continues.

Wade and the ALMBC have heard from venues who've searched for insurance for months without getting a single offer, and others landing an offer that is 10 times their previous premium.

One venue saw their public liability premium soar from \$1,500 to \$35,000.

Geoff Trio, director of the 140-capacity Brass Monkey, a dedicated live music venue in Cronulla, has felt the sting.

He saw the venue's premium rocket from \$6,000 to \$32,000, despite operating for over 21 years without ever having a claim against him.

"You're looking at hundreds of dollars a show just for public liability.

"I don't understand why," he said.

"It's never been a problem before."

The good, the bad, the terrible Those activities that were previously considered to be "high risk" are now completely off the negotiating table, say sources familiar with the situation.

To trade without PL insurance, the operators

be in breach of lease agreements which knocks the venue out of business, and, of course, opens the door for litigation from the public.

On the eve of their insurance being due, one venue operator was told to make a tough choice.

Either shut the public bar and hotel and operate purely as an entertainment venue or shut the band room and operate as a pub with no live entertainment.

"This is the SLAM of 2022," says one source familiar with the situation.

"There is no way venues will be able to absorb these costs which means many venues will choose not to have a live music offering and those venues who can afford to open will be passing these costs onto bands and promoters in room hire, punters will be paying more for tickets and the costs of a beer to a parma will be substantially increased."

Newer music venues are not the only ones to be hit, says one major venue, who declined to be identified for this article.

"Key live music venues who have been operating in Melbourne for over 30 years with little to no claims have seen their insurance more than double, making it difficult to maintain their current prices and

encourage other venues to not take for granted that they will be renewed."

Richmond, Victoria live music venue the Leadbeater Hotel was forced to cancel a show and shut its doors early in recent months after its insurance company rejected a request to renew its cover for the next year.

Speaking to Virginia Trioli on ABC's Mornings, co-owner, Joe Downey, said his venue had never had a problem with insurance.

"We just had to close our doors", Joe said.

"We'd been with our insurer for years, without any issues, but when it came time to renew our policy they said they were no longer offering coverage for live music venues... and without insurance, we had to close."

After a public campaign, the Leadbeater found an insurer at the last minute.

That's the good news.

The bad, it came at a whopping 1,100% increase, a financial load few operators can carry.

"We're aware of many more cases like this and have a test group of 30 venues we are working with to try and get a solution over the line – something that will work for the

hundreds more we know are in the firing line as their insurance comes up for renewal," says the ALMBC's Stephen Wade.

The worst-case scenario, he continues, is the collapse of the 100 – 400 capacity live music venue network, which would spell disaster for the nation's live music ecosystem.

What to do?

Research, for starters, and reach out to the ALMBC, which launched a survey seeking EOLs and insurance detail from venues, for some level of critical mass and specific data on the sector.

With this information, the peak body then intends to approach several underwriters with the proposition to underwrite venues under an appropriate scheme that is both affordable and provides adequate cover.

To get involved in the ALMBC's insurance project, complete an Expression of Interest form on their website.

"If venues get together behind the cause they may have a hope of getting something over the line," notes Wade.

"If they try and go it alone, it could be a disaster."



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

49 Australian songs honoured in International Songwriting Competition

By Candace Avery

On May 12, the International Songwriting Competition (ISC) announced its 2021 winners.

Launched in 2002, ISC is considered the most prestigious songwriting competition in the world, receiving more than 21,000 entries this year from over 150 countries.

Renowned for its panel of high-calibre judges, ISC has been called "the songwriting competition to take note of" by The New York Times.

ISC judges include Coldplay, Linkin Park, Tom Waits, Hozier, and The Lumineers.

This year continues the amazing winning streak by Australian songwriters, once again taking home the most wins of any country second only to the USA.

Australians have garnered four First Places, two Second Places, five Third Places, and 37 Honorable Mentions in the competition.

Additionally, an Aussie has been awarded the winner in ISC's special Stocking Stuffer promotion.

"The number of wins by Australians is impressive but not surprising," said Candace Avery, ISC Founder and Director.

"The entries we receive from Australians have a sound that is fresh and inspired.

"Perhaps this is partially due to Triple J and their mandate to play and break local artists.

"This offers such a unique and valuable outlet for Aussie artists to be heard nationally in

Grand Prize - Notelle

their country and allows for a lot of musical freedom and creativity.

"We always look forward to hearing what Aussie songwriters produce, and we are often blown away by what we hear", Avery said.

Throughout the years, many Australian artists have been honoured in ISC, including four Grand Prize winners: Tones And I; Kate Miller-Heidke; Kasey Chambers; and, Vance Joy.

Additional winners have included: Amy Shark; Augie March; Big Scary; Birds of Tokyo; Dean Lewis; Eskimo Joe; Flight Facilities; Gang of Youths; Gotye; Guy Sebastian; Jebediah; Matt Corby; Missy Higgins; Ocean Alley; Ruel; Sarah Blasko; Shane Nicholson; The Living End; Troy Cassar-Daley; Vera Blue; Washington; and many, many more.

Overall, the ISC winners hail from all over the world as 56%

of this year's winners come from outside the USA, and range from talented amateurs to seasoned songwriting veterans.

The 23 categories include all genres of contemporary music, from Rock to Pop to Country to R&B/Hip-Hop and more.

The list of Australian winners includes:

First Place Winners

"Blink Twice" – Joey Cirillo, Dylan Nash (San Joseph) – Melbourne, VIC – Pop/Top 40

"Goodbye" – Bree Rusev – Newcastle, NSW – Teen

"Nothing Wrong With That" – Sahara Beck, Anthony Buchen, Damon Syme (Sahara Beck) – Brisbane, QLD – Unsigned

"Treading Water" – Mabel Windred-Wornes, Ivy Windred-Wornes (Charm Of Finches) – Melbourne, VIC – Music Video

Second Place Winners

"Bad Decisions" – Emmy Mack, Craig Wilkinson, Stevie Knight (RedHook) – Sydney, NSW





SPOTLIGHT AWARD - The Color

– Rock

“Nothing Wrong With That” – Sahara Beck, Anthony Buchen, Damon Syme (Sahara Beck) – Brisbane, QLD - AAA (Adult Album Alternative)

Third Place Winners

“Air” – Phebe Starr, Alister Wright (Phebe Starr) – Dorrigo, NSW – AAA (Adult Album Alternative)

“Good For A Girl” – Georgia Germein, Ella Germein, Clara Germein (Germein) – Adelaide, SA – Unsigned

“Ode To A Guitar (In My Hands)” – Jessie Che – Adelaide, SA, – Lyrics Only

“This Is Our Time” – Jack Gray, Robert Conley (Jack Gray) – North Queensland, QLD – AC (Adult Contemporary)

“Window Shopping” – Grace Hughes, Louis Schoorl (Yorke) Bangalow, NSW –Pop/Top 40

Stocking Stuffer Winner

“How To Write A Song” – Shane Nicholson – Brisbane, QLD, Australia – Americana

The Songwriting Society of Australia

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

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

Vale Geoff Welham 1941-2022

by Martin Frohlich and Annie Heckrath

Geoff's two great passions in life were music and woodworking.

As a youngster in the Bruderhof community variously in Shropshire in England and Paraguay, he learned the rudiments of wood turning and how to strum a guitar.

It wasn't until adulthood that he had time to focus on both of these skills, mainly teaching himself as he went.

From early jobs in the woodturning industry, he refined his skills and developed his knowledge of furniture construction.

After emigrating to Australia in 1964, Geoff set up his family home and a workshop in Birkdale Qld and eventually started producing bowls and furniture with turned components.

Around this time, he made his first guitar, a fine instrument that he played for many years.

Geoff was drawn to a circle of friends in the Brisbane folk scene and took up English Country and Morris dancing, performing at weekend gatherings and festivals.

The move to Melbourne in 1975 saw him back working as a wood turner in the furniture trade and he later set up a workshop in a disused bakery in Eltham.

He resumed Morris dancing, initially with the Mighty Melbourne Morris Men and later founding Plenty Morris, and enjoyed the friendships over accompanying jugs of ale (as Morris Dancers tend to do Ed.).

He performed at various events including the National Folk Festivals in Canberra (1976) and Melbourne (1979).

Geoff joined "Dogwood Itch

Bush Band" around the Eltham/St Andrews area as a guitarist and learned the basics of bush band music.

Geoff returned to Brisbane in 1979 and co-founded Moreton Bay Morris with Paul and Trish Wilson and Don and June Nichols.

The dancers performed throughout the Brisbane area with two distinct sides: men dancing Cotswold tradition and women doing North-West and Garland as well as some Maypole.

He also performed at a few folk clubs in Brisbane, solo singing with guitar accompaniment.

Geoff moved to the Clarence Valley in 1981 and set up his workshop on his rural property outside Copmanhurst near Grafton.

His bowls, furniture and other hand crafted work featured at district exhibitions along with items by other highly acclaimed local artisans.

Soon after arrival, Geoff joined the "Big River Bush Band" calling and playing bush dances at halls and community events for over 30 years with changing line-ups.

Geoff sang in several choirs and a barbershop quartet.

Around 2001 he started Fiddlestix Morris, performing locally and at festivals including the NFF in 2018 (Canberra).

In the late 1980's he formed a close friendship and musical partnership with John Spencer, and they performed together as 'Welspent' and recorded several CD's.

Geoff turned his hand to making folk harps and for over 20 years he crafted many fine instruments and ran workshops, teaching participants to build their

own.

He taught himself to play harp and performed locally at concerts, weddings, festivals, markets and aged care homes.

Over recent years, Geoff enjoyed time with like-minded folkies at Woody Head.

Geoff passionately loved the traditional tunes, songs and dances that he learned first in the folk clubs of Brisbane, then later in Melbourne and collected from festivals and fellow musicians along the way.

Music was such a big part of his life, always ready to play with others in a 'session' and always a participant rather than a spectator at festivals, folk clubs and parties.

Geoff died on July 14 in the company of his close family after several months of illness.

He left a rich legacy of love, friendship and an inherited passion for woodcraft, music and dance.



Jeff Welham with his self crafted 21 string harp

Joni Mitchell makes surprise appearance

by Paul Cashmere, Noise11.com



Joni Mitchell performed her first full show since 2000 on the weekend of 24-25 July at the Newport Jazz Festival,

Newport, Rhode Island.

Joni was unannounced with an event titled Coyote Jam announced on the day and later renamed to Joni Jam.

Artists performing with Joni included Shooter Jennings, Marcus Mumford, Brandi Carlile and Wyonna Judd.

The setlist featured Joni classics, some covers and one song, 'Come In From The Cold' from Joni's 1991 album 'Night Ride Home', performed live by Joni for the very first time.

Joni performed two songs at the MusiCares Person of the Year in her honour in April, 2022. In 2013, she made two special guest appearances at Massey Hall in Toronto, but we have to go back to June 2, 2000 for her last full concert.



Out now!



On the Streets

"I am sure I have made the point many times but this is an album showing how much the ensemble members are enjoying playing music with one another."

"This makes the album infectious and the audience good willed and happy."

"The old cliché about leaving them wanting more applies here. 'RareTreats play in a style that makes you want more.'"

Tony Smith CD review

RareTreats debut CD. Eleven completely original and very different songs featuring multi vocal harmonies and multi instruments. Available from www.TradandNow.com Only \$20 + P&H.

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 (1924-154)

Twin 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 (629-157)

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 (2000-199)

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 (2299-154)

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 (2267-152)

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 (217-159)

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 (2309-158)

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 (940-163)

Performing and recording artists of traditional and original Australian music. Regular on-line performances.

0429 911 663

JasonRoweth@me.com

CJ Shaw (2297-154)

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 (1773-149)

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 (1923-1995)

www.harryrobertson.net

Fiona Joy Hawkins (2285-153)

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 (101-154)

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 (1967/160)

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 (314-164)

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

Goodwills (The) (1636-158)

Award winning songwriter Bob

Wilson and partner laurel Wilson showcase Bob's witty story songs as often heard on the ABC's Australia All Over.

WaiKarelTi@Gmail.com

Hallett Flood (2000-199)

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 (1669-151)

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

Lthorburn@vira.com.au

Hoya (20-164)

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

Ian Dearden (210 156)

Passionate and entertaining singer, songwriter, composer and multi-instrumentalist.

IDearden@icloud.com

Johnny Huckle (1989-153)

Singer songwriter and recording artist. Children's entertainer and story teller. Music therapist with an indigenous background using 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 (2239-166)

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 (2238-155)

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 (1718-153)

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 (2265-152)

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 (568-159)

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

Michael Fix (1025 155)

Guitarist, producer, composer. International touring solo performer. Co-presenter with Mark Cryle of 'Timelines - Australian Stories in Song'.

Acoustic Guitar Spectacular tours annually, July/August

info@MichaelFix.com

Nerds & Music (425-152)

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

GormleyClark@gmail.com

New Holland Honey Eaters (2011-168)

Play and sing 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 (744-143)

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 (1795-153)

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 (2000 - 199)

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 (52-155)

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

0400 786 494

G.Alex.Bishop@gmail.com

SimpleFolk (1954-149)

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 (52-162)

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

www.stevetyson.com.au

steve.tyson411@gmail.com

The Swing Beans (1623-164)

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 - (54-153)

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

Available! 0427 849 555

Ted@TedEgan.com.au

Traditional Graffiti (2294-165)

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 (2945-154)

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 (2059-169)

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** with independent reviews on those CDs included.



Join the Craic in Yass!



16 - 18 September 2022



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irishcelticmusicfestival.com; facebook.com/jointhecraicinyass
janno499@bigpond.com; craicmusicfest@gmail.com; 0429608566



Concerts raise funds for Afghan charities



To mark the one-year anniversary of the fall of Kabul, Fred Smith and band have been touring his new show, 'Sparrows of Kabul', in a series of concerts in August and September to raise funds for Afghan charities.

An extraordinary song cycle, 'Sparrows of Kabul' has been described as a "a beautiful retelling of Australia's Afghanistan experience...", "utterly beguiling" and "a must see" by critics.

Smith has also released a single called "Gates of KIA" which he wrote after returning home from working on the evacuation of Kabul International Airport in August 2021.

Fred Smith is seen by many as the unofficial storyteller of Australia's involvement in Afghanistan.

The lyrics to his song 'Sapper's Lullaby' are engraved in marble at the Australian plot at the centuries old British War Cemetery in Kabul.

He was the first Australian diplomat to be sent to work alongside Australian soldiers in Uruzgan Province in 2009 and a last to leave in 2013.

While there he wrote songs and put on regular concerts playing with bands comprising Australian, US and Dutch soldiers as well as Afghan interpreters.

Returning to Australia, he released these songs on the album 'Dust of Uruzgan'.

The CD received rave reviews and earned him comparisons to the great Australian balladeers Eric Bogle, Don Walker, and John Schumann.

The title track was covered by Lee Kernaghan on his top selling 'Spirit of the Anzacs' album.

Smith also wrote a book called 'The Dust of Uruzgan' described by Channel 10 Political Editor, Hugh Riminton, as "as convincing a picture as we will ever have of the tragedy, hope, oddness and courage of Australia's Uruzgan enterprise... an astonishingly vibrant piece of reportage from the heart of our

longest war."

In 2020, Smith went back to Afghanistan to work in the Australian Embassy in Kabul.

After Kabul fell under Taliban control, he worked from Kabul International Airport (KIA) and Al Minhad Airbase on Australia's mission to evacuate passport and visa holders.

His experiences at the human logjams at the gates of the airport are expressed in his new single, 'Gates of KIA'.

"Seeing the desperation with my own eyes struck me to the core", said Smith.

Since returning, Fred blended his stories and songs from the evacuation into the 'Dust of Uruzgan' stage show which he toured to 80 theatres between 2014-18.

Called 'Sparrows of Kabul', the new show offers a vivid personal account of Australia's 20 year involvement in Afghanistan, culminating in the fall of Kabul and the evacuation.

"The perception is that our evacuation mission was a "monumental stuff-up", but in fact the Australian team managed to get 4,100 people out, most of whom are now living in Australia.

"Their girls and boys are going to school and having swimming lessons.

"We've changed people's lives", said Smith.

"Their's is a story worth telling".



The duo formerly known as Mandolin Orange to tour Australia for the first time

Until recently known as Mandolin Orange, WATCHHOUSE has long been on many a local roots, country and folk fan's radar, and their first Australian tour, taking in theatres and Melbourne's Out On The Weekend Festival in October, has long been anticipated.

A duo, formed in North Carolina in 2009 by Andrew Marlin and fiddler Emily Frantz, Mandolin Orange became new flag bearers of the contemporary folk world, releasing five acclaimed albums and rising over the next decade to fill venues like Nashville's famed Ryman Theatre, then amphitheatres the size of Red Rocks.

But by 2019, Andrew and Emily, having recently had their first child, realised they needed a change.

It may seemingly have just come down to the name, which no longer felt right, but in reality and as revealed by album number six, simply entitled Watchhouse, the new name represents their reinvention as a band more willing to experiment within the confines of their acoustic based sound.

Watchhouse's Australian tour will follow a North American tour, undertaken with Punch Brothers and Sarah Jarosz, under the banner of American Acoustic.

BT from Love Police Touring says: "I was introduced to this band by an agent friend of mine

years ago.

"I've watched them develop and grow and grow in their country.

"They are a big band there now.

"It took a long while to get a tour sorted, then Covid hit and that got canned, but here we finally are.

"I think a lot of people know their music, but maybe don't know who they are.

"They are all over Spotify playlists and have many, many local listeners.

"Expect the shows to be Gillian and David like, I reckon.

"We think there is an excellent future for this band here.

"Be amongst their first shows to join the story."

By the time 2019 came to its fitful end, Andrew Marlin knew that he was tired of touring.

He was grateful, of course, for the ascendancy of Mandolin Orange, the duo he'd co-founded in North Carolina exactly a decade earlier.

With time, they had become new flagbearers of the contemporary folk world, sweetly singing soft songs about the hardest parts of our lives, both as people and as a people.

Still, every night, Andrew especially was paid to relive a lifetime of grievances and griefs onstage.

After 2019's 'Tides of a Teardrop', a tender accounting of his mother's early death, the process became evermore arduous, even exhausting.

What's more, those tunes.

and the band's entire catalogue really, conflicted with the name Mandolin Orange, an early-20s holdover that never quite comported with the music they made.



23, 24 September

**22 acts
50 events
5 venues**

Judy Small - Shellie Morris - The Button Collective - Daniel J. Townsend - the dixie chOOKs - Linda Mizzi The Water Runners, Redfern Shanty Club and more!

Kiama Showground
www.folkbythesea.com.au
1300 887 034





Nightly soundchecks, at least, provided temporary relief, as the band worked through a batch of guarded but hopeful songs written just after Ruby's birth.

They offered a new way to

think about an established act.

Those tunes are now Watchhouse, which would have been Mandolin Orange's sixth album but is instead their first also under the name

Watchhouse, a moniker inspired by Marlin's place of childhood solace.

The name, like the new record itself, which was co-produced by Josh Kaufman (The National, Bonny Light Horseman) represents their reinvention as a band at the regenerative edges of subtly experimental folk-rock.

Challenging as they are charming, and an inspired search for personal and political goodness, these nine songs offer welcome lessons about what any of us might become when the night begins to break.

"We're different people than when we started this band," Marlin says, reflecting on all these shifts.

"We're setting new intentions, taking control of this thing again."



**Daylight
saving
resumes
in most
places
on
October
2**

A GUIDE TO PUTTING YOUR CLOCKS BACK



SMARTPHONE

Leave it alone,
it does its magic



OVEN

You'll need a
Masters in
Electronic
Engineering
or a hammer



SUNDIAL

Move one house
to the left



CAR RADIO

Not worth it,
wait six months

Kangaroo
VALLEY Folk Festival 2022

14-16 OCTOBER

19-TWENTY THE BUSHWACKERS

MIC CONWAY & ROBBIE LONG

FRED SMITH KERRY N 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 TRIPPY 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



Festival News & Reviews

Dorrigo Folk & Bluegrass Festival 20 years on

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

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

Supported by the Dorrigo 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.

The Festival has grown a little, but not much else has changed, 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 hope the Dorrigo mountains

beckon you this coming October, as we look forward to welcoming you into our music community.

What's happening?

We are delighted to let you know that the Dorrigo 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 from the US.

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 to 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 Ceilidh (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!

We are very grateful for the Australian Government's Regional Arts Fund, which supports art in regional and remote Australia.

Because of their support, we have been able to promote the Festival in our local and surrounding regions.

If you have friends in the 2450 area who have never been to the Dorrigo Folk & Bluegrass Festival, we would love your help spreading the word!

Ask your friends and family to sign up to our Newsletter.

We'd love to see our music community grow within the local communities.

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

Bellingen duo Saije performing in 2019



Festival News & Reviews

Music camp added to Wirrina Festival

by Thea Taylor

Imagine, camping in a coastal valley on the Fleurieu Peninsula of South Australia, attending a music festival.

Bluegrass, Old Timey, Acoustic Roots, people, friends old and new, concerts, jams, workshops, even lovely walking trails for those who want a change, just a really good weekend.

Now imagine three days of music camp: workshops, tutors, focused instruction sessions through the day, structured jams and other activities in the evenings.

All this with three experienced international tutors as well as our fabulous Australian artists.

And then onto the music festival weekend with a bunch of new friends, and new and improved skills.

This year, the eleventh since we started, we hold our tenth festival (cancellation in 2020) with the camp to be held from November 22–24, followed by the festival held from November 25–27.

A tenth birthday seems like a great opportunity for doing something special, so we are starting a music camp which runs immediately prior to the festival.

Beverly Smith (North Carolina), with Kellie Allen & Pete Peterson (Pennsylvania), are



visiting Australia this spring and we're very fortunate to be able to have them with us for a week.

All are experienced tutors and performers in the American Old Time and folk music scene.

Our focus for this camp is acoustic stringed instruments, teaching and using styles that fit in a string band tradition, so we are inviting players of banjo, bowed instruments, picked instruments and old-time rhythm guitar.

The plan is to have classes to work intensively on instrument and style skills.

There will also be options for afternoon classes on 'themed' topics, likely to include options such as brother duet harmony singing, the music and style of Charlie Poole, and songwriting.

We'll add and tweak other options as we add tutors, based on student numbers.

Preliminary research suggests that this year is a

particularly fine opportunity for Banjo players.

Pete has a distinctive melodic style, which he'd love to share with the Australian musicians.

This is a camp for adults and independent learners, or younger players with a chaperone.

We encourage family groups and keen teens to get involved.

If you know you would like to improve and learn from some great teachers, then it is for you.

Are you skilled enough?

This camp is for players ranging from 'competent beginner' through to people who play and perform regularly/at a high level.

You need to know how to play your instrument at least a bit to benefit from this camp.

At least be able to play a few chords and change chords if it's a chorded instrument or play a tune and know what key you're playing in, if you're playing fiddle.

Festival News & Reviews

You need to be able to tune your instrument.

Yes, there will be plenty to learn if you are a more experienced player, it is certainly not just for early stage musicians.

The festival itself features one main stage with back-to-back concert spots plus a blackboard stage.

Multiple locations for workshops, lectures and scheduled sessions, these are led by performers and others in the festival community for all to join in.

We usually have the fire pits going, and it's well out of town

so there are no neighbours to complain about banjos and accordions at 3am.

The Wirrina Cove Holiday Park, where we're based, has plenty of space to camp further off, for those who don't want to hear the banjos until they've had their coffee in the morning.

You might find yourself playing to the kangaroos and Clydesdale horses if you wander over the creek for a private session with friends.

Over the years, they have learned to be an appreciative, if curious, audience.

There is space for all, and a welcome for everyone.

The more committed camp enrolments we have, the more options we'll be able to offer.

More information on additional tutors, details on activities, available through our website www.wirrinabluegrass.com over the next few months as we consolidate the schedule.

Artist announcements for the festival will be updated regularly.

Accommodation on site or local – this is booked separately.

Expressions of interest/enquiries to wirrinabluegrass@gmail.com



Wirrina tutor Beverly with guitar



wirrina 2021 Instructor Chris demonstrates recorders





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

festival@dorrigofolkbluegrass.com.au



MW

Festival News & Reviews

Join the craic in Yass

by Janno Scanes

It's been a loooong time.....

The Committee of the 'Irish & Celtic Music Festival' look forward to welcoming all to Yass again.

September 16-18, is the weekend dedicated to our 'Irish & Celtic Music Festival', bringing us all together again.

We will celebrate traditional Celtic & Australian Arts all weekend.

There'll be music across the different genres, workshops in music and instruments, dancing workshops and events on Saturday and Sunday.

There will also be a Poetry

Soiree and 2 poets' breakfasts, debate and competition.

Celtic Markets will take place on Saturday and Sunday, with a variety of foods, coffee and crafts.

Free live music and exhibitions will be found in Banjo Paterson Park.

Our beautiful Heritage buildings will be some of the venues, all well worthy of celebration.

Yass will be celebrating our rich cultural history while acknowledging the stunning Ngannawal countryside and its peoples.

We pay our respects to

the elders, past, present and emerging.

The Committee realise the need for flexibility during this festival as the infectious diseases take their toll on many people and events.

All will be encouraged to take hygiene requirements seriously to keep everyone as safe as possible, especially in confined areas.

We are determined to make the festival an enjoyable event.

We are excited to see our like minded friends and supporters after such a long time.

See you all soon!



MOTN 5 piece

Wirrina Music Camp 2022

Info & bookings:
www.wirrinabluegrass.com

Three days of music tuition, jamming, & fun!

Join other players of string-band/stringed instruments in tuition from our acclaimed USA instructors and local musicians. Daytime classes, evening jams. Suitable for adults and older teens with some skills. Located at Wirrina Cove, on the beautiful Fleurieu Peninsula, SA. Camp onsite or rent holiday accom. nearby.

Wirrina
Bluegrass
Festival
& Acoustic Roots

Tues 22 – Thurs 24 November. Stay on for the Festival: Fri 25 – Sun 26.



Festival News & Reviews

Port Fairy review continued

by Jefferson Lee

In Trad&Now edition 149, Jefferson Lee reviewed the first half of his time and observations at the 2022 Port Fairy Festival.

Here for your enjoyment are his thoughts on the second half.

From the 'Ocean' (Mirteetch') stage I caught briefly the opening act, Anna Scionti and Blues Roulette, with their loud/driving blues guitar, drums, backup guitar combo sound.

Alas, I missed subsequent acts, Tracy McNeil & The Good Life, who were nominated in the Blues/Roots category for an ARIA for their album 'You Be The Lightning', followed by Gordon Koang a Neur, speaker and musician from the Upper Nile region of South Sudan performing in English, Arabic and his native Neur language.

The program notes that his nine albums "spread a message of peace, love and unity, dance-floor style."

A must see in future.

Bones and Jones were a six piece now known for their diverse style and appeal, particularly integrating Pop and Rock.

The final of the six adjoining stages that I had hopelessly floated between was the famous 'Shebeen'.

It is set up like the Munich beer festival with a dancing floor



at the front, then rows of long tables, a Guinness and wine bar towards the back with higher stand around tables.

Outside was more seating in the beer garden and the much coveted smoking area for addicts of all description.

I just missed the Bob Evans bracket here but was in time for The Bushwackers 50th Anniversary concert.

Dobe Newton was out of sorts on the night and dropped the F-word three times.

The most memorable was during the climate change anthem "You can't eat coal and you can't breathe gas", when he told all the mining engineers in the audience (all three of them) "Well You'se can all F-Off now".

Hilarious antics to bring mirth all around as only Mr Dobe Newton Lagerphone can.

I caught a bit of the heavy blues Heartbreakers, a band thrown together from a collection of the legendary musos from that genre, like Jeff Lang, Ash Davies, Ezra Lee and Van & Cal Walker.

The final act here for the

night was Elephant Sessions, an award winning traditional band from Scotland who expanded their sound way beyond folk to everything synth and electronic and beyond into a pleasing sound that defies genre.

A must to see live.

Out of breath from all the running between tents I looked for food before heading back to camp with my generous neighbours, Max and Marilyn Lowe, with their high tech camper van.

Saturday and Sunday (12-13/03/22)

Saturday began with an assembly of the most celebrated guitarists in the festival on The River Stage.

With Nick Charles in the lead, the varying virtuosity of Andrew Wigglesworth (The Weeping Willows), Nick O'Mara (Heartbreakers), Dan Parsons (Tracey McNeill & The Good Life), Justin Bernasconi and Anna Scionti, all revealed some of their wicked riffs and strums.

Next door, the Melbourne based Charm of Finches duo on violin and guitar were performing

Festival News & Reviews



Dobe Newton and the Bushwackers

'Canyon', a song about dreams they told us, sounding more like Joni Mitchell than she did herself back in the 1960s.

With other tracks of their 2021 release 'Wonderful Oblivion', they were more than pleasing to the ears.

Meanwhile, I went for a Yidaki healing with cultural preserver extraordinaire, Lionel Lauch, and a workshop Kirrae Whurrong Traditional Art with Tracy Roach and Mariah Briggs explaining meaning.

The Archie Roach tent offered a whole festival in its own right, with everything from the stunning Kee'ahn, to diversity plus, from Amos Roach to the rock sound of the N.T. Black Rock Band.

On the Ocean stage, after yoga fanatics having their group stretch (not to be confused with group sex), Evie Mae was belting out her cover version of the Chris Isaak song 'Crazy'.

This young lass, in the spirit of post-Covid elation, soon had the entire audience clapping

along to "We're all together, forever..." and more.

Unfortunately, I missed the Folk Bitch Trio (not to be confused with Sydney's lesbian punk group 'Bitch Slap'), but I made amends by buying their CD to review in a future T&N edition.

Meanwhile 'Future Folk in The Round' in the Pyipgil Gundidj Tent, led by popular friendly host Sarah Carroll, demonstrated my earlier comment about the plethora of both local youth talent and female singer-songwriters proliferating at this year's festival.

Grace Moloney from the Bellarine Peninsula (Geelong area) stood out best with her anti-depression song 'Black Cat', inspired after a visit to a nursing home.

A mere 17yo on her first big stage, Andrei O'Connor's soft voice and melodies, we were told, were sponsored by a Mornington Shire sponsoring of mentor Rebecca Elms.

Good to see local councils promoting folk progeny, eh?

She is destined to be another voice on the national stage.

I also liked Ruby McKenna who claimed she had been writing songs since she was an 8yo.

She performed 'Gypsy Boy', a "metaphor for addiction", with an electric guitar as a spoken word song with a scrapping guitar and high falsetto.

Brilliant!

To fill out the set were Maddie Jackaway and the only male performer, Flynn Gurry, equally impressive.

In the Shebeen stage, I missed Rich Davies and the Low Road, but caught more than a glimpse of Van Walker and the Ferreters, who could best be described as Irish influenced Rock.

They hail from Murphy's Pub in Geelong.

A great five piece band with more than a touch of bushranger style lyrics.

Their raucous version of 'Wild Rover' had beers raised during the "No, Nay, Never" chorus.

Note. the lead singer had one of those great gravelly voices.

As the day wore on, I skipped the crowd favourites like Jordie Land, Ash Grunwald and Suzannah Espie, Lior, Robyn Hitchcock etc., many of whom you can capture on ABC I-view in the station's live broadcast from Port Fairy.

Instead, I concentrated on acts that I had never seen before.

I lie.

I couldn't resist Baby and Lulu, which I first saw at Woodford.

Lara Goodridge with Abby Dobson are two of the most

Festival News & Reviews

clever "chicks" on the national circuit.

Their French chansons are as inviting and alluring as bees to honey, with their latest, 'Album Trois'.

Alas, I missed the early afternoon 'Kitchen Tables Yarn' with Uncle Archie Roach.

Another time, I hope.

The sideshow in The Pavilion with the Lightning Ridge poets gave me a musical downtime which I enjoyed.

See report in T&N Poetry pages soon.

On the bluesy Ocean stage I couldn't go past First Nations' Voices like Glen Scuthorpe, a genius and an all-giving performer who mentors new black artists from one end of the country to the other.

His forthcoming 'The Good Old Days' CD should be good.

With his mate Jake on double bass, he cracked jokes about giving up smoking 25 years ago only to take up (ceremonial) smoking.

The person next to me said "a bit like Springsteen" but Glen reminds me of different past stars with every song delivered in a different style.

A true maverick.

The Thin White Ukes were captivating at first glance.

Rudely Interrupted at times they reminded me of The Triffids, but were still unique in sound.

Back on the Island stage, Fiona Ross and Shane O'Mara had us all joining in with Loch Lomond.

Weddings, Parties, Anything ended the Saturday night with a non-stop run through their whole back catalogue without a word between songs.

A delight, if somewhat exhausting.

'Father's Day' and 'Monday's

Experts' were still in my head as I tossed around in my tent an hour later back at the caravan park.

Mick Thomas is still an all time favourite Australian songwriter.

The Sunday morning 'Women Out Loud' session in The River venue was packed with Sarah Carroll, Kee'ahn, Katherine Priddy, Gaby Moreno, Irish Mythen and Tracey McNeil.

Brilliant of course.

My only criticism was too much talking not enough music.

If we really needed all that chat about influences and bio history, it should be in workshop form.

Hot sun and a slight hangover had me in search of a cappuccino elsewhere after an hour, with only two songs on offer.

More's the shame as I found Sarah Carroll's session with songs like 'Medicine' uplifting as I remembered her some years before sharing the dance floor at the Punters Club in Fitzroy while her late husband Chris Wilson with The Crown of Thorns belted out music from the stage.

She was backed by a talented band which included Shane Bourne, from memory.

Somewhere in my notes I wrote that I caught the brilliant Shelley Morris doing a version of 'My Island Home' in Indigenous language.

This was followed by 'Jumba'.

What a great story teller.

Her 'Waiting Road' CD is a gem.

Elsewhere, I caught up with U.K performer, Katherine Priddy, in her own session, following 'Women Out Loud'.

She was singing softly with a flowing guitar.

She spoke of the shortage of flour during the British lock down.

An appropriate song followed.



Emily Barker

A surprise late inclusion in the program was Christine Eden from NSW, who was the winner of 'The Voice' some years back.

On the Sunday night, she had a loud raucous voice and some raunchy lyrics to match.

However, on some songs, she was soft and sultry, a bit like Janis Joplin warming up if that's your taste, an almost American inflection with clear evocation and songs about love.

Emily Barker, based in the UK, was on the bill after a chance meeting in Denmark with festival program Director, Justin Rudge.

She was widely known in the UK for her full orchestration CD 'A Dark Murmuration of Words' and having done the soundtrack to the BBC crime drama, 'Wallander'.

Space prevents me doing justice to Bones and Jones and blues sensation Heartbrokers, Jazz Party and other great acts like Erin Rae, Jack Carty and more.

I guess the perennial one man band, Up Town Brown, gets the last plug.

Apart from the obvious, Where's Campbell the Swaggy? I hope he's well.



Festival News & Reviews

Bluesfest return created \$272 million for the economy

by Christie Eliezer, The Music Network

Bluesfest Byron Bay returned in April after three cancellations.

An economic study showed that it created thousands of jobs and millions of dollars for local economies, and it featured high on a Pollstar mid-year report.

"I took the view I wasn't going to do a cut down event," Bluesfest Director, Peter Noble, said.

"I didn't want people walking in the gate and saying, 'Oh it's not what it used to be'.

"Anything short of that, with

the experience not fulfilled, would not be good for the brand.

"My brand is right up there with the best, and there couldn't be a backward step."

In the final run-up, there were flash floods and storms in the region, artists and workers caught COVID, there was a drastic drop in volunteer numbers, and a constant fear that NSW Health could close it down at the last minute loomed.

16,024 punters waited until the last moment to get tickets, pushing the final attendance

figure to 101,024 from the budgeted 85,000.

This was right up there with 105,000 in 2019, 104,526 in 2014 and 104,244 in 2013, although the ultimate record remains 115,000 in 2011, when Bob Dylan headlined and the five-day event ran for a one-off six days.

The economic impact report by Reuben Lawrence Consulting, published July 21, showed that 45% of the audience came from across the border, and they brought between \$175million to

Bluesfest Byron Bay 2019

Photo by Kurt Peterson



Festival News & Reviews

\$180million with them.

This was spent on travel, accommodation and food, and apart from ticket sales, the food and merchandise revenue on the Bluesfest site.

Bluesfest injected \$70.2million into the Byron Shire, with spending of \$142.2million, wages and salaries of \$25.6million and about 641.8 full-time equivalent (FTE) employment positions.

The ravaged Northern Rivers economy benefitted to the tune of \$143.9million, with the festival spending \$254million, creating 1,348.5 FTEs and \$57.2million on wages and salaries.

NSW had a fresh injection of \$232.3million, in addition to the festival spend of \$416.5million, 2,002 FTEs, and wages and salaries of \$97.8million.

Bluesfest contributed \$272.3million to the Australian economy, with a \$459.2million national spend, 2,149 FTEs, and wages and salaries amounting to \$108.8million.

Noble says such figures can be used to entice investment

from governments and bureaucrats.

"At least they'll listen," he shrugs.

Such investment means "I'll continue to be able to own my own company, I wouldn't have to sell out to a multinational.

"Bluesfest remains the last remaining major Australian-owned event... and that should be important to anybody who cares about our industry.

"I'm not against multinationals, but there should be a place for Australia-owned events."

Regular upgrades are needed on the Bluesfest site ("at a level where public would feel they see improvement every time they came") and there's the battle to keep ticket prices down while prices are going up for Australian headliners.

For the 2023 edition, one demanded \$2million and another \$500,000.

He hopes younger less experienced promoters don't fall for this at a time when events have to be more cost-conscious than ever before.

The Pollstar six months of 2022 had Bluesfest at No.1 highest grossing Australian event, No.2 Australian promoter (for the Bluesfest Group), and Byron Events Farm at No.8 in the Worldwide Stadium/ Outdoor Venue category.

These figures, along with a growing reputation among overseas promoters for how he steered Bluesfest through the crisis, saw promoters, governments and tourism bodies from a number of Southeast Asian countries initiate discussions about staging Bluesfest there.

This year, four Australian regional cities approached him about holding one-day events there alongside the Byron mothership.

"I want to do more.

"Blues artists say you don't make it until you're in your 50s.

"As a promoter, I don't think I'll have made it until I'm in my 60s.

"I'm a late bloomer!"

Bluesfest's Peter Noble



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.

SEPTEMBER

NSW – Irish & Celtic Music Festival (2315-156)

Annual event held on the 3rd week of September celebrating the arts across traditional Celtic and Australian music, poetry, spoken word and dance.

Enjoy Celtic markets, performances, crafts, exhibitions and buskers.

Ph: 0429 608 566

Janno499@Bigpond.com

WA – Manjimup Bluegrass & OldTime Music Weekend (2126-159)

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

www.manjimupBluegrass.com

OCTOBER

NSW – Dashville Skyline (2313-157)

Long weekend annual folk/country festival near Maitland.

Mail@Dashville.com.au
www.Dashville.com.au

NSW – Kangaroo Valley Folk Festival (1873-154)

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

NSW - Wingham Akoostik Music Festival (1955-153)

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

NSW – Dorriggo Folk & Bluegrass Festival (2212-150)

Dorriggo 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@DorriggoFolkBluegrass.com.au

www.DorriggoFolkBluegrass.com.au

SA - Fleurieu Folk Festival (1134-152)

An annual three day family friendly multi-staged event set in the historic township of Willunga SA 21-23 October 2022

admin@fleurieufolkfestival.com.au

NOVEMBER

Qld – OzManouche Festival (2290-153)

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.

Ph: 0418 113 7831

CameronJones@tpg.com

SA – Wirrina Bluegrass & Acoustic Roots Festival (2314-156)

Music Camp (Nov 22-24) and a smaller acoustic music festival (Nov 25-27) within a few hour's drive from Adelaide.

Ph: 0428 263 795 (Text preferred)

WirrinaBlueGrass@Gmail.com

Festival Directory

JANUARY - 2023

Tas - Cygnet Folk Festival (2241-165)

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

Vic - Newstead Live (2269-153)

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

MARCH

Vic - Port Fairy Folk Festival (100-153)

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

APRIL

ACT - National Folk Festival (1226-163)

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

NSW - The Gum Ball (2313-157)

Long weekend of school holidays annual folk/country festival near Maitland.

Mail@Dashville.com.au
www.Dashville.com.au

Vic - CresFest (1309-155)

Three day celebration of life and music in one of Central

Victoria's most picturesque towns, 1.5 hours from Melbourne.

1-3 April, 2023

Features great acts and plenty of chances to sing and dance - a folk'n roots festival for all.

JudyTurnerMusic@Gmail.com

JUNE

NT - Top Half Folk Festival (329-164)

The 2022 Top Half Folk Festival was cancelled.

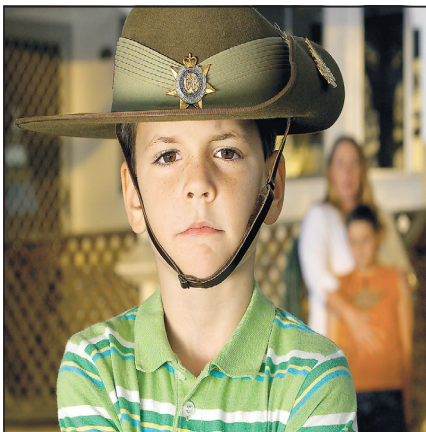
Further information will be available on the Facebook page <https://www.facebook.com/tophalffolkfestival>

AUGUST

NSW - Sydney Folk Festival (92-158)

A World of Music in the Heart of the City held in mid August.

Join the e-News list: www.sydneymusicfestival.com.au
Margaret Walters 0427 958 788



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FOLK FORUM

Old Town School of Folk Music

After reading the Trad & Now article in edition 149 about "Developing Participation in Folk Music", I recalled my visit three years ago to the legendary "Old Town School of Folk Music" in Chicago.

At the time, I was visiting my son who is a musician and now lives in Chicago.

On that Saturday morning, I was completely blown away by people, with instruments in hand, streaming in to the building in Lincoln Park Chicago, for their "jam" class, lead by a teacher.

Also, the street was closed off and their annual festival with several small stages was in full swing.

The "school" started 60 years ago when a lady called Win Stracke realised that people wanted a comfortable group environment to learn to play "folk" music.

The Old Town School Of Folk Music still runs as a not for profit organisation and provides individual and group tuition in many instruments, from beginner's guitar to choirs, dance, hammered dulcimer and even to cajun harmonica!

John Prine and other shining lights attended there at one time.

Their "jam" classes were obviously very popular.

For more information about the history of the place and a link to their website go to oldtownschool.org/history.

I expect their professional teaching staff are paid on a contractual and part time

FORUM

teaching arrangement.

There seemed to be a few staff who were working in admin/ reception and in the cafe and in their music shop, where students could hire/ purchase instruments.

The main building has a bigger auditorium where well known folk acts perform eg. such as Gillian Welch.

Local and touring professional artists perform here.

See the website for who's who.

Here in Australia, I realise that probably only our larger cities could host a folk school like this, but I think we could take on some of their approaches to business.

Their School is now run by a board which is dedicated to furthering interest in folk music.

William Rigg's ideas of folk club based music workshops which are led by professional musicians is interesting.

It seems to me that this is already operating in an ad hoc basis with many folk clubs already offering workshops with touring musicians.

It would need someone to coordinate this loose system of "folk trainers" and formalise a possible "workshop tour" of folk clubs.

Weekend schools and camps for specific teaching are already happening. eg The Maleny Celtic School, which happens yearly.

Also, folk festivals know the importance of providing specific masterclasses and workshops before and during the festivals.

Folk festivals know the

importance of providing session areas too.

Folk festivals provide this learning environment much more than music festivals of other genres eg classical festivals and popular festivals like Big Day Out.

Perhaps with the new government's greater support for the arts, someone could apply for Arts funding to do a feasibility study and set up a rudimentary teaching circuit.

Is this what you had in mind, William Riggs?

I hope this letter may be of interest to your readers and help stimulate some discussion around this topic.

I have long been involved in SE Qld folk activities and music, and have been involved with running folk clubs in regional areas.

I was one of the instigators of the Imbil Gathering with its original interest in bluegrass and old timey music.

Today, I am in a band, "The Swing Beans", and teach guitar and mandolin from my home.

Julie Witney
Forest Lake, Qld

Letters to the editor welcomed. See page 3 for address and contribution conditions. Opinions expressed are those of the writer and not necessarily those of the magazine

Bluegrass News

by Lindsay Mar

Interview with Mike Compton - Part 3

In our previous parts of this interview we spoke of how different people "hear" accents and how Norman Blake was Mike Compton's choice of rhythm guitar player for his "Gallop to Georgia" project.

We spoke about putting together a disparate group of people as was the original Nashville Bluegrass Band, and having them play together by hearing the same accent.

In this issue, we pick up on how John Hartford managed and brought his band together.

MC: You start learning, it is like the band, the bunch of guys that played with Hartford.

T&N: We can include people as diverse as Bob Carlin?

MC: Yeah, Bob is pretty diverse (laughs).

T&N: Bob has been to Australia and we understand Bob's diversity.

MC: John had a lot of different people coming in and out of the band, but the common bond was John and we just followed him.

But there was a lot of time when the band wasn't together and it was just a musical frolic.

T&N: Give me an example where people had diverse opinions and it did come together.

MC: Oh, goodness, I think that

comes from following a strong personality like John, where you basically try to mould what you are playing around what he was doing.

John's whole philosophy with us was that he didn't care what we played, as long as we played sounds that pertained to what he was playing.

So we had a free reign to do absolutely anything we wanted to do.

T&N: OK, right, as opposed to everybody doing their own thing.

MC: Right, as long as it was musical and that we were following what he was doing, he didn't care.

T&N: What would happen if, in your opinion you were doing something you think worked and he thought didn't.

MC: He was very lenient, he would probably let it go for a bit, just to see if it would work, because I'd seen him do the same thing with his material, or what he was doing.

He would give it a chance to work, and if it wasn't happening then he would change it and you would never hear it again.

He would probably say, you might not want to do that.

T&N: Which would be strong words coming from someone like John.

MC: He wouldn't be "stop doing that", it would be "well you might not want to do that, it is not

working with what I am doing".

T&N: A nice Southern polite way of saying no.

MC: It's a nice polite way of saying stop doing that (laughs).

T&N: That was a band with a strong leader like John Hartford, what was it like in the Nashville Bluegrass Band, was there a strong leader?

MC: I think vocally, it was Pat and Alan, but I mean, as far as the rest of it goes, it was a five way split.

T&N: If it was a five way split how would you decide what worked and what didn't?

MC: We would try different combinations to see what sounded the best, maybe change whoever was singing, you get two guys like Pat Enright and Alan O'Bryant who could sing at the top of their game, you give one of them the lead, change key, and the other would sing the major harmony and one of us would sing baritone, because basically that is what is left and we would try that format, and maybe then try and let the other guy sing the lead, and pitch it where he would sing it the best.

So it was about options, which is the better option.

T&N: OK, so but in these cases, you are talking about top quality musicians now, who listen to each other, and then determine between them, what worked and what didn't.



MC: See, even with us hearing the music the same way, it all takes work and it all takes working together and listening and all becoming familiar with each other.

Pat, when we started the band, was a lot more straight forward and more like the Vern Williams style of singing, like Vern and Ray of California.

T&N: I didn't think anyone would be compared to Vern Williams.

MC: Well, Vern was one of Pat's heroes and he said that when he first saw Vern, he said he wanted to do that.

T&N: Really?

MC: Yeah, Pat was really straight forward, where Alan was more of a softer kind of a sound, which to me was kind of odd, given that he was from North Carolina, that it would have that, that air you know, in his vocal.

To me, a lot of those guys have a harder edge, but Alan's vocals were real flexible, moving around, fluid, and as time went on, Pat became more fluid.

I don't know if it was a conscious effort or not, we never

talked about it, but his vocal style got adapted to what Alan was doing and the whole thing became more fluid.

T&N: That is pretty amazing, so getting back to a group starting out, it seems to be that the advice from Mike is to listen carefully, not necessarily a common source, but to come to a common agreement.

MC: I think the main thing is to play, and play a lot, with each other off stage, as much rehearsal time as you possibly can, you know regular, scheduled rehearsals.

T&N: And listening right close.

MC: Yeah, and being open to sounds that you know, a group of people coming together is a lot more creative, and everybody learns to do things they didn't know how to do before.

The creative level of the whole jumps, comes up, when so many different sources come together.

T&N: This applies to me, fiddle players got input as a creative source...

MC: Everybody does.

T&N: And the guitar player would also have equal input.

MC: Yeah.

T&N: And the bass player and the mandolin player.

MC: Absolutely, everybody has.

To be continued.

Dorrigo Folk and Bluegrass Festival news

The Dorrigo Folk & Bluegrass Festival, NSW, Oct 21-23, celebrates its 20th anniversary with guests from the USA, Beverly Smith, Kellie Allen and Pete Peterson and The Whitetop Mountaineers (Martha Spencer and Jackson Cunningham), and from Australia, Bluegrass Parkway, Cat & Clint, Craig Woodward & Kat Mear, Gallie & Paddy Montgomery, Genni Kane, Lyrebird, Montgomery Church, Mother of the Nations Band, Mountain Folk Cafe, The Blue Creek Boys, The Morrisons and The Weeping Willows.

The festival will be preceded

by the 4th Dorrigo Old-Time Music School Oct 19-21, with workshops for traditional fiddle and banjo music, jamming and a festival performance opportunity with US instructors Beverly Smith (fiddle, guitar, mandolin), Kellie Allen (guitar, bass, mandolin), Pete Peterson (banjo, guitar, autoharp), Martha Spencer (fiddle, banjo, guitar), Jackson Cunningham (mandolin, guitar, banjo) and Shay Garriock (fiddle).

Festival tickets, Old Time Music School registrations and camping passes will be sold online only.

Illawarra Folk Festival news

The Illawarra Folk Festival, NSW, Jan 20-22, has announced that due to funding and other considerations, the 2023 event will be about half the size of the last live 2020 event.

The number of acts will be reduced from 150 to 70 and the number of venues reduced from 13 to 6 in order for the event to adjust to the new post-covid financial situation.

Performer expressions of interest closed on Aug 5.

The volunteer program is already underway, focusing immediately upon recruiting team leaders committed to monthly organising committee meetings, discussing the direction of the festival, rostering, training, supervising, and evaluation, and providing volunteer support and post festival wrap up feedback.

The benefit to the volunteer participants of course is being a part of one of the longest, historical and most prominent folk festivals of NSW.

Sign up now if volunteer leadership is your thing.

Festival watch

The Sydney Folk Festival, NSW, Aug 19-21, will be centred on two inner-city hubs, the NSW Teachers Federation, Reservoir St and the

Gaelic Club in Devonshire St, and for readers of this column, artists include Crow Mountain, Corn Nut Creek, Fred Smith, Squeezebox Boogaloo, the Water Runners and Genni Kane.

The 2022 Wernick Method Jam Camp, Phillip Island, Vic, Aug 13, has been sold out, and no doubt given the popularity of the camp after a three year absence, in large part due to Covid, another camp will be announced at some time.

Keep reading Trad&Now for further updates.

The Guildford Banjo Jamboree, Vic, has confirmed it's 2022 dates as Sep 16-18, with further details to be announced.

Folk by the Sea, Sep 23-24 at Kiama, NSW, includes local bands Fiddledance (featuring Quentin Fraser, Bruce Fumini and Ray Marshall) and The Water Runners.

The Kangaroo Valley Folk Festival NSW artist lineup includes the Whitetop Mountaineers, Montgomery Church, and Good Tom Wallace.

The Fleurieu Folk Festival, Willunga, SA, Oct 21-23, includes

the following bands that may be of interest to readers of this column, Calder & Cohen, Crooked Road, Western Swing group, Meanwhile Back At The Ranch and the Cajun Swamp Band.

The Wirrina Bluegrass & Acoustic Roots Festival, SA, has announced their next event for Nov 25-27 and the festival itself will be preceded by a three day music camp Nov 22-24.

Other bluegrass news

The Weeping Willows' "Black Crow" was named Bluegrass Recording of the Year and their instrumental number, "Southern Gothic", was named Coca-Cola Instrumental of the Year at the April Tamworth Country Music Festival, and the duo are currently completing a tour of the UK and Switzerland.

Kellie Allen and Pete Petersen of Pennsylvania return with well known Old-Time fiddler, Beverly Smith, on her debut visit to Australia, in late 2022.

The Whitetop Mountaineers, Martha Spencer and Jackson

Cunningham, who are based on the Virginia / North Carolina border, are set to return to Australia for another tour.

Greg Blake, who was the subject of a three part Trad&Now Bluegrass Column interview last year regarding his vocal technique development, has now been nominated as 2022 IBMA (International Bluegrass Music Award) Male Vocalist of the Year, with the final award winner to be announced at the IBMA World of Bluegrass Awards Ceremony in Raleigh North Carolina, Sep 29.

Australian artist dates

Pete Denahy entertains the Aug 19 NQ's Rock'n Country 2022 at Mackay QLD.

The Luau Cowboys, Aug 30, pick for the Mountain Pickers Association at the Ferntree Gully Bowling Club, Vic.

The Davidson Brothers play Sep 10 Golden Vine Hotel, Bendigo Vic.

The Water Runners play the Sep 30-Oct 3 Uranquinty Annual Folk Festival, near Wagga Wagga, NSW.



Transcription

This month we have a Mike Compton original tune, Big Indian Blues.

Big Indian Blues

a mandolin tune by Mike Compton

4 1. 2.

6 2/4

8

10 2.

12

15

18

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 (2300-156)

Buy, sell, consign, trade
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Damien Gerard Studios (2292-153)

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over 30 years recently moved
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0416 143 030

**Marshall@DamienGerard.
com.au**

Foghorn Music Group (2292-153)

Record label, PR company,
music publishing, music
consulting, CD and vinyl
manufacturer.

0416 143 030

**Marshall@
FoghornRecords.net**

Folk Alliance Australia (587-153)

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 (2294- 153)

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and event management
business presenting premier
live music in a wide range of
Blue Mountains NSW venues.

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com.au**

**www.FusionBoutique.
com.au**

Guitar Factory Gladesville (1275-200)

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Eastman, Gold Tone, GFI.

02 9817 2173

www.GuitarFactory.net

Listening Through The Lens (2306-157)

Roots music website –
news & reviews

Team@

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com**

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Castlemaine Cultcha



by Peter James Dawson

Charles Maimarosia, a Solomon Islander living in Melbourne, sings in his native tongue while accompanying himself on guitar and panpipes.

He will be performing on October 2 at The Coolroom, Castlemaine's burgeoning community culture centre in the Northern Arts Hotel.

Charles was nominated as a composer of Small Island Big Song - An Oceanic Songline, best soundtrack category in the 2020 Australian Academy Cinema TV Arts awards.

Small Island Big Song is an album that unites indigenous musicians from seafaring cultures across the Pacific and Indian Oceans.

It was awarded as the Best Asia/Pacific Album of 2019 at the Songlines Music Awards in the UK.

All the songs were recorded in nature, using traditional instruments and languages, creating a contemporary and relevant musical statement in the face of climate change.

Small Island Big Song was

conceived

by Australian music producer and film director, Tim Cole (ex Not Drowning Waving) and his Taiwanese partner, producer, BaoBao Chen.

They embarked on a three year journey following the voyages of ancient oceanic seafarers who traced the ocean currents and seasonal winds dating back over 5,000 years, to and from the island now known as Taiwan.

Joining Charles will be Australia's foremost percussionist, Greg Sheehan, a member of the Black Arm Band.

As part of the Celebrating Women in Music series, Trudy Edgeley's haunting vocals, melodies, tropical tempos and tribal beats reflect, not only her influences and passion for her music, but also her desire to tell the stories of her rich ancestry from the cane fields of Far North Queensland to the shores of Jamaica.

In Didj'n'Us

She will perform her well-crafted songs that have the added interest of fascinating stories, which have been seldom told, at The Coolroom accompanied by hubby, Phil in her show, Native Born on September 3.

September in Swan Hill

Go north for live music and art on the Murray River this September; that's if you live in Victoria... the rest of you head south on September 3 at Swan Hill Riverside Park.

Yorta Yorta songman, Benny Walker, joins Clare Bowditch, Freya Josephine Hollick and The Northern Folk.

From the 2nd to the 4th it's a weekend of music, art workshops and events including a classical guitar recital and an exhibition of work by finalists from the National Print and Drawing Awards.

Byron Bluesfest Boss, Peter Noble, reckons, "I saw Benny play at a guitar festival and did he ever deliver!"

"I really think he has a big future coming, it's just around the bend and I'm putting my money where my mouth is and booking him again this year for our 2019 Bluesfest."

Capturing hearts with darker songs reflecting a shadowy side, such as those on his early album, *Through the Forest*, through to upbeat songs such as 'Summer Sun', Benny's killer voice and songwriting talents have impressed audiences far and wide.

Nominated for 4 NIMA awards in 2016 - New Talent of the Year, Best Song, Best Cover art and Best film clip for 'Oh No You Don't', a song that shot to No.1 on the AMRAP chart, was soon followed by another No.1 with the heart wrenching single 'Save'.

2016 closed on a winning streak when Benny took home the gong for Best Aboriginal Act at The Age Music Victoria Music Awards, and in 2017, Benny's new single 'Ghost' and its EP *Undercover*; both debuted at No.1 on the iTunes Blues Chart.

Djilpin Arts Djarmalak Festival

The last of three Sundays of dance, music, workshops, food, art, culture and conversations hosted by Constantina Bush, concludes on August 28 at Beswick/Wugularr community, Northern Territory.

Folk can arrive from 9am on Sunday at the community to set up camp in the beautiful Cultural Precinct, browse the museum, shop at the retail art gallery, join in a workshop or take a tour, then settle in for dinner and a thrilling evening concert.

Emily Wurramara headlines the final Djilpin Arts' Walking With Spirits event.

Originating from Groote Eylandt in the Northern Territory, the AIR award-winning and ARIA-nominated artist released an 11-track album 'Milyakburra', in both English and Anindilyakwa languages.

Emily's critically acclaimed 2018 album featured the emotive

'Lady Blue' (over 6.5 million Spotify streams) and 'Black Smoke', amassing over 1.2 million Spotify streams plus rotation on Triple J, ABC Local and 10 weeks in the AMRAP charts.

She has performed on many global stages including Woodford Folk Festival, Bluesfest, TEDx Sydney, GARMA, Port Fairy Folk Festival, BIGSOUND and International Folk Alliance showcases in Kansas, Canada and New Orleans, as well as, shows in Chicago, New York, Paris and across Australia.

Touring and playing with iconic artists, including Archie Roach, Mavis Staples, John Farnham, Busby Marou, Coloured Stones, Missy Higgins, Shellie Morris, Jessica Mauboy, Cat Empire, Midnight Oil, Icehouse and John Butler, has honed her skills as a performer and introduced non-indigenous audiences to First Nations culture.

Emily is a six-time Queensland Music Award winner, was selected for the AMP Tomorrow Maker Award and won AIR Award's Best Blues and Roots Album of the Year.

Also on the bill is Hand to Earth, developed during an Australia Art Orchestra residency in the remote highlands of Tasmania.

Yolngu Songman, Daniel Wilfred

and Korean vocalist, Sunny Kim, formed an effortless rapport that spans continents and cultures and expresses a deeply human commonality.

Their vocal renditions are melded into the electronic atmospheres created by trumpeter and composer, Peter Knight, who draws on the minimalism of Brian Eno and Jon Hassell to create a bed for these beautifully contrasting voices.

Daniel Wilfred sings in language and is the keeper of Yolngu manikay, the oldest continuously practised music tradition in the world.

Sunny Kim sings in English and Korean and intones wordless gestures that invoke raw elemental forces.

It is a call to open your ears, eluding genre, traversing continents and fusing the ancient with the contemporary.

At its heart are Yolngu manikay song cycles, an oral tradition from South East Arnhem Land that are more than 40,000 years old.

These songs transverse time and space, to envelop the continuity, known as raki, the spirit that pulls all together, all performers, all listeners.



Trudy Edgeley

TALKING GUITAR

WITH NICK CHARLES

The Great Albums

Greetings pickers and guitar music fans.

I apologise for my tardiness in contributing to this fine magazine in quite some time.

However, I've decided to reacquaint you all with some detail and something of a list (we all love lists!) of albums that I consider essential in the finer appreciation of folk, roots and blues guitar music.

In each issue for the foreseeable future, I'll discuss one of these pivotal recordings and the effect they've had on me and my peers as a player and fan.

Of course, the debate will rage over what's left out and what I've listed, but that's good too.

We're all interested in great and important music.

It's why we're involved with Trad and Now.

So to begin, this issue I've reprised what I consider to be the greatest acoustic session ever.

The first volume of *Will the Circle Be Unbroken* was released in 1972 and resulted in a seismic awakening for my generation of roots musicians.

The subsequent releases include 1989's *Volume 2* and 1990's *The Rest of the Dream* were fine recordings too but failed to capture the spark of the first album.

It's impossible to replicate that spontaneity and energy.

In the last couple of years there have been some shows around the country celebrating this monumental album and that's what triggered this idea.

Please, please have a listen or relisten and be amazed and delighted.

So here it is once again and please stay tuned for the next in this list for the ages.

'Will the Circle Be Unbroken' - An album for the ages

I've travelled Australia and through the US and UK many times and talked to countless musicians about their influences, likes, dislikes, dreams and ambitions and it's always illuminating and inspiring.

Well mostly anyway!

It's fair to say that even music you don't like or performers that leave you grimacing have an effect on your artistic output.

Sometimes in the middle of a performance I occasionally imagine myself as another player.

Ever done that?

Somehow, I've picked up a mannerism from a player, be it a facial expression that's engaging or body movement or maybe a way of holding the guitar that's an image of someone I've watched.

Just imagine how many countless guitarists knowingly or unknowingly mimicked

John Lennon's trademark early "bobbing" motion as he played and sang something like "I Should Have Known Better".

I certainly knew it when I was a very young tennis racket strummer.

What about Keith's rhythmic bravado or that sensual swing of a Stevie Ray Vaughn groove.

One of the funniest I used to notice was in the days of the so-called "New Wave" post punk era when a disturbing amount of angry young singers developed the strange "knocked kneed" look of Elvis Costello.

It became almost a rule in Melbourne bands of the era.

Of course, I'm not going to linger on the superficial too much but there is a connection to the thread of this story.

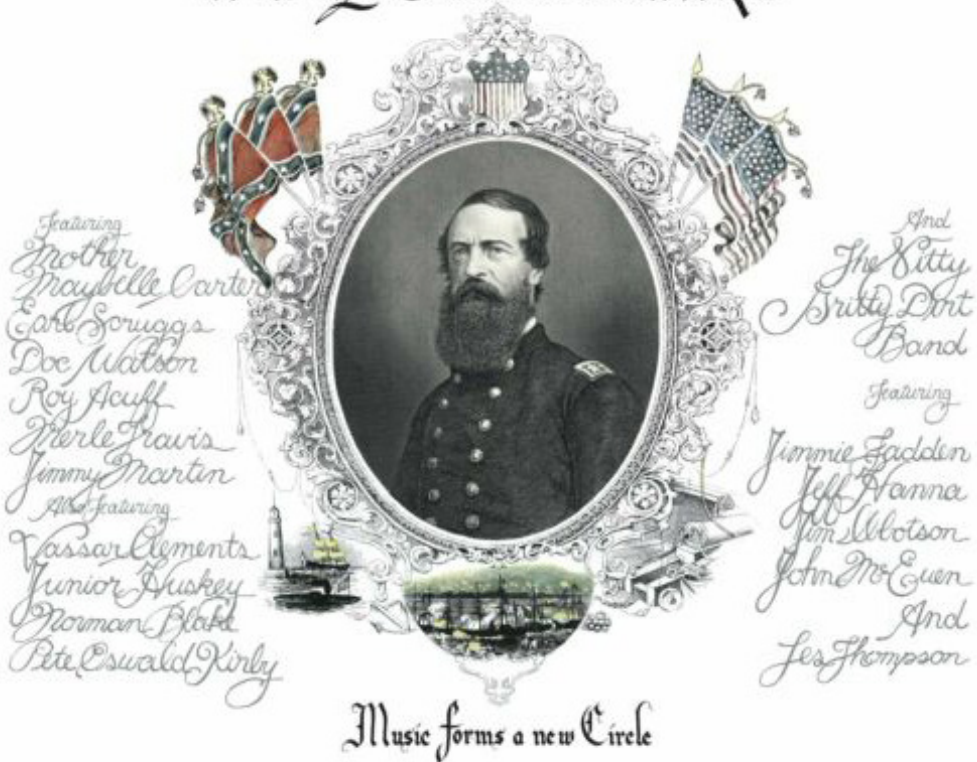
Once again, it's influences that concern me and I've decided to highlight a recording that was pivotal in my musical awakening and also extremely important to so many of the musicians I encounter on the road.

In a number of workshops I've conducted at recent festivals I've been asked about my influences and inspirations and almost as if on auto pilot I've answered, 'Will the Circle be Unbroken'.

I did get as many nods of approval as bewildered looks, so I thought I'd talk this time about one of the greatest recordings and moments in acoustic music

*William McEuen
Presents*

Will the Circle be Unbroken



history.

I'll take no objections thank you!

We all know the title of the song and its association with the Carter Family.

"The Nitty Gritty Dirt Band" who formed the "house band" and developed the album's concept, used the philosophy and message of the old lyric as a blueprint for the sessions.

Their aim was essentially to introduce the great country and bluegrass artists of the past to a young, new audience and celebrate the links and

influences that carried on to the then current generation.

In so doing, they single-handedly brought recognition and a new reverence to past greats and enabled many careers to be re-born and thrive ever since.

How's this for a line-up - Maybelle Carter, Earl Scruggs, Doc Watson, Roy Acuff, Merle Travis, Jimmy Martin, Vassar Clements, Norman Blake, Brother Oswald and not to mention the very fine and cohesive input of the Nitty Gritty Dirt Band themselves.

"The Nitty Gritty Dirt Band" had a top ten hit with "Mr Bojangles" in 1970 and had plenty of "cred" as a result and, they had the appropriate "hippie" look of the day.

Apparently, Roy Acuff described them as "a bunch of long-haired west coast boys".

Most of the others involved had country/bluegrass hits in the 40's, 50's and early 60's and their old-time sound and pure acoustic instrumentation had been by-passed with the advent of rock and roll and the slicker contemporary Nashville sounds.

The opening track, "The Grand Ole Opry Song" tells it succinctly with references to Uncle Dave Macon, Minnie Pearl, Hank Williams and so on, names that had faded dramatically.

Apparently every track on the album was recorded in one or two takes, as it was in the old days and the energy and spontaneity are evident as a result.

Much of the "between takes" dialogue is also preserved and included and adds to the wonderful sense of camaraderie and history.

You hear how the arrangement is formed, who should come in where and who should back off a little.

Roy Acuff is heard telling the guys "watch your timing!" and on another track "The Precious Jewell", he tells all "my policy in the studio....get it right the first time and to hell with the rest of it!"

Its brilliant stuff and you can feel the wonderment and awe as the young guys take it all in.

They do respond exceptionally under what must have been intense circumstances.

Imagine playing guitar with Doc Watson breathing down your neck!

Speaking of the "great one", it was my first introduction to his brilliance and the sessions probably capture amongst his finest work.

The take of "Black Mountain

Rag" where he interplays with Vassar Clement is a pinnacle of American roots music.

His flat-picking is just so positive, clean, fat sounding and dynamic that it's at once uplifting and depressing for guitarists everywhere.

I'll remind you that Dan Crary refers to Doc as "the big bang of flat-picking!"

Many of my own generation of acoustic roots players know the tunes and even the dialogue off by heart.

When Doc meets Merle is a classic, and supposedly the first time they met: (Doc) "I named my son after you and Eddie Arnold."

(Merle) "I heard that".

(Doc) "well I figured a little of that good guitar pickin' might rub off on him".

(Merle) "look who's talkin'".

A brilliant moment!

And it's amazing how many luthiers know this line where Merle asks Doc about his guitar:

(Merle) "that guitar rings like a bell".

(Doc) "pretty good old box, Mr Gallagher made this...lives in Wartrace, Tennessee".

I'll never forget when I met Mr Gallagher (actually his son) on my first trip to Kansas.

I was playing a Doc Watson model when a guy leaned over my shoulder, and we repeated those lines together as I played "Doc's Guitar" on Doc's guitar!

Of course, as the conversation continued, the

now standard line followed from my newfound friend when he noticed my accent, "but you're not from around here, are you?"

And so it goes, "Music forms a new circle".

That's the under title of the album.

There are so many wonderful tracks and so many discoveries to be made here.

It was also the first time I'd heard Merle Travis, Jimmy Martin and Vassar Clements.

Perhaps the first time I really noticed the beauty of the dobro (Brother Oswald) and perhaps more than anything else, began to realise the connections and common ground between all the great roots music elements.

Tenderly the album finishes with a young Randy Scruggs delicately picking "Both Sides Now" as a kind of further indicator of the connections and circles.

As time goes on, the album becomes stronger in my mind, and I don't believe there are too many other recordings that do that for me.

It's been a benchmark for my recorded sounds, a textbook for licks, and a songbook for the ages.

As Jim Ibbotson proclaims at the start of mighty "Lost Highway", "this one's goin' out to all you folks back home".

I second that!



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Poetry and the written word

Frederick Charles Burleigh Vosper

by **Brian Langley**

Born: March 23, 1869,
Cornwall England
Died: January 6, 1901 **Perth,**
Western Australia

Vosper defied convention and joined the Royal Navy with the intention of becoming an officer.

The Naval life was not for him however and he resigned before his probationary period was up.

We next hear of him in Australia at Maryborough, Queensland, in 1886 as a 17 year old.

Taking up a career of journalism, he worked on some small Queensland newspapers before taking up a sub-editor

position at Charters Towers for the "Northern Miner", then editor of the anti-establishment paper, "Australian Republican"

He championed the cause of miners, republicanism and working men's rights.

He was opposed to Asian immigration.

In 1891, he published some papers in support of the Shearers' Strike and was charged with sedition.

Although he was acquitted of this, he was later, in 1892, charged with inciting a riot during a miners' strike, for which he spent 3 months in gaol.

Following his release, he moved

to Sydney, where he worked for the "Truth" and "Workman".

Moving to Western Australia in 1893, he worked for various papers at Cue, Geraldton and Perth, before moving to Coolgardie where he took up the editorship of the influential "Coolgardie Miner".

Over the next several years, he joined a number of political groups associated with furthering the rights of miners and workers.

He was an able public speaker and used this ability to attack the policies of the Western Australian Government, then led by Sir John Forrest.

Being rejected as a candidate by the Labor party, in 1897, he

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 (22-169)

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 (144-152)

A comedian with an arsenal of sharp tongued stories,

poems, jokes, original songs and parodies.

His jokes have not been tested on animals. Hilarious!

0411 697 532

**Peter@PeterWilley.com.
au**

Rhymer from Ryde (663-174)

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

ran as an independent for the Legislative seat of North-East Coolgardie, winning easily.

During his time in Parliament, he supported votes for women, compulsory arbitration, a minimum wage, payment of members, liberalisation of the electoral laws and triennial parliaments.

Although he lived in Perth, he regularly visited the goldfields, where he was very popular.

Late in that same year, he married a widow, Venetia Anne Nicholson (nee Finn), and with her money, joined Edward Ellis in setting up the *West Australian Sunday Times*, a Weekly newspaper, for which he worked, as there was no parliamentary pay in those days, so MPs needed a "real job"

When Ellis died in 1898, Vosper became editor of the "*Sunday Times*", which he used to disperse information and ideas that were often anti-establishment and were not reported on by the main daily Perth Paper, the "*West Australian*",



run by Sir Winthrop Hackett, friend and compatriot of the Premier.

From 1897, in parliament and outside it, he devoted time to goldfields' disputes, to the government's mental health policies and to Federation, which although considering it a good idea in principle, he opposed, as he considered the conditions of joining to be detrimental to the working

man.

His oppositionist stand estranged him from the goldfields-based 'Separation for Federation' movement, but he retained much goodwill for his stand on other social issues.

Having invested all of his (and his wife's) capital in the paper, which did not make a large profit, he did not live the lifestyle of many of the other politicians, particularly those of the "monied establishment", and by 1900, he was in considerable financial difficulties.

In the 1900 elections, his seat was abolished and he nominated for the forthcoming National Senate as a "Free Trader".

He was never to go to the polls however, as shortly after nominating, he suffered complications from appendicitis and died.

His funeral at Karrakatta was one of the largest for a "working man" that had been seen to that time.

The New Woman

Fredrick Charles Vosper 1895

She does not "languish in her bower",

Or squander all the golden day

In fashioning a gaudy flower

Upon a worsted spray.

Nor is she quite content to wait

Behind her rose-wreathed lattice pane,

Until beside her father's gate

The "gallant prince draws rein".

The brave "New Woman" scorns to sigh,

And count it "such a grievous thing"

That year and year should hurry by,

And no gay mister bring.

In labor's ranks she takes her place,

With skilful hand and cultured mind;

Not always foremost in the race,

But never far behind.

And no less lightly fall her feet,

Because they tread the busy ways;

She is no whit less fair or sweet

Than maids of older days,

Who gowned in samite or brocade,

Looked charming in their dainty guise:

But dwelt like violets in the shade,

With shy, half-opened eyes.

Of life she takes a clearer view,

And through the press serenely moves

Unfettered, free, with judgement true,

Avoiding narrow grooves.

She reasons and she understands,

And sometimes 'tis her joy and crown

To lift with strong, yet tender hands,

The burdens men lay down.

Milk Oh!

Likely to be Frederick Vosper, published in the West Australian Sunday Times, April 1, 1900.

This poem appeared in his "Acta Diurna" column in the Sunday Times.

Poetry and the written word

Poems in this column from other sources have their origin acknowledged whereas his own poems were mostly given no author. Ed.

Several cases of Bubonic Plague have been reported from Sydney

These are attributed to the fact that cattle are grazing on the Moore Park Rubbish Tip.

Vosper comments that conditions in WA are no better, for both the East Perth and Wanneroo Tips are an absolute disgrace.

When you're at breakfast calmly,
Shoving down your morning meal,
Do you ever think it's harmly
Just to take milk with your meal ?

'Tis with milk that's drawn from cattle
That do pasture at the Tip,
And how hard they have to battle
Just to get their little nip.

There's the cast-off paupers poultice
And the patient's fev'rous rag.
And the tons of moulty little lice
Tied up in some old bag.

They rummage 'neath the filth-stained ',
They lick among the slime ;
But that's the stuff that builds up beef
And make's the milk so prime !

Milk's the stuff that builds up muscle,
It's the thing that makes for breed
But I'll yield it without tussle,
Since I've seen the cattle feed.

Goodbye Boys

Also likely to be Frederick Vosper, as published in the West Australian Sunday Times on February 4, 1900.

This very day, my comrades-a real red letter day--
You leave your home and kinsmen to join war's
stern array ;
And tho' with choicest flowers, your friends will
strew the track,
It is the wish of all of us, that you come safely back.

You have heard the ringing of the people's mighty

voice,

Loud sounding their approval, that to fight has been
your choice;
And the farewells of your dear ones, whose sobs
were soft and low,
They mourn that you should leave them, but yet
they bade you go.

The days will fly till you again are met with mighty
cheers
From Tars, Marines, and Landsmen, and from
British Grenadiers ;
There, Guards and gallant Scotsmen will salute as
you pass by.
And they'll welcome you Australians to fight with
them or die.

They little know about you, except the simple fact
That you not only offered, but came, with them, to
act ;
And all your gallant comrades, from India's coral
strand
Will join with the Canadians to cheer Australia's
band.

And fighting Bobs ! Bobs ! welcome, forget it, boys,
who can.
The welcome of a soldier -- the welcome of a man;
"To join your English comrades, my men, I
welcome you,
And he is sure to place you where there's plenty
work to do.

The old contingent's greeting, I give you from my
heart, .
May you be strong and kicking when for home at
last you start ;
When face to face with Cronge, Kruger, or Joubert,
I hope that you'll " enjoy " yourselves, and that
none of you'll be hurt.

I pledge my fellow townsmen that we will all unite
To care for those you leave behind, and do that
which is right ;
With the greatest pleasure we will read of
decorations won,
And we promise you a welcome the day that you
come home.

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.

Stringfiddle – (264-155)

Fiddles and piano – Play for Scottish Country, Ceilidh, colonial and bush dances.

Perform concert brackets at festivals.

Stringfiddle@gmail.com

ACT – Monaro Folk Society (2225-151)

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 (395-151)

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 (553-147)

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 (596-156)

Old time, colonial and bush dances on third Saturdays

03 5442 1153

Secretary@

BendigoBushDance.org.au

Mid-winter Ceilidh in Tasmania

Courtesy – Drumbeat

The Burnie Highland Pipe Band from the North West of Tasmania, held their annual Mid- Winter Ceilidh again this year after successfully running a couple of large events in 2021.

This is something that the band are planning on running every year with the goal of building on it each year to make a whole weekend of Celtic events.

This year's ceilidh was called by Simon Nettleton, who again did a wonderful job of choosing an exciting and enjoyable program for both dancers and musicians alike.

Iain MacLeod and his ceilidh band of Heath, Bheemer and Eric produced an authentic, strong, and eminently danceable sound to the delight of all those on the

floor.

Our event also included, naturally, a performance by the Burnie Highland Pipe Band first up in the evening and this year, we were fortunate enough to have Geoff Jones play the small pipes for us to add to the Celtic atmosphere.

Geoff also ran a Small Pipes workshop during the afternoon which was attended by Burnie pipers and a few visitors from other parts of the state.

To round out the evening, and to give the enthusiastic ceilidh dancers a little break at the end, the Burnie Highland Pipe Band singers gave us their rendition of "the Parting Glass".

This small but powerful 'goodnight' act topped off a tremendous evening of music and dance which saw faces old and new join us to celebrate Celtic culture.

Our numbers were down somewhat but we were still very happy indeed to welcome around 80 adults through the door and very pleasingly a few children under 10 who enjoyed themselves immensely, one of whom asked upon leaving "When is this happening again?".

Burnie Highland Pipe Band is very proud to provide this level of entertainment to the community of Burnie and the wider North and North-West and we also thank most appreciatively, our Burnie Scottish Country Dance group who continue to support our events and plan with us for future ones.

Our next Ceilidh is September the 24th, please keep an eye on our social media for details.



Escapades at Exeter

by Colin Fong

The weekend of May 14-15 was billed as a Regency Weekend at Exeter, New South Wales.

This inaugural event was organised by the Sydney Regency Weekends and their website is sydneyregencyweekends.org.au and the organising committee included: Kathy, Marion, Adrienne, Kelly and Sonia.

Some attendees travelled from Melbourne, Brisbane and places in between.

Attendees were informed that the weekend would consist of various workshops with Regency costumes preferred.

Workshops included: bonnet decorating, basket weaving, block printing, reticule making, scone making for children, learning to play whist, writing Regency romance, Mulligatawny

soup, engarde, croquet, and, write like Lady Whistledown.

In addition to these mostly sit down workshops there were dance workshops in preparation for the Saturday evening Regency Ball.

These energetic workshops were meant to be led by Sheree Greenhill but unfortunately, she was unable to join us and was ably replaced at short notice by David Potter, who led us through the intricacies of English country dancing.

The band supporting the dancing was Short Dented Potts.

A full list the programme is available at <https://sydneyregenwcyweekends.org.au/program-2022>.

Friday night in the village hall was abuzz with the organisers setting up the hall with the stage for the band being erected, floral decorations on the hall walls,

tables in place for the different workshops etc.

As attendees registered on Saturday morning, it was a feast to the eye of people wearing their Regency costumes.

The first scheduled event was a talk by Susannah Fullerton, President of the Jane Austen Society of Australia, on Jane Austen: her life and times.

Later in the day, Fullerton discussed Jane Austen & crime.

Copies of Fullerton's books were available for sale.

Morning tea was followed by various workshops on dance, bonnet decorating, block printing and basket weaving.

Following lunch were more workshops on dance, reticule making, block printing, children's scone making, en garde, croquet, learn to play whist, writing Regency romance, Mulligatawny soup and basket

Cutting a dash on the village green: Sharon, Matthew, Hannah, Vin, and Julia



weaving.

Then came a break, in preparation for the Regency Ball.

The Regency Ball was a splendid sight of many wonderful costumes transporting viewers back to the Regency era.

For dancers and non dancers, there was the opportunity to dance, play cards, view the various stalls and to pose for a studio portrait.

Many of the dances at the ball were rehearsed during the day in the three dance classes.

Some dances were relatively simple and others a bit more challenging.

A large supper was provided by attendees and organisers.

This included cakes, biscuits, sandwiches, cheeses etc and in traditional Regency style, syllabub.

Sunday morning was timetabled with a visit to the historic Harper's Mansion built in 1834 in Berrima.

National Trust volunteer guides informed visitors about the house and its contents.

Those game enough, visited one of the largest hedge mazes in Australia.



Kelly Lock teaching the bonnet decorating workshop.

For some who were momentarily lost, they used their mobile phones to get out.

Some attendees played their musical instruments to boost the band in preparation for the afternoon dance.

The picnic and promenade outdoors was cancelled due to the moist conditions of the ground, so we picnicked in the hall and on the verandah.

Maypole dancing was performed indoors and the pole was constructed by the spouse of one of the organisers.

Country dancing continued with parallel sessions of Learn to write like Lady Whistledown and croquet.

Looking back at this weekend this was not only a nostalgic time travel to 200 years ago, but also a wonderful opportunity to learn new skills and meet new friends.

In 2023 will there be a session on "Blokes in bonnets are coming down the stairs".

All photos taken by Steven Shaw



The organisers taking a bow: from left, Kelly, Kathy, Adrienne, Marion and Sona and helpers

What's on around the clubs?

Following is a list of specific activities booked in over the coming weeks taking place at venues listed in our Directories.

For regular events and/or more information, see the entry in the appropriate directory.

NSW

Humph Hall

August 27-3pm-Wired & Awake (Loosely Woven
September 2-7pm-
BluGuru
September 17-7pm-
Enda Kenny & Dave O'Neill

Illawarra Folk Club

September 2-Sparrows of Kabul, Fred Smith & Band

Shack (The)

September 3- Daddy Long Legs and the Swamp Donkey, Luke Escombe, New York Public Library

Troubadour Folk Club

August 27-Trippy Hippy Band
September 24-Mimosa Duo with Bathtub Gin Orchestra

October 29-George Mann and Solidarity Choir

Wongawilli Colonial Dance Club

Sunday Bush Dances – 2-4pm
August 21-traditional CDs
September 4-Chord-eaux Band
September 18-traditional CDs

Qld

Folk Redlands 1-4pm
September 18-Lee Nelson
October 16-Diddly Squat
November 20-Scarlett Road

Unplugged Gigs (the BUG) 7.30pm

August 23-Giovanni Porta, Asleep At The Reel

August 30-Ian Dearden, Milena Luna

September 6-Andy Penkow, Jumping Fences
September 13-Swampfish, Dennis Duigan
September 20-La Vuelta Tango, Mike Barber
September 27-Gary Shepherd, Sue Wighton
October 4-Noel Gardner, 3 Miles From Texas
October 11-Great Aunt, The Munsterbucks
October 18-Sue Ferrers Trio, The View From Madeleine's Couch
October 25-Le Nuvole
November 8-Enda Kenny
November 15-Emily Maguire
November 22-The Stowaways
November 29-Jo Davie

All clubs and venues listed in the Clubs and Venues Directory are welcome to have their upcoming specific events listed here



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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 (932-165)

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 (1952 – 164)

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

Bush Music Club (1115-154)

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
bmcmail1954@gmail.com

Goulburn Club (2054-163)

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

Humph Hall (2288-153)

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

Illawarra Folk Club

Club comprises local musicians, dancers, poets, storytellers and culturally minded folk.

Concerts on 1st Fridays at City Diggers Club in Wollongong.

Ph: 1300 887 034
info@IllawarraFolkClub.org.au

Newcastle and Hunter Valley Folk Club (532-162)

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

The Shack (1700-158)

Presents folk, world and acoustic music in a cabaret atmosphere.

1st Saturday, Ted Blackwood Hall, Warriewood.
BYO food & drink.

0413 635 856
RhondaLMawer@Gmail.com
ShackFolk.com

Sutherland Acoustic Folk club

operates out of Gynea Tradies.

Concert night with invited guest artists and walk ups on 2nd Thursday.

Session night on 4th Thursday.

JG.Watson@Hotmail.com

Toongabbie Music Club (2148-159)

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

Troubadour Central Coast (2028-150)

Folk and acoustic music and spoken word.

Regular concert – 3th Saturday

Club performer's night – 2nd Saturday
Sessions – 1st and 3rd

Sunday

Ukulele group – the Troubalukers – weekly practice

TroubadourFolkClub@gmail.com
www.Troubadour.org.au

Wagga Acoustic Session (1935-154)

Not meeting at present.

Mick 0431 246 023
Hootwhistle@gmail.com

QLD

Brisbane Unplugged Gigs (the BUG) (1362-167)

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

Folk Redlands (1602-160)

Folk club running for over 17 years.

3rd Sunday from 1pm at Victoria Point bowls Club.

Nightingale.Colin@Gmail.com

https://folkredlands.org

SA

Hats Inc. (2307-168)

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

Port Pirie Folk Club (2204-169)

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 (347-155)

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

Newport Fiddle + Folk Club (2253-158)

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

Victorian Folk Music Club (2231-164)

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



By Bill Quinn

FOLK ON THE ROAD

Perth Folk and Roots Club

One of the joys of landing in a new locality is the gradual discovery of new venues, local watering holes, gigs, and music sessions.

After a self-imposed hermitical existence in Brisbane for three and a half months at the start of 2022, I jumped in to south West Australia with both boots upon arrival in April and have since been to stacks of lively places.

It helps to be filling in as co-host of 'Folking Around' on 107.9FM Radio Fremantle on Mondays from 9-11pm AWST - go to www.radiofremantle.com.au listen live or on-demand to months of previous shows. (Spot the subtle plug? No? Good.)

Host Frank Hodges starts

every show with an extensive run-down on gigs in the Greater Perth and Fremantle areas, and it's been great to zip out and experience some of these first-hand.

On a chilly July Sunday afternoon, I set off to the Inglewood Bowling Club in Mount Lawley.

For the sensible, it's a drive to the back of Inglewood Oval and a park right outside the venue on Stancliffe Street.

For me, it was a bus to Fremantle, train to Perth Station, then a very pleasant hour's walk north in pale, wintry, late afternoon sunshine.

Inglewood Bowling Club is reminiscent of scores of its type all around Australia.

It could easily sub in for the set of Crackerjack.

Cheap beer, old wooden honour boards with decades of gold lettering celebrating past victors in bowling, cricket, and even four wheel driving.

And on the stage, the largest of the aforementioned honour boards obscured with a massive black drape, and some leftover tinsel and other decorations from the previous night's Christmas In July, adding a 70s disco night feel to a rather more bluesy, roots, and acoustic serving of music.

The bill that night was in three parts: the house band featuring club President, Keith Anthonisz, plus Pete Birch, Steve Warner Jones, and Mr John.

This was followed by a real treat from the hills around Kalamunda: young Callie Ashbolt and ever-so-slightly





more veteran muso and events organizer, Sian Johanna, doing originals and covers with 2 x guitar/vox.

Final act for the night was Pas Serafino with a mix of many covers and some recent originals.

Before proceedings kicked off, I spoke with Keith about Perth Folk and Roots Club.

Bill Quinn: The club's reasonably new compared to a lot of others.

Keith Anthonisz: Yeah, we just had our tenth anniversary.

2012 we started getting something going at the Oxford Hotel (in Leederville), and at the time, John and I were involved with the WA Folk Federation.

The way we looked at it, we should be organising ourselves to get more gigs for musicians, so we started off in 2012, and then later on we incorporate Perth Folk and Roots Club by itself in 2014, just to focus on live gigs.

Since then, after the Oxford, we got a regular show at the Mount Lawley Bowling Club with the City of Stirling support, and we've still got their support here.

The bulk of the money we get is through grants, and that

allows us to keep gigs free, and the bowling club here is happy about that because we're activating the place.

BQ: Because the bowling club doesn't normally open here on a Sunday, do they?

KA: No, they don't. So once a month we have a bit of a focus on folk, and the bulk of the costs are paid for by the council.

The bowling club chips in some money as well.

BQ: From my short time in WA, I get the feeling councils are pretty active and proactive in supporting live music.

KA: They are. This thing about place activation is a big thing in WA, even in the City of Perth.

The other show that we've got is at Tattersalls Bowling Club (Perth and Tattersalls Bowling and Recreation Club) which is right on the river.

It's a bowling club in the city.

It's like something out of Crackerjack!

It's got the outside area with umbrellas and chairs.

You're looking at the skyscrapers, and you've got the water behind you.

I had someone say, Gee, this is like Darwin!

That was during summer.

It's a pearl of a place and it's a bowling club.

The bulk of the money we can get by a grant from the council.

The council's happy because that part of the city to the side of the CBD, there's a lot of people who live there, but there's not much going on there.

BQ: For entertainment?

KA: It's more like a dormitory suburb of Perth, in a way.

It's a curse and it's also good about WA.

A lot of people put on their own shows and put on their own events.

It's a bit of a curse that you have to do a lot of work to promote your own stuff, but you also have a lot of quirky things coming out of Perth and some of those quirky things end up going all the way to the top.

So it is a weird place like that.

I've always thought that Perth's got some advantages.

We don't have a lot of old stars hanging around here.

I think that's like a curse in Sydney.

You see someone who was really famous and had hits now playing in a bloody restaurant somewhere!

How do new acts get a go?

We don't have that here, so it allows a few more things to come out.

BQ: Over in the east, there's a lot of folk clubs that get a well worn track of artists going past on tours, or they're heading down to Port Fairy or coming back from the National.

I guess you don't have that so much here in Perth.

Is it more home grown talent that you have here?

KA: We do get a bit of touring act stuff happening here.

We had someone come over from the Newcastle Folk Club.

We had Nick Vulture from South Australia do a CD launch at Tattersalls a few months ago.

We've got some linkages beginning to happen.

It's in the back of my mind that we try to do a tour or something like that somewhere, but that means organising and putting in applications and doing all the rest of it.

BQ: But it gives you a great opportunity to develop young and emerging talent, yeah?

KA: Yeah, one of the acts we've got on today is Callie,

who's been brought in by Sian who's in the Perth Hills, where they've got their own folk clubs and folk community.

I think she said Callie's 15 or 16, and Sian says she's a great new talent so we try to encourage that.

It's not just oldies doing stuff, it's a few youngsters coming in as well.

BQ: How about linkages with festivals?

Do you get involved with any of the festivals?

KA: Not really, not at this stage.

A lot of the festivals here, I guess they're a bit like us.

They're focused on their own agenda and forming alliances, they just don't have the bandwidth for it.

It would be great that we do that, it would make a lot of sense to do that, but we haven't really gotten around to it.

One of the things that's been good about what we've done is that in Perth, a lot of live music is in Freo, and then you've got the Perth Hills stuff, but there's not much around the city, so this is like a little folk foothold in the

city.

We bring in people from Freo, we bring in people from the hills, and try to get people to appreciate stuff here.

And as you were saying about the local governments, they're into this place activation - engaging with communities, pushing communities to get away from the box and go out and do stuff.

I know the City of Stirling views this place as a community asset.

A lot of the old bowling clubs are under pressure to get in new people and younger people.

We face that as well.

How do you get younger people in?

How do you keep your numbers up?

It's an issue for voluntary groups and organisations.

BQ: But so far, so good, yeah?

KA: Yeah, so far, it's good.

Perth Folk and Roots Club operates monthly music nights at Inglewood Bowling Club in Mount Lawley and Tattersalls Bowling Club in East Perth. For details, go to www.perthfolk.org



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.

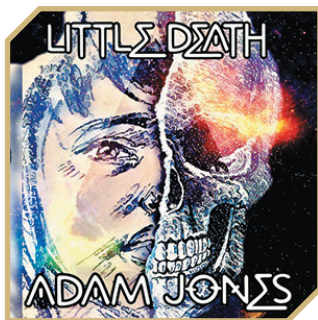
Everyone has their own taste in music and the range of tastes seems to be endless.

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



Adam Jones - Little Death

CD review by Tony Smith
TN2401-86 - \$20

In many ways it is surprising that this 2017 album by Adam Jones and friends has not become better known outside their location on the NSW Central Coast.

There is variety in the dozen tracks and it seems likely that most of the songs would be well received by both an outdoors blues audience and by 'pub rock' patrons.

Jones' lyrics certainly demand careful listening.

Jones, on guitar and vocals is ably assisted by Jason 'Jazzwolf' Newcombe, whose electric guitar provides soaring background to several tracks.

Jacob Hunt plays bass guitar and Eric Camilleri keyboards, while Mark Cashin provides percussion and also has roles on the production side.

The instrumentalists and Rachel Griffin and John Attard add vocal backing.

Shakespeare referred to the surrendering of the spirit in lovemaking as a 'little death'.

The title track finds the singer 'out of breath' and needing rest after reaching the crest of a wave.

There are references to planting seed and a met need.

Other tracks on the broader theme of love include 'Charmed' – "love allows you to be yourself, takes you off the shelf, makes you calm" - and the boys' own fantasy 'She Drops Her Bikini' which is figuratively about being

open and loving what you see.

'Take Me There' expresses the fragility of relationships and recommends getting on with life and enjoying it.

In 'I Get To Come Home To You' the singer happily goes to work knowing that his love will be at home later.

'I Want Love' hopes it will be possible to take away all the stings, possibly another bardic allusion?

'Whistle' promises instructions on 'how to curl your lips and feel forever young'.

'Walk Home' is a song of regret.

When you get so maudlin drunk your band and your girl desert you, there is at least home, but home alone.

Other songs lament how modern life forces us to behave unnaturally, and some urge resistance to the heartless forces that break individuals.

These are fine protests.

'Bigger Than All I Know' expresses frustration about "all the hate they have hurled, then

lead the so-called free world".

Again love saves us from the pain and craziness.

'The Force' advises against taking the advice of the powerful.

'Another Headline' - to choke on my cereal while 'shattered shells of what were persons float by on rivers of dollar bills'.

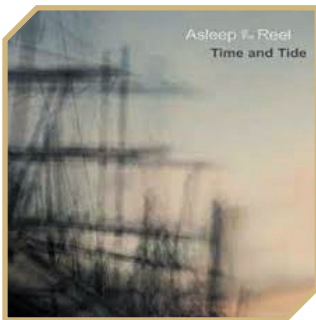
Again there is frustration that people ignore the ills, but also an acknowledgement that it is secure to retreat to the safety of loving arms.

'Trailblazers' is a good final track because it suggests that we can take some action, we can sit and stare blankly or we can be trailblazers, hell raisers, 'get out of our way'.

The best tracks are those where Adam Jones begins with quiet acoustic guitar and establishes the theme of a song.

Then the band joins in to drive the piece along.

Generally, the songs have some repetition at the end to make sure the messages are not lost and nor should they be.



Asleep At The Reel - Time and Tide

CD review by Tony Smith
TN2496-89 - \$10

This 2021 album is notable especially as a showcase for the songwriting talents of Mark Cryle.

Of course, the songs are heard at their best only because of sympathetic arrangements by

the whole ensemble of Asleep At The Reel.

It is clear why the band consisting of Cryle (vocals, guitar), Mick Nolan (vocals, bass), Hugh Curtis (fiddle, mandolin, backing vocals) and Suzanne Hibbs (drums, percussion) is popular around Brisbane.

Here they are joined by special guests Michael Fix (guitar), Sarah Calderwood (flute, whistle) and on keys Peter Harvey and Milton Quackenbush.

Curtis' fiddle is a strong feature of most tracks and supplies perhaps the most essentially Celtic sound, while Calderwood's whistle is also evocative.

Mandolin is an important aspect of 'Aberdeen' and 'the Streets of Belfast'.

'Aberdeen' is the most infectious earworm among these tracks.

It rocks along and should have general appeal.

Meanwhile the guitar work is the outstanding component of 'Less Than Lovers'.

With some groups, lyrics seem subservient to the melody and serve as little more than chants.

By way of contrast, Cryle's songwriting is very strong and tells convincing stories.

'Time and Tide' tells of Thomas Meagher, a Young Irelander leader of 1848 who was transported to Van Diemens Land and escaped to America: 'But my spirit rests in Ireland still'.

Clearly, this is a sentiment embraced generally by Asleep At The Reel.

'Whiskey Songs/ Bramley Brae' is pure Irish nostalgia: 'Oh and we can sing those whiskey songs/ with a whack for me daddy oh ... and raise our spirits high'.

'The South Sea Island Trade' is a lament by a seaman who became involved in the 'blackbirding' around the Pacific

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islands, bringing 'Kanaka' slaves to the sugar cane industry.

Cryle makes very astute observations about a 'Celtic Castaway'.

She worked as a waitress all up the east coast of Australia.

He notes the plight of the many young people from Ireland who set out to work their way around but became trapped by the pandemic.

'When My Ship Comes In' is about gambling and knowing 'when to hold 'em, when to fold 'em'.

This is metaphor for a broader philosophy of life and not just a warning to gamblers.

'Rise' was written on a trip to New England in New South Wales through bushfire blackened country and expresses admiration for the spirit of those who manage to build again among the ashes.

'The Burning Streets of Belfast' tells of the perils of growing up in a divided country - a war zone really: 'He was Orange, she was green, crossed the blood lines, found each other in the spaces in between'.

'The Streets of Irishtown' describes the poverty and discrimination experienced by Irish people in Australian cities.

It avoids giving a romanticised view of poverty and could be challenging to sensitive ears.

'Ghosts of Capricornia' reminds that 'you can hear the songlines as they're carried on the wind/ it's written in the bonefields in the blood that stains the sand/ the Ghost of Capricornia still haunt this ancient land'.

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Cryle comments that some Australians remain reluctant to acknowledge the brutality of the colonisation process.

Without that acknowledgement, our attempts at reconciliation are condemned to failure.

On this album, Asleep At The Reel sound less Celtic than Australian.

On the other hand, fans of Irish music will immediately recognise the sentiments behind these powerful songs and it is easy enough to hear the roots of the tunes.

This is a very fine album indeed.



CJ Shaw - All Sorts

CD review by Tony Smith
TN2497-50 - \$20

As well as being a singer songwriter around Canberra, CJ Shaw is a music teacher.

In fact, he has been nominated in the ARIA process for music educator of the year.

Given the importance of music in all learning and the way music has helped all of us through the pandemic, CJ Shaw is an important person.

Shaw does the vocals with guitar and harmonicas.

Backing musicians include Steve Fitzgerald (drums, percussion), Matt Nightingale (bass), Hannah Czaban (vocals), Clare Fitzgerald (piano, backing vocals), Simon Wegman (beats, backing vocals), Allyson Newman (piano), Ben Zala (guitar), David Perram (electric guitar), Craig Greening (mandolin), Timothy Wickham (violin) and Alex Voorhoeve (cello).

On the technical support side, CJ also thanks Kim Vennonen, James Harney, Louis Montgomery, arts ACT and Kate Smith and the Palmerston District School community.

The names of the ten tracks are listed, not as is usual, from top to bottom of the sleeve notes, but clockwise around the edges of a square which resembles a cube shaped sweet.

Could it be a licorice all sort?

The tracks include a tribute to 'Adelaide', 'she brought the rain/ buckets down all over town/ filled up every drain ... to help it grow again'.

There is something typically Australian about this song which features some fine harmonica.

'Full On Heart (featuring Hannah Czaban)' adds variety to the presentation of the tracks.

'Ain't Many Like Lenny' is a tribute to a man, who as a boy, was involved in some of the great events of the twentieth century, particularly the opening of the Harbour Bridge.

There is a nice vocal chorus here.

In 'Terminator Shades', a teacher on playground duty encounters a variety of students.

There is a 'hip-hop' go about this one.

'ANZAC Biscuits' expresses a hope that by baking biscuits, children might ensure their father comes home from war.

Other songs include the

upbeat, 'Great Lyneham Divide', 'Werewolves' with some nice guitar riffs, and 'Lonely Road', about coping with an alcohol problem.

'One * One'. Count your fingers and your toes - 'one and one make two'.

Young lovers find that 'one and one make new'.

Ten tiny dancing toes and eyes so blue.

One and one made you.

One and one make three - make a family.

'Choose to Chew' advises eating kangaroo.

In fact, CJ seems so taken with savoury kangaroo mince that he has slipped a sheet with a recipe into the sleeve cover.

This has little appeal until you realise Shaw is singing more generally about the ways in which colonists ignored Indigenous people and so failed to learn from them.

So settlers made huge mistakes, some of which persist today, such as the introduction of hard hoofed animals and removal of vegetation.

Apart from CJ Shaw's ability as writer, arranger and performer, this album establishes clearly the good humoured nature of his creations.

Several of these songs are simple with cumulative lyrics and are well suited to the honest voices of children.

They encourage open and innocent listening generally.



Doggn It Blues - A Cooling Hell

*CD review by Tony Smith
TN2356-84 - \$20*

John Cupit and Graeme Druce recorded 13 fine tracks of original blues for this album.

If they were giving out prizes for the most 'economical' sleeve information, this CD would win very easily.

They thank Jim Conway for tireless commitment to the blues and for being a friend and mentor, Neil Graham for custom harmonicas, photographers Murray Foote and Ted Liguz and patrons and promoters, but otherwise all is mysterious.

There are photos of the two on front and back of the sleeve.

They do list the names of the tracks, but not their individual times, which collectively produce about an hour of enjoyable music on blues harp and guitar.

They both do some singing, sometimes in appropriate harmony.

The title track 'Living in a Cooling Hell' is distinctly laid back with a long instrumental lead in and out.

This one would not be out of place in the Mississippi Delta.

'Fat Hands' makes a nice contrast and has a Vaudeville sound.

'Stockman's Hobble Belt' features some fine bending.

'Little By Little' is one of those tracks that depends on the timing between phrases and Doggn It time the pauses well.

'The Hungry Mile' is a perennial symbol of hard toil.

Sydney's hungry mile along the docks has inspired many laments about the heavy work of the stevedore and the way labour hiring practices exploited the day labourers.

'CEO Blues' is a humorous

song.

What else could it be?

'Unsatisfied Woman' slips into country style guitar, but is no less expressive for that.

'She didn't find happiness living with me'.

This, at heart, is the source of all the blues.

'Dead River Blues' is an environmental protest song lamenting the state of the river systems in New South Wales.

It is encouraging to hear blues musicians looking beyond their own woes.

'Life You Choose' is a slow burner.

'Atonement Blues' is a cheeky number with the guitar's higher strings featured.

'The Dog I Am' expresses a challenge to 'treat me like the dog I am'.

'Morning Sky' has an appealing opening riff and expresses a well know blues promise: 'Flying back to you my little girl.'

Doggn It Blues has been a popular live act at folk clubs and festivals throughout New South Wales.

They quickly develop rapport with appreciative audiences.

A Cooling Hell gives a nice sample of their work.



Elysian Fields - FIKA

*CD review by Tony Smith
TN2493 89*

Long ago my partner and I

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had the pleasure of forming a renaissance/ baroque ensemble with one of the handful of Australia's viola da gamba players.

The gamba gets its name because unlike the cello which has a spike, it is held in the knees.

It also has six strings and frets of gut.

It originated in the French royal courts and many listeners would have heard some of the music of composer Marin Marais, such as when the prolific Jordi Savall plays 'All the Mornings of the World'.

Jenny Eriksson is perhaps Australia's best known gamba player.

Strictly speaking, it is the tenor viol which is the gamba.

A full 'chest' includes a soprano and a bass.

Jenny formed an ensemble named the 'Marais Project' which continues to produce beautiful music from the traditional repertoire as well as original works.

Voice and lute have proven suitable partners for the viol.

Jenny is also Australia's only electric gamba player.

This modern instrument has led Jenny to a new set of collaborations in the group Elysian Fields.

The band comprises: Eriksson; Susie Bishop on fiddle and in voice; composer, arranger and saxophonist Matt Keegan; jazz pianist Matt McMahon; bassist Siebe Pogson; and, percussionist Dave Goodman.

This extremely talented and versatile ensemble seemingly

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effortlessly produced in 2020 this album of nine tracks, featuring in a perfectly natural combination, relaxing jazz and Swedish folksongs.

Jan Gunnar Hoff's 'Living' is a fine ear catching opening and Matt Keegan's 'Cold Soul' exploring the Scandinavian landscape is another compelling instrumental.

Eriksson's 'Lat till Far (Tune to my father)' neatly encapsulates the cross fertilisation between jazz, folk song and viol.

Jenny was introduced to the tune by Tommie Andersson who plays lute in the Marais Project and they expanded it into a suite of Swedish folk songs.

Here, Matt McMahon's arrangement uses a trio version with piano, violin and viol.

Eriksson's arrangement of music from Hoff's mass 'Meditatus' might also be classified as an instrumental with its sparse Latin lyrics.

Tommie Andersson's influence is strong also in the songs he translates.

These include 'Peace on Earth', 'We are going to put on a fun dance' and 'When I was in my eighteenth year', all given poignant expression by Bishop, who continues to impress with her versatility and energy.

Susie has already demonstrated huge talent with composition and voice with Chaika and on fiddle and vocal harmony with Miriam Lieberman.

Here she shows the benefits of opera studies and trips to Sweden as she makes the world of Scandinavian song her own.

'The Tragedy' by Siebe Pogson was commissioned by Eriksson

and he presents part of a longer work here with original lyrics in English.

'Believe Beleft Below' has been adapted by Eriksson from the playing of the Esbjorn Svensson Trio with words by Josh Haden.

It features Keegan's sax and Bishop's soprano voice.

It sounds very much like a lullaby and makes a perfect ending for a generally superb album.

'Fika' translates roughly as 'time out with friends'.

The instrumentalists of Elysian Fields clearly have a common vision of their ensemble roles.

While the melodic soloists and arrangers on FIKA stand out at different times, it is worth mentioning the subtle rhythm backing of Dave Goodman.

It is rare to find drum work which is so unobtrusive and blends so well with instruments and voice.

The fine teamwork is a great credit to Jenny Eriksson's ability to enthuse and channel such diverse and prodigious musical talent.



Festival Folk Sing - The Dark Side of the Moon

CD review by Tony Smith
TN2385-85 - \$20

A feature of the annual National Folk Festival in Canberra is the gathering of musicians to perform works

by a specific songwriter.

The event always produces some highly unusual interpretations of classic songs.

Since 2010, the Troubadour Foundation has operated in parallel, with producer, Marina Hurley, musical director, Carl Pannuzzo, and executive producer, Andrew Pattison, bringing musicians together to record covers of these well known tunes.

Compilations have included the songs of Joni Mitchell, Eric Bogle, Bob Dylan, Judy Small and Gordon Lightfoot, all of which are available from Trad&Now.

The Foundation has used funds raised by sales of the CDs for folk projects including purchase of a community hall near Port Fairy, refurbishing a dance floor in Canberra, assisting production of CDs and helping musicians whose instruments have been stolen.

The 2017 project was a tribute to Pink Floyd and in particular their bestselling album, The Dark Side of the Moon.

The tracks covered include 'Speak to me', 'Breathe', 'On the run', 'Time', 'The great big gig in the Sky', 'Money', 'Us and them', 'Any colour you like', 'Brain damage' and 'Eclipse', on which almost the whole ensemble performed.

Several musicians contributed to each track.

These were Alan Pickstock, Bohemian Nights (violin and accordion), Carl Pannuzzo (keyboards), Jacob McGuffie (guitar), Jodi Moore, Josh Bennett, Liz Frencham, Martin Pearson, Nicky Bomba, Parvyn Singh, Penny Larkins (all vocals and various instruments), Pete Fidler (dobro), Peter Vadiveloo (percussion), Robbie Melville (guitar), Vincent Bradley (trumpet), Roger Montgomery (narration) and Louis Richard Bradley (squawks, scream and

gurgles).

Steve Vella recorded and mixed, while David Briggs did the mastering.

The album was released on LP in 1973 and has often been described as a pioneering work of British psychedelic rock.

Apparently, band members were concerned that one of their group had some mental health issues, and set out to explore some of the pressures causing him difficulties.

The album also used loops and synthetic music in original ways.

The artwork for the cover features a rainbow emerging from a prism.

The group donated some of the proceeds towards the making of the movie Monty Python and the Holy Grail.

As well as comprehensive sleeve notes on this Troubadour Foundation CD, there is a slip-out booklet that gives brief biographies of each artist and contact details in case listeners want to hear and purchase more of their work.

With such a variety of musical styles on offer, you would have to be hard to please if you did not find at least one musician to like.

While there have been many spin-offs from The Dark Side of the Moon, this Australian folk version must be among the best covers available.



Gareth Koch - A Christmas Album

CD review by Tony Smith
TN2503-50 - \$20

When Gareth Koch's colourful album landed on my desk, I was contemplating sadly my inability to engage in busking during this Covid Christmas of 2021.

Although our repertoires are slightly different and our instruments bear no resemblance, I found Koch's tune and carol selection excellent.

The album inspires optimism, and that should be the Christmas message.

This CD is a great individual achievement.

Koch plays the music on various guitars and produced and engineered the album.

He chose the artwork, 'The Violinist' by Marc Chagall.

The dominant blue of Chagall might suggest a cold northern hemisphere Christmas, but it also picks up the atmosphere of the peace we wish others in December.

Koch also has assistance from mixer Andrew Beck, William Bowden on mastering, producer Glen Macready and Jamie Coghill in layout.

Koch has been a great collaborator both with other classical guitarists and musicians of many ilk.

He is comfortable in the guitar repertoire from Spain, Italy, Celtic areas and various eras, including the lute music of Elizabethan times.

He is also a teacher dedicated to mentoring young guitarists.

Tracks on this all too brief album, which runs for only 20 minutes, include 'Little drummer boy', 'Coventry Carol',

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'Pastorale', 'Ding dong merrily on high', 'God rest you merry, gentlemen', 'es ist ein ros entsprungen' and 'Veni veni Emmanuel'.

From the opening track, which commands 'Adeste fidelis', this album will have you in the Christmas spirit.



Hoya - Inspirational Women

CD review by Chris Spencer
TN2505-89 - \$20

Margaret Bradford is the impetus behind the Hoya project.

The liner notes relate that "Hoya tells stories of unique Australian women who have made a valuable and lasting contribution to society, strengthening the role of women throughout history."

Bradford has been collecting stories about women for many years, and has recorded 8 tracks on this CD.

Interestingly, she has chosen to record songs written by other writers, as well as composing 5 herself.

The 'covers' include: "A Heroine of Mine", (written by Judy Small, originally recorded on her album 'One Voice in the

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Crowd'); The Ballad of Janet Oakden, (Pip James); and, "I Am a New Woman" (Sue Gee).

The women whose lives and achievements are documented here are: Joice Nankivell Loch, Mum Shirl (Shirley Smith), Jessie Street, Glenyse Ward, Janet Oakden, Georgiana Molloy, Thancoupie (Gloria Fletcher) and Catherine Spence.

There's a mix of historical periods from the early 1800's to two who are still living today.

Each woman has a short paragraph about their inclusion and the lyrics of each song are printed.

The members of Hoya accompanying Bradford on this album include Gwyn Cleaves (guitar and vocals), Ian Knight (mandolin), Sonya Bradford (vocals, keyboard & bass) and Marcus Holden (various).

I gather, from reading the liner notes, the musicians that Bradford gathers round her differ depending on the venue and available musicians.

The album is produced by Marcus Holden, who has done a very sympathetic undertaking, keeping the voices to the fore and the instrumentation in the background.

Margaret sings on every track except on "A Heroine of Mine", which is sung by Sonya Bradford, her daughter.

The tunes vary, from the jaunty "Mum Shirl", to the bluegrassy backing of "The Ballad of Janet Oakden", the lilting "Thancoupie" while the last track, "I Am a New Woman" with its piano arrangement has similarities of a tune of a well known anti-war song.

A criticism of this release is that it's too short!

With 8 songs, coming in at less than 32 minutes, there are opportunities to include more songs about Australian women.

Perhaps readers can suggest other examples of similar songs that Margaret could record in the future.

I can visualise this project being a successful presentation at a folk festival near you!

Recommended.



Jack Nolan - Gabriel

CD review by Tony Smith

TN2502-50 - \$20

This 2021 album is the fifth solo album for Sydney singer songwriter, Jack Nolan.

He has also fronted the Kelly Gang with some very experienced musicians.

While someone dubbed his music 'Darlinghurst Country', these ten tracks, covering 40 minutes, are much more readily characterised as very laid back blues.

There is a touch of Dire Straits in the opening track 'Tomorrow Came', which is really a warning that relationships do not necessarily last forever.

'Faster Than the Speed of Change' is a yearning kind of song.

The title track 'Gabriel' seems to be a turning point in Nolan's life.

The banjo is a nice touch here.

City dwellers are sure to be homesick when they hear 'The Sweet Sun Sets Over Sydney' with its steel guitar riffs.

For the best song here it is difficult to pick between three: 'Blue' is extremely laid back, 'A Fool Would Follow Me' has some really melodious harmony and 'Hold Your Horses' is philosophical.

This last advises that you stand by your choices and never compromise.

'The Hopeless Son' sounds quite distant.

It seems to emerge from shadows and has almost a psychedelic quality.

'Restitution Song' and 'Chit Chatter' make up the set.

Production of this album was by Justin Weaver with engineering and mastering by Chris Mara and Ryan Smith.

Nolan sings and plays guitar, Justin Weaver is there too with guitars, banjo, synth and backing vocals, Jimmy Paxson with drums and percussion, Chris Autry bass guitar and synth, Phil Towns with keys and David Spires on pedal steel.

Terri Lynn Weaver and Siobhan Maher Kennedy provide the all important backing vocals.

Cactus Moser provides more drums and Jimmy Olander is there with guitar.

At times, Jack Nolan expresses his feelings with a kind of slow drawl.

However, his voice never takes on that dreary country whine adopted by too many singers.

He has certainly learnt one lesson that so many songwriters never learn.

His lyrics show that less is more should be a guiding principle for any songwriter.

This album, with its 'angelic' cover, rewards careful listening.



Rare Treats - On the Streets

CD review by Tony Smith
TN2506-89 - \$20

This is good humoured blues music featuring Trad & Now's very own Cec Bucello.

He plays guitar and percussion and sings lead on a few tracks, notably 'Refugee Blues' and 'Fancy Latin Dancer' and sings harmony on all the others.

He also does a bit of percussion while the percussionist is singing and playing mandolin, as the recordings are all single performances, live to a single stereo mic.

Other members of the ensemble are Terry Carlan, who plays percussion and mandolin and sings on more than half the eleven tracks.

Carlan has writing credits for seven songs.

Greg Frohlich plays keyboard and sings, while Trudy Van Laar sings and adds ukulele.

Jeff Browne also receives credit for 'Old Brown River'.

While all the songs are originals, most tunes on this album are arrangements by the band members of well known blues riffs.

The popularity of these settings makes for easy listening.

'Dial 63789' is a whimsical opening track.

'I Think This Is Love' has fine harmonies and the keyboard - piano - backing is good and clear.

This Carlan track echoes some of the teen idols of the 1950s, especially the Everly Brothers.

'Little Town' is just a place where two roads meet.

The percussion here is suggestive of reggae style.

While nothing ever happens in this town, the place has managed to inspire a very interesting song.

'Fancy Latin Dancer' is an amusing piece about the gap between aspirations and reality.

It is in the style of the mariachi band complete with rolls on the guitar, keyboard providing brass effects and cries of laughter and 'Arriba!'

'Try It Again' is a honky-tonk blues with echoes of the skiffle band style of the opening track.

'At the Edge of the World' certainly has an outdoors road feel about it.

There could be some REM influence here.

'Let the Skin Begin' is a soul song, especially with the keys playing organ sounds.

'Magic Embrace' is perhaps the most wistful track on the album.

'Old Brown River' has interesting pauses, demonstrating RareTreats' control of their music.

'Refugee Blues' has some excellent lyrics but much of the time the mix means that the voices are overwhelmed by the instruments.

The signature tune 'Rare Treats Are Back in Town' is a good note on which to finish this album.

Ukulele sets this tune up very nicely for a direct appeal to an audience of a certain age.

I am sure I have made the point many times but this is an album showing how much the ensemble members are enjoying

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playing music with one another.

This makes the album infectious and the audience good willed and happy.

The old cliché about leaving them wanting more applies here.

RareTreats play in a style that makes you want more.

The grey in the beards of Bucello, Frohlich and Carlan suggests that RareTreats are of a certain generation and that the tunes in On the Streets are directed towards people of similar age.

Late baby-boomers grew up with huge riches in popular music and these pieces carry a certain degree of nostalgia value.

People of this age enjoy themselves so thoroughly that the pleasure is infectious.



Kavisha Mazzella - Empty Sky, Sacred Songs and Chants

CD review by Peter James Dawson
TN2498-63 - \$25

"This is an offering of holy songs for crazy times, a little antidote.

"May they replenish your soul

and bring you joy," is Kavisha Mazzella's mission statement on this 2020 release of gentle traditional chants and original songs to enrich the soul.

Recorded at the Malmesbury home studio of multi-instrumentalist and producer, Nicholas Lyon, the album is Kavisha's answer to the negativity of these covid years.

The opening track, 'Gayatri Mantra', is the first of five Hindu-Buddhist meditative mantras, which also include 'Om Mani Padme Hum', 'Gate Gate-Heart Sutra Mantra' and 'Om Shanti', with Kavisha's 'Everything is You' a tribute to Shiva.

She seems to have delved deep into her spirituality with the richness of her voice touching the listener's heart.

Her backing vocal on 'Gate Gate-Heart Sutra Mantra' has a tribal-like quality that acknowledges the similarity between cultures worldwide in their striving for sacred meaning in life.

Duetting with herself, Kavisha begins Peter Makena's 'Magnificence' with the sound of the sea, then her tender touch on guitar with Nicholas' harp notes; harmonious as they spiral around one another in fluid sonic waves.

'Prayer of Saint Francis' is a nod to Christian hymns: "Make me an instrument of thy peace... Where there is hatred let me sow peace."

It is almost a hypnotic round in the traditional Western folk style.

'Love Swing' and 'Sweet Divine Love' are love songs that are both an accolade to a lover and homage to the Universe.

The other love ballad is Jerek

Czchowicz's 'Love I call your name', to which Kavisha has added her own Italian verse.

'Mother Earth Sacred Earth' is Kavisha's declaration to defend our Earth against the problems wrought by pollution and climate change, which are becoming more and more evident.

Throughout this album of calming kirtan, Kavisha's solid acoustic guitar work sets the foundation for the songs, augmented by her sweet, understated playing of Shaman drum, Tibetan bells, mandolin and recorder.

Nicholas, on synthesiser, bowed double bass, harp and glockenspiel, provides the ultimate accompaniment to complement Kavisha's vision.

In her long career, Kavisha has gained a well-respected name as a community musician, as well as a regular performer at festivals and as a touring artist.

It all began in 1981 with her brother Giri Mazzella and Sanjiva Margio in I Papaveri playing Neopolitan and Southern Italian Street Songs from the 14th to the 20th Century.

She first came to national attention with her appearance in the Franco Di Chiera documentary, *Joys Of The Women* in 1993.

Having won accolades for her sensitive songwriting, she garnered a 1998 ARIA for her second album, *Fisherman's Daughter*.

Other recordings are *The Fearless Note* (2016), *Riturnella* (2014), *Love and Sorrow* (2011), *Suitcase Serenata* (2009), *Silver Hook Tango* (2003), *Canberra, Cork, Calgary...Live* 2000, *Fisherman's Daughter*

(1998), *Mermaids In The Well* (1995), plus several albums with choirs, including the Melbourne Millenium Chorus and Le Gioie Delle Donne Italian Women's Choir.

Six of Kavisha's albums are available from Trad&Now.

Kavisha has also a substantial record of involvement in multicultural theatre, from a long-time association with Fremantle's Deckchair Theatre Company to the Castlemaine co-production (with yours truly) of *How The Hell Did We Get Here???* in 2018.

This year, the planetary wanderer is resuming her intimate guided tours of Italy with Italian Choral Adventures co-hosted by foodie extraordinaire Valdo Michelangeli in Tuscany, in May and June.

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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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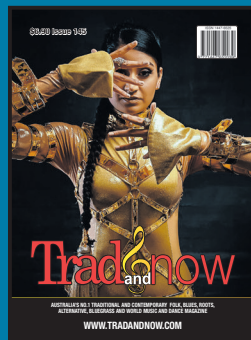
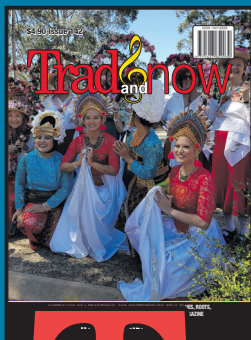
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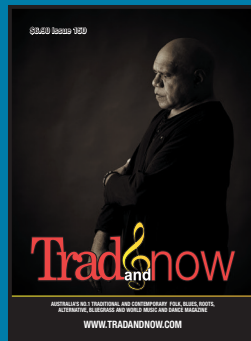
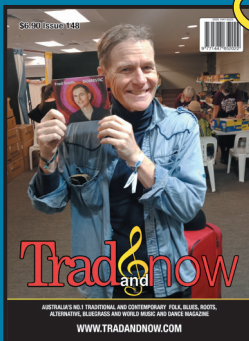
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 Shop 3, S/Centre,
 Simeon Dr
 Goonellabah 6624 1108
 Lakehaven S/C
 Lakehaven Dr.
 Gorokan 4392 7907
 Shop 3, 62 64 Wallarah
 Rd.
 Gorokan 4392 1840
 196 Auburn St
 Goulburn 4821 2068
 140B Auburn St.
 Goulburn City 4821
 2208
 36 Prince St
 Grafton 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
 Greencare 9759 8419
 Sh 11, Greenfields Rd
 Greenfield Park
 4112 Banna Ave.
 Griffith NSW 6962 1741
 370 Guildford Rd
 Guildford 9632 9126
 10 Bourbah St
 Gulargambone 6825
 1001
- 114 Tarcutta Rd
 Gumly Gumly 6922
 7240
 268 Conadilly St
 Gunnedah 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
 90 Beaumont St
 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.
 9605 6086
 150 Byron St
 Inverell 6722 3124
 30 Otho St
 Inverell 6722 1107
 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
 Katoomba 4782 1248
 Shop 10, Cent.Plaza
 Boyd St.
 Kelso 6331 2878
 1163 Mamre Rd
 Kemps Creek 826 1500
 19 Smith St
 Kempsey 6562 4191
 182 Anzac Pde
 Kensington 9663 1881
 4915 Pacific Hwy
 Kew 6559 4131

2/202 Great Western Hwy Kingswood 4721 2604 132 Lang St Kurri Kurri 4937 1063 89 Summerland Way Kyogle 6632 1048 35 Foster St Lake Cargelligo 6898 1105 Sh 4, 1613 Ocean Drv Lake Cathie 6585 5820 41 Carol Ave Lake Conjola 4456 1163 1/97 Anita Ave Lake Munmorah 4358 1036 40 Railway Pde Lakemba 9759 1683 7 Commercial Rd Lalor Park 9624 5152 97 Elder St Lambton 4957 1547 Shop 9, 210 Hume Hwy Lansvale 9724 7037 52 High St Largs 4930 0555 3 Honour Ave Lawson 4759 1375 371 Parramatta Rd Lecihhardt 9550 0813 Sh.24, 51 Norton St Leichhardt 9550 0773 4 O'Sullivan Rd Leumeah 4625 1506 7 John St Lidcombe 9649 6177 8 Opal St Lightning Ridge 6829 0579 368 Catherine St Lilyfield 9569 2560 Sh.13, Lisarow Plaza, Parsons Rd Lisarow 4328 1230 51 Bridge St Lismore 066 214191 142 Molesworth St Lismore 6621 3121 341A Main St Lithgow 6351 4376 139 Main St Lithgow 6352 2244 16 Curtin Plc Lithgow 63 523622 227 River St Maclean 6645 2045 Westfield Shop Centre Liverpool 9601 7877 68A Vales Rd Manering Park 4359 1003 290 Marrickville Rd Marrickville 9569 4808 Shop 27, 34 Victoria Rd Marrickville 9557 4513 1133 Botany Rd Masco 9667 2722 223 Maitland Rd Mayfield 049 681 549 171 Maitland Rd Mayfield 4968 1791 7/33 Market St Merimbula 6495 1292 162 Merrylands Rd Merrylands 9637 1865 Shopping Cent.Minchin Dr Minchinbury 9832 1526 Shop 1, 94 Woodford St. Minni 4953 2948 88 Kiara Rd Miranda 9524 6209 Sh.2030, Kingsway Entrance	Miranda 9524 0202 25 Bank St Molong 063 668130 100 Gill St Moonbi 6760 3891 107 Gosport St. Moree East 6752 1196 156 Swan St Morphet 4933 6140 890 Military Rd. Mosman 9969 4159 Shop 10, 1216 Mulgoa Rd Mulgoa 4773 8182 44 Burringbar St Mullumbimby 6684 2127 Sh.20, The Plaza, Pacific H'way Nambucca Heads 6568 7697 26 Bowra St Nambucca Heads 6668 6610 110 Wagonga St. Narooma 4476 2105 112 Maitland St Narrabri 6792 2977 115 East St Narrandera 6959 1274 69 Dandeloo St Narromine 6889 1122 70 Orchardtown Rd. New Lambton 49 524 400 New Lambton Heights 4948 7529 Shop 8, Marketown, King St Newcastle 4929 2871 79 Hunter St. Newcastle 4929 5230 309 Hunter St Newcastle 4929 2096 1082 Mate St North Albury 6025 1578 609 Ocean Dve North Haven 6559 9013 Shop 4, Cnr McMahon's / Illaroo 4421 6593 Shop 14, Westfield Shop.Town North Rocks 9871 4891 12 Blenheim Rd North Ryde 9878 1666 110 112 Junction St. Nowra 4421 2255 94 Kinghorn St. Nowra 4421 0866 Sh13, Stockland Nowra 4421 0432 74B Central Ave Oak Flats 6646 9006 175A Oberon St Oberon 6336 1256 Shop 17, Orange City Centre Orange 6361 3281 Sh 17, Metro Plaza, Summer St Orange 6362 9712 71 Orama Cres Orient Point 4447 3118 330 Oxford St Paddington 9360 6977 On Station Padstow 9774 2270 Lvl 3, Sh 5031/32, Church St Parramatta 9633 9403 Westfields Campbell Street Parramatta 9687 2171 52 Smithfield Rd Paxton 4998 1240 140 Pendle Way Pendle Hills 9631 3303 495 High St Penrith 47212102	11 13 Vale Rd Perthville 6337 2405 331 Rooty Hill Road North Plumpton 9625 8168 Stockland T/C Wetherill Park 9609 7349 Sh 1, Cnr Short & William St. Port Macquarie 6583 6490 1B Wolgan St Portland 6355 5167 215 Morrison Rd Putney 9809 3245 4A Douglas Rd Quakers Hill 9626 9129 Shop 37, Riverside Plaza Queanbeyan 6297 1971 Sh.22, 35 William St Raymond Terrace 02 4987 2045 Benjamin Lee Dr. Cooper Raymond Terrace 4983 1944 120A Redfern St Redfern 9698 2113 243 Chalmers St Redfern 9698 3167 Sh.17/18 Shop.Vill.Baptist St. Redfern 9699 3868 407 Park Rd Regents Park 9645 3390 46 Simmons St Revesby 9773 9121 Shop 14, Richmond Mall Richmond 4578 3908 188 Belmore Rd. Riverwood 9153 5348 335 Belmore Rd Riverwood 9153 8659 91 Hoddle St Robertson 02 4885 1248 500 Prince's Hwy Rockdale 9567 3513 351 Gardeners Rd Roseberry 9663 1657 Roselands Shop. Centre 9759 1547 708 Darling St Rozelle 9810 1505 Sh.16 S/C Blaxland Rd. Ryde 9807 3617 Northlakes S/C, Pacific Hwy San Remo 4399 1011 4/206 Kerry St Sanctuary Point 4443 0900 45 First Ave Sawtell 6653 1633 99 Railway Tce Schofields 9627 1151 185 Kelly St Scone 6545 1956 Shop 63, The Hills S/Cent Seven Hills 9831 1929 14 Artillery Cres Seven Hills 9624 3972 27 Addison Rd Shell Harbour 4295 1281 322 Sandgate Rd Shortland 4951 2341 132 John St Singleton 6572 2791 Sh.12 Gowie Street Mall Singleton 6572 4995 2/66 Dublin St Smithfield 9604 8039 5 Hillvue Rd, Sth Tamworth. 6765 8620 17 Paragon Ave South West Rocks 65 666219 190 Macquarie Rd	Springwood 4751 1074 6/128 Island Point Rd St Georges Basin 4443 4496 39 East Parade Sutherland 9521 2254 202 Pacific Hwy Swansea 4971 1305 On Station Sydenham 9519 5283 Sh.C53 C'point.Castlereagh St. Sydney 9232 2952 Shop 12, Market Plaza Sydney Markets 9746 8279 Sh.2 3, Liverpool St Sydney NSW 9264 3906 69 King St Sydney 9299 7297 26 Princes Highway Sylvania 9522 7414 119 Remembrance Drive Tahmore 4681 9005 372 Peel St Tamworth 6766 2493 411 Peel St Tamworth 6766 1368 Sh.4, Bushland Fair, Mudford St Taree 6552 4451 Sh.3, 46A Wynter St Taree 6552 6484 49 Telarah St Telarah 4932 8562 226 Hoskins St Temora. 069 78 0422 39 Maize St Tenambit NSW 4933 7299 Sh.25 Lakeside Plaza, 78 Entrance Rd The Entrance 4333 5555 11 Oaks Rd Thirlmere 4681 8413 19 Railway Ave Thornton 4966 2225 53 Beechers St Tinonee 6553 1209 46 Aurelia St Toongabbie 9631 3308 Toormina Gardens Toorina 066 531 845 101 Blaxland Rd Ryde 9809 3131 Shop 1/30 Canton Beach Rd. Toukley 4396 6737 Shop 68 Manning St Tuncurry 6554 6407 1504 Kyogle Rd Uki 02 66795101 102 Princes Hwy Unanderra 4271 1267 Union Bldg. University Of Wollongong 4221 8060 56 Bridge St Uralla 6778 4160 28 Morgan St Unraquinty 6922 9659 Shop 6, Ashmont Mall Wagga Wagga 69 311 974 64 Baylis St Wagga Wagga 6921 2472 Fernleigh Rd Wagga Wagga 02 6925 1375 25W Fitzroy St Walcha 67 772150 60C Main St Wallerawang 6355 1219 Sh 3, Warabrook S/Centre Warabrook 4968 1987 Shop 8, 91 Turton Rd	Waratah 4968 8466 1 George St Warilla 4296 2002 Sh.17, The Plaza, 32 John St Warners Bay 4948 8118 150 King St. Wilder Warrawong 42 76 1550 126 Dubbo St Warren 6847 4788 Sh.5, 12 14 Hume Hwy Warwick Farm 9602 3125 28 High St Wauchope 6585 2039 80 Rose St Wee Waa 6795 4154 118 Percy St Wellington 68 45 2155 24 Station St Wentworth Falls 47 57 1211 54 Single St. Werris Creek 6768 7030 West Gosford Sh/C Brisbane Waters Dr 43 24 2218 34 Elbow St West Kempsey 6562 4941 999A Victoria Rd West Ryde 9809 1689 60 Cessnock Rd Wesson 02 4937 1226 74 Hannel St. Wickham 4961 3841 Sh 6, 8 Lake St Windale 4948 8133 14 Isabella St Wingham 6553 4034 Village Centre Whitecross Rd Winnalee 4754 2711 Shop 3, Caroline Chiselm Drv Winston Hills 9624 1816 2886 Wollombi Rd. Wollombi 4998 3230 143 Crown St, Crown Mall Wollongong 4229 3072 Sh.6, 175 Crown St Wollongong 4229 2512 7A Lawson Ave Woodberry 49641254 371 Princes Hwy Woonona 4284 3018 Shop 14 Railway St Woy Woy 4341 5898 Shop 6, Plaza, 62 Blackwall Rd. Woy Woy 4342 2355 159 Main Street Wyalong West 6972 2040 135 Maidens Brush Rd Wyoming 6972 2040 Shop 6, Wyoming Shop/Cen Wyoming 43 28 4498 3/142 Pacific Hwy Wyong 4353 1021 140 Tuggerawang Rd Wyongah 43 921098 462 Hume Hwy Yagoona 9790 2143 2 Rookwood Rd Yagoona 9796 7644 Shop 1, 24 Yamba St Yamba 6646 2829 18 Main Ave Yanco 6955 7228 7 Eden St Yoogali 6962 1380
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