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Eric Bibb to tour Australia

Eric Bibb will tour Australia in February and March, 2023, and he's booked for 26 shows in that period.

Australian Lloyd Spiegel will join Eric Bibb as special guest for two of those shoes in Melbourne on March 3 at the Thornbury Theatre and on March 9 at the Memo Music Hall.

How do you measure a person like Eric Bibb's life?

There are a lot of metrics, success, awards and wealth to name a few.

But there are other ways to leave a legacy.

It isn't always having the right answer for every occasion.

What if we evaluated our

lives not by the answers we give but by our questions?

The deep things we ask ourselves if we are brave enough to try.

Eric Bibb puts those queries to music, singing: "Am I the change I long to see?"

It is easy to point to Eric's accomplishments, a five-decade career recording with folk and blues royalty, two Grammy nominations and multiple Blues Foundation awards, and a following that not only crosses borders, it crosses continents.

But what Eric Bibb is, is much, much larger than that.

To meet Eric is to be struck by both his humility and his

warmth.

There is no pretence in him.

He is remarkably centred, his convictions are based in the values of the civil rights movement of the sixties.

Eric's music works in service of that dream, holding out a hope for a new world.

He challenges us to do better, to reach higher, and strive harder.

Like Mavis and Pops Staples, he wants to take us there.

Eric carries this mantle honestly.

His father, the late Leon Bibb, was an activist, actor, and folk singer who marched at Selma with Dr. Martin Luther King.

Your chance to WIN!

Trad&Now and *Hohner* are offering readers the chance to win one of two HOHNER Beatles Harmonicas.

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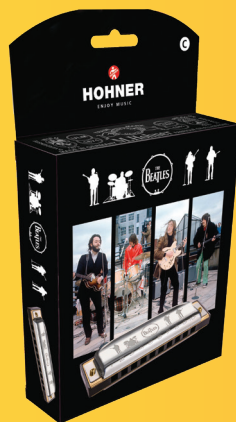
When the Beatles began their musical career in the early 1960s as an unknown pop group from Liverpool, nobody could have dreamed that their music would still be around over 60 years later.

With the new Beatles Harmonica, you too can learn to play these timeless melodies.

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Hohner Harmonica Competition - 1 Boona Lane, Saratoga NSW 2251 to arrive by December 12.



Eric's youth was spent immersed in the Village folk scene.

Names like Dylan, Baez, and Seeger were visitors to his home.

He was deeply influenced by Odema, Richie Havens, and Taj Mahal and he has synthesised all of that into his very own style.

Eric is an artist who preserves the best traditions of pre-war blues, even while he expands his own oeuvre.

Marketing tags him as a bluesman, but troubadour is the word that best describes him.

He slides neatly between genres as he builds bridges with musicians from the UK and Europe, pickers from North America, and Kora players from West Africa.

His collaborations with the likes of Michael Jerome Browne, JJ Milteau, Danny Thompson, and Habib Koite have produced music that is both ecstatic and exquisite.

Fortunately for us, Eric shows no signs of slowing down.

Prior to the pandemic, he had been touring a stage show he developed entitled 'Tales of a Blues Brother'.

The program intersperses photographs and film clips with gripping oral tradition and rapturous song, tracing Eric's personal journey through the heady days of the sixties folk music and civil rights movements.

In one moment he manages to entertain, educate, and motivate us.

Eric provides a grounding in the truth which we desperately need in these days of rancour.

A vision we need in a world of divisive rhetoric and veiled allusions to "the other".

"When I think about my

musical journey so far, I'm mostly grateful and amazed at where and who I am today.

"I also realise how many musical dreams of mine have come true.

"Listening to my earliest recordings, I'm immediately aware of how my voice and guitar playing have evolved.

"I keep getting closer to the goal, even though the goalposts seem to continually move," Eric remarked recently.

Eric sings of the Freedom Train.

He believes it and he lives it.

He wants to take us on that ride.

Multi-award winning 'Blues Artist Of The Year', Lloyd Spiegel, will join Eric Bibb for two shows only, when the two-time Grammy nominee returns to Australia.

Spiegel has won fourteen Australian Blues Awards.

Known for his guitar wizardry, powerful lyrics and humorous story telling, Spiegel is thrilled to be joining Bibb in his home town, and fans of both artists are in for one hell of a treat.

Excited to be announced as Eric's special guest for the two exclusive shows, Spiegel says, "For me, Eric Bibb is the perfect example of the link between modern blues and its origins.

"He effortlessly balances respect for the traditions of the genre with forging his own sound.

"It's what all blues artists should wish to achieve."

Returning for the Aussie summer, Bibb will perform the classics he is known and loved for, whilst introducing brand new material from his much anticipated forthcoming album, titled *Ridin'*, which will be available ahead of its release

date exclusively at these shows.

On the *Ridin'* tour, Bibb will perform intimate solo gigs in February before ramping it up with his sensational band in March.

The two month tour will include performances at Port Fairy Folk Festival in Victoria, the Blue Mountains Folk Festival in New South Wales and a slew of metropolitan and regional venues throughout these states, as well as Western Australia, Queensland and South Australia.

Bibb is the ultimate 'blues brother'.

A fiery singer with true soul, his career spans five decades and almost 40 albums.

He is known and revered globally for having carved his own musical destiny with honesty and power.

Grounded in the folk/blues tradition with contemporary sensibilities, Bibb's music continues to reflect his thoughts on current world events, whilst remaining entertaining, uplifting, inspirational and always relevant.

Whether in solo or full band mode, an Eric Bibb show promises to be a remarkable experience, not to be missed.

As Blues Brother actor, Dan Aykroyd, famously declared to the American born singer, 'You are what the blues in the new century should be about.'

Eric Bibb's band during the March leg of his *Ridin'* tour will be: Eric Bibb - Guitar and main vocals; Christer Lyssarides - Guitar; Paul Robinson - Drums; and, Glen Scol - Bass, keyboards, backing vocals.



'Every Breath You Take' clocks up one billion YouTube streams

by Music-News.com in News, Noise Pro



The Police's 'Every Breath You Take' music video has surpassed 1 billion streams on YouTube making it the 225th video to achieve this huge milestone.

Amongst a plethora of the band's global hits, 'Every Breath You Take' is one of their best-known tracks.

Released in 1983 but uploaded just 12 years ago, this is the seventh music video from the 1980's to have reached a billion views.

The video, shot in black and white, revolves around the trio performing the song, with Sting singing and playing the double bass, Andy Summers on guitar, and Stewart Copeland

drumming, joined by a four-piece string section and grand piano highlighting the underlying musical parts of this classic Police track.

In 2019, 'Every Breath You Take,' was named the Most Performed Song at the BMI Pop Awards with 15 million radio plays, from BMI's catalogue of over 14 million musical works.

In 2021, the song was also added to Spotify's 'Billions Club,' having amassed over 1 billion streams on the platform.

The Police are one of the best-selling bands of all time, having sold over 75 million records worldwide.

The trio is one of the most iconic bands to emerge from the

original British 'new wave' of the late 1970s.

They became a global touring phenomenon throughout the early 1980s and are a multi-award-winning group with two Brit Awards, six Grammys and an MTV Video Music Award for 'Every Breath You Take'.

In 2003, the band was inducted into the Rock and Roll Hall of Fame.

Recording only five studio albums, four of which were included in Rolling Stone's 500 Greatest Albums of All Time list, the band also produced an extraordinary number of commercial successes and critically acclaimed hit singles.

Their astonishing musical range and skilful musicianship, paired with Sting's astute lyrics, successfully mixed punk, reggae, jazz and rock influences into a melting pot of ingenious songs that still stand the test of time today.

The band's YouTube channel has over 1.5 million subscribers and features all of their music videos from throughout their career.



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SUN 5 CSU RIVERINA PLAYHOUSE WAGGA //
THU 9 STREET THEATRE CANBERRA //
FRI 10 MILTON THEATRE MILTON //
SAT 11 HERITAGE HOTEL BULLI //
SUN 12 LIZOTTES NEWCASTLE NSW //
THU 16 BUNBURY ENTERTAINMENT CENTRE //
FRI 17 ALBANY ENTERTAINMENT CENTRE //
SAT 18 REGAL THEATRE PERTH //
SUN 19 THE GOV ADELAIDE //
TUE 21 MOOLOOLABA MUSIC //
WED 22 BYRON BAY THEATRE //
THU 23 C2 THEATRE TOWNSVILLE //
FRI 24 TANK ARTS CAIRNS //
SAT 25 OLD MUSEUM BRISBANE //

BAND SHOWS // MARCH

THU 2 FACTORY THEATRE SYDNEY //
FRI 3 // FEAT. LLOYD SPIEGEL //
THORNBURY THEATRE //
SAT 4 MEENIYAN HALL //
SUN 5 CARAVAN - ARCHIES CREEK HOTEL //
THU 9 // FEAT. LLOYD SPIEGEL //
MEMO MUSIC HALL ST KILDA //
FRI 10 // SOLO // QUEENSCLIFF TOWN HALL //
SAT 11 - SUN 12 PORT FAIRY FOLK FESTIVAL //
THU 16 SWAN HILL PERFORMING ARTS CENTRE //
FRI 17 CAPITAL THEATRE BENDIGO //
SAT 18 - SUN 19 BLUE MOUNTAINS MUSIC FESTIVAL //

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RoadSong

A tribute to the timeless songs of The Beatles

by Tricia Smits and Pat Missin



Did you ever wonder just what Harmonica John Lennon used on those many songs featuring harmonica?

There must have been many thousands of harp players who first took up the instrument after hearing John Lennon play that oh so familiar riff that introduces the Beatles "Love Me Do", but just how did he play it?

According to Pat Missin, many think it was the C Diatonic harp, but no, they would be wrong.

All evidence points to it being a Hohner 12-hole chromatic harmonica.

John Lennon himself confirms this in an interview in 1974 when he said: "Brian Jones came over and said "Are you playing a harmonica or a harp on 'Love Me Do'?"

"He knew I'd got this bottom note and he suspected I was, I said a harmonica, you know, with a button, which wasn't real funky blues enough I suppose..."

It is clear that Lennon is using the term "Harp" to denote a diatonic harmonica and "harmonica" to describe the chromatic harmonica.

So, it was a Hohner chromatic harmonica in the key of C.

There are a few other Beatles tunes where Lennon's choice of harmonica might not be obvious.

The signature riff of "Please Please Me" is almost as distinctive as the intro to "Love Me Do" but the phrasing of the notes doesn't fit with the standard diatonic key of E.

Further investigation indicates that it was most likely the Hohner 12-hole Echo Vamper.

No doubt it was purchased in Germany as this was the European version of the Marine Band 364 and was available in all 12 keys back then.

The E Echo Vamper was tuned an octave lower than the standard 10-hole E harp, so this would fit the bill.

Another readily identifiable Beatles riff is the one that introduces "From Me To You".

Again, it is not as simple as playing it on the standard C harp.

And once again, all evidence points to the Hohner Echo Vamper 12-hole in C as the likely candidate as it is tuned an octave lower than the regular C harp.

Rocky Raccoon is in the key of C and Lennon adds some squawky fills on a C harp and for the remainder of the Beatles' tunes featuring harmonica, he seems to use a 2nd position or Cross Harp approach.

If you are seriously interested in the music of the Beatles, you would be well advised to invest in

a copy of "The Beatles Complete Scores".

To honour the invaluable contribution which the Beatles have made to popular musical culture, Hohner has just created the new Hohner Beatles Harmonica.

Made in Germany to the highest standards of craftsmanship, this great little instrument offers you the opportunity to join the party and play along!

When the Beatles began their musical career in the early 1960s as an unknown pop group from Liverpool, nobody could have dreamt that their music would still be around over 60 years later.

From their humble beginnings, in less than ten years, they went on to produce a vast body of timeless compositions which have won a place in the hearts of generations of music lovers around the world.

The songs of the Beatles have played a defining role in popular music over the last six decades and will still be setting standards for years to come.

With the new Beatles Harmonica, you too can learn to play these timeless melodies.

The Hohner harmonica played a role in some of the Beatles early hits as discussed in this article.

You can read Pat's full article on his website www.patmissin.com



Touring through bush fires and Covid

by Thea Taylor

Guitarist, Gwyn Ashton, thought he was in Australia for a 60 day tour before returning to Worcester, where he's made his home base for the last couple of decades.

With the tour having been derailed by the infamous events of 2020, he's made the best of things, rolled with the punches and settled in Adelaide to write songs, reconnecting and recording with some of the best, including Chris Finnen, Paul Wheeler (Icehouse), Mark Gable (Choirboys) and producing an album with Andrea Dawson.

He arrived in Australia late 2019, as the summer of the bushfires was unfolding.

Travelling through rural Victoria in his van, as he approached Melbourne, all he could see was red skies and not much in front of him.

The town was covered in smoke and ash, drifting from the fires in Gippsland.

After Melbourne, he had blues & folk shows booked up the NSW South coast, in Moruya and Tilba.

Gwyn recounts that entering Moruya was like driving through the Gates of Hell, with ferocious fires clawing through the grey smoky haze.

The Tilba venue advised him that the whole town had already evacuated but they'd see what happened.

The following day, the winds

changed, townsfolk returned and the show was to go on.

So, Gwyn set up his gear to play the Sunday show outdoors, and rain promptly commenced.

He observed that this was very good for the town, but not so much for his equipment.

Back to Gippsland, where it seemed like everything was on fire and he couldn't see more than 50 feet ahead.

As he was working his way through shows on the Mornington Peninsula, he heard talk of border closures within Australia, and discouragement of social events.

He made it west to Dimboola to play the 57th scheduled gig, and the following afternoon the border was declared closed.

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With no venues to play at this point, and an opportunity to reconnect with family, Gwyn thought Adelaide would be a good place to spend a bit of time.

So he snuck across to SA to do his 'two weeks to flatten the curve', then watched his international flights fall off the schedule.

What was a working musician to do?

He's all about opportunity, really, and finding the good in circumstances.

At that point, he thought the disruption might last the rest of the year.

He had a 10 year backlog of material to work on, songs he hadn't managed to finish and flesh out while maintaining a busy touring schedule.

Someone mentioned 'Paul Wheeler (Icehouse) is in town', so with good connections and a wealth of half written songs, he created recording space at a friend's house, where he could leave his equipment set up.

Quite a novelty for someone who is constantly on the road touring to promote new albums year after year!

But Gwyn has been quite matter of fact about this transition.

"Anybody who is smart would seize the opportunity", he says, quite matter-of-factly.

He felt it was important to fill in his time with being constructive and creative, and said that the lull in live music opportunities became, for him, a perfect time for original music and creating.

He hoped the same for others in his situation.

Due to return to the UK this year, he's delayed going home so that he can play at the Wirrina Bluegrass & Acoustic Roots



festival in late November, amidst a lineup of traditional bluegrass, newgrass, old time, and various folk styles.

He'll be a good fit, swapping his solid bodied electric instruments for an old resonator guitar, Martin D28, Weissenborn lap steel and a variety of other acoustic beauties.

Gwyn plays anything and variety is a big part of every show he does, but the acoustic instruments are special.

He said, "I've come to realise over the years, it's the sound I like when I play solo, I love the sound of the guitars.

"I love all the guitars! There's something about acoustic that kind of blooms, it's got this bigness to it, playing solo or

even duo, it's really nice to have that openness of a semi-acoustic guitar".

Gwyn's latest project is releasing his solo acoustic album 'MojoSoul' this year in time to take on tour.

Before the Wirrina Festival on SA's Fleurieu Peninsula, he's got a tour of the East Coast planned, visiting Brisbane, Sydney, St Kilda as well as an interlude at the Port Macquarie Blues & Roots Festival.

Gwyn's full tour schedule is updated at www.gwynashton.com.

Wirrina Festival details and tickets available at www.wirrinabluegrass.com.



Award winners announced

Intro by Rob Dickens, Listening Through The Lense

It was a night where the Australian folk music community took a significant and oh-so-welcome step into the limelight.

In a country where music awards are the exception rather than the rule and in a music genre that eschews popularity for its own sake due to its deep roots in tradition, diversity and community, the second edition of the Australian Folk Music Awards (AFMAs) presented by Folk Alliance Australia was an unabashed success.

Judging by the size of the crowd, the number of artists, event organisers and managers on site and the hefty list of well-wishers from across the continent, this was an event to

be cherished.

Beautiful live performances on the night were from Charm Of Finches, Khristian Mizzi, Bush Gothic, Paddy Montgomery (with talented friends), Oceanique (their first performance outside Western Australia) and The Lost Clogs.

The evening also had well-wishing and performance clips from around Australia (Fred Smith's acknowledgement was wickedly dry).

Fiona Ross and Derek Guille held the hosting reins very well and kept the night propelling along.

The Australian Folk Music Awards night was held on October 26 at Brunswick, Victoria.

A complete list of finalists was published in Trad&Now

edition 152.

Following is a listing of the winners, with some information about each one of them.

Best Community Project went to The Sparrow Made Some Beer.

The concept was devised by visual artist Jazmina Cininas and developed in collaboration with Melbourne-Lithuanian folk ensemble, The Lost Clog.

This multi-layered project comprises a solo exhibition of lagerphones, reimagined as Baltic nature motifs and brought to life in a narrative song cycle.

Cinematic video works, translated songbooks and an audio CD also make up the project.

The hybrid presentation

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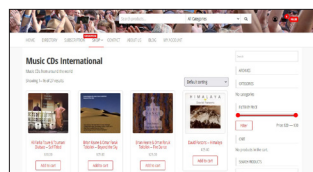
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of performance and visual art fosters awareness and appreciation of under-represented cultural, musical and aesthetic forms, creating new possibilities for imagining the traditions of a minority immigrant culture, and reviving the currency of historically sidelined cultural artefacts.



The Contemporary Album of the Year Award went to the Charm of Finches album, Wonderful Oblivion.

Sister duo, Charm of Finches, aka Mabel and Ivy Windred-Wornes, are from Melbourne.

They have been making their blood-harmony infused dreamy contemporary folk since 2014, when, at the ages of 11 and 14, they started performing on folk festival stages around Australia.

The duo recorded their third album Wonderful Oblivion in Mabel's bedroom during the long Melbourne lockdowns of 2021, co-producing with Canadian producer Daniel Ledwell, sending files over the web and

having early morning production meetings over Zoom.

The album was released through NYC label AntiFragile Music.

The duo toured the album to the UK and Europe over 4 months, earlier this year.



The Solo Artist of the Year Award went to Fred Smith.

Fred Smith is a diplomat with the Department of Foreign Affairs and Trad (DFAT) and has had six tours to Afghanistan working as a liaison between the Australian Defence Force (ADF) and Afghan villagers.

He worked on Australia's mission to evacuate Australian visa and passport holders from Kabul International Airport in August 2021.

In hotel quarantine on return, under the influence of adrenaline, he wrote two songs, a three page poem and a 90,000 word book.

He blended this new material into the "Dust of Uruzgan" show which had previously toured 80

venues across Australia between 2014 and 2019.

Fred roadtested this new show, now called "Sparrows of Kabul" in solo performances at the Hornsby and Troubadour Folk Clubs in November 2021.

He delivered the first band performance to a full house at the 600 capacity Canberra Playhouse on February 17, and has been performing it in festivals, halls and living rooms around the country ever since.

These concerts have opened hearts to the 5,000 or so people recently evacuated from Afghanistan and generated over \$28,000 for Afghan and migrant-related charities.



The Folk Group of the Year Award went to Bush Gothic.

Created as a feminist reaction to Australian folk music, Bush Gothic now tour their radical arrangements of familiar songs across the world.

Constantly experimenting with notions of high and low art, their songs of bushrangers



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dangerous women have been heard from BBC Radio to outback community stations.

In 2022, they collaborated with the Melbourne Symphony Orchestra Chamber, played WOMAD, wrote the soundtrack for an ABC TV documentary, sang in the Welsh language at the Welsh National Eisteddfod and toured the festivals and village halls of England.



The Instrumentalist of the Year Award went to Paddy Montgomery

Originally from South Australia, Australia's string prodigy, Paddy Montgomery, has played worldwide.

A seasoned musician and tourer, he has toured North America with Mustered Courage, Ireland with Gallie and recently with Aria winner Fanny Lumsden and band at the Americana Festival in Nashville, USA.

Paddy's musicality is universal.

A scholarship to Crete's Labyrinth Musical Workshop was the catalyst to spend 17 years studying the regional folk music of Greece.

Paddy is known for his prowess in Guitar, Mandolin, Bouzouki, Laouto, Lyra of Crete and Constantinople, Oud, Baglama Saz, Jumbus, Bowed Tanbur and other traditional instruments of the Middle East and Mediterranean.

The People's Choice Award

went to Hillbilly Goats

The Hillbilly Goats are a "standout" folk band in Australia due to their passionate research and delivery of old time traditional folk music.

The 'roots' are the beginning and their show takes the audience right back to the Scots Irish Immigrants to Appalachia in the 1600's and the story progresses through to the Africans bringing the banjo up to the Blue Ridge in the 1860's, and all the way to the "Mountain Music's" evolution into country music (1927), and bluegrass in the late 1930's.

Researching for music that's almost lost and rearranging it to record and present to live audiences is their way of keeping old folk music alive for future generations.

The stories told continually wow their audiences as the history told sets the scene of folk pioneers.

In the last year and a half, the Goats have performed over 15 festivals, hosted 3 festivals on their own site and played many club shows traveling their show far and wide on their passionate mission to let the stories be heard.

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Please note:
Entries for this year's
award close on
31 DECEMBER, 2022

The band is: Mahney Wearne, founding member, narrator, lead vocals, double bass, tin whistle, double bones, clogging, band manager; Bryce Wearne, founding member, lead Vocals, banjo, guitar, harmonica, foot percussion; Mimi Versace, backing vocals, fiddle; and, Tehya Wearne, (14yo) guest vocals (lead), guest guitar and guest bass.



The Traditional Album of the Year Award went to Austral.

Their album, Thylacine, is a collection of Austral's high energy tune sets and journeying songs, blending unique Australian Celtic sounds on fiddles, didgeridoo, flute, uilleann pipes and more.

Most of the instrumental tunes are original and form up within the traditions of Celtic melody driven dance music, and others are by contemporary Australian composers and friends.

Some of the tracks push a few stylistic boundaries to keep the genre alive and exciting.

It even features a vocal track by Beth Knight (Connor's grandma) in the traditional unaccompanied song style.

The album was recorded and mixed by Mischa Herman and presents an exciting combination

of energetic live sound and delicious studio production.

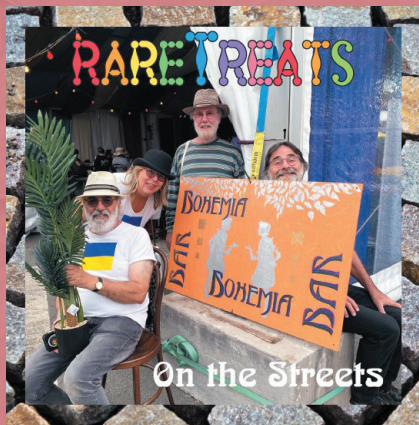
Austral are a fully-charged four-piece Australian Celtic roots music group featuring Angus Barbary on fiddle, vocals and mandola, Caity Brennan on fiddle, Rhys Crimmin on guitar, percussion, didgeridoo and vocals, and Connor Hoy on uilleann pipes, flute and whistle.



The Youth Artists of the Year award went to Oceanique

Oceanique are a twin sister

Out now!



On the Streets

Track 1, '63789', debuted at No. 5 in the international music platform N1M's folk music charts for Australia in its 1st week and in the 2nd week, it shot up to No. 1 After 9 weeks it sits at no. 8 on the char

"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.

duo from Perth WA with ethereal harmonies and peaceful folk energies.

Their songs capture moments in time, with an inquisitive sense of wonder and awe.

When you combine Maddy's acoustic guitar and Jess's weaving piano melodies with dual sibling vocal harmonies, you get Oceanique.

With their roots deep in regional Western Australia, their stories and past experiences of growing up in, living in and leaving a regional town reflect in and throughout their songwriting.

Over the last year they have been making waves with two single releases, 'Emotional Weight' and 'Hiding From You', a taste of their anticipated debut album, and shedding light on the growth of the sister's songwriting and musicianship.

Both tracks build upon their enchanting sibling vocals and strong lyrical imagery that the sisters are becoming known for.

Whether performing as a duo, or with a full band, Oceanique's musicianship and ineffable sibling chemistry continue to resonate long after their final song.



Runner Up Youth Artists of the Year are Anna & Jordan.

Emerging from the creatively rich music scene of the Sunshine Coast, Anna & Jordan deliver their own brand of indie/folk/pop.

Their original music, both live and recorded, has captured audiences all around the world

with the duo's unrivalled charm and authenticity.

Since receiving early recognition as finalists for The National Folk Festival's Young Performer of the Year Award in 2014 and 2015, the duo has continued to kick goals.

They have since been recognised as finalists at Queensland Music Awards in 2019 and Caloundra Music Festival's Lime Light Award also in 2019.

Racking up hundreds of thousands of streams and making regular appearances at Australia's most iconic music festivals, Anna & Jordan's ever-growing following eagerly anticipates future releases and tours.

The Contribution to Folk Award went to yours truly.

It's a bit strange editing my own profile so here goes.

I started in 1999 as a co-founder of the Troubadour Folk and Acoustic Music Club on the NSW Central Coast as a sub group of the Central Coast Bush Dance and Music Association.

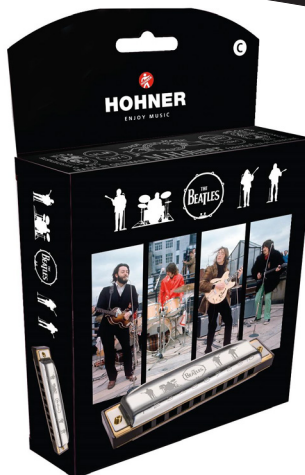
This has now become a very successful club, growing from strength to strength, with a good number of patrons every month.

My next step, in conjunction with Fran Bucello and Marilyn Russell, was to start with a little festival at Patonga, which after two years, became a festival at Umina.

These were reasonably successful in those early days

THE BEATLES

The songs of the Beatles have won a place in the hearts of generations of music lovers around the world. With the new The Beatles harmonica, you too can learn to play these timeless melodies. And remember, the HOHNER harmonica played a role in some of the Beatles' early hits. Now you can join the party and play along!



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- Assembles with screws for easy maintenance
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and we then went on to include the Brackets and Jam group to create a much bigger event, CoastFest.

This had one successful year followed by two disastrous years where the weather destroyed everything both times.

Meanwhile, after only a small number of editions of Trad&Now, as started by Dave de Santi and Donald Keys, I took over the publication and have kept it going

for about 20 years.

Trad&Now looks like being the last such national folk music magazine left in the World.

Trad&Now is currently published eight times a year.

If you are rreading this you don't need me to tell you about trad&Now.

As part of Trad&Now, there is a small warehouse holding the world's largest range of Australian

recorded music in the genres covered by the magazine for sale.

These, as well as many books and DVDs, are available for sale on a comprehensive website to anyone around the World.

TradandNow relies on subscriptions and a small amount of advertising to cover costs and on many voluntary contributors and other support from a number of people.

Watchhouse cancel Australian tour due to medical emergency

by Dave Laing

In edition 150 of Trad&Now, page 25, we published an article headed: The duo formerly known as Mandolin Orange to tour Australia.....

Unfortunately, on September 28, tour organisers Love Police said: We regret to announce that the tour by US band, Watchhouse, has been cancelled due to health issues with Emily Frantz, one half of the duo.

The band was due to perform on their first Australian tour starting October 5 and were playing Sydney, Brisbane, Melbourne, Castlemaine and the 2022 Out On

The Weekend festival.

Love Police ask that ticket holders be patient as they liaise with venues and ticketing agents to get refunds in place.

The band will be looking to get to Australia at some point in the future, but with uncertain scheduling, feel it best to cancel at this time.

Statement from the band

"Well y'all, it's been a year.

"This past weekend Emily had emergency surgery to stop hemorrhaging caused by an ectopic pregnancy.

"It was scary and we're so glad we were home and could get life

saving care right away.

"Sadly, this means we can't travel to Australia and for now those shows are cancelled/ refunded until we can figure out a good time to go for it."

Statement from Love Police

"While it's always a bummer on many levels when a tour is cancelled, health and family must always come first, at least it does for us.

"We wish Emily good health and a speedy, safe recovery and look forward to getting the band here when it makes sense for everyone real soon."

Archie Roach to have a State Funeral

by Paul Cashmere

Music legend Archie Roach will be farewelled by the State of Victoria with a state funeral planned for December 15.

Victoria's Premier, Dan Andrews, has announced the event saying: "In 1990, before the release of his first album, Archie Roach played a set to open for Paul Kelly at Hamer Hall.

"It was a huge step up from the small gigs he'd been playing.

"As he finished his final track, he heard nothing.

"He thought he'd bombed.

"As Archie turned to walk off stage, a wave of applause took over the hall.

"Took The Children Away' had left the audience in stunned silence.

"From then, everything changed.

"His debut album would become a massive hit and his music would change our state forever.

"We've lost him now, but we're going to have one last gig for

Archie.

"A State Memorial Service for Archie Roach AM will be held at the Sidney Myer Music Bowl on Thursday, December 15 and I reckon it's going to be unforgettable", Andrews said.

Details are being finalised and tickets will be available from <https://www.vic.gov.au/state-memorial-service-uncle-archie-roach-am>

The Archie Roach State Funeral will also be live streamed.

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 98.3 FM 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

WA - Radio Fremantle 107.9 FM

A mix of Australian, International and local WA folk music presented by Frank Hodges and Bill Quinn.

9-11pm Mondays
Ph: 0419 933 808
Pablo12@Bigpond.net.au



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1,900 artists programmed in 400 acts
across 27 venues, presenting 1,834 shows
over six glorious days and nights.

woodfordfolkfestival.com

Online tickets available here: woodfordfolkfestival.com/tickets/

Live sector gets a helping hand

by Christie Eliezer, The Musicnetwork.com

The Australian live music sector entered the summer season with a strong enough start.

However, ongoing issues like delayed ticket sales by the 18—29 age group due to market saturation, last-minute cancellations from flooding and staff no-shows remain problematic.

Governments and councils made moves to make summer easier for promoters and patrons.

The federal government initiated the Live Performance Support Scheme until February 23, giving a defined percentage of expected revenue cover losses for concerts and festivals hit by creatives and crews having to isolate after testing positive for COVID.

Here are six other initiatives.

ADELAIDE

The SA government is looking at a review of liquor licensing laws that could see the end of the 3am lockout laws in entertainment precincts.

They were introduced ten years ago to combat drunken violence in the city, especially the West End.

The idea of the review came after lobbying from venue operators in the Hindley Street strip and some of the legal fraternity questioning their legality and relevance.

However other venue operators told the Adelaide Advertiser that more important than dropping the lockouts was to focus on changes to bolster Adelaide's night time economy and tourism.



SCARBOROUGH

The City of Stirling (WA) is experimenting with banning cars from the beachside suburb of Scarborough's party strip during nights in the warmer months.

The pedestrian-only strategy is to increase the numbers and safety of clubbers, and to cut down crime, Mayor of Stirling, Mark Irwin, said.

Only buses, taxis and rideshares will be allowed.

It will allow authorities to monitor party buses, which arrive in numbers containing drunks.

The plan begins in late October and runs until December, possibly extending to April.

MELBOURNE

The City of Melbourne will help to stage and deliver 48 events in 2023, allocating more than \$1.4million, and an additional \$430,000 in-kind support for event promoters.

These include an open-air live music series featuring emerging and established local artists from Melbourne and regional Victoria, a Portuguese festival, a floating entertainment experience in Docklands, the Melbourne International Jazz Festival and Fringe Festival.

Lord Mayor, Sally Capp, revealed that in September, pedestrian activity near Town Hall exceeded pre-pandemic levels.

"We know that events are

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

the number one driver of trips to Melbourne, attracting 30 million visits and boosting our local economy by \$52 million," Capp said.

"That's why we dedicated \$25million to events in our 2022-23 council budget."

SURRY HILLS

Support from the City of Sydney and Surry Hills Creative Precinct Inc sees a four week music, entertainment and culinary precinct, the Heart of Surry Hills, held from November 1 to 30.

It showcases venues, live music from local talent and a stage on Shannon Reserve celebrating women in jazz.

PERTH

The WA government is

bringing in the Protected Entertainment Precincts law to provide safety for nightclubbers and live music patrons.

It will ban violent offenders from entertainment precincts for five years after they are released from prison.

Crimes include murder, sexual penetration without consent and unlawful assault causing death, as well as drink spiking.

Breaches will result in five years' jail and a \$12,000 fine.

Police get the power to issue six-month bans from a range of areas if they believe a person's behaviour is unlawful, antisocial, disorderly, offensive, indecent or threatening.

There is a backlash from human rights activists, academics and politicians who argue that such bans have not

proven to cut down crime, and it gives police "unprecedented" power.

Protected Entertainment Precincts will be established in Northbridge-Perth, as well as in Fremantle, Scarborough, Hillarys and Mandurah.

SYDNEY'S INNER EAST

The NSW government is, as part of its CBD Revitalisation Program, underwriting Eastside Unlocked.

The four-week festival in Sydney's inner-east covers music, drag, food, art and performances across October, with over 80 different events held at 35 locations throughout Potts Point, Surry Hills, Darlinghurst and Woolloomooloo.



Wirrina Music Camp 2022



3 FULL days of music tuition, jamming, & fun!

Join other players of stringed instruments in tuition from our acclaimed American Old Time tutors plus Australian musicians. Daytime classes, evening jams. Suitable for adults and older teens with some skills. Improve your skills and learn new styles in guitar, fiddle, mandolin, banjo. More classes will be included if there is demand—let us know!

Located at Wirrina Cove Holiday Park, on the beautiful Fleurieu Peninsula, South Australia.

Accommodation: Camp onsite or rentals in area.



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Bluegrass
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DATES

Tues 22 —Thurs 24
November, 2022

BOOK NOW

Limited places available

TICKETS: \$280

From: <https://events.humanitix.com/wirrina-bluegrass-and-acoustic-roots-music-camp>

MORE INFO:

www.wirrinabluegrass.com

EMAIL:

wirrinabluegrass@gmail.com

Tues 22 – Thurs 24 Nov. Stay on for the Wirrina Bluegrass & Acoustic Roots Festival: Fri 25 – Sun 27

TICKETS
ON SALE
NOW

COBARGO FOLK FESTIVAL 2023

Fri 3 March – Sun 5 March
Cobargo Showground
NSW

FOR TICKETS AND MORE INFO VISIT:



cobargofolkfestival.com



Performers' Directory

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

Austral (2331-158)

Australian Celtic roots folk festival dance band.

Ph: 0410 938 272

Austral.TradMusic@Gmail.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

Craig Sinclair (2320-156)

Contemporary folk/blues singer songwriter and composer currently based in Sydney, NSW.

CraigSinclairMusic@Gmail.com

Enda Kenny (649-157)

Multi-award winning singer, songwriter and guitarist.

Touring nationally and internationally for over three decades.

Professional entertainer. 8 albums.

Ph: 0402 280 430

www.endakenny.com.au

Evan Mathieson (1773-157)

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.

WaiKareTi@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

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 Crayle 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 (744-160)

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

Pete & Sue McMahon (249-157)

Full time professional folk and country musicians, bush poets and producers.

Over 80 years' experience in all aspects of the acoustic music industry.

Ph: 0414 319 588

www.PeteMcMahon.com.au

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 (1954-166)

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

Tripple Effect (2312-164)

Award winning Newcastle based acoustic trio performing original contemporary folk songs with tight harmonies informed by social and environmental issues as well as songs that speak to the heart.

TrippleEffect.Band@gmail.com

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.

SXSW Sydney bound in 2023

by Christie Eliezer, The Music Network



The iconic South by Southwest (SXSW) conference and festival is expanding out of its spiritual home in Texas to Sydney in 2023, from October 15-22.

It's the first time that it be staged outside the United States.

SXSW Sydney will be the official Asia Pacific instalment of SXSW, which has been held each March since 1987 and is set to showcase music, screen, gaming, tech and innovation from across the region.

It will present a mix of ticketed events, free activations and week-long passes.

It is forecast to generate \$150 million in visitor expenditure over the first five years and attract tens of thousands of people.

"We believe that Sydney's similar future-focused, fast-moving culture that celebrates and cultivates creativity across

many different industries, artistic endeavours and entrepreneurial projects makes it the perfect destination for an extension of our event," said SXSW chief executive, Roland Swenson.

SXSW Sydney is a collaboration between TEG and the NSW Government's events and tourism arm, Destination NSW.

Music business veteran, Colin Daniels, was named the managing director of SXSW Sydney.

"I look forward to collaborating with our amazing creative communities here," he said.

"Sydney is known for a lot of things ... it truly is a diverse and cosmopolitan city and one of the great cities of the world ... in entrusting us to present SXSW Sydney, the team recognised that our city has a similar spirit as Austin.

"This is a great day for creatives."

Geoff Jones, group CEO for TEG added: "SXSW is an event without equal internationally that has launched the careers of so many creative professionals.

"Through showcasing the creator industries of the Asia Pacific to the world, SXSW Sydney will establish a new SXSW touchpoint, enabling the international and cross-sector connections that deliver the most innovative products and content."

ARIA's chief executive, Annabelle Herd, called it a real opportunity for Australia to lead the global discussion on future trends, innovation and the value of the creative economy.

"The intertwined role of music in all of these pursuits is constantly evolving, and I cannot imagine a better forum to explore the truly significant cultural and economic impact that music will have over the coming decades," she said.

"This is a genuine game-changer for Sydney's cultural outlook, but it is also an exceptional moment for the Asia Pacific region, which has long deserved a conference of this scale to acknowledge its increasingly undeniable impact on global trends and innovation.

"All of that aside, it's also going to be very, very fun."

APRA AMCOS chief executive, Dean Ormston, saw the event's arrival in Australia as a major boost.

"SXSW Sydney is the injection that Australia's burgeoning music industry needs as global markets seek

more of our locally produced music," he noted.

"Having SXSW hosted in Sydney is an incredible vote of confidence in local music creators.

"Whether it's stadium concerts, festivals, on screen or in the next generation of digital games, Australian music is already travelling the globe as one of our great exports.

"SXSW Sydney will provide a vital new international platform showcasing the extraordinary talent of Australia's music creators, whether its live, digital, on screen or in new technologies and interactive games."

In 2019, the year before COVID restrictions, the Austin event drew a total attendance of 280,000 to its official SXSW events, and injected US\$355.9 million into the city's economy.

Almost 18% of attendees were from 105 countries outside of the United States.

Australia has always regarded SXSW as an important launching pad for global success, with no less than ten acts starting or finalising deals after showcasing in Austin in 2015.

Three years ago, 750 local delegates attended and 54 acts showcased from 420 applications.

The Department of Foreign Affairs and Trade funded Australia House as a hub for delegates, networking and showcases, and Sounds Australia is coordinating meetings and events such as its flagship Aussie BBQ.

Australia has an abundance of music conferences including BIGSOUND, Indie-Con, the Australian Festival Industry Conference, WAMCon,

Melbourne Music Week, Electronic Music Conference and SoundWest.

But through the years, virtually every state and territory government pitched to have a local version of SXSW, with the most recent in Brisbane and Canberra.

In a 2022 report from the US operation, 50% of global attendees said they went to discover new business opportunities, 43% for career development, 34% to connect with existing clients and 16% to launch a new product or service.

Industry professionals, talent, partners and more can register

their interest in SXSW Sydney on the sxswsydney.com website.

SXSW's Roland Swenson summed up: "Every day of the year we connect people to each other, developing events and content that celebrate the inter-relatedness of current and emerging topics.

"We continue to push our own boundaries by evolving and expanding as we strive to deliver an experience of unexpected discovery and inspiration."



The CYGNET Folk Festival

BACK in FULL SWING

13th-15th JANUARY 2023
CYGNET, TASMANIA

WWW.CYGNETFOLKFESTIVAL.ORG

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.

NOVEMBER

NSW – Northern Beaches Music Festival (1700-158)

Sydney's only World folk music festival held in the Northern Beaches area.

Annually on the first weekend of November.

WWW.NorthernBeachesMusicfestival.org

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

DECEMBER

Qld – Woodford Folk Festival (2329-158))

Australia's biggest Folk Festival held annually for December 27 until January 1 inc.

Also produce The Planting, Lake Gkula Camping & Festival of Small Halls.

Reception@Woodfordia.com

www.Woodfordia.org

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

NSW – Cobargo Folk Festival (2328-158)

An annual festival event since 1996 (Covid excepted).

2023 event to be held on the first weekend of March

ZenaJArmstrong@Gmail.com

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

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.

March 31-2 April, 2023

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

JudyTurnerMusic@Gmail.com

Festival Directory

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 (April 21-23/2023) annual folk/country festival near Maitland.

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

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.sydneymfolkfestival.com.au
Margaret Walters 0427 958 788

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.

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 – Dorrigo Folk & Bluegrass Festival (2212-150)

Dorrigo comes alive with 3 days of concerts, workshops, dance, jamming, impromptu performances and children's entertainment. Features some of the very best performers in the Folk, Bluegrass and Old-Time genres.

Festival@
DorrigoFolkBluegrass.com.au
www.DorrigoFolkBluegrass.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

admin@fleurieufolkfestival.com.au

Vic – Maldon Folk Festival (1323-169)

Annual intimate four day festival always held over the weekend before Melbourne Cup Day, continuing into the Monday. Maldon is a historic, National Trust Classified township.

Quality folk, bluegrass, a little jazz, and a little blues music, and dance and interactive workshops at affordable prices.

All venues are walking distance from the centre of town.

Pam 0421 643 478
www.maldonfolkfestival.com

Festival News & Reviews

Woodford “The best we can be”

Picking up the threads of its three-year vision of Imagining a Beautiful Future, Woodford Folk Festival will again be offering one of the largest gathering of artists and performers of its kind in Australia and providing what Deputy Festival Director, Amanda Jackes, hopes will be “a deeply immersive experience that supports the very best of who we can be”.

After nearly three long years of waiting and wondering, the festival programme was

launched on Saturday evening, October 22, and the 300 organisers, volunteers and friends of the festival gathered to celebrate could not have been happier to be declaring the event up and running again.

“The sheer joy of returning the festival after this challenging time, of reconnecting with our community and celebrating with inspiring artists and presenters can be felt through the whole of the organising team.

“We are so excited about being back,” said Jackes.

The programme is huge.

The festival features 1,900 artists programmed in 400 acts across 27 venues, presenting

1,834 shows over six days and nights, from December 27 to January 1 inclusive.

Woodfordia, the 500-acre parklands home of the event, located an hour and half north of Brisbane and 40 minutes west of Caloundra, will be playing host to an estimated aggregate festival audience of 115,000 people.

Festival Programme Manager, Courtney Wild, invited festivalgoers “to dive into a feast of music new and old, a flurry of dance, the rolling madness of comedy and the curious and often absurd world of the festival cabaret.

“People will find bizarre and brilliant interactive games, films,



Festival News & Reviews

a vast array of opportunities for exploration and deepening understanding of new music and multi-genre cultural experiences and, we hope, will be constantly distracted by strange and colourful goings-on on the festival village streets."

Woodford is well known for its honouring of the spoken word, for its in-depth and sometimes provocative speakers' forums, and for the diverse and immensely popular range of music and artisan workshops.

Festival Director, Bill Hauritz, said "while Woodford Folk Festival is steeped in ceremony and celebrates our nation's folk heritage and the artists that have shaped the cultural landscape, the event has always aimed to be a place of discovery and a champion of the new and the unusual.

"Our world changes every year, and our festival needs to change every year if we are to be current.

"For all of us, this event brings three years of change in one.

"We mustn't try to be what we were.

"Rather, have our artists and scholars gift us relevance in the here and the now".

Much loved Australian actor Magda Szubanski in cahoots with Fiona Scott Norman will be hosting a morning show each day of the festival with interviews and often comic commentaries of the news of the day.

Folksy session lovers will find their new venue, The Craic, down beside the cooling waters



Emma Donovan & The Putbacks

of the beautiful onsite natural swimming oasis Lake Gkula, close to the Festival General Store.

Visual artist Craig Walsh and musical director Linsey Pollack will be launching their new theatrical collaboration at the festival, which according to Bill Hauritz, is stunning.

Mycorrhizia, a journey into the deep-rooted wonder of the Wood Wide Web, will be on at The Pond in the evenings.

The Woodfordia hills have also rung with the sounds and voices of many Australian performance legends over the years.

Programmers announced that John Butler, Boy & Bear, Liz Stringer, Eric Bogle, Greg Sheehan, The Black Sorrows, Lior & Domini, Urthboy, Neil Murray, William Barton, Tenzin Choegyal, Dya Singh and Fred Smith are returning.

"25 years ago it was a dream come true to play Woodford.

"Today, nothing's changed other than I love it more!

"Woodford is one of the best

music festivals in this solar system," says John Butler.

The Children's Festival has been a treasured part of the festival experience and a place of play, learning and adventure for many young Woodfordians over the past 35 years.

The Circus Lair, Stardust Theatre and the Puppet Joint are back, along with Adventure Playground at the Far-Out.

Principal Organiser Becky Wandell says "we pour so much love into our programming for this precious part of the festival.

"We are very happy to be welcoming Emma Donovan to the Children's Festival.

"She will be joined by Jinibara Traditional Custodian and natural storyteller Uncle Noel Blair, Mic Conway, dirtgirl and so many of our beloved Children's Festival performers and presenters again this year.

"The Circus programme will bring a splendid whirlwind of artists presenting the astounding and the silly and, as night comes upon the festival streets, the circus will morph into the

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Dirt girl world

curious and the often outrageous as the cabaret denizens of the evening strut, swirl, charm and mortify the night owls of the event" said Circus Programmer, Chelsea McGovern.

Comedy is always around the corner at Woodford with a host of comics and provocateurs hitting and slouching upon the stages and festival programmers urge patrons to follow the laughter at the Late Night Ever Grins at the new Evergreen venue.

Woodfordia General Manager and Deputy Director of the Woodford Folk Festival gave a hearty thanks to the hardworking Woodfordia site team for the enormous amount of work that they are completing, bringing Woodfordia back to its full glory and preparing for all seasons.

"Woodfordia is looking beautiful, and we are now prepared for all weather outcomes.

"We have done a lot of work

on site drainage over the years, so we know that we can cope well with rain, and Lake Gkula, our beautiful natural swimming lake, lets us offer respite from

the heat too.

"We are in a very good position to deal with all sorts of changes in the weather," said Jackes.

Woodford regulars will notice a few changes to the festival site this year, the most notable being the addition of a new amphitheatre at the Grande venue.

"The Grande is one of the event's largest venues and the new Amphigrande means that we are even better able to cater for the big gigs there" Jackes announced.

"Thanks to the great support of the Queensland Government and Moreton Bay Regional Council, we have another more accessible big venue," said Jackes.

Buy tickets to this year's Woodford Folk Festival here: <https://woodfordfolkfestival.com/tickets/>



B olivia marka



Festival News & Reviews

Music camp added for 10th festival

by Thea Taylor and Caz Williams

It's our 10th Wirrina Bluegrass and Acoustic Roots Festival at Wirrina, SA, this year and we are celebrating that milestone with another great festival plus we've added a music camp for adults and teens.

This year's festival will run from Friday November 25 until Sunday November 27.

All are welcome at our festival and participation is encouraged.

There are workshops/tutorials and led jam sessions that welcome beginners, rusty players, and skilled players alike.

New workshops this year include a PA workshop covering things that the sound guy wishes performers knew about PA, a Bollywood dance workshop and a session learning Chinese traditional folk songs.

Join in with the Scottish Fiddle Club, Irish Traditional Music and a good range of Bluegrass & Old Time tune sessions and other sessions, plus community gospel singing for those awake on Sunday morning.

A range of tutorials on various instruments and a creativity workshop to stretch your brain, this time with an extra session on Friday afternoon for early arrivals, are also available.

And of course, there are many opportunities for informal playing around the firepits and campsites at night.

On Friday and Saturday, there's also Shanty singing at the



The Burning Bridges

Woolshed for all to join in.

This is lots of fun with traditional seafaring songs and a bit of dress-up.

Bring your own seafarer's outfit if you like, and if you really want to get into the spirit of things, the Wirrina Cove Marina is just down the hill.

We have had festival guests sail down in the past!

Parrots are optional.

You can also be part of our blackboard concert.

Anyone can sign up for a 15 minute spot to play for an audience on Saturday and Sunday all day.

Full PA support is provided.

Young and newer players are welcome, or those who wish to try out new material.

Delightful Tasmanian songwriter, Anne Toner, whom we met when she played on the blackboard stage last year, features on the current program with her trio.

This year, on our concert stage, we are featuring a range

of Australian artists including veteran Tamworth Songwriters Association 2019 'Bluegrass song of the year' winner Dave Diprose, and family band, The Burning Bridges, from Melbourne, plus our American Old Time visitors, Beverly Smith, Pete Peterson, and Kellie Allen, who will also be teaching at our music camp, where we still have just a few places available.

Also performing are Canadian mandolin explosion, Justin Vilchez, and the UK's, Gwyn Ashton, before his return to the European circuit early next year.

If you think that's not enough, you can also see international performers BluGuru, complete with sitar, tabla and Indian dance.

Families are welcome and tickets for under-18s are FREE.

The venue is dog-friendly but please keep your well behaved dog on a lead and supervised.

The park runs a kiosk with decent meals, drinks and coffee available.

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Dave Diprose

They are fully licensed and stock local wines and beers.

Our Music camp is running for the first time this year.

We're gearing up for an intimate group of students to work intensively on instrument skills.

The schedule also features exciting extra tutorials on songwriting, music of the Carter Family, getting the most out of harmony opportunities with Andrew Clermont, and more!

Places still available are for fingerstyle banjo, Old Time

rhythm guitar, mandolin, fiddle and melodic guitar.

This is a fabulous opportunity to be up close and personal with some of America's most skilled Old Time players and teachers, as well as highly experienced Australian musicians, Andrew Clermont and Mark Pottenger.

If you want to improve your rhythm skills, and many of us should, melody playing or want to explore a new way to play the banjo, you are most definitely welcome to join us for the 3 days of intensive instruction.

Visitors can camp on site or there are guesthouses/hotel options in the area, and if you need transport to the camp, the SeaLink bus runs from Adelaide City to Wirrina Resort, arriving 5.00pm.

This is perfect for those flying in or without a car.

Arrive by Monday evening, enjoy camp activities from Tuesday, November 22 until Thursday 24th and be ready for the festival on Friday 25th.

Fun times!

Last minute limited scholarship options for camp

fees only have become available.

If you think you cannot afford to attend at full fees but would otherwise love to and are willing to commit and participate, you are invited to get in touch with us.

Let us know how you would benefit, and how you could take what you learn back to your community.

Camping is available on site for the music camp and the festival.

Book powered or unpowered sites at www.wirrinacoveholidaypark.com.au.

You must use the promotional code **bluegrass2022** to book dates between November 19th-28th as the campground is closed to the general public during the festival period.

You can arrive any time from Saturday November 19th .

Tickets and further information are available through our website www.wirrinabluegrass.com or for any enquiries, please email us at wirrinabluegrass@gmail.com.



BluGuru



Glen Skuthorpe

Festival News & Reviews

Festival organisers are SO excited to be back in full swing

by Erin Collins



Last Aurochs

The 2023 Cygnet Folk Festival (Tas) will return in January 2023 for the first full weekend event since January 2020.

Like so many in our music community, we have had over two years of cancelled events and the inevitable disappointment in not only being unable to present a much-loved festival, but the inevitable loss of income for all our beloved musicians and crew who work so hard to make ours and other events happen each year.

Also, as with so many events in regional towns, the festival provides an annual boost to many local businesses who are of course feeling the ripples of the past two years' pandemic

and reduced visitations.

Thankfully, Cygnet has thus far been spared the devastating weather events that have impacted other festivals.

We collaborate with many of these aforementioned businesses and others in the community, such as local schools and churches to produce the festival.

Churches have the BEST acoustics!

The local scouts do an amazing job managing the festival campground, and like so many similar events, we run on the wheels provided by a veritable army of fantastic crew and volunteers.

Tasmania has a proud aboriginal history and stories of survival, and we are honoured

by the generosity in which they share their stories, musicianship and culture with us.

We work closely with South East Tasmanian Aboriginal Corporation (SETAC) for cultural support and guidance.

In 2023, we will host a couple of very special collaborations with the first nations' community during the festival.

Returning to Cygnet stages is the wonderful Frank Yamma, one of Australia's most significant Indigenous songwriters, with an ability to cross cultural and musical boundaries.

An initiated Pitjantjatjara man, Frank sings in his native language and English.

His mighty songs, magical guitar playing and deeply

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evocative voice tell stories of country, protection, heartache, travel and love.

We're also bringing Tin Camp Studios to our newly relocated Willie Smiths Paddock.

Tin Camp Studios is the brainchild of Warren Mason and provides a safe and welcoming space for unique music and cultural events.

The studios are constructed from salvaged materials and modelled on typical 1950s Aboriginal housing that could be found on the fringe of countless Australian townships.

For the first time, we'll be offering day tickets to this one outdoor space, with access to the Willie Smith's marquee and Tin Camp Studios, both with a whole weekend of amazing music and other events as well as food and drink and roving performances.

We will also be showcasing "Brothers of Country": A band of brothers

from across Tasmania, Australia and the World.

Raw, earthy sounds of the Tasmanian bush from Elder Songman, Dougie Mansell, singer and drummer Mwase Makalani, Yao and Chichewa man from Malawi, Yorta Yorta and Yuwaalaraay man, Warren Mason, Tasmanian born Yorta Yorta man First Nations producer and musician, Josh Langford, Tasmanian Aboriginal pakana traditional dancer, Harley Mansell, walker and keeper of stories, Sean Mansell, and Adelaide born cultural magpie, Matthew Fargher.

Ours is one of the most popular and long-lived events of the Tasmanian summer calendar having just, with a significantly smaller event than we'd hoped for, celebrated 40 years!

In 2023, as we celebrate the opening of international borders, we welcome back to Cygnet, The Paul McKenna Band from Glasgow, touring for the

Festival of Small Halls with the wonderfully enigmatic Emily Lubitz.

In Tasmania for their first visit, will be The Jellyman's Daughter from Edinburgh.

We're also very excited to bring to Cygnet the extraordinary voice and protest songs from Grace Petrie from Leicester.

From over the ditch (AKA NZ), we'll showcase the beautiful voice and playing of Holly Arrowsmith, duo, Looking for Alaska, and welcome back festival darlings, Albi and the Wolves.

Performer highlights of the weekend from around Australia are Pitjantjatjara man, Frank Yamma, Tibetan singing and playing from Tenzin Choegyul, and always remarkable songs and stories from folk icon, Eric Bogle.

From NSW, Austral are making a name for themselves around the festival circuit.

We'll hear Sephardic and Sevdah songs from Saray Illuminado, a unique take on Aussie songs from Bush Gothic and remarkable duo harmonies from Lior and Domini, We Mavericks and Charm of Finches.

Returning to Cygnet will be Lithuanian singers and dancers, The Lost Clog, festival favourites Fred Smith, the award-winning Michael Waugh, David Bridie, Lucy Wise, Liam Gerner with Luke Moller, Ruth Roshan and Tango Noir and many more.

Other Aussie legends include Bill Jackson, Tiffany Eckhardt, Michael Fix with Mark Cryle, Ruth Hazleton, our own Meyers and McNamara, Peter Hicks, and The New Holland Honey Eaters, the namesakes of whom have been prevalent in my Spring Garden.

Albi & The Wolves



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There will of course be workshops and masterclasses, some very special themed performances, including Fred Smith's "Sparrows of Kabul", Liam Gerner and Luke Moller's take on Henry Lawson and Banjo Patterson in "The Bulletin Debate", Bruce Watson's "The Man, the woman and the Edison Phonograph"-the story of Fanny Cochran Smith recording with Bruce's ancestor, and John Hickey's "The Young Irishers in Van Diemens Land" to mention but a few.

The dance programme will run in a couple of venues over the weekend and will feature the best of both local and interstate acts with some great callers to teach those steps.

We'll also be presenting some world class circus from ROOKE with their family friendly show, "Tony's Imaginary Circus", as well as pop up performances and workshops from the equally talented and seemingly ever multiplying Sands Family Circus.

Like so many folk festivals around the country, ours is a showcase of eclectic music genres featuring both Australian and international musicians, dance, poetry, masterclasses,



Michael Fix & Mark Cryle

kids' entertainment, food, wine, art and local handicrafts.

Cygnets folk Festival is set in the breathtaking scenery of Tasmania's Huon Valley; and summer in Tasmania and the Huon Valley in particular, shouts cherry, apricot and berry season.

If you're driving down to Cygnets from Hobart, there's a plethora of roadside stalls to satisfy your summer fruit cravings.

Finally, we are thrilled to announce that five of the eight

award winners at the recent Australian Folk Music Awards through Folk Alliance Australia presented on October 26 will be performing at Cygnets Folk Festival next January.

So come see these and many more fantastic acts in Cygnets in January.

We are SO excited to be "back in full swing!"

The full performer line-up and tickets at www.cygnetsfolkfestival.org



The New Holland Honey Eaters

Festival News & Reviews

Kangaroo Valley had it all

by Cec Bucello, photos by drummerboy



Sarah and Silas

What makes a perfect festival?

Have you ever wondered why you enjoy some festivals more than others?

There are so many things that organisers do to try and make a festival perfect that you need a checklist to see how each one fares, particularly as outdoor events are so vulnerable to the weather.

Having just returned from the Kangaroo Valley Folk Festival (KVFF) in South East NSW and thinking about how enjoyable that was, I am asking myself why.

To me, the music is the main thing.

Did I enjoy a performance and would I want to see that same act again, ideally playing different material, at the same festival.

The more such acts there are at a festival, the better it is of course.

Kangaroo Valley had many such acts.

One I saw three times!!!

While I certainly didn't get to see every act, for me, the stand out acts at the KVFF were, in no particular order, Fred Smith, Bromham, We Mavericks, Alanna and Alicia, Sarah and Silas, The Beez duo, Montgomery Church, The Decideds, Kerry Fields, Mic Conway & Robbie Long, Equus, Nerds & Music and last but not least, White Top Mountaineers.

The next factor is the venues and the quality of sound at those venues.

Again, at KVFF, at every venue bar one, I was always able to get in and get a seat, albeit sometimes at the very back or side and none were too big to dwarf the act.

The only venue that was far too small for some acts was, as the name suggests, Le Petite Grande.

The sound was perfect at all venues.

One act, Bromham from South Australia, had 12 members with 13 different

instruments and five vocals all lined in simultaneously, and often all playing and singing simultaneously and although it was close to sensory overload, I could hear and identify each instrument and voice.

After that, it's the weather, over which the organisers have no control.

At KVFF, even though there was flooding happening not too far away, the weather was perfect.

The ground was a bit soft and organisers had to place gravel in the high traffic areas in venues, but other than that, a bit wet, but no problems.

One of the areas that was normally used for parking for day trippers was closed because of the soft surface and many that came in needed to park on the main road and walk some distance, but that was not too much of a problem.

After that could come a number of boxes to tick such as the bar, the atmosphere, the dance and poetry programs, decorations, volunteers, workshops, children's entertainment, indigenous involvement, good company, toilets.

KVFF had them all well and truly covered.

There were lots of singing and playing sessions in the enclosed bar area.

Morris dancers added greatly to the atmosphere of music coming from all venues, not too loud mostly, but enough to be heard as a background.

The dance program ran throughout the festival and

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covered the full gamut of dance styles, all with live music.

The hall has a good dance floor, an asset so often not available at other festivals.

The poetry is always far too early in the day for me, but as far as I could tell, that aspect was well covered with readings, slams etc.

There were decorations aplenty making what would normally be a very dull looking showground very attractive and inviting from the outside and each venue had interesting backdrops to the stage area and stages were high enough for seated patrons to be able to see performers.

Workshops ran throughout the weekend and there were

some unusual topics covered by some different presenters, making the selection quite interesting and well attended.

All of the volunteers that I communicated with, without exception, were very helpful and welcoming.

I didn't have any children there so I can't comment on their entertainment program but the Koori Camp had lots going on all weekend.

There were plenty of portable toilets in place and I had lots of friends there, most of whom volunteered, to ensure that the extra touch of good company was there for the entire three days.

Then, as a bonus particular to KVFF, is the location, being in a

spectacular valley with beautiful views whichever way you look.

What more could I want?

Well, seeing that you ask, the only thing missing was that my band wasn't booked to perform this year, and again, I took instruments with me that didn't come out of their case, as there was so much else to do.

The festival organisers at KVFF have been doing this for 15 years, with many of the key organisers still there for much of that time, so they are well experienced in what they are doing.

Nevertheless, to get it all so right is still quite an achievement and deserves rewarding.



Festival News & Reviews

Blue Mountains Music Festival 2022

Review by Annette Sale

Photos by Noel Plummer



John Butler & Mama Kin

Worth the wait!

They all made the trek, up and over the Blue Mountains and into Katoomba, NSW, for the Silver Anniversary Blue Mountains Festival, after two cancellations and one postponement.

Friday night began with the powerful Welcome to Country and ended with Kasey Chambers and her great band feeding the hunger left by two years in the desert of Covid 19.

Her music, her Aussie humour, and her outstanding performance left us all feeling that the cold rain and muddy boots were worth it!

On Saturday, the great music continued, and the torrential rain poured down.

The contingent of overseas artists was very small this year and Harry Manx, from Canada, once again touched our souls with his original blended Indian blues and amazing banjo and guitar accompaniment.

If you don't know Kiwi Kerry Fields, keep an eye out for her and listen for her unique voice

and hauntingly beautiful lyrics.

When I heard the big band sound of MZAZA playing, it took me back to the lively smoky music bars in Budapest, the blend of old and new folk played by great musicians from different parts of the world.

Whitetop Mountaineers from the high hills of Virginia, USA, are a duo from a family band who entertained with real old-time mountain and roots music.

This festival, we were fortunate to hear many talented Blue Mountains' performers like Aurora Li, who is already a seasoned folk, rock, and indie performer at 18, with her beautiful voice and original songs.

Other local talent included Sarah Humphreys from Eagle & The Wolf, who played solo as her husband, Kristen Lee Morris, hurt his hand and couldn't attend.

A Few Good Spooky Men were a smaller group of performers, because many of their tribe were not available, and the those that performed were in top form with

many of their fun songs and spooky tricks.

The crowds were treated to other locals like Jimmi Carr with his raw intensity and honest lyrics, Isobel Knight's quiet, strong story telling in song and Jerrah Patson's original songs related to his daily life.

Other Katoomba groups included the talented Linda Mizzi Trio and previous Spooky Man, Nic Danta, performing his own pop folk music.

Phil Davidson was born in Northern Ireland and although now based in Katoomba, his roots are strongly Celtic, as are many of his best songs.

Pat Drummond has had an extensive career as a singer-songwriter and his songs come from events in his life and actual interviews, so his lyrics always hit home.

Mic Conway, a veteran vaudeville entertainer with the Beez, all now living in Katoomba, entertain so well together!

It was great to see Uptown Brown as Performer at Large, popping up in unexpected places!

Not having so many overseas acts made it also possible to have many Australian groups like Miss Eileen & King Lear, brother and sister act from the Perch family with Lear playing standing drums and Eileen singing a powerful rendition of Held by the Air.

Montgomery Church, a duo from the Snowy Mountains write beautiful songs and while passing The Shed, I was drawn across the muddy grass by the strains

Festival News & Reviews

haunting song and stayed to listen to the wonderful melodic sounds, song after song.

I loved the groovy easy listening songs of Den Hanrahan & The Rum Runners with Rosscoe Clarke on drums.

You may have heard this Australian veteran on the festival circuit previously.

Storying telling ballads and Rory Ellis & The Devil's Right Hand go hand in hand and I caught him singing his great ballad of the bottle, his grandfather, and the Church Bridge.

Rory was accompanied by the amazing Peter Kreft on Bass and world-famous Christian Marsh on harmonica.

Two acts I hadn't seen before were This Way North, a duo with addictive drumming which causes reactive moving and dancing and the uniquely soulful original sound of Kelly Brouhaha.

19-Twenty with their own brand of highly energetic unpredictable blues captured the audience and packed the wonderful new RSL Blues Room.

There was plenty of blues for the fans with the famous Big Merino, The Blues Preachers, a good old-fashioned blues mix, and Dom Turner & The Rural Blues Project.

Dom, of Backsliders' fame, needs no introduction.

It was great to hear Better Things, a song written by Kee'ahn, a proud Kuku Yalanji, Jirrbal, Zenadh Kes song woman from North Queensland.

Shanteya and Jo are Saije, a very professional Aussi contemporary folk duo who look and sound the part from their superb outfits and promotional material to their incredible soulful song writing

which seems to spring from a deep well of understanding of themselves and their connection to land.

The multi award-winning Aussi duo, The Weeping Willows, featuring Andrew Wrigglesworth and Laura Coates, have amazing attention to detail and weave magical stories through lyrical song writing.

The Grigoryans, Slava and Leonard, are classical guitarists and were well received and played to a crowded Big Top audience.

If you love the Waifs, you'll know Vikki Thorn, who performed with her band, ThornBird, and showcased many of her great original songs written while living in the canyons of Utah.

Lior and Domini began writing many of their songs in 2019 and during lockdown, and it was great to be able to listen to their storytelling songs from the past two years.

Mama Kin Spender, aka Danielle Caruana, and producer, Tommy Spender, work well together.

Loved the fresh energetic standing drum performance of Mama Kin and the synergy between her and Tommy.

The highlight of the festival for me was John Butler's performance on Saturday night in the Big Top, which was spectacular with the tingly atmosphere and John's breathtaking guitar playing.

Staying home and practising for two years certainly showed.

A guest appearance from Mama Kin singing with John was unexpected and a rare treat.

John Butler and Danielle Caruana joined Heartlands Conversations on Sunday

morning.

The conversation was raw and honest and there weren't many dry eyes in the audience.

They talked about meeting, family life, feminism, bringing boys into manhood, support and mentoring for young musicians and mental health support for musicians.

True to form, the festival was well organised by Bob Charter and the BMMF 2022 Team, from the excellent program booklet to the set-up of one Big Top and six smaller stages or venues.

There was plenty of amazing food and the staff and members of Katoomba Public School and P&C Association worked tirelessly assisting in various capacities, particularly with organising an excellent recycling regime.

Also, a shout out to the 300 volunteers!

The calibre of the musicians, the joyful atmosphere, and the outstanding performances, I'm not sure but the music seemed sweeter, and the mood of the audience could not be dampened by the relentless rain.

Being at the festival and hearing live music after lockdown was magic.



Whitetop Mountaineers

Bluegrass News

by Lindsay Mar

Dorrigo festival report



Bluegrass Parkway

The Dorrigo Folk and Bluegrass Festival NSW has been one of the major, if not the major Bluegrass and Old-Time event in Australia in recent years, so we are glad to see it's return post Covid on the Oct 21-23 weekend.

With Australia largely returning to "normal", there was barely a mask to be seen, and everyone was determined to get their music back.

However, if 2022 won't be remembered as the first post-mask, post-Covid Dorrigo, it certainly will be remembered as the wettest ever and for gum-boots, rain coats and umbrellas.

Dorrigo stores claimed that gum boots were the hottest thing the entire weekend.

The Dorrigo event is located at the Dorrigo Showgrounds with two indoor venues, the Main

Pavilion and Brushbox, a number of marquees, Banksia, Tallowood and Kurrajong, and the Little Big Top of the Pitt's Family Circus.

The quality of the marquees were top notch, certainly keeping the rain off, but there was nothing that could keep the mud from developing underfoot.

Drainage trenches had been dug and loads of gravel spread on the ground, but the rainfall was so high that it was accepted that the distinctive red Dorrigo mud that came ankle high on the gum boots was going to be accompanying everyone on the way home.

The festival kicked off on Friday night with a well attended dance in the Main Pavilion.

Judy Jones called the dance with an impromptu dance band made up of mostly the USA guests, Pete Peterson banjo, Martha Spencer fiddle, Kellie Allen bass, Jackson Cunningham guitar, Beverly Smith guitar and

fiddle, with Melbourne's Craig Woodward chipping in with banjo.

In regards to stage performances, over the weekend we managed to squeeze our way into some very crowded venues on Friday and Saturday, it was a bit easier on Sunday, and were entertained as follows.

Gallic and Paddy Montgomery, father and son duo, played on Friday evening in the Tallowood tent with a howling set of original folk songs, and Gallic joking that as he got older, he became more tolerant of Country songs which most of us associate with Paddy.

It was obvious that the two have very distinct approaches to music, but as father and son, they more than work well together, years of familiarity resulting in a complementary partnership.

Honeyfields are an all girl trio from Blackwood Vic including fiddle and banjo and lap dulcimer and flute and guitar and mandola.

They started with the Australian bush song, 'Jim Jones' learnt from Bob Dylan, plus some original songs such as 'Lovers Lane' before going on with the 'Rose of Allendale', the Jean Ritchie song 'The L&N Don't Stop Here Anymore' and 'Beware and Take Care' learnt from New Lost City Ramblers.

Bluegrass Parkway and it's

spokesman Paul Duff, known for his off the cuff humour, quipped before Dorrigo full-house crowds that Friday's rainfall equalled his WA home state's rainfall for the last 10 years.

Bluegrass Parkway presented standards such as 'Gospel Plow', 'Louisville Breakdown', 'Fox On The Run', 'Will You Miss Me' and 'Uncle Pen'.

Fiddler, Michael Patrick, formerly with Queensland band, The Company, has relocated to WA after marrying a WA girl, and made his east coast debut with Parkways at Dorrigo.

At Little Big Top, Mothers of the Nation braved the draughtiness, Nigel Lever in touch with his inner motherhood and Brodie Buttons, sang songs of houses on stilts and his home town of Lismore going under water each April and May, and then went on to claw hammer Cindy and Irish songs about road construction.

Golden guitar winner, Angus Gill, aged 24, with Pixie Jenkins, achieved a big sound with simply a Western Swing influenced finger pick guitar and a fiddle.

We saw them at the Banksia venue with Steve Passfield doing the sound, so that was a plus in itself.

Den Hanrahan and the Rumrunners brought a big bush band sound with Americana influences via guitar, bodhran, accordion, fiddle and bass.

The Morrisons from Sydney demonstrated why they are considered amongst the best of Australia's contemporary Bluegrass bands.

They are a six-piece including fiddle, banjo, mandolin, two guitars and snare, but they opened their Saturday set with an a-cappella number.

It was a privilege to see them at all, as they are not playing so many gigs lately since there are now nine kids between the six

band members.

Wild Thyme originate from Bellingen and are a girl trio on bass, guitar, fiddle and vocals combining flatpicking, gypsy fiddle licks, vamping rhythms, and their own compositions.

Their Serbian Gypsy tune with a Calypso rhythm gives you an idea.

Saturday was a full house for them and they finished their set with Paddy Montgomery and two turnarounds each, including the bass player, on 'Billy in the Lowground' and 'Cherokee Shuffle'.

The Double Dole stringband on fiddle, mandolin, banjo and guitar, filled out the Banksia venue with standing room only presenting their own contemporary sound that fits in with any modern Australian Folk Festival.

The Blue Creek Boys (Tom and Jerry) with mandolin and guitar and close brother style duets echoed the Blue Sky Boys in style with repertoire from Charlie Poole's 'Milwaukee Blues' and Louvin Bros' 'Let Her Go'.

On Saturday, they were joined by Shay Garriock on fiddle for 'Dream of a Miner's Child' and 'Breaking Up Christmas', and a triple guitar version of 'Beaumont Rag'.

Mountain Folk Cafe comprises the Blue Mountain Louis Family with Karen on lead vocals and guitar, Martin Louis on banjo, William Louis on lead guitar, together with Glen Skarrett on mandolin and Quentin Fraser on bass.

Given Covid and William still at school, it was satisfying to catch up to see how much music he has inherited from his parents' genes.

They sang Jimmy Martin's 'Stepping Stones', 'Is The Grass Any Bluer', Tom T & Dixie Hall's 'No Matter How Hard I Cry', the Louvin Bros 'I Don't Believe You've Met My Baby', complete with a bit of 1950s reverb, and then William picking twin banjos with Dad on Sonny Osborne's 'Big Ben'.

Cat & Clint of Blackwood Vic draw upon their experiences in East Kentucky and friends and heroines, with Cat channelling Cousin Emmy's 'I Wish I Was A Single Girl Again' and 'Going Down This Road Feelin Bad', and then 'Rain and Snow' and 'Lee Highway Blues'.

Smith, Allen and Peterson is one of the two US groups to visit Dorrigo 2022.

Kellie Allen and Pete Peterson were making their second visit to Australia, while for Beverly Smith, it was her debut visit.



Wild Thyme

*Cat & Clint*

They took turns at singing leads with two and three part harmonies, interspersed with Beverley fiddling a tune from the repertoire of Snake Chapman and Melvin Wine, backed by Pete playing banjo and Kellie guitar.

Although Pete is one of the world's best known proponents of two finger Charlie Poole up-style banjo, as he sang 'Milwaukee Blues', much of Smith Allen and Peterson's repertoire was influenced by the Carter Family with Kellie singing 'Orphan Child' and Beverley 'Anchored In Love' and her self penned Carteresque 'California'.

The Whitetop Mountaineers were the second US group at Dorrigo, and on their 9th visit to Australia, their most recent visit in 2020 was cancelled after just three days given the Covid outbreak.

They more than packed out Tallowood on Saturday with possibly 450 inside and another 100 standing outside in the mud of the tent entrance.

Since their last visit, apart from expanding the repertoire with George Jones / Melba Montgomery's 'We Must Have Been Out Of Our Minds', they have added a couple of extra strings to their bow, with Martha flatpicking the guitar on 'Billy In The Lowground' and Martha's self penned numbers such as

'Wonderland'.

Their banter with the audience, with lots of jokes, remains.

With watching so many performances, we only managed one workshop, Jeremy Marcotte's banjo workshop teaching first the basic clawhammer stroke, then drop thumbing and then an f tuning fDGCd Hop 'Light Ladies' as he learnt from Mac Traynham, with lots of hammer ons and pull offs contributing to the rhythm.

After two years of no live music, Dorrigo 2022 was a welcome relief, with packed festive décor venues.

And although the rain meant that outdoor jams weren't common place, there were plenty of old friends and new friends taking the opportunity to share choices of what to see on stage, Covid contraction and avoidance experiences, vaccination fears, wet weather and driving visibility concerns and generally catching up.

Things we wouldn't have done if there was no rain, and we were busy picking, making us wonder what everyone else does on a weekend.

Mountaingrass 2022

Mountaingrass 2022, Nov 18-20, centred at the George Kerferd Hotel, Mayday Hills, on

the outskirts of Beechworth, Vic features an auditorium and multiple spaces for workshops and jamming.

The Nicholas Hotel in town will provide an additional venue for some concerts and jamming.

Workshops will be conducted on Saturday and Sunday mornings covering fiddle, banjo, mandolin, bass and guitar.

Listed bands and artists are Smith Allen Peterson (USA), Paddy Montgomery & His Super Picker Pals, Bluestone Junction, The Cherry Pickers, Crow Mountain, Bluegrass Junction, Corn Nut Creek, Slime Dime, Willing Ponies, The Weeping Willows, Narrownecks, Dave Diprose, Paul Wookey, The Burning Bridges, Methylated Chicken Collective, Pete Denahy, Gary Crockett, Kissin Cousins, Craig Woodward, Gleny Rae Virus, Miss Ohio, Nine Mile Creek and Jose & The Amigos.

Wirrina Bluegrass and Acoustic Roots Music Festival

The Wirrina (SA) 2022, Nov 25-27 performer lineup has now been announced as Smith Allen Peterson (USA), The Cherry Pickers, Bluegrass Junction, Crooked Road, The Burning Bridges, Miss Ohio, The South Season, Dave Diprose Trio, BluGuru, Glen Skuthorpe, Gwyn Ashton, Allye Sinclair & Dylan Woolcock, High Street Drifters and The Adelaide Scottish Fiddle Club.

The event is held 90 km south of Adelaide at the 40 acre Wirrina Cove Holiday Park which boasts 116 powered sites in addition to primitive camping, gas BBQs, showers, toilets, laundry, tennis courts, walking trails, and located close to beaches with swimming, fishing, boating, snorkelling and diving, for those (family members) who



Mountain Folk Cafe

wish to find some escape from the music.

Go to www.wirrinabluegrass.com for more information or email them at wirrinabluegrass@gmail.com.

Illawarra Folk Festival volunteering

2023 Illawarra Folk Festival volunteer applications must be lodged by Nov 25.

There are more than 30 volunteer teams to join, covering areas such as traffic

control, waste management, merchandise, instrument lockup, MCs, festival office, artist and volunteer registration, cleaning, set-up and pack-down, camping supervision and first aid amongst other activities.

In return for 12 hours of volunteering, return benefits are a season pass, light refreshments, two free drinks from the bar, and attendance of one folk music school session of your choice.

The artist lineup for the Illawarra Jan 20-22 event

includes The Morrisons and The Water Runners.

Other Bluegrass news

Paddy Montgomery was named Instrumentalist of the Year at the 2022 Australian Folk Music Awards, held Oct 26 at the Brunswick Ballroom Vic.

Transcription

This issue is Bill Monroe's classic Gold Rush as transcribed by Len Newland.



Gold Rush

Bill Monroe

Part A
A

Bush dancing is alive and well in the ACT

by Antonella Salpietro



Great news dancers!

After intermittent activities and events in 2022 due to Covid concerns, bush dancing has resumed with a range of special events and classes and will culminate with the annual New Year's Eve dance to be held at the Yarralumla Woolshed.

On October 30, the Monaro Folk Society held a joint event with the Canberra Mandolin Orchestra and Dance Delights.

The Canberra Mandolin Orchestra played a wide variety of well-known Australian dance music, common to Australian woolsheds and ballrooms from colonial times to the 20th century, as well as dance music brought to Australia from various immigrant groups.

The afternoon featured music and dance demonstrations and also provided plenty of opportunities for those who attended to dance.

From December, Dancing in the Park resumes on Monday evenings on Stage 88 in Commonwealth Park.

It will feature bush dancing suitable for families and is a free

community event with live music from 6.45 pm till dusk.

See <https://www.monarofolk.org.au/dancing-in-the-park/> for more information.

A special social dance will be held on December 17 with music by the Earthly Delights and calling by John Gardiner-Garden and friends.

The theme is 'Mr Fezziwig's Ball' - Sing while you dance to carols and bring Christmases past alive.

It will be an afternoon of fun, friendship and dancing to well-loved carols.

It will also be a feast for the eyes with Regency, Victorian and casual Christmas dresses enlivening the dance floor.

The Monaro Folk Society's annual New Year's Eve dance will be held at the Yarralumla Woolshed on Saturday December 31, from 8.00pm to 12.30am.

It will feature a special performance by the Woolshed Hoppers led by Dave Johnson, and Don Richmond as the Caller.

The Woolshed Hoppers is an assembly of very versatile musicians from NSW and the ACT.

The name derives from woolshed hop, an alternative name for a bush dance.

Dave Johnson is a very accomplished musician whose performances always proudly present our traditional Australian Bush music.

Don Richmond is considered as one of the best Callers in Australia.

His extensive skills and experience are highly regarded in dance circles around the country.

During the night, all dances will be taught, so no experience is necessary and all are welcome to join in.

Plus, as the event is being held in the historic Yarralumla Woolshed, it will be an authentic and memorable experience for all.

Since the 1970s, the building has become an important Canberra community social venue, particularly as a focus for bush dances and folk music activities.

Don't miss this very special event on New Year's Eve.

It's a great way to welcome in 2023 with family and friends and experience dances from decades

long gone.

Entry prices are as follows: \$30 for adults, \$27 for Groups and concessions, \$25 for MFS, Dance Delights members and interstate dancers, \$20 for full-time students, with all under 18s free.

Cash only, no eftpos or credit card facilities.

The entry fee includes free, unlimited tea, coffee, water and

cordial.

BYO cup if you prefer not to use disposables.

Please bring a plate of food for a shared supper (preferably in ready-to-serve portions) to be served about 10pm.

BYO additional nibbles and drinks if you wish.

Some people picnic in the grounds prior to the dance - this is perfectly fine - just bring

everything you need as there are very limited facilities outside!

Gates are unlocked all day but please close them behind you to safeguard the adjacent equestrian areas.

For more information on this exciting New Year's Eve event visit monarofolk.org.au, phone/text 0413295004 or email asalpietro@hotmail.com



WONGA'S HALLOWEEN

by Michelle Carey



There were lots of Witches, Warlocks & dancing spiders when the Wongawilli Colonial Dance Club held their Halloween themed

Sunday afternoon dance on October 23.

Broomsticks were parked in the carpark and extra dismembered hands made the dancers light on their feet.

Keeping with the theme, the dances were re-named to suit the occasion and even the garlic necklaces were not sufficient to keep the vampires away.



Hobart Winter Ball held

Finally, the Winter Ball was here.

There was so much anticipation in the months leading up to it after all the confinement and curtailment that our social lives had experienced in the last few years.

Our display team worked hard to polish a display for the attendees although that nasty c-word still put the mockers on things and although we had some wonderful stand-ins (thank you Sue and Jill), the first time we actually had everyone together to practise the display with all in the right places, with their correct partners, was the afternoon of the Hobart Ball.

As in previous years, we had the fantastic Chris Duncan and Catherine Strutt playing for the ball, and Sally had organised Chris and Catherine to play the music for the display, which involves putting together a set of various tunes, with differing tempos specific to each dance, quite unlike what musicians are usually required to play.

Luckily, they were very amenable to our needs and created a wonderful medley of tunes.

It's such a delight to be able to display to live music.

We also had the pleasure of watching the enchanting footwork of Sally and Jennifer as they performed the ladies' step dance, Blue Bonnets, also to the tune played by Chris.

The efforts of the small team that spent a number of hours setting up the kitchen, the hall,

the supper room and decorating, as well as the supper team, directed by Alison Oakes, was so much appreciated by everyone.

As always, the supper was a delight with so many beautiful and delicious treats to fuel the remainder of the evening's dancing.

It was particularly lovely to see a number of mainlanders attending the ball.

I can only assume that they were as frustrated as we were at the incursions on their activities and now that we are able to travel relatively freely, they all decided that the Hobart Ball should be on the top of their lists this winter.

I heard many comments about the esteem in which the Hobart Winter Ball is held.

We really are incredibly lucky to be able to dance in the beautiful Hobart Town Hall ballroom.

It's hard not to enjoy yourself in such beautiful surroundings.

Add in a world-class musical duo, an absolutely gourmet supper and themed program and decorations, it's not hard to see why people travel quite some way to attend.

On a personal note, I had the great pleasure of hosting Chris and Catherine, our musicians, for the weekend.

I must admit I was a little starstruck, but they were so incredibly normal, with easy-going conversation, lovely sense of humour, an appreciation of my cat (well, from Catherine anyway!) and no diva-like demands.

Honestly C and C, you need to

expect more than toast and red cordial when you're international performers.

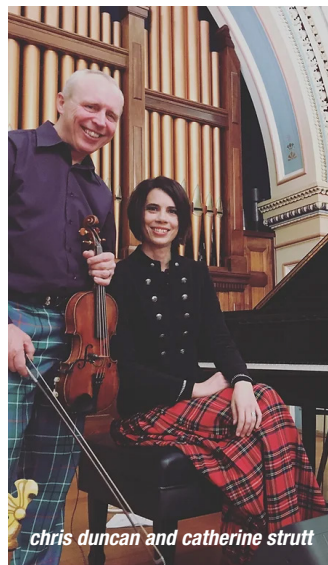
It was the easiest billet I think I've ever had.

Plus, I got to hang out with some of the Sydneysiders who had come down, as well as do some touristy things like Salamanca Market, and also hear stories from C and C's tours around the world.

I can't believe that I've forgotten how much fun the Winter Ball weekend is.

The Sunday at Richmond was also the most wonderful chance to have some silly fun, some catchups, more lovely food and the possibility to get to know any newer faces and welcome our newer dancers like Stephanie and Toby.

I don't want to wish the next 10 months away but roll on the next Winter Ball!



chris duncan and catherine strutt

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 (2225-152)

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 – Sydney English Country Dancers (2194-160)

Group aims to teach and learn traditional and contemporary English country dances.

4th Saturday, Strathfield.
ChristineThereseMiller@Gmail.com

www.SydneyEnglishCountryDancers.org.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

NSW - Wongawilli Colonial Dance Club (395-152)

Bush dance at Heininger Hall, 22 Heininger St Dapto.
Sunday afternoon-tea dances at 2pm.

See What's On for dates.
Dances walked through and called.

\$5 adults incl light refreshment.

0431 733 770
GwenBurke1@Yahoo.com.au

New Year's Eve Woolshed Bush Dance



Calling by: **Don Richmond**
Music by: **Woolshed Hoppers**
led by Dave Johnson

When: Saturday 31 Dec 2022,
8pm until 12.30am

Where: Yarralumla Woolshed,
Cotter Road, Canberra

Entry prices: \$30, \$27 for Groups and concessions,
\$25 for MFS, Dance Delights members and
interstate dancers, \$20 for students, under 18s free.
Info: <https://www.monarofolk.org.au> or ph 0413 295 004

TALKING GUITAR

WITH NICK CHARLES

ROBERT JOHNSON - THE COMPLETE RECORDINGS

Greetings guitar fans!

Following on from my first two choices for "albums for the ages", 'Will the Circle be Unbroken' and 'Mississippi John Hurt 1928 Okeh Recordings' this issue, we'll look at the absolutely iconic Robert Johnson and 'The Complete Recordings' (Columbia).

I must stress that these are in no particular order and certainly don't indicate an absolute ranking, but they absolutely deserve their place on an all-time must hear, must learn from list.

The legend that is Robert Johnson has grown incredibly since his name's first appearance on albums by Cream, The Rolling Stones and many other superstar acts of the 60s, but the awareness and appreciation by devotees of acoustic blues went much further back, right back to when his recordings appeared in the late 1930s on the Columbia subsidiary label, Vocalion.

I purchased my first Robert Johnson recordings in the late 60s - 'Robert Johnson, King of the Delta Blues Singers'.

The album didn't feature all the recordings of Johnson, but it certainly lit the flame for so many of my contemporaries.

Various tracks had appeared

on compilation albums and we'd all become familiar with the effusive endorsements of Eric Clapton "it was as if I had been prepared to receive Robert Johnson, almost like a religious experience....his music remains the most powerful cry that I think you can find in the human voice", and Keith Richards "he was like a comet or a meteor that came along ..suddenly you had to aim that much higher... you want to know how good blues can get? Well, this is it."

How could you not go in search of his music after reading such things?

The fame was heightened by the legend of Robert selling his soul to the devil as well as the mystery surrounding his death (see the book I've mentioned below).

John Hammond Snr probably precipitated a great awareness when he tried to get Johnson on his famed Spirituals to Swing concert series in 1938, only to find that he had already died.

When the Complete recordings appeared in the mid-90s it coincided with the discovery of the only known photos- one appeared on the cover.

This remains the definitive collection.

It includes some multiple

takes of tracks like Kind Hearted Woman, Ramblin' on my mind, Cross Road Blues and includes all the total known recordings, forty-one in all.

The box set has wonderful liner notes that include tuning analysis, lyric interpretations and extensive recording session information.

It became a best seller at the time.

In recent times, Up Jumped the Devil, the real life of Robert Johnson, by Bruce Conforth and Gayle Dean Wardlow, is "the" must read and finally reveals many of the real stories behind the myths of his life and violent death on August 13th 1938, at the remarkably tender age of 27.

In that short life, he travelled extensively from the Mississippi Delta to Chicago and even New York and soaked up the sounds, the musical vocabulary and the lyrical mythology of the deep blues and folk roots.

From his early teens, he played and travelled relentlessly and witnessed and learned first hand from the likes of Charlie Patton, Son House as well as the hit tunes of the day that proliferated the juke boxes of the time, recordings by Broonzy, Tampa Red, Louis Armstrong, even Bing Crosby and the early swing bands.

The subtle variations and jazz chord voicings and even the ragtime changes added to the deep delta sounds combined to create his unique sound.

Even though by the time Johnson recorded his first tracks (in San Antonio) in November 1936, most northern commercial blues artists were using side-men (piano, horn players, bass etc.).

His effect must have been so profound on the producers that they allowed Robert to record his signature solo music.

They made a correct assumption, and his first release 'Terraplane Blues' became something of a minor hit.

And so, the sessions, three in San Antonio (The Gunter Hotel) and two in Dallas (508 Park Avenue), produced one of the definitive collections in blues

history.

Many regular guitar blues tracks were covered by other blues artists.

'Kind Hearted Woman' (featuring his only guitar solo), 'Dust My Broom' (later made famous by Elmore James), 'Sweet Home Chicago' (so many covers including Paul Butterfield and later the Blues Brothers), 'Steady Rollin' Man' (Clapton), '4 Until Late' (Cream, Alex Burns and Nick Charles!), 'Stop Breakin' Down' (Rolling Stones), 'Love In Vain' (Rolling Stones)... and then there's the slide standards- 'Ramblin' (John Mayall), 'Come on In My Kitchen' (Keb Mo), 'Crossroads' (Cream) and this is only a very small sample of the covers.

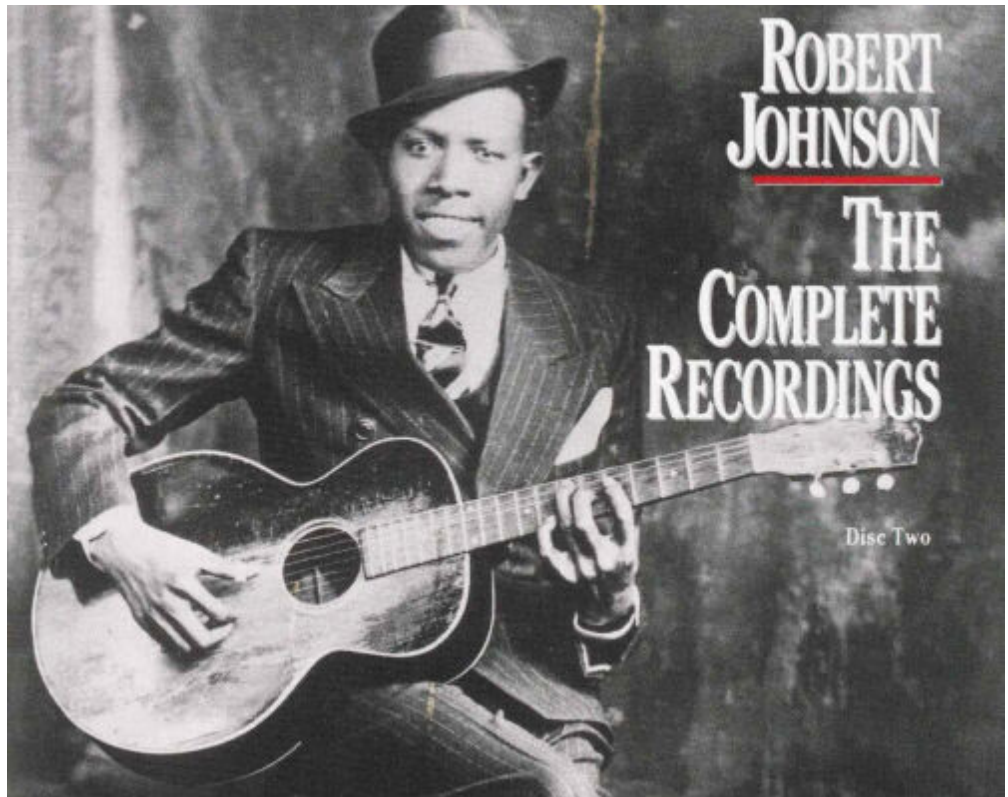
Although much of this repertoire, in fairness, was probably an accumulation and

distillation of the many delta artists in the world around Robert, it must be emphatically stated that here lies the definitive text book of rural country blues!

There are many definitive hook lines for the acoustic blues student including that all important introduction and turnaround (the one you hear in La Grange by ZZ Top!).

Once again I must mention the chord voicings (jazz inflected), the classic fundamental slide licks, the double stops (2 notes at once, often slid or bent) and not to forget the powerful rhythmic drive.

It is apparent to most acoustic players that here lies a lifetime's work and inspiration.



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 your concertina.

0432 346 821

www.ConcertinaShop.com.au

Damien Gerard Studios (2292-153)

Recording studios est. for over 30 years recently moved to West Gosford, NSW – SSL Console, Neve 1073s, Pro Tools, 2" tape, mastering, large live rooms, huge amount of outboard, backbone, classic instruments.

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

Folk Federation of NSW (32-199)

Champions the folk arts in all their diverse forms, supporting

folk artists and bringing folk music and folk arts to the widest possible audiences.

FolkFederationofNSW@gmail.com

https://FolkFedNSW.org.au

Fusion Boutique (2294-153)

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

info@FusionBoutique.com.au

www.FusionBoutique.com.au

Guitar Factory Gladesville (1275-200)

Guitar specialist store. Agents for most leading brands including Lowden, Collings, Dana Bourgeois, Ome Eastman, Gold Tone, GFI.

02 9817 2173

www.GuitarFactory.net

Listening Through The Lens (2306-157)

Roots music website – news & reviews

Team@

ListeningThroughTheLens.com www.

ListeningThroughTheLens.com

MAD CDs (2000-199)

Have been providing world class packaging and disc replication for independent musicians since 1999.

03 5762 5490/ 02 9557 9622

Melinda@MadCDs.com.au

www.MadCDs.com.au

No Daggy Music (2000-199)

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

0418 649 477

WilmaVanLaar@Yahoo.com.au

Rouseabout Records (1078-154)

Part of Undercover Music and is home to Eric Bogle, Gary Shearston, Warren Fahey, Marcus Holden, Robyn Archer & many more.

RouseAbout@

**UnderCoverMusic.com.au
www.Undercovermusic.com.au**

Trad&Now

National folk music and dance magazine published every 6 weeks.

Website has the world's largest selection of Australian recorded folk music for sale as well as books and DVDs.

**Info@TradandNow.com
https://TradandNow.com**

Troy Horse (1257-154)

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02 9319 1799

https://troyhorse.com.au



by Bill Quinn

FOLK ON THE ROAD

Albany International Folk 'N Shanty Festival

Having not ventured from Perth/Fremantle since landing in Western Australia (WA) in April, it was great to zip off for two weeks in a rented campervan and see the great south west, mostly to take in the 2022 Albany International Folk 'N Shanty Festival.

Heading off towards a weekend of music, song, and good people is hard to beat.

It was my first time driving in Western Australia and proved quite the revelation.

WA for me conjures up images of stark rocky ranges, miles of pindan dust, and a harsh, dry climate.

But Freo to Albany and return via Denmark, Nannup, and Margaret River has the look and feel of south east NSW or Victoria - dairy cow, vineyard, and tall tree country.

Albany is quite stunning.

Turning up early and staying late was wise.

A boat across Oyster Harbour and up Kalgan River, a morning zip around King George Sound on a whale-spotting boat, a spin out to the wind farm, and wanderings around the tops of Mounts Melville and Clarence (Corndarup) are all recommended diversions.

Bring a jumper.

Add in a trip to a local brewery and the giniversity and

that was a pretty full first visit.

Now add 2.5 days of a shanty festival and stir liberally.

I offered my MC skills and told the director I'd buy a festival ticket, but was told that wouldn't be possible. (The ticket purchase, that is.)

It's a totally free festival.

Not only is there no charge for punters, the performers come from far and wide to provide their services for free.

Festival creator, Gary "Grizz" Greenwald, explained how it came to be.

"There's shanty groups all around the coast of the UK.

"Shanty festivals all over Europe and North America.

"I got to [Western] Australia and assumed there'd be a shanty group and there wasn't one (in this town) so I started a shanty group in 2016.

"As soon as we got the group going, The Lost Quays were the only group gigging in WA at that time.

"The Fo'c's'le Firkins came out of retirement, they'd never called quits, they just weren't doing a lot.

"The Sea Shants (wives and partners of The Lost Quays) were around and we did a workshop.

"Colin Anker came around for tea and a few beers and a bit of a sing with us.

"We put a post on social media and something went in the newspaper, and they had 25 lads come and started The Anchormen.

"Then we suddenly realised

we had enough groups for a shanty festival."

Grizz also enlightened me on why there are no performance or attendance fees.

"The model in the UK is, Falmouth would be your example, you perform for free and raise money for charity.

"What we've been trying to do is get charity buy-in, so you've got charities who want to use it as a vehicle to raise money.

"We would like to pay the musicians' expenses, but you've got to have the money to do it."

Like other festivals without a camping element, Albany keeps its administrative overheads a little lower by holding events mostly in four centrally located venues, all within an easy walk of each other.

That's a good thing when there's rain around and the temperatures are a little brisk.

While Perth/Freo was just tentatively dipping a toe into 30+ Celsius territory, Albany and surrounds were noticeably milder.

As one radio presenter observed: "21C in Albany today - that'll feel like 30C to them!"

The Albany festival is still in its infancy having kicked off in 2019 and taken a year out for the plague.

In these still uncertain times, John Henderson, Festival Director since 2021, had some pre-festival nerves.

"It's been an education for me because I've never done

anything like this before.

"Last week, I went to bed one night and was lying awake worried that no one was going to come.

"Then the next night I was lying awake worried that too many people were going to come.

"But because we don't sell tickets, we didn't know how many people were coming.

"You just sit there going, 'Let's see what happens.'"

Crowds ended up being Goldilocks level, just about right.

Venues started filling up when sessions started for the day about 10am and ebbed/flowed 'till stumps, peaking at early to late evening.

Canny planning saw the rowdier, noisier shanty groups on later in the evening, and the Premier and Earl of Spencer were rocking and rolling.

I take a kind of vicarious joy in standing down the back of venues like the Earl of Spencer on Saturday night when the home team, The Albany Shantymen, were in full hue and cry.

I could only see the singers' heads over the top of a sea of bobbing heads.

Watching the band crank out shanty after sea song after shanty with relatively little chat, I was mesmerised by a group of people in front of me that must have been late teens to early 20s at the very oldest.

Despite their youth, they were belting out the chorus gustily.

Every one, every word.

Don't judge a book by its cover, but they didn't look like your archetypal shanty crowd or even folkies, come to that.

Shocking generalisation, I know, but let's move on.

It was only after talking with Grizz and John on Tuesday night that I discovered I'm the last person in the world to find

out about the worldwide shanty craze that had erupted on Tiktok, especially 'Soon May The Wellerman Come'.

Accordingly, there were several opportunities over the weekend to sing of our expectation of the imminent arrival of sugar and tea and rum.

The following day there was an even younger cohort to witness carrying on shanty traditions with a duo called Marmaduke Marauders from Margaret River.

Harper (12) and Otis (10) were on the blackboard at The Albany Club belting out shanties in the front room.

Harper: "When I was 11, I heard some shanties on the radio after The Wellerman hit by The Albany Shantymen, and that's what got me into them."

Otis: "I didn't hear it on the radio but Harper played some songs at dinner that night and I heard them and decided that I liked shanties."

Harper and Otis went to the Albany festival after that to further their interest in the genre.

They count The Anchormen, The Albany Shantymen, and The Pogues as their favourites.

Appropriately enough, the WA shanty groups hug the shoreline from Albany on the south coast up to Geraldton, with one group of very welcome interlopers from Sydney.

Performing groups included The Albany Shantymen and The Shantylillies (Albany), The Anchormen (Bunbury), Dunn Bay Wailers (Dunnsborough), 40 Degrees South (Sydney), The Lost Quays, The Sea Shants, The Original Fo'c's'le Firkins (Fremantle), Mandurah Mariners, Rum Jungle (Geraldton), and The Salty Sea Dogs (Denmark).

Jon Cope, from the Firkins, had foreshadowed that despite the number of groups, there's enough diversity of interests

and songs that you don't get the same ones endlessly repeated (see Trad and Now, edition 152).

That proved to be the case, and it was only later on Sunday night that this occasional chorister thought, "Yeah, that's probably enough 'Barrett's Privateers' for a while now."

Other performers included a mix of genres and ages offering folk, alt-country, a bit of bluegrass, and old timey.

One of the crowd favourites was visiting Canadian duo À La Souche from Newfoundland, although when Kiersten began to speak to introduce herself and Bryan, she did so in a Perth accent, as Kiersten is originally from WA.

It was great to see some artists I knew of but had not previously seen perform, such as Sea Swallow (folk duo Claire Moodie and Bill Laurie), Gav Brown, and Martin & Coole (Jon Cope and Emma Birkett).

My new discovery pick would have to be Matt Black (and the Gloss Whites) performing songs of John Prine.

Matt has one of those voices that belongs on the mantelpiece in the good room. Superb.

For audience participation and good fun, Saturday evening's singing session with Albany's Playlist Choir was hard to beat.

The group took enthusiastic participants through two songs: 'Gráinne Mhaol' and 'The Pirate's Gospel', and I'm fairly confident many walked away from the Six Degrees venue that night with two enduring earworms.

I was sing/humming for days.

A tip of the hat to Phil Gray who did a great job wrangling reciters and readers to the two poets' breakfasts at The Albany Club, which drew close to capacity crowds.

A highlight was Robyn Minee (Shantylillies) doing an

hilarious version of 'The Man From Ironbark' with actions, ably assisted by the biggest ham this side of the Darling Downs, Jeff Swain (The Lost Quays).

Come Sunday morning about 10am and there was a boisterous crowd down at the Boat Shed to witness the epic tug of war contest between The Albany Shantymen, dressed as requested by their opposition as barmaids from the 1700s/1800s and The Anchormen, dressed as

used car salesmen, I mean, as news anchormen.

Under appropriately leaden skies and a drop or two of rain, the two teams heaved, ho'd, and hauled for about four minutes before the Bunbury team claimed victory, and both groups joined in an enthusiastic rendition of 'South Australia'.

Sunday evening wrapped things up with a raucous performance called a 'Shipload Of Shanty' featuring the

local shantymen followed by wave after wave of singalong shanty walk-ups from festival performers.

Watch out for the 2023 festival - everyone is welcome on board.

See full interviews with Gary 'Grizz' Greenwald, John Henderson, and the Marmaduke Marauders at www.OverheardProductions.com.



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

Poets at the Petersham Bowlo (NSW) (2289-153)

Open mic soiree - 3rd Thursday. 6.30PM

Also 4th Thursday on Zoom.

Poems, short stories, comedy & music.

Free admission.

Facebook: Poets at the Petersham Bowlo

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.

Ph: 0419 415 137

TheRhymerfromRyde@Bigpond.com

www.

TheRhymerFromRyde.com



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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

December 17 - 1 & 5pm
- Christmastide (Loosely Woven)

January 23 - 3pm -
Steve Turner (UK)

Illawarra Folk Club

November 25 - 7:30pm -
Echoes of
Laurel Canyon

Shack (The)

7:30pm
December 3 - Liza
Ohlback, Fred Smith, Ivor
SK

Troubador Folk Club

7pm

November 26 - The Water
Runners and Doctors
Wife
December 17 -
Christmas Concert

Wongawilli Colonial Dance Club

Sunday Bush Dances - 2
- 4pm
Nov 16 & 20
Dec 4 & 18

QLD

Folk Redlands

1 - 4pm
November 20 -
Scarlett Road

Unplugged Gigs

(the BUG)

7.30pm
November 15-Emily
Maguire
November 22-The
Stowaways
November 29-Jo Davie

VIC

Newport Fiddle & Folk Club

November 26-4pm-
10pm-Gathering
of the Clan

**Victorian Folk Music
Club** 7.45pm Ringwood
December 13-Bruce
Watson

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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National Cultural Policy submission

In July, the new Federal Government called for contributions to develop a National Cultural Policy as a roadmap for a vibrant and sustainable arts, entertainment and cultural sector, now and into the future.

A key platform of FolkFedNSW's (FFNSW) mission is to advocate for the folk arts and for those who work in the folk sector to support a united agenda for positive policy and regulatory outcomes for our diverse community.

To this end, FFNSW saw a response to the call for submissions as an important opportunity to represent our sector.

Following is the submission made by FFNSW.

First nations

Governments in many countries provide support for and recognition of their national cultural heritage and arts practices.

The cultural heritage of Australia was interrupted by colonisation.

Our cultural heritage must not only include but prioritise that of First Nations people, in addition to the rich cultural heritage of our immigrant communities and the music of the 19th century working class conscripted colonisers more frequently identified with the genre.

The Folk Federation of NSW fully supports the Federal Government's articulation of support for First Nations cultural

practice as the first and foremost pillar of its new arts policy.

A place for every story

Folk music and the folk arts, including dance, poetry and instrument making, offer a valuable contribution to Australian cultural life with artistic excellence, creative originality, and a unique voice in telling Australian stories.

The genre of folk also differs from other genres in that it represents a range of cohorts, from amateur to professional.

The use of the term 'amateur' does not necessarily signal an inferior skill set; rather, the cohort who identify as traditional musicians or practitioners of the folk arts are very often highly skilled with a deep knowledge of the tradition they strive to uphold, even though they have made the choice to pursue their art as a hobby rather than as a profession.

The peculiar challenge of peak folk organisations such as the Folk Federation of NSW is how to best represent its practitioners wherever their position is on the spectrum.

At a time when community is being eroded in Australia by globalisation and commercial imperatives, folk music practices and events differ from commercial music events in their orientation towards participation and community building.

Artists who foster community engagement demonstrably enrich their communities' appreciation of cultural practices, as well as contributing to improved mental health

outcomes.

To take community choirs as an example, there are now multiple academic studies that confirm the benefits of singing in a community choir, including enhanced mental functioning, improved immune responses, better social skills, increased social networks and improved emotional satisfaction from being immersed in humanity's oldest and most accessible art form.

The many folk festivals located in small towns around the country bring huge economic and community benefits to their host towns.

These events also contribute to the mental health of both urban and regional communities by creating networks, strengthening friendships and leaving a lasting legacy of music appreciation at all levels of the art form.

Despite their less commercial orientation, folk festivals are still obliged to pay insurance costs comparable to those paid by much larger and more commercial operations.

Outcomes we would like to see:

Acknowledgement of the folk and roots sector as an artistic genre that provides a unique voice in the Australian cultural landscape;

Validation of community music making, which often involves countless hours of voluntary time even where some payment is involved.

This work engages people in making music at amateur levels,

with all the social and cultural benefits that accrue from these efforts;

Where necessary, underwrite or assist with events' insurance and growing compliance costs being imposed upon folk event organisers; and,

Balance the 'economic' lense through which arts activities are currently assessed by government with a more holistic view of the myriad non-economic benefits provided by arts events, and by folk music events in particular.

The centrality of the artist

For folk musicians who choose to make a living from their art form, many of the conditions that create stress and insecurity are the same as those for any musician in Australia.

It takes a huge amount of training and practice just to get started as a musician, and the training never ends.

Even when you 'make it', being a musician is a pressurised and financially insecure existence.

Even brilliantly gifted people often face periods out of work or have to travel extensively to find it.

Accident or illness can have devastating effects on musicians and people close to them.

Old age and retirement present insurmountable challenges after a lifetime of intermittent employment with vastly diminished superannuation.

Good or great music comes from having the time to practise, create, compose, work in the studio, rehearse with others – all of these are necessary activities in the life of a musician or a dancer that are generally unpaid

in Australia.

We are seeing increasing interest from various countries in identifying ways to directly support artists through the highs and lows of professional working life.

Both Finland and the Netherlands have well established policies of subsidising artists to support their ongoing creative output.

The Irish government has recently established a trial program to support 2,000 artists with a liveable salary for 3 years.

The Australian Greens took to the recent federal election a similar platform on a slightly larger scale.

The Folk Federation of NSW fully supports this approach and would want to see proportional representation of its members if such a scheme was adopted by the Federal Government.

The folk sector is well-established and a vibrant component of Australian cultural life.

The Folk Federation of NSW seeks from government: Recognition and support that will enable practitioners of folk music and other folk arts to thrive; Offer an income subsidy for qualifying musicians, to encourage and support artistic excellence and creative endeavour; Ensure inclusion of folk musicians in above 'qualifying musicians' by way of a quota or other agreed formula; Identify obstacles that stand in the way of artists, including folk artists, receiving award wages for their work.

Strong institutions

Australian government institutions that exist to

build a national memory and understanding of who we are and where we have come from have suffered debilitating funding cuts over the past decade, and in some cases longer.

Our treasured ABC was crippled by the previous federal government and as a direct consequence, several programs on RN playing folk music from Australia and the world were cut.

Outcomes we would like to see: Restore funding to the National Library, National Archives and the ABC; and, Enable those institutions to continue to provide fellowships that enable individuals to make full use of their resources for the purpose of creative projects that provide a contemporary setting for stories from our own history.

Reaching audiences

Outcomes we would like to see:

Enable the folk music sector to provide input to that part of school education that engages students with Australian folk music and arts, including but not limited to syllabus inclusions, teaching of folk music and folk dance, and opportunities to learn instruments associated with folk music; and, Prioritise music as a subject in primary schools.

The benefits of music education on personal, social and intellectual development are legion and exceptionally well documented in academic studies.

Australia is well behind many other wealthy countries in primary school music education.



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

NSW – 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

NSW – 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

NSW – Hornsby Ku-Ring-Gai Folk Club (127-158)

Presents traditional and contemporary folk and acoustic music and poetry.

A cosy and welcoming atmosphere with floor spots welcomed.

Every 3rd Friday from 7.30pm in Hornsby.

HornsbyFolk@Gmail.com
BobArmst@tpg.com.au

NSW – 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

NSW – Illawarra Folk Club (1765-156)

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

NSW - 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

NSW - 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

NSW - Sutherland Acoustic (2311-156)

Folk club operates out of Gympie Tradies.

Concert night with invited guest artists and walk ups on 2nd Thursday. Session night on 4th Thursday.

JG.Watson@Hotmail.com

NSW - Toongabbie Music Club (2148-167)

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
Ph: 0439 831 531
allendavisguitar@gmail.com

NSW – Troubadour Central Coast (2028-158)

Folk and acoustic music and spoken word.

Regular concert – 4th

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

NSW - 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

Qld – 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

SA – 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

Vic - 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

Vic – 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

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



Kristina Olsen - Quiet Blue

*CD review by Tony Smith
TN1480-16 - \$25*

For this album recorded and mixed in Lismore, Kristina Olsen plays guitar, slide guitar, mandolin and accordion, as well as singing the 13 songs.

She is supported by Scott Hills on drums and Al Hughes on mandolin and harmony vocals.

Olsen wrote 12 songs and shares the credit for 'Move On' with Sam Clay.

Fans of Kristina Olsen will not

be at all surprised to find plenty of variety in the presentation of these songs.

On 'Hey Did You Ever' and 'Loves to Let Him Ride', mandolin is a feature.

In 'Quiet Blue', there are some compelling guitar riffs with a whiff of the Louisiana mud.

'I had never been out of the ghetto' is a recitative warning not to take a poor girl for granted, and features some driving acoustic guitar.

'You'll Spoil My Chances' opens with drums and is in a jazz style.

In 'Mr Right Now', Olsen is at her cheeky best: 'some girls might be looking for Mr Right, some future ideal, but she will settle for a man right now'.

In 'Pirate', there is some slackish guitar and a style suggestive of an adventure ballad.

It comes with shanty style refrain 'to me way hey hey'.

Other tracks include 'That's a Secret I'll Keep', 'You'll Spoil My Chances', 'Fixing Up The House'

and 'This Old Train'.

The final track, 'Didn't Think It would Happen Tonight', was recorded live in Albert Park Yacht Club by Hugh McDonald.

It features some enthusiastic audience participation.

The sleeve notes make a mysterious reference to an accordion.

Olsen is photographed with a suitably mischievous expression in her blue eyes, but with a concertina.

It was supposed to be over-dubbed post recording but is difficult to locate.

These are minor issues anyway.

While the sleeve notes for this album are brief, Olsen generously provides music and lyrics to most of her songs on her website.

This is not surprising because Olsen is a keen collaborator.

As always, it is Kristina Olsen's voice, complemented by guitar, which will win new admirers.

Sometimes she growls out the lyrics in vampish blues style, but at others, the delivery is close to the

folk ballad style.

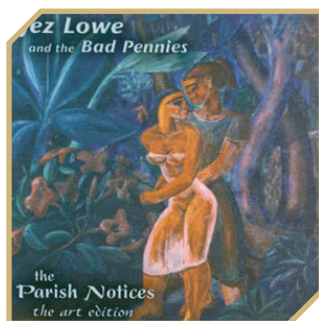
Of course, some tracks are slow burners while others rattle along.

The other impressive aspect of Olsen's songwriting is that she makes her thoughts explicit and does not baulk at singing about sexual relations.

In 'Love to Let Him Ride' for example, is a bridge: 'He unzips her dress/ the fabric falls aside/ he pulls her body close/ she says now take your time'.

This is certainly music for grown-ups, but Kristina Olsen has a playful and youthful approach which means there is nothing heavy in her songs.

We should all take our time listening to this superb songwriter.



Jez Lowe and the Bad Pennies - The Parish Notices – the Art Edition

CD review by Tony Smith

TN566-48 - \$25

Tantobie Records re-issued this 1998 album with three bonus tracks.

Lowe plays guitar, cittern, mandolin, banjo, harmonica, dulcimer and piano and is the main vocalist.

The other Bad Pennies contribute vocals as well as a range of instruments.

Billy Sturgeon plays violin, keyboards, piano, whistle, saxophone and percussion.

Jez Luton plays double bass, electric bass, guitar and keys.

Judy Dinning plays keyboards and percussion.

They are joined by special guests Jake Walton on hurdy-gurdy and Rob Kay on melodeon and accordion.

Opening track, 'Glad Rags Again' introduces a strong theme of looking to the past with an eye to the future which recurs in several of these songs.

'Tom-Tom' begun on a tour to Australia, muses about the reliability of old forms of communication: 'bow down to the idol electric, cower in terror at the tick-box, now you know what only the Gods know but you'll never do better than the tom-tom, you'll never do better than the drum'.

Several songs concern the poverty trap.

Young men are 'Propping' up various walls – is a song inspired by old photographs of Lowe's home town.

'Sod all' is likely an expression of the single mother: 'there's sod all handouts of welfare state pay, and you've been a right little sod all day'.

'Idle Time' is a lament for the temporarily out of work, because the situation often becomes permanent: 'you've got to hand it to the devil and hope he'll find work for you to do'.

'Had away gan on' is a statement of disbelief in north east dialect.

You can miss the ready recognition of locals with whom you share language and cultural context: 'Why man what ya deein'.

'The Parish Notices' or the community comments is a warning that gossip can undermine relationships.

The fear that people might notice stops many from finding

happiness.

Other tracks include 'Spitting cousins', 'The limping drinker's polka', 'Spares or repair', 'Go away Joe' and another nostalgic song, 'If I had Another Penny'.

There are three bonus tracks which were recorded earlier but shelved: 'Easy Town' (inspired by the name of Lowe's town), 'A Lass to Want Me' (taking up an autistic man's wish) and 'Slack Water Sea' (about the waters off Tyneside recovering after miners stopped dumping coal into the ocean).

The cover art is by Wolfgang Wolff 1909-94 who fled Hitler's Europe only to be interned as an enemy alien by the French in Tahiti.

His wife smuggled art supplies in and paintings out in their baby's clothing!

This album is heavily influenced by trips to Australia and New Zealand.

It is to Jez Lowe's usual high standard.

You cannot imagine Lowe ever having to struggle to fit lyrics, melody and rhythm together.

Not that he would ever write himself into a difficult corner, but this CD demonstrates yet again how easy and natural he and his collaborators make it all seem.



Appalachian Heaven String Band - Railroadin' & Gamblin'

TN1752-80 - \$25

CD review by Hugh Worrall

This old timey music immediately feels like an American square dance and reminds us of the connections, and shared European roots, between this American string band music and our own Australian bush music.

In the first track, "Texas Gales" I could immediately imagine people doing 'strip the willow' and other bush dance steps.

The liner notes on the CD are terrific with information about the history of the music in each track and from where they got the songs themselves.

The recordings from which the band draw inspiration are mostly from the early 20th century like those of A.P. Carter, Charlie Poole and Mississippi John Hurt and song writers and transcribers such as, WC Handy.

The songs on the album come from each of the centuries back to the 1600s and come mostly from the Virginia, North Carolina, Tennessee regions of the USA.

Dr Google tells me that the Appalachian region stretches across 13 States from the south of New York State to the North of Mississippi.

While the band themselves are from Shepparton, Victoria, several of the members have spent a lot of time playing and learning this music in the USA.

Some of the songs were taught to them directly from local people rather than learned from recordings.

The string band is made up of banjo, two fiddles, 'flat picking' guitar, bass and vocals.

Like in other string bands, there's no percussion instruments and the rhythm is driven by the

repetitive patterns on the fiddles, banjo and guitar.

Lots of the song structures usually use pretty simple chord patterns like repeating 1-5-1 changes and there's a few old-timey blues songs there too.

The fast picking and fiddle playing keeps the music interesting, fun and exciting.

The vocals mostly adopt that hillbilly kind of twang and there's some nice harmonies.

It's pretty hard to stay still while you listen to the faster songs and they've got this effect of making you feel happy.

There's also some wistful old time bluesy songs on the CD, done here really tastefully.

This is a really nice album of 15 tracks, with a great selection of songs, well played and recorded and well described on the CD package.

Highly recommended.



The People Have Songs – Various Sydney Folk

CD review by Ian Dearden

How do you capture lightning in a bottle?

Probably much the same way as you capture the spirit of a singing session – with great difficulty!!

On these two CDs, producer and choirmaster extraordinaire, Miguel Heatwole, sets out, as best as any human can, to bring

CD book **Reviews**

the ineffable and transcendent essence of a session to those who have never participated, as well as those who need a gentle reminder of just how wonderful such experiences are.

The genesis of this double album was the title song, which Miguel wrote in 1997, and he sings it superbly to kick off Volume 2, not, he stresses, as an anthem to singing sessions, but rather as a content and etiquette manual!!

Being keenly aware of the technical difficulties in trying to record an actual festival or pub session, Miguel instead assembled his singers in various locations, including the Newtown Theatre, Electric Avenue Studios and Darlington School at the University of Sydney.

The process of assembling the album took nearly four years, and involved recording a total of 44 tracks over the two CDs.

Roughly half of the songs are chorus songs, while the balance include a mixture of accompanied and acapella songs, in various combinations, some solo and some in a small group context.

Most of the soloists had not previously released albums of their own.

The songs themselves come from a variety of sources – some are previously unpublished originals, many come from the folk tradition, but others come from contemporary folk and in a couple of cases, pop songs repurposed with session spirit.

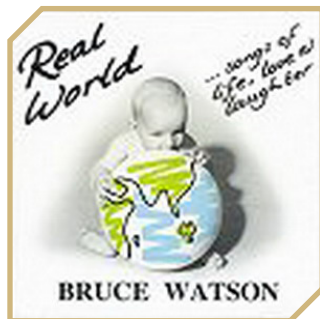
There are drinking songs, political and union songs, songs

of love and of death, songs of loss and of labour, songs of war and peace, the occasional parody, and a range of other songs that don't fit any of those categories, but they all fall neatly under the rubric of session songs.

Fittingly the album concludes with that fine Irish lament, The Parting Glass, a song that traditionally concluded the Glengarry Castle pub sessions in inner city Sydney that originally inspired Miguel Heatwole to write the title song and assemble this tribute to that finest of all human experiences, the singing session.

The final chorus sums it up exquisitely, 'goodnight, and joy be with you all'.

This album is a monumental achievement, it captures the elusive essence of the session superbly, and is a worthy addition to any lover of the music of real folk, singing real folk's music together.



Bruce Watson - Real World: Songs of Life, Love and Laughter

*CD review by Graham Blackley
TN026-81 - \$25*

Award-winning and highly respected Australian singer, songwriter and guitarist, Bruce Watson released the

robust and sparkling "Real World: Songs of Life, Love and Laughter" a while back and it is well worth your undivided attention.

From the moment the thought-provoking and arresting "Amazon" leaps from the speakers, it is easy to see why Watson has been a welcome performer at multiple folk festivals and why plenty of other musicians have been keen to embrace his songs.

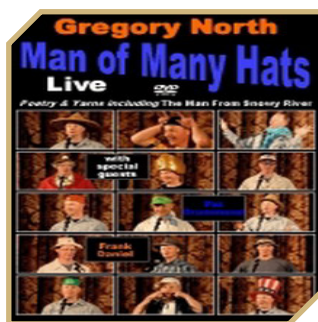
This album is worth buying just for "Amazon", as Watson's sobering environmental message packs a punch whilst riding a surging melodic wave that will inspire you to indulge in repeated listens.

The good news is that "Amazon" is indicative of the high-quality song-writing and performance that typifies the entire album.

The cleverness of Watson's song-writing comes to the fore on the hilarious and biting "The Pretentious Song" which humorously lampoons those who favour artifice and superficiality over substance and authenticity.

Watson strikes a playful tone in this wonderful slice of satire, a tone that springs to irreverent life again in the fun and quirky "Prince Charles Royal Talking Blues".

On "Real World" Watson has achieved that rare feat of being able to make us think deeply one moment while brightening our lives with joyful and enlivening humour the next.



Greg North - Man of Many Hats

*DVD review by Tony Smith
TN673-D - \$25*

Greg North was Australian Bush Poetry Champion in 2008, 2009 and 2010.

It is easy to understand why.

In this DVD, running 133 minutes, North explains that 'Bush poetry's not just all cattle and stew/ or rounding up brumbies or sheep/ It's poems that rhyme about Aussies like you/ it's fun and you won't fall asleep'.

He also confesses 'This is bush poetry.

'Ev'rything rhymes/ you don't have to think very hard'.

Special guests, Pat Drummond 'The Sao Song' and 'If I Die Before Keith Richards', and Frank Daniel, 'Why Doherty Died' (by Thomas E. Spencer), add variety to the performance.

While at folk festivals, some of the hardest people and earliest risers flock to 'Poets' Breakfasts'.

Many Australians are ambivalent about the style of bush poetry.

Whether it is essentially the national idiom or an historical throwback to a less mature time dominated by the Ocker is fiercely debated.

During the Covid lockdowns of recent years, more parodies must have been written using Banjo Paterson's 'The Man from Snowy River' than any other poem or song.

North himself has a segment called 'The Man from Snowy River (In 14 Accents)'.

Yarns in prose, or recitations include 'Killer', 'What's In A Name' and 'The History of the Blue Mountains'.

His 'Gundungurra Man' is a serious tribute to the Indigenous peoples of the Mountains.

Images from Brad Bridger's video production add poignancy to this segment.

A very responsive and appreciative audience of mature years in Medlow Bath laughed themselves hoarse at North's wit.

There is no doubt that the Man of Many Hats displays a keen sense of humour in this performance which might be described as a stand up comedy routine.

North has clear diction, a great control of language – demonstrated clearly in 'What's In A Name?' – and is very good at timing his punch lines.

Greg North has done his best to make us fond of bush poetry.

His demeanour is always pleasant and his mischievous grin is infectious, but he occasionally risks causing offence as he does his various accents.

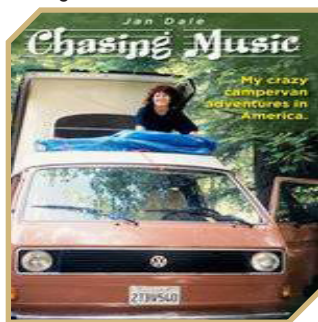
He flirts with racial stereotypes for example in 'Call Centre' and he dresses as an elderly woman in his complaint about 'Young People'.

Nor will his attempts to camp it up in a pink feather boa win many admirers.

I suppose that the traditions of bush poetry are iconoclastic and irreverent, so it is a matter of judgment where the line is drawn between 'laughing with' and 'laughing at'.

Greg North is a creative writer, modernising the subjects of 'bush' poetry to include topics such as 'The Tradesman', 'Climate Change' and 'Our Touch Football Day'.

Given that he works clearly within the parameters laid down by the genre, his recitations are among the best available.



Jan Dale - Chasing Music, My Crazy Campervan Adventures in America

Book Review by Peter Somerville
TN2495-B - \$35.45 incl. postage

If the recent travel restrictions have left you with a dose of cabin fever, then 'Chasing Music' might be just what the doctor ordered.

Australian author Jan Dale's book about her years of travel on a shoestring budget through the byways and backroads of north America is an absolute page-turner, and the perfect tonic for both veteran armchair travellers and those of us unwillingly stuck at home.

It is a delight to get to know Jan through her tales.

The book is packed with eye-opening and occasionally hair-raising tales of being struck by lightning, close encounters with bears, and venturing into well-hidden local bars in the back blocks of rural America.

Dale is not only a natural writer with a great turn of phrase, but a truly intrepid traveller.

CD book **Reviews**

There's a little romance and self-discovery along the way, but Dale's main focus is music, dancing, and learning about the places she visits.

Her not-so-trusty VW van takes her from Texas honky-tonks to the famous Carter Fold, taking in Cajun scenes, African American Gospel revival meetings, the Grand Ole Opry, Mississippi's delta blues, New Orleans jazz, drum and fife traditions, and the Bluegrass of Kentucky.

Dancing is a gateway to the local social life.

Over the course of her travels, the author becomes proficient in an array of dancing styles from Texas and Cajun two-step to Appalachian flat-footing, and through her dancing meets a host of colourful characters.

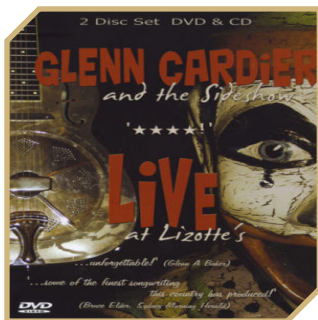
It sometimes seems that most of what I hear of America lately is negative, so the stories in this book are a timely reminder that the country's ordinary people are warm and generous on the whole, and that there is a huge diversity of rich local cultures that differ wildly from state to state and region to region.

My desire to travel there is re-energised!

The book includes some fascinating reading about western legends such as Wild Bill Hickok and the first known African American cowboy, "Deadwood Dick."

This is a marvellous book, and compulsory reading for anyone interested in intrepid solo travel and the rich heritage and living cultures of American music and dance.

Jan Dale is producer/presenter of the popular radio show Southern Style on PBS FM, Melbourne.



Glenn Cardier and the Sideshow - Live at Lizotte's

DVD review by Tony Smith

TN1424-D - \$30

This double disc set of DVD and CD provides an excellent sampler of the work of evergreen songwriter Glenn Cardier.

There are 19 tracks which were recorded live at Lizotte's.

Joining Cardier were Stuie French (guitars), Pete Clark (upright bass), Phil Grove (accordion/ keyboards) and Dave Fester (drums).

The DVD was filmed, directed and audio produced by Tristan Baker and includes Glenn A. Baker interviewing Cardier about his career.

Mastering was by William Bowden and live audio by Syd White.

This is all good live performance, strong clear and honest.

It is rare for a musician to risk this approach and shows that Cardier's ability and confidence are high.

There is a carnival atmosphere to these tracks.

It could be a circus or cabaret beginning with the aptly named 'Sideshow Alley' - 'bang on the drum, step inside, you'll see the weird and wonderful' - and including 'Ringmaster Blues', with its rock-a billy feel and warning of things getting out of control - 'well

that's showbiz I guess'.

'House of Mirrors' with its blues riffs and 'Dancing the Years Away' marking the destruction of Brisbane's Cloudland Ballroom continue the playful theme.

'Close Encounter (With a UFO)' features an unlikely offer of happiness and asks 'why do you look like a parking meter, I don't know why and I don't care either'.

'Asylum Blues' tells a story in predictably wild style while 'Cold Out There' is based around the one sentence. 'She's the One for Me', with its tango beat is an affirmation of love - 'I never doubt her'.

'Elvis At the Checkout' in Dylanesque style tells how 'I miss the guy like crazy'.

'The Best of It' - 'sometimes I just get by' tells of ups and downs in a relationship and suggests we make the most of simple things.

'Exiles from Eden' asks many questions including 'did you have your doubts, did you wonder what it was all about'.

'Angelica' is a rhythm and blues classic about a woman who has a deep effect.

Cardier belts this out.

The closing track, 'Shing-A-Ling', is pure rock and roll and includes idiom such as 'shake it up baby', 'shake it up now' and 'wham bam'.

There is Stuie French brilliance here.

'Rust in the Tailfin', with its sliding, bending syncopated feeling is about a gas guzzling Cadillac, a car of dreams.

French's guitar features here too.

'She Flew Away' wonders about why a love might up and leave one afternoon.

'She flew away with her biscuit tin, the one she kept her secrets in'.

Cardier does this with just his resonator guitar and the effect is simply beautiful.

Other quietly musing tracks

include 'Life of the Party' and 'Invisible Ink' about secrets and 'all of the things you've been meaning to say'.

Cardier recorded some rock albums when young and then had a 25 year break until 2002.

Cardier has played with big names such as Bob Geldof, Judy Collins, Spike Milligan and Frank Zappa.

The interview is lengthy and includes anecdotes and demonstrations by Cardier of over a dozen early songs.

He has written a few, perhaps more than 500.

Cardier grew up in Brisbane, which he described as a big country town, and first took to music via the Boomerang songsters.

He says it was all about guitars then - and rebellion.

After releasing a few LPs, he let his music take a back seat and spent 25 years as a school counsellor working with troubled youth.

He says it was a strange experience coming back to it.

He suspects that there are certain tensions in his songs between a literal and metaphorical meaning, between the happy and the sad, and recognises the thin line dividing genius and eccentricity.

Cardier alternates between resonator and acoustic guitars, sometimes played with a slide.

He also has two distinct voices.

Some songs feature a gravelly voice and a gritty style of blues with driving guitar riffs while others are soft.

Cardier is a mature artist who brings a lifetime of experience to his singing and playing.

Along the way, Glenn Cardier has become an exceptional songwriter and musician.



Parissa Bouas - The Full Force of the wind

CD review by Terry Carlan
TN1894-71 - \$15

The title of the CD conjures up a tempest and it starts with an interesting song called Sad Eyes.

It is a wonderfully rhythmic track that sounds like it is being played in the far reaches of a smoky alley by inner city recalcitrant gypsy musicians in raggedy suits.

Very accomplished musicians.

Let me paint the picture.

Imagine an alley outside a theatre and Parissa Bouas comes out the side door for a break in-between the production she's starring in.

The light floods the alley.

There's a bunch of musicians gathered in the corner.

They lift their heads and look at her moodily.

She is a striking figure against the backlight.

Parissa looks at them, rubs her hands together to warm them, and prepares to go back in.

She stops when she hears the sweet sound of a saw pierce the night air.

A saw and a contrabass and percussion that set up a gentle rhythm that gets her foot tapping.

She turns around slowly and comes down the steps.

She sings a lament in a voice that floats between here and the

sad eyes of her lover lost.

A bandoneon (like a concertina) plays a broken lead that perfectly matches the feeling and the male chorus unites behind her.

The night closes in.

Beautiful.

This is an album that is steeped in the world of Billie Holiday and Madeline Peyroux.

Beautifully sung and the arrangements are rich and quirky. Fabulous.

Musically, this EP could be the lovechild of Billie Holiday and Tom Waits meeting in a Parisian nightclub, where Gypsies play songs of love and loss, with an occasional distinctly South American twist.

Dance with me - The eclectic band of musicians have followed her inside.

Back on the stage.

A dance number. Rhumba.

Trumpet and sax front line.

Your feet are tapping.

You're rocking in the chair.

A beautiful muted trumpet solo. Edgy.

The bass keeps it moving.

Sandpaper. Sandpaper!

Lovely classical guitar solo.

Nothing's gonna last - The beautiful voice leads you to places and then steers you away and the music is there and not there in different shades with her.

A beautiful balance between words and music.

What's life about - Wistful.

About life and living and leaving.

There is a lot going on in anyone's life and thinking about it is just one small part of being alive.

And there's loss.

The music and the voice carry you into a world of thought and while the voice sets a scene for you, the musicians take you on a nuanced look behind the words.

Honey and candlelight - Bounce. Rhyme.

CD book Reviews

Don't want to let you go.

Beautifully sung and once again the music behind is superb.

The full force of the wind - Gentle. Relaxed.

A lovely observation.

Beautifully sung and beautifully played.

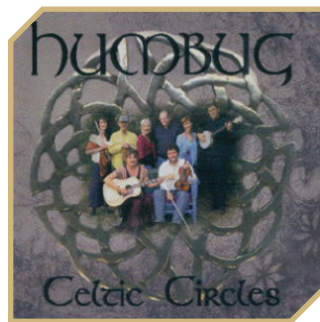
I'm full of superlatives for this album.

Worth buying and listening to over and over.

Michael Hollanders and Parissa Bouas have done a wonderful job on the arrangements and production.

The voice is sublime and the musicians are superb.

All songs except 'Sad Eyes' written by Parissa.



Humbug - Celtic Circles

CD review by Tony Smith
TN992-81 - \$22

Humbug, an 8 piece vocal and instrumental ensemble from Canberra, produced this pleasant choral music.

Its members are listed as Mal Bennett (vocals, guitar, banjo, fiddle), Joanne Boyd (vocals), Naone Carrell (vocals), Tanya Caldwell (flute, vocals, whistle), Jim Roberts (vocals), Ros Hales

CD and book Reviews

(vocals, percussion), Graham Chalker (vocals, snare, mandolin) and Frank Litzynski (vocals, bass guitar).

The songs on this album are 'Sweet Rose of Allendale', 'Eriskay Love Lilt', 'Red is the Rose', 'Lizzie Lindsay', 'Wild Mountain Thyme', 'Mull of Kintyre' (P. McCartney/ D. Laine), 'Circle' (H. Chapin), 'My Love is Like a Red, Red Rose' (Burns), 'I'm a Rover', 'Lassie wi' the Yellow Coatie' and 'Hard Times' (S. Foster).

The sleeve notes are extremely brief.

Some other features of these



Chris O – Peckman's Plateau

CD review by Tony Smith
TN2357-84 - \$20

Chris Okunbor is one of a number of fine musicians who have worked in the Blue Mountains of New South Wales.

This album of 11 classic blues tracks was recorded and mastered by Eliot Reynolds at Song Cave Studios Hazelbrook and Chris O pays her respects to the Traditional Custodians of the lands of the Gundungurra and

Darug Peoples.

On the cover is a photograph of Chris O in a close bush setting.

Clearly, this first album, covering 'Delta' blues standards, was recorded when Chris O was still developing her own style.

Since then, she has collaborated with numerous musicians locally and internationally and has produced a wide repertoire of her own take on the blues.

Peckman's Plateau, named for a lookout in lofty Katoomba, features nine classic tracks.

These include: 'Arrangement for Me Blues' (Bo Carter), 'Devil Got My Man' (Skip James), 'Me and My Chaffeur' (Memphis Minnie McCoy), 'Stocking Feet Blues' (Blind Lemon Jefferson), 'Police Dog Blues' (Blind Blake), 'Special Rider Blues' (Skip James), 'Keep Your Lamp Trimmed and Burning' (Traditional/ Blind Willie Johnson), 'Catfish Blues' (Traditional/ Skip James) and 'Shake em on Down' (Traditional/ Furry Lewis * Beats by Blockfrei).

The originals are 'Blue Wednesday' (Chris O and Derek Phillips) and 'Cruising with the Blues' (Chris O).

It is interesting that just the one song 'Me and My Chaffeur' is by a woman.

Three songs are by Skip James, clearly a favourite.

It is also interesting that three songs are by blind men which could be a reflection of the limited job opportunities available to blind people, especially people of colour, across the south of the USA, and also a hint of how blind people might compensate with extraordinary hearing and musical sense.

Since releasing this fine album on which every song is enjoyable, Chris O has produced another couple of CDs and has toured extensively both in Australia and overseas.

Her current focus is on Tasmania where she was booked for festivals.

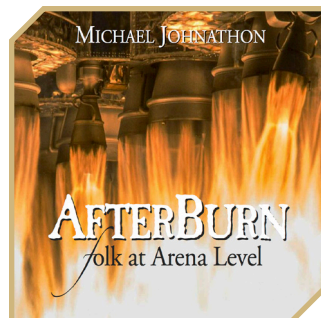
She carries resonator, lap dobro, banjo, ukulele, guitar, bamboo flute and harmonica and gives popular workshops for blues players.

All the blues riffs are here, especially on resonator.

Chris O has a fine, strong voice for expressing the blues, with a good range, especially with her lower voice.

Peckmans Plateau places her in the top rank of Australian blues artists and especially among those aspiring to sing the Delta Blues, where the genre was born.

It is no surprise that she has gone on to compose originals about people and places and to gain such respect among other musicians.



Michael Johnathan - After Burn: Folk at Arena Level

Review by Tony Smith

Michael Johnathan is famous for two good reasons.

The first is that he has recognised the difficulty that musicians face in having their work aired and the second is that he is a skilled instrumentalist, prolific songwriter and accomplished singer.

This 2022 release is his 19th album.

Partly in response to his

analysis of the commercial realities of music making in the USA, Johnathan has actively promoted the 'SongFarmers' project which aims to bring people together in session format in local communities.

The acknowledgement of the pressures on the next tier in the industry led Johnathan to provide a self-addressed stamped postcard to survey DJs about their use of his tracks and to seek feedback.

If nothing else, this small courtesy alerts DJs to the fact that the muso is conscious of their role in promoting musical output.

The subtitle of 'Folk at Arena Level' reflects Johnathan's belief

This song-writing prowess is evident on "The Road to Damascus" in which Drummond manages to combine gentle humour, deep empathy and a rich humanitarianism with a toe-tapping melody and a suitably driving rhythm.

Drummond's skilled song-writing and impressive vocal dexterity shines on the clever "Conversation as a Bloodsport" which features recognisable situations and familiar characters while remaining topical and relevant, even though this album was released in the late 1990's.

Drummond's between-song banter, which is warm, entertaining and informative, provides intriguing insights into

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Hulett Memorial Fund's songs for social justice competition.

Lynden, Len, Carrie and John share the songwriting credits and the vocals.

Len McCarthy (guitar, ukulele, bodhran), Lynden Jacobi (ukulele, recorder), Carrie Jacobi (guitar, bass, mandolin), Bill Jacobi (bass, guitar), Stu Harcourt (didgeridoo), Thomas Mayor (voice), Gleny Rae (violin, mandolin) and Michael Hawke (harmonica, recorder) are the musicians.

There is a complete lyrics pamphlet and sleeve notes explain the mood of each song.

'Merry-Go-Round in the Sea' resulted because an elder told Lynden how all our choices change who we are.

For 'Dancing in the Darkness', whales reminded Len that all life came from the depths into light.

Carrie's 'Chainsaw Rippin' Blues' arose from Newcastle Council's destruction of an avenue of fig trees.

'Time Is A River' was inspired by a child's comment on the way to a funeral.

John's 'Murray's Lament' is a cry from the heart of the river which was a bread basket but is now a basket case.

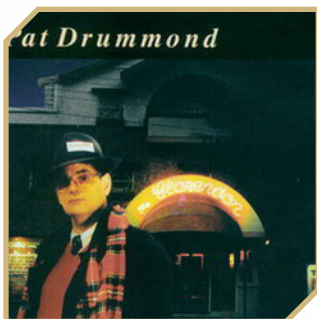
Len's 'Shepherd of Souls' muses about notions of love.

Lynden's 'The Miracle of Being Alive' is a celebration and a reminder to enjoy life.

Carrie's 'Footprints' concerns a relationship breakdown.

Len's 'Down by the Pond' is an adult version of the princess kissing the frog.

In 'She's Seen It Before', Lynden reminds us of the struggles of people suffering



Pat Drummond - Through The Cracks-Live At The Clarendon

*CD review by Graham Blackley
TN710-75 - \$30*

Prolific Australian singer-songwriter, Pat Drummond, who has had a long and interesting career that included a stint in The Bushwackers, is an accomplished storyteller who is adept at using real-life experiences or thoughtful observations as creative springboards for colourful and relatable songs.



Tripple Effect - Ripple Effects

*CD review by Tony Smith
TN2511-89 - \$25*

This 2022 CD of some 13 tracks shows that Tripple Effect are a band with a social conscience.

Some of these songs are critical of threats to the environment from tree removal and coal mining and others of threats to humanity from racism and war.

It comes as no surprise that John Sutton's song about the Uluru Statement, 'Straight from the Heart' won the 2020 Alistair

CD and book Reviews

mental health issues.

Len's 'They Are the Soldiers' describes how violence breeds more.

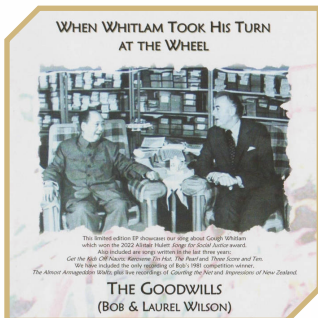
John's 'Your Dirty Black Coal' is a timely song about climate change, emphasising the way greed and lies endanger life on this planet.

In the bonus track, Thomas Mayor reads the Uluru Statement from the Heart, completing the cycle.

It is good to see that the band acknowledges traditional custodians and as with any CD, they thank many unheard supporters.

It is worth especially mentioning the mastering skills of Andy Busuttill and Lynden's cover design.

All Australians of good will should hope that the band's aim of creating 'Ripple Effects' succeeds and that we deal more successfully with threats to our future.



The Goodwills - When Whitlam Took His Turn At The Wheel

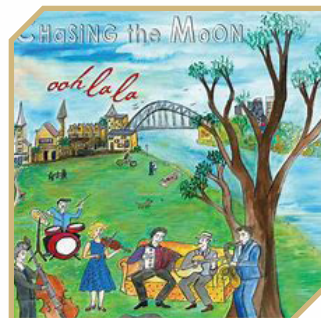
CD review by Ian Dearden

With a (semi-retired)

journalist's eye for often quirky detail, a bowerbird's instinct for bright shiny objects, and a deft skill at wordsmithing both the written word and that which is sung, songwriter **Bob Wilson brings his latest offerings and a few of his much earlier songs to this latest release from The Goodwills.**

Expat New Zealander, Bob Wilson, and his life and singing partner, Canadian expat, Laurel Wilson, bring years of vocal and matrimonial harmony to The Goodwills, drawing on the deep well of Bob's songwriting expertise, and a flair for telling great yarns in song, which has made them not only folk club and festival favourites, but also a regular feature of Ian McNamara's ABC Sunday morning 'Australia All Over' radio show.

Bob and Laurel's latest offering is a limited edition EP, 'When Whitlam Took His Turn At The Wheel', which features five



Chasing the Moon - Ooh La La

*CD review by Tony Smith
TN2508-89 - \$20*

This jazz ensemble is at the forefront of several sub-genres.

Their evocation of gipsy swing, cool blues and continental jazz styles is peerless among Australian groups.

It is understandable that jazz clubs along the eastern seaboard continually welcome them back.

Chasing the Moon are Kathy Bluff on strings and vocals, Paul Burjan on woodwinds, John Blenkhorn guitars, Garry Steel piano accordion, Jessica Dunn double bass and Mike Quigley on drums.

Peter Malone on guitar and Tony Keep on drums make guest appearances.

The repertoire for this album Ooh La La emphasises French connections, but the tunes have broader origins.

Kathy Bluff composed 'Milonga de Navidad' and 'Stayin' In' and wrote 'Archie's Theme' with John Blenkhorn.

'Ooh La La' by Paul Burjan is another original, while all tunes are arranged by the ensemble.



Pat Drummond - The Chess Set Volumes 1 & 2: The Age of Dissent and The Descent of Ape

*CD review by Tony Smith
TN709-75 - \$50*

Like all great songwriters, Pat Drummond loves playing around with words.

Puns and plays on words and meanings come easily.

In this double album Shoestring release, Drummond demonstrates his command of language and a special ability to set words to music to highlight their meaning.

Each album has 13 tracks including a live video 'Peace On Our Roads'.

Mostly the words and music are by Pat Drummond, but Grant Luhrs, Craig Dawson and Karen Lynne co-wrote tracks and Geoff Drummond penned one.

Other tracks on Volume 1 are 'Keepers of the Flame', 'Exiles on the Glory Road', '10,000 Miles Away - Until It's Happening to You', 'Namatjira', 'The Cod That Ate the Moon', 'What Goes Around Comes Around', 'The Light', 'Marilyn Monroe Was A Size 14' and 'Money to be Made'.

The title alone suggests that on the great issues of the age, Drummond finds it important to dissent from the orthodoxies.

These are songs of conscience about social justice denied by the rich and powerful.

Among the best is 'Who Is That Refugee?', which asks why we refuse to recognise the asylum seeking Jesus.

In the 'The Quality of Light', Drummond posits the hard, hot sunny environment as an explanation for our utilitarian attitudes.

What good are words in a land ruled by harsh utility?

'Who Are These People (Out of Eden)' tells of faceless investors who make fortunes out of enterprises such as canneries, and then walk away without a care for the people who lose their livelihoods.

Drummond sings unaccompanied the marvellous creed 'Trust of Strangers (The Fear Pack/ Send It Back)', in which he rejects the fortress mindset developing in Australia around 2001.

Tracks on Volume 2 include

personal reflections, especially drawing on travel experiences.

Songs include 'Blame It On The Babyboomers', 'The Trolley Song', 'Eighteen Wheels', 'A River Too Wild', 'The Circle of the Bells', 'Turning 40 into 24', 'Coming Home', 'Hard Time for Old Heroes', 'Don't Worry (Neither Will I)', and 'Goodbye My Restless Child'.

'The Descent of Age' implies a coming down.

Drummond says that he has never expected to be well liked, and at some country music festivals, his ideas have been so unpopular that he experienced hostile comment and staged walkouts.

He also muses that perhaps he should stop being so critical and instead concentrate on amusing people.

While Drummond does have the knack of making people laugh, 'The Lovin' of the Bush' is the kind of anthem that could well make people cry.

'Balloons on Canowindra', which is country but not cliché, is another that must make the listener wistful.

Pat Drummond worries that perhaps he has spent too long on the mountaintop gathering words of advice for the real world.

He thinks he might be better off giving more practical assistance - by volunteering, learning carpentry, joining an activist group, teaching school or

CD book Reviews

even running for local council.

While such thoughts are inevitable for any artist, I would hate to think Drummond might abandon songwriting when he has spent so long honing his skills.

Drummond acknowledges a large cast of support musicians including Pete, Geoff and Steve Drummond, Jim Conway, Chris Soulos, Marcus Holden, K'Crasher and his sister, Karen Lynne.

Pat Drummond is a prolific songwriter and is a keeper of the flame of dissent.

When you draw inspiration from everyday life, you have a wealth of material with which to work.

At times, Drummond's songs are whimsical, amusing, cutting or sad - sometimes all at once.

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Drummond is among our most perceptive artists in any medium.



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INEXPERIENCED CURRY TASTER

Notes From An Inexperienced Curry Taster Named FRANK, who was visiting Phoenix, Durban from the U.S.

"Recently I was honoured to be selected as a judge at a curry cook-off. The original person called in sick at the last moment and I happened to be standing there at the judge's table asking directions to

the beer wagon when the call came. I was assured by the other two judges (couple of local Indians) that the curry wouldn't be all that spicy, and besides, they told me I could have free beer during the tasting, so I accepted.

Here are the scorecards from the event:

Curry # 1: Manoj's Maniac Mobster Monster Curry

JUDGE ONE: A little too heavy on tomato. Amusing kick.

JUDGE TWO: Nice, smooth tomato flavour. Very mild.

FRANK: Holy shit, what the hell is this stuff? You could remove dried paint from your driveway. Took me two beers to put the flames out. I hope that's the worst one. These charo's are crazy.

Curry # 2: Applesamy's Afterburner Curry

JUDGE ONE: Smoky, with a hint of pork. Slight Jalapeno tang.

JUDGE TWO: Exciting BBQ flavour, needs more peppers to be taken

seriously.

FRANK: Keep this out of reach of children! I'm not sure what I am supposed to taste besides pain. I had to wave off two people who wanted to give me the Heimlich maneuver. They had to rush in more beer when they saw the look on my face.

Curry # 3: Farouk's Famous Burn Down the Barn curry

JUDGE ONE: Excellent firehouse curry! Great kick. Needs more beans.

JUDGE TWO: A beanless curry, a bit salty, good use of red peppers.

FRANK: Call Colesburg, I've located a uranium spill. My nose feels like I have been snorting Drano. Everyone knows the routine by now, get me more beer before I ignite. Barmaid pounded me on the back; now my backbone is in the front part of my chest. I'm getting shit-faced from all the beer.

Curry # 4: Barbu's Black Magic

JUDGE ONE: Black bean curry with almost no spice. Disappointing.

JUDGE TWO: Hint of lime in the black beans. Good side dish for fish or other mild foods, not much of a curry.

FRANK: I felt something scraping across my tongue, but was unable to taste it, is it possible to burn-out taste buds? Savathree, the bar maid, was standing behind me with fresh refills;

that 300 lb. bitch is starting to look HOT, just like this nuclear waste I'm eating. Is curry an aphrodisiac?

Curry # 5: Laveshnee's Legal Lip Remover

JUDGE ONE: Meaty, strong curry. Cayenne peppers freshly ground, adding considerable kick. Very impressive.

JUDGE TWO: Curry using shredded beef; could use more tomato. Must admit the cayenne peppers make a strong statement.

FRANK: My ears are ringing, sweat is pouring off my forehead and I can no longer focus my eyes. I farted and four people behind me needed paramedics. The contestant seemed offended when I told her that her curry had given me brain damage. Savathree saved my tongue from bleeding by pouring beer directly on it from a pitcher. I wonder if I'm burning my lips off? It really pisses me off that the other judges asked me to stop screaming. Screw those charo's!

Curry # 6: Vera's Very Vegetarian Variety

JUDGE ONE: Thin yet bold vegetarian variety curry. Good balance of spice and peppers.

JUDGE TWO: The best yet. Aggressive use of peppers, onions, and garlic. Superb.

FRANK: My intestines are now a straight pipe filled with gaseous, sulfuric flames. I shit myself when I

farted and I'm worried it will eat through the chair. No one seems inclined to stand behind me except that slut Savathree, she must be kinkier than I thought. Can't feel my lips anymore. I need to wipe my ass with a snow cone!

Curry # 7: Sugash's Screaming Sensation Curry

JUDGE ONE: A mediocre curry with too much reliance on canned peppers.

JUDGE TWO: Ho Hum, tastes as if the chef literally threw in a can of curry peppers at the last moment. I should note that I am worried about Judge Number 3. He appears to be in a bit of distress as he is cursing uncontrollably.

FRANK: You could put a grenade in my mouth, pull the pin, and I wouldn't feel damn thing. I've lost the sight in one eye, and the world sounds like it is made of rushing water. My shirt is covered with curry which slid unnoticed out of my mouth. My pants are full of lava-like shit to match my damn shirt. At least during the autopsy they'll know what killed me. I've decided to stop breathing, it's too painful. Screw it, I'm not getting any oxygen anyway. If I need air, I'll just suck it in through the 4 inch hole in my stomach.

Curry # 8: Hansraj's Mount Saint Curry

JUDGE ONE: A perfect ending, this is a nice blend curry, safe for all, not too bold but spicy enough to declare its existence.

JUDGE TWO: This final entry is a good, balanced curry, neither mild nor hot. Sorry to see that most of it was lost when Judge Number 3 passed out, fell over and pulled the curry pot down on top of himself. Not sure if he's going to make it. Poor Yank, wonder how he'd have reacted to a really hot curry?

FRANK: (editor's note: Judge #3 was unable to report)



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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

on the next page and return it to us, and we will include the information in the next available edition.

Entries in the new expanded directory are completely free but we require someone connected to each entry to be a subscriber to the magazine to ensure that the information is kept up to date.

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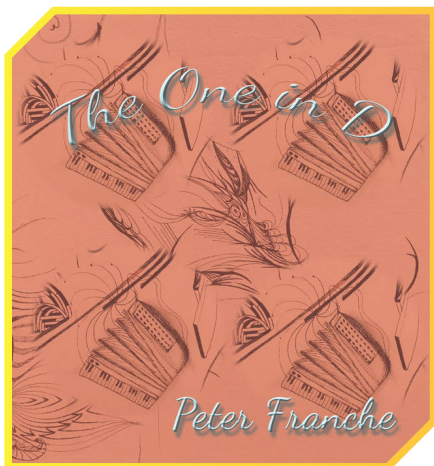
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Bankstown Sth 9790 5111 113 Queen St. Barraba 6782 1091 Sh.35 Shellharbour Square Barrack Hgts 4296 7124 248 Beach Rd Batehaven. 4472 5080 Promenade Plaz.2 Clyde St Batemans Bay 4472 7740 G39 Stockland Mall Batemans Bay 4472 4010 Sh.3, 177 Howick St Bathurst 6331 2956 Sh.67, Stockland Mall, Olive St Baulkham Hills 9639 4112 Botany Rd Beaconsfield 9698 2081 83 Hyde St Bellingen 6655 1509 589 Pacific Hwy Belmont 4945 4450 332 Pacific Hwy Belmont North 049 452558 21 Lawson Ave Beresfield 49 661 178 Shop 2, 504 King Georges Rd Beverly Hills 9580 3567 443 Forest Rd Bexley 9567 2376 6/11 Forest Road Bexley On Station Blacktown 9831 7759 Shop 10, Westfield Place Blacktown 9622 1508 140 Great Western Hwy Blandland 4739 1506 142 Adelaide St Blayney 6368 2311 66 Hall St Bondi 8084 1178 Bondi Junction 9387 7889 8/330 Fishery Point Rd Bonnells Bay 4973 3333 Shop 7/84 Hayden Brook Rd Brooragul 4959 1680 315 Bong Bong St Bowral 4861 1853 41 High St Bowraville 02 6564 7248 122 Wallace Newsagency Braidwood 048 422410 273 Bay St. Brighton Le Sands 9567 2774	331 Argent St, Broken Hill NSW 8087 4868 Sh.424 Warringah Mall Brookvale 9938 4015 77 Scenic Drv Budgewoi 4390 9488 247 Princess Hwy Bulli 4284 3015 40 Ellendon St Bungendore 6238 1090 Shop 1, 117 Princes Hwy Burrill Lake 4455 1642 49 East Parade Buxton 4681 8922 47 Johnson St Byron Bay 02 6685 6424 1/49 Argyle Street Camden 4655 6256 130 Argyle St Camden 4655 8068 Campbelltown 02 4625 1731 Sh.25, Cnr Narrellan & Kellicar Campbelltown 4627 9422 150 Parramatta Road Camperdown NSW 9516 2152 245 Beamish Street Campsie 9789 3542 Shop 3, Canley Vale Road Canley Vale 9724 6584 45 Gaskill St Canowindra 02 6344 1618 2 Forbes Street Cargo 6364 3182 Shop 120, Carlingford Court Carlingford 9871 6015 Sh 3, Carnes Hill M/ Place Carnes Hill 9825 8133 57 Walker St. Casino 6662 3065 Canterbury Street Casino 02 6662 4196 9/289 Old Northern Road Castle Hill 9634 2245 Sh.268 & 480K, Castle Twr Castle Hill 9899 7038 Shop 4/509 Hume Highway Casula 9602 1348 169 Cartherine Field Road Catherine Field 9606 6340 Shop 11, 2 Lee Street Central 9211 7797 Plaza, Cnr.Cooper & Keen Cessnock 4990 5422 119 Wollombi Rd. Cessnock 4990 1073 148 Waldron Road Chester Hill 9644 4160 47 Grey St Clarence town NSW 4996 4137 Barton Street Cobar 6836 2202 Jettby Vii.Shop Centre, High St. Coffs Harbour 6652	3207 13 City Centre Mall Coffs Harbour 6652 3018 104 Brolga Place Coleambally 02 6954 4166 749 Lawrence Hargrave Drive Coledale 4267 2270 134 Gladstone Ave. Coniston 4228 8452 6 Malabar Rd. Coogee South 665 5012 113 Cowabrie St. Coolamon 02 6927 3013 23 Macquarie Street Coopersnook 6556 3104 103 Wallendoon Street Cootamundra 6942 1106 Shop 2, 19 Murray Rd. Corrimal East 4283 6140 8/9 Corrimal Crt Princes H'wy Corrimal NSW 4285 1695 115 Georges River Road Croydon Park NSW 9798 6569 159 Prince Edward Avenue Culburra NSW 4447 2221 Sh 1013 Westfield, Grafton St Dalmeny NSW 4476 7322 Sh.402 Harbourside Darling Harbour 9281 3707 163 165 Oxford St. Darlinghurst 9331 2026 22 Carrington St Darlington Point 6968 4275 20 Howard Ave Dee Why 9971 8281 Sh.4, 15 17 Wamsley St Dora Creek 4973 1870 366 New South Head Rd Double Bay 9327 1883 139 Camden Rd Douglas Park 4632 7240 Orana Mall, Wheelers Lane Dubbo 6882 5822 84 Macquarie St Dubbo 6884 8599 93 Tamworth St Dubbo 6882 4257 46 Bolaro St Dunedoo 6375 1114 359 Homer St Earlwood 9558 1112 Shop 6/272 Myall St East Dubbo 6882 0688 131 Lawes St East Maitland 4933 5788 Sh.1, Bkk Shop.Cen, Evans Ave. Eastlakes 8338 1412 173 Rowe St Eastwood 9874 1682 720 Main Rd Edgeworth T/H Edgeworth 4958 1881 Sh 21, Shopping Centre	Elmore Vale 4951 4400 Shop 11, Emerton Vill. Jersey Rd Emerton 9628 1868 1 Sorrento Rd Empire Bay 4369 1214 69 Great Western Hwy Emu Plains 4735 2718 Shopping Centre Erindale 6231 0088 32 Broad St Eugowra 6859 2420 Sh.12, Erindale 251 The Boulevard Fairfield Heights 9729 3797 31 Smart Street Huynh P.L Fairfield 9728 1340 Sh.7, Neeta S/C, Smart St Fairfield 9725 6210 460 Great Western Highway Faulconbridge 4751 2736 P.O.Box 61 Figtree 4297 7313 133 Great North Rd Five Dock 9713 6336 70 Rankin St Forbes 6852 1008 34 Allanby Ave Forest Hill 069 22 77 99 354 Galston Rd Galston 9653 1578 18 Miller St Gilgandra 6847 2059 276 Grey St Glen Innes 6732 2181 Shop 1/5, Ross St Glenbrook 4739 1802 Sh.7, 930 Old Northern Rd Glenorie 9652 1702 54 Church St Gloucester 6558 1833 Shop 3, S/Centre, Simeon Dr Goonellabah 6624 1108 Lakehaven S/C Lakehaven Dr. Gorokan 4392 7907 Shop 3, 62 64 Wallarah Rd. Gorokan 4392 1840 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 Gulgambone 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 Shoetown 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
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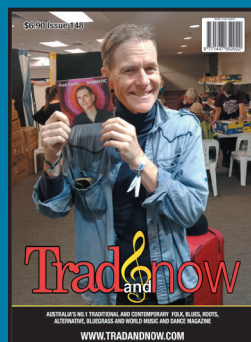
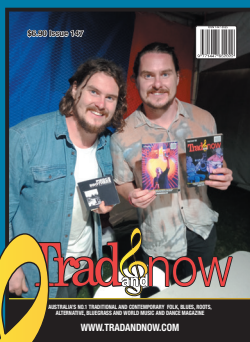
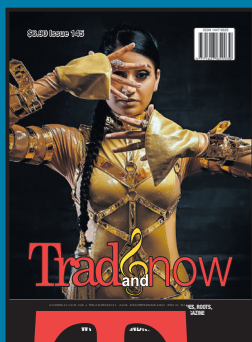
2/202 Great Western Hwy
Kingswood 4721 2604
132 Lang St
Kurri Kurri 4937 1063
89 Summerland Way
Kyogle 6632 1048
35 Foster St
Lake Cargelligo 6898 1105
Sh 4, 1613 Ocean Drv
Lake Cathie 6585 5820
41 Carol Ave
Lake Conjola 4456 1163
1/97 Anita Ave
Lake Munmorah 4358 1036
40 Railway Pde
Lakemba 9759 1683
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
Lecihardt 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 Manerling
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
Morpeh 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
6568 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 Millfield Rd
Paxton 4998 1240
140 Pendle Way
Pendle Hills 9631 3303
495 High St
Penrith 47212102

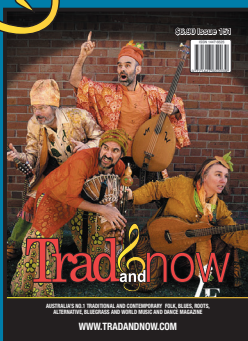
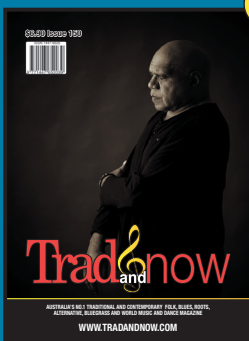
11 13 Vale Rd
Perthville 6337 2405
331 Rooty Hill Road North
Plumpton 9625 8168
Stockland T/C
Wetherill Park 9609 7349
Sh 1, Cnr Short & William St.
Port Macquarie 6583 6490
1B Wolgan St
Portland 6355 5167
215 Morrison Rd
Putney 9809 3245
4A Douglas Rd
Quakers Hill 9626 9129
Shop 37, Riverside Plaza
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 Ave
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 1152
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 Gowrie 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
Tahmoor 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
Toorina 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
Weston 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
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Yanco 6955 7228
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Yoogali 6962 1380



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