

\$6.90 Issue 153

ISSN 1447-6525



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Trad&Now (ISSN 1537 6525) is published by



Ducks Crossing Publications

1 Boona Lane, Saratoga

NSW 2251, Australia

www.tradandnow.com



Find us on

Trad&Now is proudly produced
and printed in Australia

Registered for transmission by
print post PP 100004905

Printed by Mixam Australia

Ph: 0410 522 070

Email: info@tradandnow.com

Web: www.tradandnow.com

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Next edition: **Trad&Now: 154** ADVERTISING BOOKINGS AND EDITORIAL DEADLINE: JAN 30, 2023

Trad&Now welcomes contributions of news, features and photographs but cannot accept responsibility

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The views expressed in **Trad&Now** are solely those of the author and do not necessarily bear any relationship to other members of editorial staff. We welcome items for review. Send all items for review to the editor for distribution to the review panel. **Advertising artwork & copy deadline for Issue 154** Advertisers are advised to book space as early as possible. Material is required by **Jan 30, 2023**

Two young Americana outsiders to tour in March

by Dave Laing

Love Police is thrilled to announce dates by two young Americana outsiders this March.

Both first time visitors, the pairing of Ian Noe and Early James promises a night of grit, honesty, colour and vibration like no other.

Ian Noe, a Kentucky native, will present songs from his latest acclaimed release, *River Fools & Mountain Saints*, which has earned comparisons to Springsteen's *Nebraska* amongst other landmark records, and his epochal debut album, *Between The Country*, which kicked

numerous doors open for him in 2019.

Noe's music is deeply rooted in the Appalachian environs in which he grew up, but the 32-year-old also cites Courtney Barnett and Arcade Fire as favourites.

He's no traditionalist, but he is a riveting singer and instrumentalist, and an incredible songwriter.

You don't get to tour with John Prine if you're not that obviously and one committed to depicting contemporary and historical life in the areas of Eastern Kentucky that have shaped his life and continue to

inform his music.

Alabama man, Early James, will also be following a recent second album, *Strange Time to Be Alive*.

The 29-year-old was discovered by Dan Auerbach working in Birmingham, Alabama, who was impressed by what he heard.

The Black Keys man signed him to his Easy Eye Sound label.

Early's first album, *Singing For My Supper*, received huge acclaim for its cosmic and singular amalgamation of Southern blues, country, folk, pop, and jazz.

The new one features a guest

Your chance to WIN!

Trad&Now and Laing Entertainment are offering readers the chance to win one of twenty double passes to Eric Bibb concerts around the country. Valued at around \$140 per double pass, they can be used at concerts in Bendigo, Swan Hill, Queenscliff, Melbourne, Sydney, Brisbane, Cairns, Townsville, Byron Bay, Mooloolaba, Adelaide, Perth, Albury, Bunbury, Newcastle, Bulli, Canberra, Wagga Wagga, Yackandandah and Euroa. Only one double pass can be used at each concert, so winners will need to declare which event is closest to them as soon as they learn that they have won.

Some shows are solo, some will have Australian master guitar player Lloyd Spiegel included as a special guest and others will be with his band. See Trad&Now 152 for more detail and why so many people place Eric Bibb in such high regard.

For more information, visit www.EricBibb.com

For your chance to win one of twenty double passes,

write your full name, address and daytime telephone number or email address on the back of an envelope and mail to Eric Bibb Competition, Trad&Now, 1 Boona Lane, Saratoga NSW 2251 to arrive by January 30.

Winners of the Hohner Beatles Harmonica were Robin Eynard, Turrumurra and Zoe Fletcher, Heathcote.

**Ian Noe**

appearance from Sierra Ferrell and a more electrified sound.

Early James has been compared to Tom Waits and while there is something of the surreal and old industrial of late period Waits in his music, the new album's title is suggestive of that, and more.

He sings of life as a progressive Southern man in a world increasingly at odds with progressive notions.

BT from Love Police says. "These boys have the goods."

"We don't tour people who don't."

"This Americana, country,

roots, whatever sound it is, is all about honesty and life experiences, and some hopeful good times too.

"These fellas have it in spades.

"Ian nearly got here a few years back, but personal issues had us cancelling at the last minute.

"I've known about Early for a while now, and it's great we finally get to see him.

"Together, this is something very special.

"Those who already know these two will be very excited for this tour.

**Early James**

"If you don't, check 'em out and see ya at the shows."

The pairing of Noe and James presents a rare opportunity for Australian audiences to experience together two relatively young and fresh Southern artists who are both rewriting the rules in Americana and associated fields by making music that is honest and idiosyncratic, and committed to finding genuine home truths

Discover new heroes and get deep with Ian and Early this March.



2022 Young Folk Artists receive awards

by Pam Merrigan



Emma Foote with Craig Sinclair (under 19yrs awardee)



*Sean Cooper (under 25yrs Awardee)
performing at SydFolkFest22*

This year's Sydney Folk Festival, held in August, saw FolkFedNSW's 2022 Young Folk Artist, Emma Foote publicly recognised when she officially received her Award and performed at the Sydney Folk Festival's Youth Concert held on the Heritage Stage (Aug 20).

It was also an opportunity for festival audiences to hear the 2021 Award recipients, Charlie Gastineau-Hills (under 16yrs awardee) and Bodhi Turner (under 21yrs awardee), who missed performing last year due to the cancellation of the 2021 festival because of COVID.

Awards co-ordinator Craig Sinclair, who was also MC for the concert, described it as, "a great showcase for some impressive young talent coming on to the folk scene from across New South Wales.

"I'm looking forward to working with these young folk artists throughout the year and connecting them with other opportunities to develop their music and engage with the folk community."

A key focus of FolkFedNSW is to raise the profile of folk music within a younger cohort and, to support young musicians in the performance of song and/or music in a folk style.

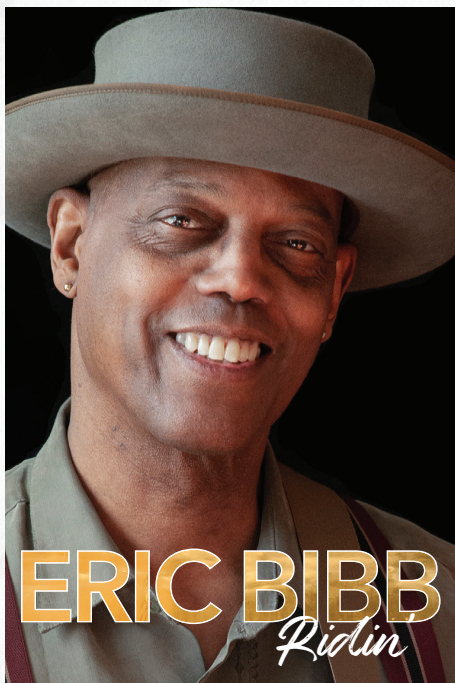
The Young Folk Artist Awards

are tailored to assist young musicians in this endeavour including, to develop their performance skills and, to provide opportunities for them to share and experience folk music in a friendly and supportive environment.

FolkFedNSW Young Folk Artist recipients receive access to a range of opportunities including recording time, mentoring, a cash award and, performance opportunities at events including the Sydney Folk Festival.

FolkFedNSW is committed to its youth program as one of its most important initiatives and is looking to expand this over the coming years.





AUSTRALIA 2023

SOLO SHOWS // FEBRUARY

WED 1 Ulverstone Rowing Club
THU 2 Launceston Boathouse
FRI 3 Northern Republic Euroa //
SAT 4 Star Hotel Yackandandah //
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 Thornbury Theatre //
SAT 4 Meeniyah Hall //
SUN 5 Caravan At Archies Creek //
THU 9 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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Mary Coughlan

LIFE STORIES

Australia 2023

MARCH

FRI 10 Golden Vine // Bendigo
SAT 11 - MON 13 Port Fairy Folk Festival
THU 16 Street Theatre // Canberra
FRI 17 - SAT 18 Blue Mountains Music Festival
SUN 19 Lizottes // Newcastle
THU 30 Star Hotel // Yackandandah
FRI 31 Burrinja Theatre Upwey

APRIL

SAT 1 Caravan at Archies Creek
SUN 2 Jazz Lab // Brunswick
THU 6 - FRI 7 Foundry 616 // Ultimo
SAT 8 The Music Lounge // Wollongong
SUN 9 Avoca Beach Theatre // Avoca Beach
WED 12 The Gov // Hindmarsh
THU 13 Hope Island Jazz & Cabaret // Gold Coast
FRI 14 Byron Theatre // Byron Bay
SAT 15 Brisbane Jazz Club // Brisbane

marycoughlan.ie

PRESENTED BY

Tiffany Eckhardt releases her new album



Tiffany Eckhardt

In March 2022, singer songwriter Tiffany Eckhardt recorded her most recent release, *Starry Stuff*.

It's 4 years since she released her last album 'Found' which was recorded in Southern Tasmania in 2018.

Starry Stuff was produced by Tiffany Eckhardt and recorded live over 2 days by musician/technician Jed Pickett, at the Rolling on the River Studio in the Huon Valley, Tasmania.

The band on the album consists of some of Tassie's finest including... Dave Steel (guitars), Ross Smithard (violin and mandolin), Matt Boden (piano), Louis Gill (bass) and Jeremy Marcotte (drums).

Tiffany talks about the about the recording sessions: "The weekend was magic, there was a lot of nervous energy because

we had so little time to get all the tracks done.

"The studio is an old apple shed perched over the Huon River so the views out every window are amazing.

"I'm sure this inspired us somehow, nature does that.

"Jed Pickett was great at getting us all settled.

"The first song was *Cold Country*, it took ages, I think, because I just needed to relax.

"After that, they all went down pretty easily.

"It was just a wonderful weekend of musical collaboration with a bunch of highly skilled and big-hearted people.

"We ate lunch out on the deck and Jeremy Marcotte enjoyed a spot of fishing and paddle-boarding in the breaks, which was entertaining.

"It was an intense weekend, but we all left with the feeling that we had just been a part of something really special," Tiffany said.

"Everyone's contributions were incredible and strong and there was a lot of love floating around, love for doing this thing that is at the core of us all.

"There's nothing like recording live like this.

"It's so organic, you get the spirit of it somehow and something magic happens.

"Dave Steel mixed the album in our home studio.

"He did the most amazing job, we were hoping to capture that old fashioned sound of some of our favourite albums, I

think the mixes are truly great.

"The mastering guys, Tony Mantz and John Clayton, were also really helpful giving us some feedback about levels and frequencies that needed to be tweaked.

"This is gold when you're working in a slightly dodgy home studio situation where you're not sure what you're hearing, so yeah, a whole lot of love and joy went into this album and I think it comes through."

The songs pick up on themes of motherhood, change and star gazing.

Tiffany describes it as: "An album about life changes and how to cope with them.

"Both of my kids left home over the past couple of years and we're getting older and the world's issues are getting crazier.

"I think my favourite track is the last one, 'Milky Way'.

"It just makes me feel good to sing it".

With a sound inspired by albums such as Neil Young's 'Comes a Time' and Lucinda Williams' 'Wrecking Ball', it is 11 heart melting gems reflecting influences of folk, jazz, and blues.

'*Starry Stuff*' CDs and downloads are available at www.tiffanyeckhardt.com.au and the album is also available from Trad&Now.

Contact tiffany.eckhardt@gmail.com



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AND THE BLUE DRIFTERS

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THE
MAN
FROM
WACO



MARCH 2023

WED.1 • FACTORY THEATRE SYDNEY

THU.2 • THE TIVOLI BRISBANE

SUN.5 • NORTHCOTE THEATRE MELBOURNE

WITH

CAITLIN HARNETT AND THE PONY BOYS

ALSO PLAYING **TENTPOLE**

EILEEN JEWELL

& HER BAND

AUSTRALIAN TOUR MARCH 2023

FRI.3 • ARCHIE'S CREEK HOTEL

SAT.4 • THEATRE ROYAL CASTLEMAINE

SUN.5 • CANBERRA THEATRE

TUE.7 • FACTORY THEATRE SYDNEY

THU.9 • THORNBURY THEATRE MELBOURNE

TUE.14 • THE ESPY MELBOURNE

WED.15 • ELTHAM HOTEL

THU.16 • THE ZOO BRISBANE

ALSO PLAYING PORT FAIRY & BLUE MOUNTAINS FOLK FESTIVALS



IAN NOE

FIRST AUSTRALIAN TOURS

EARLY JAMES

MARCH 2023

WED.8 • ELTHAM HOTEL

THU.9 • DOO BOP BRISBANE

TUE.14 • BRUNSWICK BALLROOM
MELBOURNE

THU.16 • THE GREAT CLUB SYDNEY

ALSO PLAYING PORT FAIRY & BLUE MOUNTAINS FOLK FESTIVALS



Why Make CDs?



Long term Trad&Now advertiser, Melinda Andersen-King from Mad CDs said: "We get asked this a lot, and there's heaps of reasons why.

Here's our top five.

Firstly, CDs are a cost effective way to promote your music.

When compared to vinyl, CDs are about 10 times cheaper to make.

This means that your fans can afford to buy them because you don't have to charge as much to make a decent return and you can afford to make them.

Secondly, CDs are easy to transport and store.

Comparing them to vinyl again, CDs are about a quarter of the size and weight.

They are easily transported from gig to gig and they take up a lot less room in the van or under the bed.

They are also cheaper to

distribute, which is important when you are posting them out to fans.

Thirdly, people still buy CDs.

There's heaps of reasons why people buy CDs.

For independents, the main one is that they like your music!

But also, they want to support you so you can keep making music.

Don't underestimate this.

If you have a good rapport with your fans they will buy your merch!

People like physical things.

They like having a tangible reminder of your concert or event, they like it even more when you sign it for them.

A CD in packaging is a great souvenir with the added bonus that your fans can hear your music whenever they like.

Fourthly CDs still outsell Vinyl.

On a per-unit basis, CDs still outsell Vinyl in Australia and the USA.

In Australia by a whopping 2.3 times!

Figures from ARIA and RIAA show that CD sales increased in 2021, that's the first time since 2004.

Finally, you will make more money.

It's time to mention the elephant in the room, streaming.

Streaming services are fantastic for the average music listener.

For musicians, they are OK if you think of them like radio, great for exposure and getting your music heard, not so great for getting paid for your creative output.

On average, streaming services pay \$0.0046 per stream.

A CD sells for around \$20.

It's not hard to work out which is better for your hip pocket.

In summary, while CDs are no longer the only way to get your music made, they should always make up part of your product line.



What gift do you give someone who already has a concertina?

Following the inaugural World Concertina Day (WCD) in 2022, the International Concertina Association is planning a similar day in 2023.

This year, there was quite a bit of activity in the UK and US and some in Ireland and Japan, with concerts, zoom gatherings and shared recordings.

Next year, Australia will be joining the fun with a full weekend event in February.

WCD is set on the anniversary of the birth of Charles Wheatstone, the inventor of the concertina, on February 6, 1802.

In Australia since 2015, there have been players getting together at the National Folk Festival for a Concertina Convergence, and this name has been adopted as an

umbrella Australian organisation.

There is an email list for concertina enthusiasts to share techniques, ideas, tunes; to advertise instruments; and to seek advice about purchase and repairs.A

Join by emailing wayne@humphhall.org.

A successful weekend convergence was held at Yackandandah in 2018, with folk from NSW and Victoria meeting for workshops and concerts.

The group has also fostered the recording of videos now posted on a YouTube channel <https://tinyurl.com/mmrbcu4>.

These include the series Home-Baked Concertina (2020) and Concertinas Go Bush (2022).

The Concertina Convergence event for World Concertina Day in 2023 is a full weekend of

by Dave Johnson, Convenor

workshops, concerts, sessions and general squeezebox camaraderie to be held in The Goulburn Club in Goulburn NSW.

This music venue has an olde world feel as it was previously a club for the local squattocracy visiting town for sheep sales.

The programme is being finalised with offers already received for workshops on a range of concertina styles on a variety of concertina types.

It is intended to have some of the weekend available as Zoom events.

Ticket sales are open, thus solving the Christmas question of "What gift do you give someone who already has a concertina?"

More details, registration of interest forms and ticket sales at concertinaaustralia.org.



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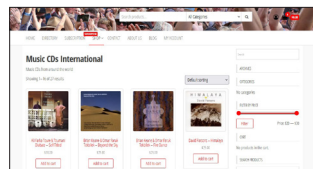
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Quantities of many hundreds of titles, collected for nearly 20 years from performers around the country, are there for you to choose from.

If you want to hear something that you recall fondly from a performance on a stage, at a club or at a festival, it's very likely to be still available for purchase from the website.

If it's out of stock, we will try and source it for you from the original performers.

Take a look now!
You'll be amazed at how extensive a range of CDs, books and some DVDs is available.



Phone 0410 522 070 or email info@TradandNow.com if you need more specific information.

The Man From Waco to tour in March

by Ali Webb



Charley Crockett

Charley Crockett, the South Texas-born singer/songwriter makes his Australian debut in March 2023, bringing with him his guitar and his honky-tonk blues and folk tunes.

Following on from the success of his acclaimed and award-winning 12th album, 'The Man From Waco', Crockett will deliver his deep American country with his long time razor sharp band, The Blue Drifters, for his inaugural must see to believe Australian tour.

Charley Crockett and The Blue Drifters recorded The Man from Waco live to tape, resulting in a collection of original songs about a fictional Western story inspired by Crockett's pals and heroes.

Charley Crockett released the album in September, 2022, through his own label, Son of Davy, alongside Thirty Tigers.

The Man from Waco immediately climbed to the top of the US charts, owning the #1 spot on Americana radio for weeks.

Oozing Americana, Crockett's country looseness is lush and as timeless as classic tales of outlaws on the run and filled with cowboy ballads that smoulder like a campfire.

He's a distant relative of Davy Crockett and has played music on the streets of New Orleans to Dallas, hitchhiking with his guitar and riding trains in the style of Woody Guthrie.

You can hear these stories from the road and street in his songs, somehow capturing that

sweet spot between country, soul, folk and blues that dives deep into America and its music.

'This man is chock full of good music and vibes and will have the men dreamin' and the women thinkin' this March.

'Wildly excited to finally bring him and the band here.

'Charley, along with his pal Sierra Ferrell, are the shining stars of Americana right now, both couldn't be hotter.

'How lucky are we to get to see them all within 6 months!', said BT from Love Police.

Joining Charley Crockett on his Australian tour will be Sydney's very own alt-country queen Caitlin Harnett & The Pony Boys who will play alongside Crockett in Brisbane, Melbourne and their hometown in NSW.



It's just not cricket

by Terry Carlan

I get in the car and switch on the radio.

After working all day, I want to hear someone discussing something sensible.

ABC. What do I hear?

It's 3 for 5 and was taken down the leg side.

Oh my god, it's cricket!

Who cares?

I'm not interested in hearing about flannelled fools trying to whack a bit of leather.

Anyway, it's not cricket really.

It's just a couple of men talking cricket lexicon.

Bat and pad.

It's not even intelligent conversation.

Fine leg.

They raise their voices occasionally so the listener doesn't fall asleep.

Switch stations.

It lands on a station that seems to have the occasional song in between commercials.

Oldies. Oh god I know the station.

It plays songs from my youth which is good BUT it's the same hits every time.

I enjoy it for a bit.

The hits roll on and for crying out loud I know them back to front and I can sing three different harmonies.

Didn't the bands have any other songs?

Yes they did!

Please play another song off the album.

A lesser known one.

Less familiar.

I wait until the fifth commercial has finished trying to engage my enthusiasm.

Oh no it's the Eagles ...

Switch stations.

Interesting.

It's a song I haven't heard before.

Develops nicely.

The bridge is a corker.

I'll listen to the lyrics.

Oh oh, I think I heard the word 'salvation'.

I'll wait for the station call sign.

Just as I suspected, it's the

station for the people who have 'found Jesus'.

Was he ever really lost?

Anyway, they haven't got a commercial so I keep listening.

The next one is a nice bluesy song.

It rises to 'going home to Jesus'.

I lose interest and wonder why Jesus' parents gave him a Mexican name whereas the disciples Matthew, Mark, Luke

THE ALISTAIR HULETT MEMORIAL FUND

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political activist and social justice advocate

ALISTAIR HULETT

For more details about the Award please visit:
www.alistairhulett.com/songs-for-social-justice-award



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

and John's parents, (who'd never heard of England) gave them English names.

Switch station.

Oh dear it's a couple of 'young presenters' inventing things to argue with each other about.

The forced gaiety gets on my nerves rather quickly and I realise that if ABC isn't doing intelligent conversation then 'it ain't there'!

I reach home.

Pour a sav blanc and orange juice.

I pull out an album.

Yes an album.

And I listen to one of the 'other' tracks.

Not the 'hits'.

And I feel better.



Vincent Cross to return with a new song cycle

by Vincent Cross

I toured Australia back in 2016 and was on route in 2020 until the pandemic hit.

I'll be touring again this coming August, 2023, and wanted to let you know about a recent song cycle on the Irish

American Immigrant experience that I've been bringing to folk clubs, educational conferences and classrooms in the US/Europe.

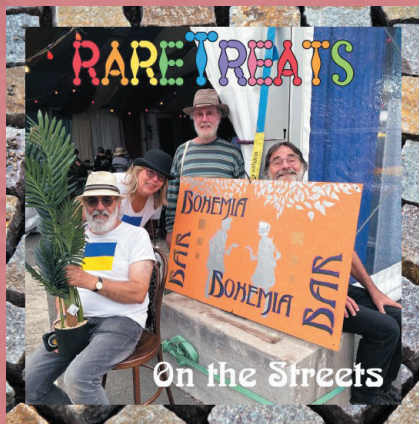
Below is a little blurb about it.

I wonder if you might have any booking suggestions?

The new song cycle is based around the infamous 19th century, Irish-American gang leader (my distant relative) James "The Rooster" Corcoran.

Much of the research in composing the songs delved into historical documents from

Out now!



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 15 weeks on the chart it's back up to No. 2.

"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.

newspapers of the 1800s, as well as public and personal family archives.

You can read about the process in an essay entitled *Writing the Songs of Our Ancestors*, which was recently published in *The Journal of New York Folklore*.

Corcoran was known for his "caustic tongue and ready wit", and was often framed as hostile

and primitive in the tabloids of the 1800s, this being typical of the times.

The songs also present unusual tales about his wife and daughter who were as interesting and testy as the old man himself.

I've also penned a few songs on members of his notorious Rag Gang (Handsome Harry Carlton), and cover the discovered 1860

broadside ballad on serial killer Albert E. Hicks, the last man to hanged in NYC.

If you've ever seen the movie 'Gangs of New York', then this would be a musical accompaniment to the rogues, pimps, murders and thieves that inhabited New York City in the 19th century.



The 2023 folklore conference is on

Graham Seal, Convenor of the Australian Folklore Network (AFN), has advised that the AFN will be having a conference in 2023.

"We thought that we would have to cancel again as our usual venue is unavailable, but the National Folk Festival has kindly offered the use of a room at EPIC on the Thursday, April 6, before the festival gets underway that evening.

"The conference will necessarily be a more condensed version than previously but will retain the atmosphere that conference-goers have valued over the previous fifteen events.

"We also hope to hold an AFN Forum during the festival itself", Graham said.

On another related matter, Martie Lowenstein has won this year's NLA Folklore Fellowship Project award, and together with her filmmaker brother, Richard, will be researching "What Wendy Found" - The Story of the 1969 outback Australian Folklore Expedition".

The outcome will be a mixed video/performance/archival production to be screened at the National Folk Festival and elsewhere.

Wendy Lowenstein was a significant oral historian, folklorist, author and general powerhouse whose work is an important contribution to national folk heritage and history.

And finally, for concertina lovers, the Concertinas Go Bush series of videos was released live on Concertina Australia.

Most had two or three participants.

The videos will remain permanently on the site.

The response was very exciting with players taking their inspiration from collected tunes and from inspiration at various folk gatherings.

The players explain their instrument and choice of tunes providing an additional layer to the videos.

There's some nice 'bush-inspired' original tunes too.

Readers can also view the previous Home-baked series on Concertina Australia.

This project was produced by Warren Fahey and is aimed at increasing awareness of Australia's traditional bush music.



Make recycling at work easy...on the go

plastic wrap timber pallets food cardboard furniture electronics aluminium cans printer cartridges containers packaging

The BusinessRecycling.com.au website is now fully compatible with mobile devices, making it even easier to recycle at work. The site hosts a comprehensive list of recycling services, free signage, a step-by-step recycling toolkit, and much more.



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Planet Ark's BusinessRecycling.com.au is a partnership program that has been funded by the NSW Environment Protection Authority, and the Victorian Government.

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

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
www.radiofremantle.com.au

Eilen Jewell returning to Oz

by Dave Laing

Following the Covid-cancellation of her 2020 Australian tour, Love Police is more than thrilled to announce the return in 2023 of Eilen Jewell and her incredible band for their first shows down here since 2018.

As the reigning Queen of the Minor Key, Eilen Jewell leads a tight quartet that blends influences of classic country, folk, and 1960s era rock 'n' roll with touches of surf-noir and early blues and jazz.

For a decade and a half, they've toured relentlessly for legions of fans from Boston to Boise and Madrid to Melbourne, playing large festivals, theatres, rock clubs, and coffeehouses, sharing stages with the likes of Lucinda Williams, Loretta Lynn, Mavis Staples, Wanda Jackson, George Jones, Emmylou Harris, and Blind Boys of Alabama.

March 2023 will see Eilen and band back in Australia for an extensive East Coast tour that will take in theatre and club shows in Melbourne and regional Victoria, Canberra, Sydney, North



Coast NSW and Brisbane, as well as appearances at Port Fairy Folk Festival and the Blues Mountains Folk Festival.

Australia came under Eilen's spell well ahead of most places, on the back of her intoxicating third album, 2009's *Sea of Tears*.

She toured here for the first time in 2010, on the back of that album and strong radio support for the album's bewitching opener "Rain Roll In".

She returned two years later, following the release of her Loretta Lynn tribute album *Butcher Holler* and the album from which came her sobriquet, *The Queen of the Minor Key*, and appeared at Bluesfest and on Rockwiz.

Returning to her hometown of Boise, Idaho after building her

career from the unlikely country base of Boston, Eilen soon took time out to start a family.

Tours in 2016, following her album *Sundown Over Ghost Town*, and 2018, following her collection of rare blues.

Down Hearted Blues followed, and every time she paid us a visit, her ever-growing Australian audience marvelled at her warmth and sly humour as well as her smoky voice and superb songs, and of course the stormy performances of her band, featuring ace twang master Jerry Miller on lead guitar.

March 2023 will finally see Eilen and her band in Australian once more, belatedly touring on the back of her latest album, 2019's *Gypsy*.



New Tiffany Eckhardt Release Out Now!



After a four year hiatus, Tiffany Eckhardt has just released her new, Covid delayed, album "Starry Stuff"

Starry Stuff was recorded live over 2 days by musician and technician Jed Pickett in Tasmania. The band on the album consists of some of Tasmania's finest musicians including... Dave Steel (guitars), Ross Smithard (violin and mandolin), Matt Boden (piano), Louis Gill (bass) and Jeremy Marcotte (drums). Tiffany describes it as

"An album about life changes and how to cope with them."

It is 11 heart melting gems reflecting influences of folk, jazz and blues.

www.tiffanyeckhardt.com.au

tiffany.eckhardt@gmail.com

Also available from Trad&Now

Live music tax offset proposed

New analysis released on December 8 found that a combined tax offset for existing live music venues and those not currently hosting live music could boost the incomes of musicians and artists by \$205 million per year, with an additional 203,200 gigs, supporting the creation of 7,400 direct and indirect jobs across entertainment, hospitality and tourism.

The study by BIS Oxford Economics was commissioned by music industry body APRA AMCOS to assess how tax offsets levied at Australian venues staging live music might support an economic rebound from the COVID-19 pandemic and foster a healthy live performance ecosystem over the long term.

"The role that live music plays in the economic, social and cultural fabric of Australia cannot be overstated," Dean Ormston, Chief Executive APRA AMCOS said.

"A healthy live music scene in our cities, regional centres and towns provides them with a competitive advantage and is the feeding ground for Australia's fast growing musical exports.

"Over the last thirty years in Australia, a shifting regulatory, audience and digital environment has radically altered the playing field for the live music sector.

"Changes in the urban environment have brought long standing music venues into conflict over amenity issues, and a tightened regulatory framework has inhibited the development of

new business models.

"As well as this, the onset of digital technologies has radically altered traditional income streams and caused the entertainment market to diversify.

"In this way, the Australian live music sector has, despite its ongoing popularity, been limited in its ability to grow.

"That is why a tax offset to support the growth of live music would not only be a catalyst for the social and cultural development of live music, it would also provide an injection of confidence across the tourism and hospitality economy.

"The Australian Government has supported numerous important national cultural sectors, with the recent establishment of a digital games offset as well as the long-established screen industry incentives with production, post-production and location offsets," Ormston said.

The live music ecosystem was decimated during the COVID-19 pandemic as public health orders resulted in the cancellation of thousands of gigs.

Venues sat empty for months on end and APRA AMCOS licensing data revealed that at its lowest point, venue-based live music activity was 4 per cent of pre-COVID activity.

A survey of 325 hospitality venues conducted by APRA AMCOS and BIS Oxford Economics found that one in seven venues believe they will never host as many live music performances as they did pre-COVID.

Taking into account the other long term challenges that the

industry was facing even prior to the pandemic, this represents a substantial additional blow to Australia's musical ecosystem and exports.

The report identified the optimal policy scenario that considered the direct costs to Government and assessed how these costs compared to the benefits to Government in the form of the additional tax revenue from additional economic activity.

The report also investigated a potential program to provide a refundable offset calculated as a share of artists travel expenses, however the indirect flow-on effect of this policy was not estimated.

"Live music, whether it is at the local pub, club, concert venue or festival, is the beating heart of Australia's cultural life.

"This is not a bottomless offset and would be quantifiable in a direct return to taxpayers due to the finite number of potential venues," Dean Ormston said.

"Apart from establishing a vibrant culture in Australia's cities and rural centres and enhancing quality of life, supporting live music also provides other long-term benefits such as enhancing Australian music exports and soft power.

"With Australia's ambition to be a net exporter of music in the next ten years, a tax incentive like this would target the base of the music pyramid and be a catalyst for Australia's national and international musical success."



Mary Coughlan returns to Australia in 2023

by Erin Jameson

Ireland music royalty, Mary Coughlan is set to grace our east coast when she brings her 'Life Stories' tour to Australia, bringing her acclaimed 2020 album to the stage throughout March and April, 2023.

Arguably one of Ireland's greatest female jazz and blues singers, Mary has often been dubbed as 'Ireland's Billie Holiday', not only for her glorious husky voice, but as another legendary artist who has battled and overcome childhood trauma and near-death from alcoholism and drug addiction.

After hitting rock-bottom and extensive periods in psychiatric hospitals and rehab centres,

she literally pulled herself out of the dregs of a vodka bottle to confront the foundations of her problems head-on and sort out her life, and has been sober since 1993.

Mary has carved out a timeless and highly regarded career, with a legion of devoted fans worldwide.

Her ability to connect so emotionally and empathically with both the song and her audience is testament to her inner strength, and to the power of transformation and redemption.

The stage is her home.

To hear Mary sing is truly to be at the core of the human heart.

Whether into folk, blues

or jazz, no one can fail to be moved by the emotional depth, expression and power in her voice, forged from an extraordinary life.

Mary rocketed to fame in 1985 with her seminal debut album, 'Tired and Emotional'.

Seventeen years later, with as many albums under her belt, she is known as one of Ireland's greatest soulful jazz and blues singers of all time, a true artist who has crafted a timeless and highly regarded versatile career with devoted fans worldwide.

She has lived through childhood trauma, alcoholism and drug addiction to become a musical force like no other, redeemed and transformed through the creative power of music.

She embraces each song with empathy, courage interspersed with humour and emotions that reach way beyond the stage connecting with each and everyone in the audience.

Mary Coughlan's 'Life Stories' tour will take her to venues throughout Melbourne and regional Victoria, Sydney and regional New South Wales, Brisbane and regional Queensland, Canberra, Adelaide and Wellington, New Zealand.

In addition to her headline shows, she will perform at Port Fairy Folk Festival (Vic) and Blue Mountains Folk Festival (NSW).

Joining Mary on stage will be Matt McMahon on piano, Brett Hirst on double bass and James Nash on guitar.



The Old Bullock Dray

by Stephen Whiteside

'The Old Bullock Dray' is the third song on Burl Ives' 1953 LP '9 Australian Folk Songs', that did so much to spark the Australian folk revival.

It is also a very difficult song to write about because of its racist connotations.

A 'dray', by the way, is an open wagon, with no sides.

I think we all know what bullocks are.

Mark Gregory tells us, on his 'Australian Folk Songs' website, that 'The Old Bullock Dray' was first published in 'Queensland Figaro and Punch' on November 9, 1887, where it is introduced as an 'Old Bush Favourite', so presumably it had already been around for quite a while.

This was an amalgamation of two earlier newspapers - Queensland Figaro and Queensland Punch.

It was also printed in Banjo Paterson's 'Old Bush Songs' in 1905.

There are small but

significant differences in the two sets of words.

The narrator is a shearer.

It begins with him addressing his colleagues at the end of another shearing season, telling them of his plans to settle down and raise a family.

The only problem is, he has neither a wife nor any land to live on, both significant obstacles one would have thought, but very common problems for men in early colonial society.

The song is nothing if not a paean of optimism!

Paterson explains much of the song in his introduction to it.

I don't have a copy of the original 1905 edition of 'Old Bush Songs'.

I am referring here to the Centenary Edition, published by ABC Books in 2005, edited by Warren Fahey and Graham Seal. (Available from Trad&Now)

The narrator explains that he has a big enough cheque to head into town and buy himself a bullock team.

And when i get a missus, boys, I'll be all serene.

By applying at the depot. I hear there's no delay

In getting an off-side partner for an old bullock dray.

Paterson: "Calling in at the Depot to get an offside" - female immigrants were housed at the Depot on arrival, and many found husbands within a few hours of their arrival.

An offside is a bullock-driver's assistant, one who walks on the off-side of the team and flogs the bullocks on that side when the occasion arises.

The word afterwards came to mean an assistant of any kind.

In the chorus, however, the narrator (Paterson refers to him as the 'minstrel') is now addressing his prospective wife rather than his fellow shearers.

He is telling her all about the wonderful life that awaits her as his wish.

The emphasis is very much on the large amount of good food he will be providing - lots of damper and fresh fish.

He will also, of course, teach her how to flog the bullocks with a whip.

He also explains, of course, that they will not have a honeymoon!

As the song comes to an end, the narrator expresses frustration that the woman at the Depot has not accepted his marriage proposal.

Indeed, it appears to have been met with cold silence and he is feeling badly hurt.

He sings now instead, of his plans to marry an Aboriginal





woman, though it is not clear whom he is addressing.

Perhaps he is simply singing to himself.

Fighting for survival in an extremely hostile environment, their husbands very likely having been murdered, Aboriginal women were no doubt not nearly as fussy as the British women at the Depot.

We'll have lots of picaninnies, but you mustn't mind that,
Flash little Maggie and
Buckjumping Pat,
Stringy-bark Joe and
Greenhide Mike.

"My colonial," you can have just as many as you like;

There was no old age pension in the 19th century, so having plenty of children increased your chances of being well cared for when you were too old and infirm to care for yourself.

Understandably, the word

'picaninnies' has been replaced by 'girls' in the Centenary Edition of 'Old Bush Songs.'

The website 'An Australian Folk Song A Day' tells us that the tune to 'The Old Bullock Dray' comes from an old American folk tune, 'Turkey in the Straw'.

This tune has been the subject of considerable controversy in recent times because it has often carried highly racist lyrics.

It is also the tune often played by American ice cream trucks, I imagine in the same way that Mr Whippy in Australia is associated with Greensleeves.

A discussion about 'Turkey in the Straw' on the website of Ferris State University makes the following point.

"It was a popular black-faced minstrel show song and one of the most popular sheet music covers for the song is dominated by an image of a caricatured black man."

An article on the website of the American Library of Congress discusses the history of 'Turkey in the Straw' in considerable detail.

It makes the point that for much of its long and varied history, 'Turkey in the Straw' has not been associated with racism at all.

To quote from the article: "When the tune entered twentieth-century pop culture, it usually didn't refer to African-American people, or at least it didn't seem to."

"In fact, sometimes it didn't refer to people at all."

"It was a major part of the Disney animated short 'Steamboat Willie', which introduced the characters of Mickey and Minnie Mouse."

'Turkey in the Straw' is itself derived from an old Irish tune, 'The Rose Tree.'



World Concertina Day

A year's worth of concertina joy squeezed into a full weekend

@ The Goulburn Club, Goulburn NSW

3rd - 5th February 2023



Workshops, sessions, concerts, sales, demos, concertinabilia, concertina folklore

Information and tickets - concertinaaustralia.org



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.

jandbwatson@gmail.com

www.brucewatsonmusic.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.

WaiKareliTi@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 Cryle of 'Timelines – Australian Stories in Song'.

Acoustic Guitar Spectacular tours annually, July/August
info@MichaelFix.com

Nerds & Music (425-152)

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

GormleyClark@gmail.com

New Holland Honey Eaters (2011-168)

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

Stan@StansPage.com

Nick Charles (744-160)

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 if 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.

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

Music brightens the life of homeless children



The President of the Newport Fiddle & Folk Club, Michael Stewart, tells us in his monthly members' newsletter that he started the month of November with his friends at LEF For Life School in Bangladesh.

"It was fantastic experience living in community with the 70 children and staff for 10 days," Michael said.

"Last time I was there in November, 2019, we laid the foundation for a new building for the children to live in full time."

LEF (Life, Education, and Food) for Life School is a registered NGO providing free primary and secondary schooling to more than 300 underprivileged, slum-dwelling children in Dhaka, Bangladesh.

LEF has 3 spacious accommodation houses providing shelter to 100+ children.

The children residing in the

accommodation house have survived harrowing social ills such as child labour, servitude, and homelessness.

Founder, Prabhudan Halder, fondly known as Dino, is committed to nurturing both the minds and physical well being of the children under his care.

His mission is guided by his own experiences as an orphan, and he hopes to ensure that no child will experience the deprivations and exploitation he endured as a child.

Music is a big part of what is offered as can be seen in the photographs on their website which is a window to the value that music has played in the lives and development of the children.

There are also some pictures that give a sense of life at the aptly named House of Love!

"You may be able to imagine what the children's lives were before", Michael said.



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.

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
See WWW.tradandNow.com/festivals for more detail

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
See WWW.tradandNow.com/festivals for more detail

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
See WWW.tradandNow.com/festivals for more detail

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
See WWW.tradandNow.com/festivals for more detail

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
See WWW.tradandNow.com/festivals for more detail

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

Maleny Music Festival (2330-158)

Folk, country, blues, poetry, sessions, camping, stalls, bars, street performers.

Held last weekend of June celebrating Winter Solstice.

Ph: 0492 076 881
Mail@MalenyMusicfestival.com

NT – Top Half Folk Festival (329-164)

Celebrating 51 years of folk in the Northern Territory. 2023 Festival will be held on 10-12 June at Mary River Holiday Park.

https://www.facebook.com/tophalffolkfestival

AUGUST**NSW - Sydney Folk Festival (92-158)**

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

Join the e-News list:

www.sydneymusicfestival.com.au

Margaret Walters

0427 958 788

See WWW.tradandNow.com/festivals for more detail

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

See WWW.tradandNow.com/festivals for more detail

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.](http://www.KangarooValleyFolkFestival.com.au)

KangarooValleyFolkFestival.com.au

See WWW.tradandNow.com/festivals for more detail

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

See WWW.tradandNow.com/festivals for more detail

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

See WWW.tradandNow.com/festivals for more detail

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.

Pam 0421 643 478

www.maldonfolkfestival.com

See WWW.tradandNow.com/festivals for more detail

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

See WWW.tradandNow.com/festivals for more detail

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

See WWW.tradandNow.com/festivals for more detail

Festival News & Reviews

OzManouche 2022 the biggest yet

by Cameron Jones

Creative Director of the OzManouche Festival, Cameron Jones, has thanked all who attended OzManouche this year in his wrap-up of the event.

"Welcome back, everyone!

"We had capacity audiences for every show making this year's event one of the most successful ever.

"I think we were able to create the festival atmosphere that we know, love and have missed for the last two years.

"We extended the program this year by creating a second acoustic performance area on the club's deck to give a place for upcoming bands and community jam groups a place to present their music.

"I was so pleased to see audiences listening and supporting these performances.

"Seeing that concept work



La Mauvaise Réputation

was one of my highlights of the festival, and I'm pleased to say that it will now be an ongoing feature of the program in the future.

"This year we saw the return of interstate and international guests, including our first international guest since 2019 and one of the first International guests in the festival's history,

Michel Trabelsi.

"Our patron, Ian Date, returned triumphantly after the pandemic-induced absence reuniting with his long-time musical foil, George Washingmachine.

"We also saw the legendary Hank Marvin and his wife Carol at OzManouche this year.

Thank you both for your

CRESWICK'S FOLK & ROOTS FESTIVAL

CRESFEST
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CRESFEST.COM.AU

NEW ARTISTS ANNOUNCED!

THE HAAS SISTERS (US) FRED SMITH
MONIQUE CLARE ARCHER GREG CHAMPION
THE MAGGIE CARTY BAND
MELBOURNE SCOTTISH FIDDLERS
HEADPHONES JONES KUTCHA EDWARDS
WHILE AND MATTHEWS (UK) AMI WILLIAMSON
AND SO MUCH MORE!

EARLYBIRD 2 TICKETS ON SALE NOW - WHILE THEY LAST!
KIDS 12 AND UNDER ARE FREE



Festival News & Reviews

enthusiastic support for the festival and the special guest performances with Ian over the weekend.

"Other returning festival favourites this year were La Mauvaise Réputation from Melbourne.

"Thank you especially to Paul, Enzo, Sal and Adam of La Mauvaise Réputation for inviting me onstage to honour the memory of our friend and festival favourite, Jon Delaney.

"And lastly, long-time festival performer, Sam Cooke from Wellington, New Zealand,

returned to lead our jam on Sunday afternoon.

"We also saw some festival debuts this year with my interstate project featuring: Pauline Maudy and Roberto Fontana from Brisbane, Sverre Molland from the A.C.T and Oscar Peterson and myself from Sydney; Blue Reed from Far North Queensland; The Gypsyjazz Project from Canberra; and, jam collective Sydney Gypsies, which featured members from all over Sydney, Wollongong and the Lower Blue Mountains regions.

"OzManouche isn't just my doing.

"There's an amazing team of people working alongside me to make everything happen, and I would like to take the time to give them the credit they deserve.

"In upcoming news, Richard Hamernick from Radio 4EB recorded the shows over the weekend and will be making a two-hour radio documentary for broadcast in the early months of next year", Cameron said.



Emotional speech as Bluesfest wins gold again

by Gaynor Crawford

It was an emotional night for Bluesfest Director, Peter Noble, at the NSW Tourism Awards, when awarded Gold in the category for Major Festivals and Events.

This is the sixth (6th) time Bluesfest has won gold in this category, winning in 2011, 2013, 2015, 2016, 2017 and 2022.

Bluesfest was also the recipient of two silver awards for the same category in 2014 and 2012.

In 2017, after winning gold three times consecutively, Bluesfest was inducted into the NSW Tourism Hall of Fame.

Festival Director, Peter Noble OAM, gave a rousing speech

on receiving the award, and it's written in full below.

"We have won this award before.

"However, this time is different and very special.

"Everyone remembers what happened in 2020 in the world.

"Not everyone remembers what happened the day before our festival in 2021.

"We were closed by a Public Health Order.

"People were in the campgrounds, the artists were in the area, everybody was set up, stall holders, stages, everything.

"That broke our hearts.

"The next year, 2022, we experienced flash flooding on our site on February 28, only 6

weeks out of the event.

"Four weeks later, it happened again.

"The Bluesfest team dug deep to make the event happen and that's why when we win this NSW Tourism Award for Best Major Festival or Event, it is so special.

"I dedicate this award to our team.

"We wouldn't have had an event without you.

"This is an award for the greatest feat I've ever seen a Bluesfest team do and I honour them for that."



Festival News & Reviews

Sydney Folk Festival in Review

The success of SydFolkFest22 can be measured from two key perspectives.

The first and most important

is the creative, cultural and community impact it had.

Feedback from attendees both at the festival and through our survey has been overwhelmingly positive

regarding this and there is no doubt that the program and range of activities offered was top drawer.

From Fred Smith to the Raduga Trio, Equus to the Young Folk Artist Awards, and shows such as Sydney: The Folk Musical and Speedwah, there was a lot on offer.

Festival audiences, volunteers and performers were genuinely pleased to be connecting, mixing and enjoying the festival atmosphere and the general feeling was, it's good to be back!

Unfortunately, this didn't quite transfer into a break even outcome and the festival took a small financial hit.

By the time the Government started announcing a predicted third wave of COVID for August and generally frightening people off, we were past the point of no return as far as cancelling and in fact we wouldn't have done that in any case.

After two years of lockdowns and cancellations, we saw 2022 as a time to rebuild.

We lost a few acts due to COVID, some people purchased tickets and then chose not to attend, some didn't purchase tickets at all and while that was disappointing, a wonderful spirit of community and coming together prevailed, and that's something money can't buy.

Pure magic!



TOP HALF FOLK FESTIVAL

9 - 12 JUNE 2023

Mary River
Breeze Holiday Park

 [tophalffolkfestival](https://www.facebook.com/tophalffolkfestival)

 [topendfolkclub](https://www.facebook.com/topendfolkclub)

 secretary@topendfolkclub.org

Follow the facebook pages for more information & to keep up to date with the folk happenings in the Top End



Festival News & Reviews

Fairbridge Festival 2023 cancelled

by Rachel Davison

On November 21, FolkWorld Inc. (FolkWorld) made the difficult decision to cancel Fairbridge Festival 2023 and secure another venue to hold future festivals.

The family-friendly music and camping event has been held at Fairbridge Village, Pinjarra, since 1993.

This news follows on from FolkWorld's announcement in October that Fairbridge Village may no longer be a suitable venue for the festival, which was due to be held next year from April 14-16..

Drew Dymond, President of the not-for-profit member organisation FolkWorld Inc., said the board had reluctantly decided to cancel the festival following matters recently raised by staff of Fairbridge Western Australia Inc. (Fairbridge WA), the personnel who manage Fairbridge Village.

"Despite discussing potential solutions with Fairbridge WA Inc., the risks to proceeding with the festival with things being what they are this close to festival

time, are unfortunately too great," he said.

"Although Fairbridge WA would still permit us to hire the venue for 2023, changing the festival plans to address the issues raised at this late stage would risk the integrity of the festival, and the capability of FolkWorld to deliver the experience our loyal members and supporters have come to love and deserve after 30 years.

"We need to focus our efforts on securing a suitable venue for ongoing festivals"

Drew stated that Fairbridge WA had indicated it was focusing on its core business areas rather than hiring the venue to large groups like festivals, raising significant uncertainty around the longevity of the festival at Fairbridge Village.

Some of the restrictions faced by the festival included limiting capacity by approximately 50% and not being able to utilise some of the venues on site.

In addition, areas usually used for camping and parking would not have been available in 2023 due to biosecurity

measures in place on the surrounding farmland.

"We will be forever grateful to Fairbridge WA Inc. for letting us host this amazing event year upon year at this historic site," he says.

"While our intentions were to put on a festival in 2023, the cancellation does present an exciting opportunity for FolkWorld to refresh, further develop other events such as the Quest Youth Songwriting Competition, and of course, to find a new home and partners for our flagship event."

Drew says the festival will continue to be a celebration of folk and global music, dance, culture, and camping, an inclusive family-friendly event in its new, yet to be found location.

"Encouragingly, we have already received some warm and interesting invitations to consider as festival venues, and we would be more than happy to hear from shires and venues who are interested in collaborating to host this unique Western Australian event."



Festival News & Reviews

The Top Half Folk Festival is back in the Top End

by Anna Grosvenor

The Top End Folk Club is excited to be hosting the 51st Top Half Folk Festival

(THFF) at the lovely Mary River over the June 2023 long weekend.

With a refreshed committee and energy, the focus for the Festival will be on young and

January 27-29

TAMAR VALLEY FOLK FESTIVAL

George Town
Tasmania



Three days of fun!

Concerts , workshops, Choir, Poetry, Fun for Children, in and around the centre of George Town .

Featuring: Austral , The Weeping Willows, Steve Turner, Ange Boxall, Sean Roche, Phil Beck, Jacob Boote, Amy Pegg, Suzette Herft, Daniel J.Townsend, Stan Gottschalk , Jack and Molly, Tony Newport, Vince Brophy, Scott Haigh and more

Tamarvalleyfolkfestival.com

Festival News & Reviews

emerging artists and building knowledge, expertise, talent and skills in music, performing and song writing.

These artists will be performing alongside the stuff that has become legend at the Top Half, such as a presentation by Paul Stewart, the Folk Quiz (eat your heart out Tom Gleeson) presented by Dave Evans and our many other long term contributors.

An exciting program is being formulated so if you're keen on getting involved by performing, running a workshop or holding a presentation, please contact us now.

We will try our best to accommodate everyone who wants an opportunity.

Send your expression of interest to: secretary@topendfolkclub.org.au

The venue is Breeze Holiday Parks – Mary River, located 110km east of Darwin on the Arnhem Highway - breezeholidayparks.com.au

The park has been booked for the Festival long weekend with accommodation options including bungalows, pool side and family rooms, powered and unpowered campsites.

To make a reservation either call the venue on 08 8978 8877 or email the manager at maryriver@breezeholidayparks.com.au

Make sure you let them know that you are attending the THFF and do not use the online booking option.

If there is a shortfall of accommodation on the Friday

evening, the Folk Club has cabins reserved at the Bark Hut Inn.

Contact: john.maccartie@gmail.com to access.

Follow our social pages to find out more about the Festival and to keep up to date with folk happenings in the Top End.

- Facebook: [topendfolkclub](https://www.facebook.com/topendfolkclub) and [tophalffolkfestival](https://www.facebook.com/tophalffolkfestival)

- Email: secretary@topendfolkclub.org.au to get on our newsletter list.



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*AIHW, 2008-2009.



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Festival News & Reviews

Four patrons share their festival experiences

Chris Alway told festival organisers that she really enjoyed the diverse mix of workshops sampled at November's Wirrina Blue Grass and Acoustic Roots Festival in South Australia.

At Chien Xuequian's workshop we gleaned deep cultural insights and learnt to sing an ancient Chinese folk song with correct language pronunciation, vocal tones and poetic expression.

Our cultural sharing was strongly felt within the group.

We are surely now Chien's gang of Chinese singing hillbillies.

Chien's voice sounded acoustically exquisite in the rustic woolshed - even though she was worried by the resident goat contributing to her solo vocal backing.

Caz William's techniques for unleashing our creative minds worked like magic.

This session concluded by each of us writing and reading out our unique and curious short stories - we will be ready for a masterclass next year.

Andrew Clermont's 'Doing what you find difficult' session predictably caught me off guard - should have known Andrew would somehow find a way to make me do what he knows I most don't like doing in public!

Andrew also gathered us together for a three part harmony workshop to teach us a gospel song he was going to later perform on stage and in doing so transformed us into a host of heavenly angels.

Josh Bennet's mandolin workshop was well targeted advice for the time, scope and skill levels of participants.

Josh demonstrated both natural teaching talent as well as being a brilliant performer.

My three day mandolin tuition with Mark Pottinger was very comfortable, personalised, encouraging and left me wanting more tips and musical mentorship with Mark.

The highlight for me was that I got to dress-up in blue and dance on grass, Bollywood style, with Blue Guru.

That was Blue Grass going multicultural in country South Australia.

The Wirrina Festival continues to be a cosy gathering of musicians with diverse cultural interests and skills who freely mingle and share performance, ideas and skills whilst enjoying camping and jamming together in a country park setting.

Looking forward to next year's sessions.

Another festival patron, Caspian Helm, said: Take a deep dive into bluegrass and acoustic routes and your audience's ears will thank you for it.

The 3 day immersive experience music camp preceding the 2022 inaugural Wirrina Bluegrass folk and acoustic roots festival was well worth the time and money invested in my view.

Jamming confidently with other camp attendees and playing 'somewhat better' with a celtic circle were some of the joys of

putting in the work at the music camp.

Learning guitar for what felt like the second time may have been a stretch for the brain and fingers, but the rapid improvement was evident.

Andrew Clermont took our group through picking and strumming technique, scales and variations and other exercises that honed my guitar skills and those around me of all backgrounds and capabilities.

Kellie Allen, Beverly Smith and Pete Peterson (USA) introduced techniques and songs from Maybelle Carter and the Carter family, and other workshops were delightful.

Living and breathing music for the music camp prior to the festival in a relaxed atmosphere was a truly unique Australian musical experience, for any and all.

Geoff Bridgland also attended and said: I have been to every Wirrina Bluegrass and Acoustic Roots Festival and despite trying, I have never been able to see every act on the program.

It sure is a busy 3 days.

And this year, it was busier still, because the featured US act, "Smith, Allen and Peterson" taught Old time Music skills at the Festival camp in the days preceding the Festival weekend.

So it was a great festival experience for learners and players alike.

Beverly Smith, Kellie Allen and Pete Peterson didn't disappoint.

Their concerts and workshops were an absolute must for all Old

Festival News & Reviews

Time Music appreciators, learners and learned alike.

Rock-solid renditions of Old Time favourites and fiddle tunes.

Traditional bluegrass and Old Time family band, The Burning Bridges, were a treat with their pre-war country sounds and songs.

Smooth harmonies and skilled mandolin playing from young Tom Somerville and Justin Vilchez, supported by Ma and Pa Somerville, long-time Melbourne traditional music exponents.

And the local traditional (and not so traditional) bluegrass outfits, Bluegrass Junction, The Cherry Pickers and Crooked Road were solid performers, as always, and Miss Ohio's ballads and fiddle solos were certainly crowd-pleasers.

It was especially exciting to see a young Vic/SA combination, The High Street Drifters, on stage.

Danny Watkins and Justin Vilchez from Victoria and Mae Traeger and Gage Stead from SA play a strong blend of really tight traditional bluegrass sounds as well as having a compelling new-grass edge.

It is to be hoped that the Drifters continue this adventure, and get out to as many performances across the country as possible, as they have a lot of combined expertise, and a really strong sense of how to play this music right.

The Adelaide Scottish Fiddle Club did what they do best, with cheerful renditions from Auld Lang Syne, the Highlands and the Isles.

Good to see BluGuru at the Festival again, with their unmistakable blend of Sub-Continent-Celtic-Blues-Jazz fusion excitement and unpredictability.

Dave Diprose, straight from his gigs at the Mountaingrass Festival in Beechworth, as were some of the other bands, sang his biting, honest and perceptive takes on life



as he does best.

As I say, I couldn't see every act, but together with multiple workshops and sessions, this Worrina Festival made up for the lost years due to Covid and hopefully puts this Festival back on track firmly for many years to come.

Add it to the list of festivals you must attend!!

Finally, Zac Quihampton also shared his thoughts on the festival.

Every year, the Worrina Festival brings together an eclectic, talented and friendly group of people from all over the country.

It is fair to say, folk music isn't my usual forte but getting lost in the atmosphere, amongst many like minded and easy going individuals, has been a highlight in my year.

From the opportunity to witness some of the country's most talented musicians, to getting involved in a late night jam circle around the fire, finding your place at Worrina seems too easy.

Although seeming impossible to choose just one or two, some acts certainly stood out from the crowd.

In his usual charming and confident demeanour, we saw Andrew Clermont take to the stage several times over the weekend, sporting a vast variety of instruments.

Even though his skill may seem unrivalled, he is always ready to share the spotlight and uplift fellow

performers on stage, expressing some of the most beautiful music.

Gwyn Ashton has had the chance to play with many famous musicians in England but has since returned to Australia to show off his solo act.

Being able to play guitar, harmonica, bass drum, snare drum and high hat simultaneously seems impossible, but Gwyn showed this off almost seamlessly in his workshop at Worrina.

If there's anyone still unconvinced, I should mention the beautiful campground and surrounding scrub, well-equipped cafe, multitude of interactive workshops and opportunities to support local artists through purchasing of CDs and merchandise.

Spending a night or two, or even the whole week, amongst Australian wildlife and inquisitive horses, goats and dogs is easily another highlight.

Setting up base camp, surrounding yourself and getting to know your neighbours, even having guests around for mealtimes truly is the icing on the cake.

Most would find it hard to surround themselves in a more wholesome experience.

I can comfortably say it again, this experience remains a highlight of my year and I look forward to many more.



COBARGO FOLK FESTIVAL 2023



Fri 3 March – Sun 5 March
Cobargo Showground, NSW

ERIC BOGLE • Fiona Ross & Shane O'Mara • Gahdu Dreaming Band
Harmanix • Howlin Mitch and the Habaneros • Isabel Rumble
JO DAVIE • Johnny Huckle • Kara Coen • KUTCHA EDWARDS
Lorraine McCrimmon • Madhava • Mal Webb and Kylie Morrison
Malumba • Marilla Homes • MARTYN WYNDHAM-READ
Maypole with Molly • Mike Martin • Montgomery Church
OWEN CAMPBELL & THE COSMIC PEOPLE • Pickin' Time Bluegrass
Rheinberger and Wilson • Sapphire Tribal Belly Dance • Savoy Dance
Settler Sessions • Sionnach Rua's Great Irish Song Book • STARTIJENN
Steve Tyson & the Train Rex • Stonybroke • Super Rats • Surly Griffin Morris
KYARNA ROSE & MATTY WALKER • The Black Mountain String Band
The Double Dole String Band • The Michael Menager Trio
The Princesses of Planting • The Rhymer from Ryde • TONY McMANUS
Tuck Shop Ladies • Ungus Ungus Ungus • Warren Ngarrae Foster
WHILE & MATTHEWS • Whiskey Dram • Willie and the Correspondents
Antipodeans • Andy Baylor • AUSTRAL • Benji and the Saltwater Sound System
Bill Jackson with Kerryn Tolhurst • Black Cypress • Black Joak Morris Dancers
Blighty's Revenge • CJ Shaw & the Blow Ins • Djembe Forte
Enda Kenny & Dave O'Neill • EQUUS

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Ideas from the Edge • The Crossing Youth Stage
The Poetry Connection • Festival Choir
Workshops, Singing, sessions
and much, much more!



cobargofolkfestival.com



Festival News & Reviews

Tamar Valley Folk Festival is back in 2023

by Christine Atwell

Tamar Valley Folk Festival is transitioning back to the three day Festival, after de constructing our Event, holding separate, smaller events during Covid restrictions.

We are delighted to report that none of our events were cancelled during this period of

lock downs, restrictions and restricted numbers.

What a lot of extra work for our hard working committee, but we came through it all and provided wonderful opportunities for artists and audience alike.

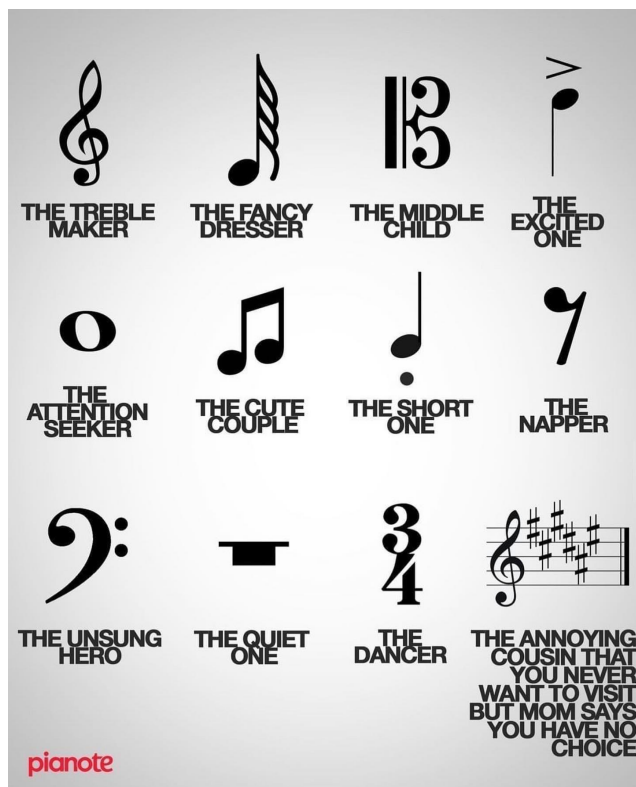
January 27-29 will see our return to three days of fun and our line-up is fantastic.

Award winning acts will be

performing such as Austral, The Weeping Willows and Ange Boxall to name a few.

We will also have a poets' breakfast, concerts, workshops, choir and children's events.

Tickets available on line [Ticketebo/tamarvalleyfolkfestival](https://www.ticketebo.co.uk/tamarvalleyfolkfestival) or call Chris 0407 313 103.





The Fifth String

By John Taylor

Howdy. It's been a while, hasn't it?

Over the intervening period of howsoever many years since this column last appeared, a lot has happened, in several lots, which, in a very roundabout way, has provided fodder for this column into the distant future.

To open the batting, here is a delightful tune "Julianne Johnson", that will be profiled in both clawhammer and 3 finger styles.

According to the sources, 'Julianne Johnson' is associated with the fiddle playing of Emmett Lundy, and has been variously recorded by notables such as Bruce Molsky and Rayna Gellert.

There are also interesting discussions on the origins of the tune and variations over time, including to a song 'Julienn Johnson', that Leadbelly recorded with The Almanac singers.

As with a lot of material in the genre, it goes by other names, including 'Julie Ann Johnson', 'Julian Johnson' and 'Julia Ann Johnson'.

You can check out those discussions here, as well as find links to great recordings:

[https://tunearch.org/wiki/Julianne_Johnson_\(2\)](https://tunearch.org/wiki/Julianne_Johnson_(2))
<https://www.fiddlehangout.com/archive/50608>
<https://www.fiddlehangout.com/archive/15997>
<https://www.banjoangout.org/archive/347891>
<https://www.banjoangout.org/archive/187068>

Andrea Hadley, a

gCGCD capo 2

Julianne Johnson

Emmett Lundy
arr. John Taylor 2022

banjophonist of note, formerly of Canberra and now in the La Trobe Valley, adept in both clawhammer and 3-finger styles, let the record show, says this about her approach:

"'Julianne Johnson' was one of the first tunes I worked out by ear on my own.

I remember sitting down with Tom at Numeralla one year listening to him play it.

To me, the banjo is a melody instrument and once I have the melody of a new tune in my head, it comes pretty easily.

When I got home, it was still in my head, so I figured it out almost in one go and don't think I've changed it much since.

I like it because it's a great session tune, nothing fancy but really gets going.

Brad Kolodner has a

The *Fifth* String

beautifully played solo clawhammer version on his YouTube channel with some great syncopation and fancy triplets."

Over the past few years, I've been re-imagining a lot of the old timey tunes, particularly in the key of D, with tunings that the clawhammer players would use.

For example, Andrea's setting for 'Julianne Johnson', is in qCGCD (capo 2).

An orthodox 3 finger approach might have the tuning as an open aDF#AD or gCGBD (capo 2, play out of a C shape).

My own setting adopts the same tuning as Andrea, and I have found for a large number of standards, such as 'Arkansas Traveller', 'Fisher's Hornpipe', 'Liberty' etc, this tuning has a lot to offer.

I'm not entirely sure when I first heard this tune, or what I was playing at the time, but it would have been at an old time session somewhere in Australia, or even at Clifftop WVA back in the day.

In any event, I became reacquainted with it at Mountaingrass 2022 with Tony Ayres and Gary Crockett, and came up with the following arrangement.

It's worth bearing in mind that with these tunes you don't need to go heck for leather and playing a little closer to the neck will give a more mellow and blending sound.

Hot Tip for Practice

Had a good yarn with Andrea about practising with a metronome.

As Andrea says, the banjo is a melody instrument, but timing is very important to creating a good driving sound.

Metronomes are known bastards, but one tip you can try is get the metronome going (I wind mine up) maybe 100-120 bpm, then start tapping your foot to it, and once settled, start playing: Hear the beat, feel the beat, play the beat.

Being of very scientific and technical mind, Andrea says: "The two tools I like are Beats for Banjo, a series of YouTube videos which are just different speed rhythm tracks put together by Josh Turknott of Brainio fame.

"I also like the Soundbrenner app which you can use on your phone or computer and my Soundbrenner Pulse which is great because you feel it rather than have to listen or look at it.

"I find it works really great with a loud bluegrass banjo."

You can find YouTube clips of these settings on YouTube @ [johntaylor3833](#)

John Taylor banjophonist@
hotmail.com

[illegible]

Bluegrass News

by Lindsay Mar

Dorrigo's Friday Night Dance Band



Photos from Dorriggo Folk & Bluegrass Festival

There simply wasn't enough space last issue for our Dorriggo photos, so this month we devote some additional space to the images from the first big Australian Bluegrass event post covid.

Woodford Folk Festival

The Woodford Folk Festival Qld, Dec 27 – Jan 1 includes more Bluegrass and Old Time than we can ever remember at this event.



Honeyfields

From the USA there will be the Jacob Jolliff Band, fiddler Rachel Baiman, and Aus/US duo Ashlee Watkins and Andrew Small.

Australian acts include Brodie Buttons, Chloe and Jason Roweth, Mic Conway & Robbie Long, Midnight Ramblers, Scroggin, and The Morrisons.

There will also be organised jam sessions at the Craic for both Bluegrass and Old-Time, an Old-Time show just for kids, and a Bluegrass band workshop including single mic technique with the Jacob Jolliff band.

Cygnnet Folk Festival

The Cygnnet Folk Festival Tas Jan 13-15, just under an hour drive south of Hobart, includes Bluegrass in their lineup with Montz Matsumoto and the Stetson Family, and Old Time via the Hobart Old Time String Band, Ruth Hazelton, Handsome Molly and the New Holland Honey Eaters.

Illawarra Folk Festival

The 36th Illawarra Folk Festival NSW Jan 20-23, again at the Bulli Showgrounds, between Sydney and Wollongong, includes Den Hanrahan and the Rum Runners, Meridian, Margaret & Bob Fagan, The Morrisons, and The Water Runners, while Innes Campbell will be leading a Bluegrass Jam at the Grandstand Bar on Saturday night.

Tamworth Country Music Festival

For the Tamworth Country Music Festival NSW Jan 13-22, golden guitar nominations have been announced and include the following as of interest to Bluegrassers.

For Instrumental of the Year, "Burning Mountain" by Michael Carpenter and The Banks Brothers featuring Hamish Davidson.

For Bluegrass Recording of the Year, "Sweet Sister Jasmine" by Angus Gill, "Good Morning Moon" by Kristy Cox, "Until This Song Ends" by Lynchburg & The Weeping Willows, "Road Man" by Michael Carpenter and The Banks Brothers, and "House of Sin" by The Weeping Willows.

For Traditional Country Album of the Year, "Shades of Blue" by Kristy Cox.

Yarra Junction Fiddler's Convention

The Yarra Junction Fiddler's Convention Vic, Feb 10-12, will be held a week earlier than the customary weekend of the



The Morrisons Open A Cappella

third Friday this year, with new Director, Mark Pottenger, taking over the reins from Max Amos.

However, judging from the website, founder, Ken McMaster, would be pleased to see that the event, now some 40 years old, is going to offer more of the same.



Angus Gill & Pixie Jenkins

Bluegrass Society News

The Bluegrass and Traditional Country Music Society of Australia will take a break from Annandale over the early part of next year, meeting again on Apr 1, 2023 at the Annandale Community Centre.

In the meantime, it is

anticipated that a Pick in the Park is in the works for the first Sundays in Feb and Mar, namely Feb 5 and Mar 5, in lieu of the usual Annandale get togethers for those months.

Keep in touch with the Society's Facebook page for developing details.



Bluegrass Parkway



Gallie & Paddy Montgomery

*Cat & Clint**The Blue Creek Boys*

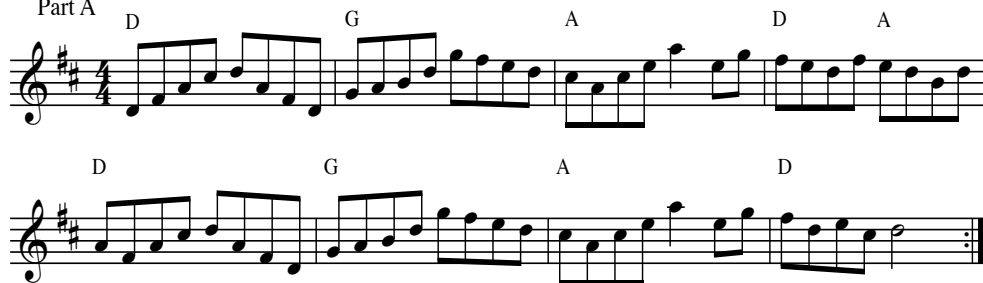
Transcription

This month we have Rachel, from the playing of Bobby Taylor and transcribed by Cathy Grant.

Rachel

Traditional

Part A



Part B



Jane Austen Ball was a sell out

by Dr Heather Blasdale Clarke



Australian Historical Dance held their annual Jane Austen Ball on October 8 at Dayboro, in the Moreton Bay region of Queensland.

Tickets sold out and the hall was filled to capacity with beautifully attired ladies and

gentlemen.

Music was supplied by Phillip's Dog.

A sumptuous supper was arranged by two of our dedicated dancers, Peter & Anna; delightful chair covers by Christina, and the hall was tastefully decorated

by a host of volunteers.

The ball was part of our inaugural Regency Dance Weekend - the Scottish Romance and the Elephant Stairs workshops were also well supported and most enjoyable.



Reg Murray Memorial Charity Concert and Bush Dance

by Cris Terry

The Wongawilli Colonial Dance Club and the Chord-eaux Band will be staging the Reg Murray Memorial Charity Concert and Bush Dance on Sunday, January 29 at 1:30pm in Dapto's Heining Hall to honour the memory of Reg Murray, who passed away in May 2022 at the age of 89.

Reg was a widely-known and

much-loved Jamberoo-based musician who was involved in a number of bush bands over many years.

The concert will include performances by Chord-eaux, with a guest appearance from Reg's son, Graeme Murray, and Az-I-Am, and will be followed by afternoon tea and a bush dance.

Entry will be by donation only, and all takings will be donated to the Melanoma Institute of Australia.

The Wongawilli Colonial

Dance Club hosts not for profit Sunday bush dances.

Up-coming dates are Feb 5 and 19 and March 5 and 26.

These are all in Heining Hall, Heining St, Dapto NSW.

Doors open at 1:15pm with a ½ hour lesson starting promptly at 1:30, and dancing until 4pm.

\$5 includes a live band and afternoon tea.

No partner needed.

Beginners and families welcome.



Dance Directory

Attention Dance co-ordinators, teachers and dancers. If you are a dance class or dance event organiser and would like to be included in this directory, see pages 72 and 73 for more information. Directory entry is free to subscribers.

Stringfiddle – (264-155)

Fiddles and piano – Play for Scottish Country, Ceilidh, colonial and bush dances. Perform concert brackets at festivals.

Stringfiddle@gmail.com

ACT – Monaro Folk Society (2225-151)

Run a variety of folk music and dance workshops and other events in Canberra.

Monday night: Bush Dance Workshop with Bush capital Band.

Tuesday night: Contra dance and band- English Country Dance – alternate weeks

Wednesday night – Irish set dance

info@MonaroFolk.org.au
www.MonaroFolk.org.au

NSW – 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

NSW - Wongawilli Colonial Dance Club (395-151)

Bush dance at Heining Hall, 22 Heining 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

Vic – Bendigo Bush Dance & Music Club (596-156)

Old time, colonial and bush dances on third Saturdays
03 5442 1153

Secretary@
BendigoBushDance.org.au

FOLK FORUM

Morning session welcomed

A few years ago on the Gold Coast, several surfers met, after having their surf, to play acoustic music on Friday mornings in the car park.

There is a core group, some of whom have formed their own rock 'n roll band since, that put in the hard yards and bring a modicum of electric instruments - keyboards, bass, lead guitar, drums, which can lead us and keep us in time.

Participants are at every level from raw beginners to professionals and there is lots of encouragement to learn.

During Covid this weekly jam session became a lifeline for so many people and the numbers grew organically.

Now as many as 77 can be counted hammering out (mostly rock 'n roll but a bit of many genres) music enthusiastically on guitars, a plethora of ukuleles, mandolins, violins, harmonicas,

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

lagerphones, etc, etc.

We have forged a musical family.

The surfers have been joined by a wider age group, including retirees who are embracing newer songs, visitors from overseas, and Mums with babes who found us when they jogged by with their strollers.

Singers are encouraged, songbooks shared and percussion instruments available.

We aim for inclusion, not

perfection.

Everyone is welcome.

A few songs have been broadcast around the world via social media and are eagerly awaited by friends each week, especially during isolating periods.

If you ask many people who attend the jam, they will say the same as I do, that Fridays are sacrosanct; nothing comes ahead of their jam.

It is fun and uplifting.

We, long ago, outgrew the carpark and have moved to an undercover picnic area with four tables which enables the jam to continue when it rains and provides shade from the summer sun.

Wouldn't it be great if groups like ours could pop up in outdoor venues elsewhere to lighten the lives in their communities?

Why not consider starting one?

**Ngaire Shorter
Palm Beach, Qld**

Correction to well appreciated review

Many thanks to Chris Spencer for his wonderful review of Traditional Graffiti '1' in Trad & Now 151, P72.

May just correct a comment in the review - 'Waterside' is the solo album from Traditional Graffiti's 'Pump' (Ian Macintosh), not a Graffiti album.

FORUM

'Waterside' featured ex-Wheezer Rhonda Mawer on harmony vocals, and Marcus Holden produced and played various instruments alongside The Pump.

Both albums are available for

CD purchase or Download via Bandcamp and other sources.

Traditional Graffiti is currently recording new material at Everland Studios in Sydney for release this year.

Thanks again for the fab words!

Ian Macintosh

TALKING GUITAR

WITH NICK CHARLES

DOC WATSON (Vanguard Records) – Doc Watson

Hi guitar fans! Following on with my series on fundamental guitar albums here is another undeniable classic and one to add to your collection.

It's a true standout and the one that brought to the world the brilliance of Doc Watson.

There are many great albums by Doc, either solo or with his son Merle, as well as numerous collaborations and tributes.

I am taking you to the source!

The public awareness of Doc Watson really came to the fore in the early 1960s when he was noticed backing Clarence Ashley, the old-time singer and clawhammer banjo exponent.

Legend has it that record talent scouts were watching Ashley and were stunned at the picking skills of his blind guitarist side-man, Arthel "Doc" Watson.

The rest is folk music history.

His early music career included gigs with dance bands playing electric guitar and when asked to fill in for missing fiddlers he gradually learned the fiddle tune repertoire.

He was also inspired by legendary electric session men like Grady Martin (check out

Martin's beautiful guitar on the Marty Robbins' hit El Paso) and Hank Garland and their occasional excursions into that instrumental world.

At the behest of musicologist, Smithsonian curator and great facilitator, Ralph Rinzler, Doc began to specialize in acoustic guitar, initiating what fellow flat-picking wizard Dan Crary called "the big bang of flat-picking guitar".

Very early on in Doc's touring career, the great Clarence White witnessed a Watson concert in LA and generated further and growing interest in this style.

Clarence developed many of the fiddle tunes pioneered by Doc and used the techniques to great effect with The Kentucky Colonels.

The lineage continues on from there to Norman Blake, Tony Rice and on and on.

The subject here is Doc's first official solo album, although there are several interesting field and club recordings (notably 'Live at Gerde's Folk City').

In 1964, Vanguard Records signed Doc and he recorded his eponymous release 'Doc Watson' and it has become an iconic recording for acoustic flatpickers, fingerpickers, claw-

hammer banjo players and purveyors of old time music, as well as country singer-songwriters and even country blues players.

Such has been Doc's influence and obvious virtuosity that he is revered across all of these genres.

Here's a brief look into some of the key tracks, in no particular order, and their continuing influence.

'Black Mountain Rag' – if there is an iconic flatpicking piece for a player to learn, this is it.

It's Doc's rendition of a 1940s fiddle tune, also famously appearing on 'Will the Circle Be Unbroken'.

There are many versions of Doc playing this over the years, but here we have the original statement.

Go no further!

There are many fine transcriptions from various recordings too.

We no longer have to weigh down a stylus and decipher the notes!

There are also countless versions recorded by other great flatpickers striving for that Doc feel, tone, phrasing and innate reference to the roots.

'Deep River Blues'- If you want to understand good solid country fingerpicking this is probably a perfect starting point.

Drawing as Doc says from the style of Merle Travis and combining it with the lyricism of the Delmore Brothers and in particular 'I've Got the Big River Blues', the solid fingerstyle power is a blueprint for so much to follow.

There is a wonderful analysis by Doc on the Homespun video series complete with his often repeated "I started playing this alternate bass thumb picking and after about ten years I added the melody!"

'Sitting on Top of the World' – Doc's rendition of the often recorded blues standard is an indication of how various American folk music styles

inform each other and cross over to reflect an individual's feel.

This style is repeated throughout his career including the great duet albums with his gifted son, Merle Watson.

'Doc's Guitar'- Another standout fingerpicking work that belongs in the textbook for acoustic guitarists.

A genuine showstopper – fast, furious, yet still melodic and grounded in Doc's feel.

Most fingerpickers have a rendition of this at hand and pretty much guarantees a crowd response...if they're awake!

'Tom Dooley'- Yes, that chestnut, recorded and made world famous by the Kingston Trio.

Doc Watson told the story many times that the tale was part of his local history, and the

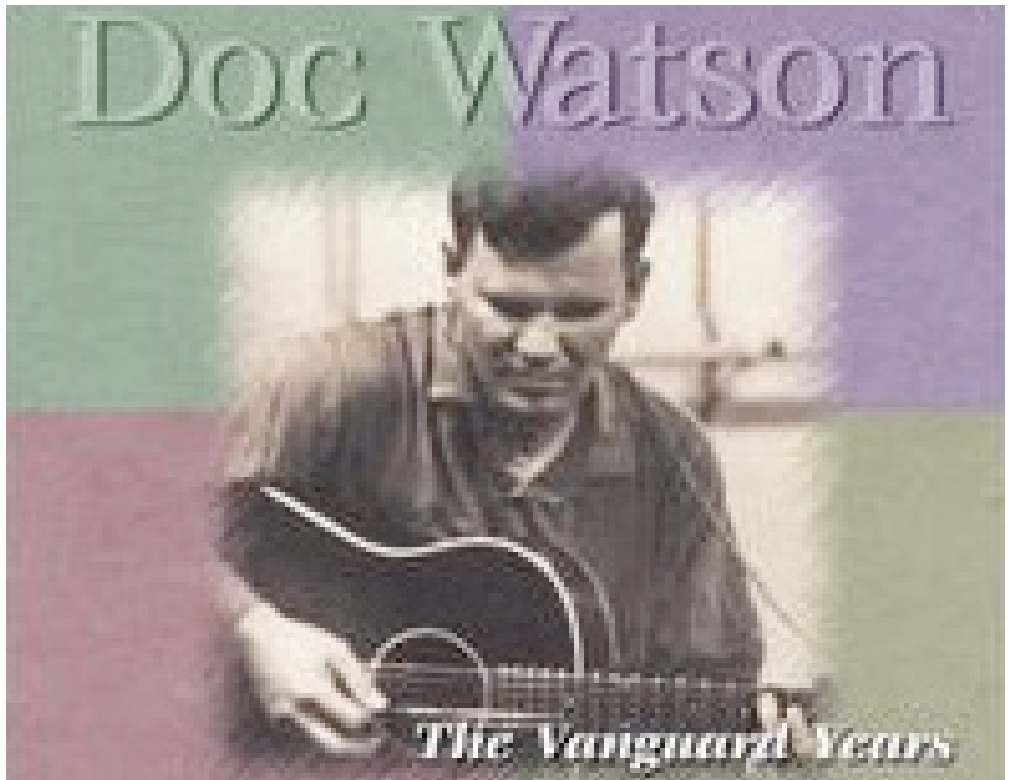
characters known to his in-laws.

Doc lived the folk process, absorbed the sounds and feels of old time music, the fiddle tunes, the blues of artists like Mississippi John Hurt and mixed these with the power of Merle Travis's fingerpicking and the modern sounds of Chet and other Nashville icons, some of which I've mentioned.

It's true source material for the guitar student and fan alike.

To delve further into Doc's music and life, have a listen to 'Doc Watson and David Holt – Legacy'.

This is a remarkable in depth interview and a series of musical vignettes where Doc discusses how his style was born and evolved.





by Bill Quinn

FOLK ON THE ROAD

The Human Highway celebrates 50 Years of Neil Young's 'Harvest'

2022 has been a big year for fans of Canadian folk-rockers Neil Young.

Arguably it's been a big year for Neil himself, but he wasn't available for comment prior to press time.

It's been 50 years since Young's seminal album 'Harvest' was released in February 1972.

The column author was in first grade at Rosary Demonstration School at the time and sadly oblivious to this moment in musical history.

'Harvest' was the best-selling

album of 1972 in the USA and has remained Neil Young's best-selling album to date.

'Harvest' was remastered and re-released on 2 December 2022, and not surprisingly in this digital, multi-platform age, it comes with a host of extras.

The reissue comes in either vinyl or CD box set form, with both including two DVDs.

Young's much-bootlegged 'BBC In Concert' is included on CD and vinyl in the respective packages, and three 'Harvest' outtakes are also made available

in physical form for the first time, on a third CD or a 7-inch record in the vinyl set.

And early December 2022 saw the debut limited release of the 1971 film 'Harvest Time', a documentary covering the 'Harvest Barn' sessions at Young's northern California farm, his performance with the London Symphony Orchestra in London, and in Nashville there are scenes of Young working on various album tracks.

Meanwhile, in Western Australia, a band called The



Human Highway is keeping 'Harvest' and Neil Young's music in general alive in performance.

The creation of WA-based musos David Hyams and Rose Parker, The Human Highway has just wrapped up a series of concerts for 2022 with a hometown gig at Freo Social in Fremantle.

It's not too much of a leap of faith when watching The Human Highway to connect with the original music.

Blindfolded, I'd struggle to separate David Hyams and Neil Young in an aural line-up.

The band covered the whole 'Harvest' album, but played a little with the order, while shovelling in heaping handfuls of material from 'Comes A Time', 'Rust Never Sleeps', and more.

Between sound check and gig time, I grabbed a few minutes of David Hyams's time to have a chat.

Bill Quinn: David, I seem to remember from a recent interview that you maybe came to Neil Young's music later in life.

David Hyams: I came to actually doing a Neil Young show later in life, but I came to Neil Young quite early.

Some of the first songs I learnt on guitar were, as for many people, 'Old Man', 'The Needle And The Damage Done' - they were in my very early years of guitar playing.

And I got to love those songs, and 'Comes A Time' was a big favourite of my teenage years, so I was quite into him from an early time.

Through the years, I loved quite a few things he put out - some of them not so much!

The relationship has been going on for a very long time.

BQ: Did he influence your own songwriting?

DH: Not really consciously, but I think probably unconsciously there's a lot of

influences from people I listened to and learned from in that period.

I did get many comparisons of my voice with Neil Young when I was doing my own songs, but it was never a conscious thing.

BQ: And so how did The Human Highway, as it is now, come about?

DH: We had this series in Fremantle called 'The Newport Record Club' which was done out of The Newport Hotel, which was a very established band venue. [Closed in December 2021].

We were asked to do an album there as part of this series they were putting on where a band plays a classic album - A and B side.

We decided to do 'Comes A Time'; I'd been playing with Rose Parker for a long time and we both love Neil Young, so we thought that was a good album for us to do.

Roy Martinez's playing with Rose and me as well, so he seemed the obvious choice of bass player.

We got the band together - we had to get in a pedal steel and fiddle to do the album, to reproduce it faithfully, so we got Jeremy Threlfall and we've now ended up with Adam Gare on fiddle, who fits into the line-up really well.

We did that first show in 2014 and it went down really, really well and they asked us back the next year.

They had this series called 'Rewind' which was basically coming back to do the same album.

So, we did 'Comes A Time' again and we also did 'Harvest'.

We did a few of those, and after a while we thought this has got a bit more legs to it.

We tried a few other things; we put some feelers out in the

regions and we went to Albany and Esperance.

Rose and I were doing an annual show at the Quarry Ampitheatre (City Beach, Perth) where we'd open for a bigger band doing some classic hits or something like that.

We suggested doing the Neil Young show and the promoter was really keen on it.

So we did it and it sold out, and we've done it every year since.

BQ: How is it received out in the regions?

Do you get a lot of rusted-ons come along, or people just looking for different music?

DH: There's definitely a lot of fans out there.

It went really well in Albany.

We played at the entertainment centre there and were pretty close to full.

In Esperance we had a much smaller crowd, but really enthusiastic.

We've hopefully got some shows coming up north.

We did Darwin Entertainment Centre this year.

BQ: How did that go?

DH: Really, really well.

The room wasn't full, but we had a really great crowd, and possibly some of the most activity after a show that I can think of.

We had lots of people posting, we did a bit of a meet and greet afterwards.

A lot of people coming up - long term Neil Young fans - saying, 'That made our year'.

That kind of thing.

BQ: Fantastic. You're brave going up from Fremantle/Perth to Darwin in late November.

DH: Yeah, the timing sort of coincided with our run of shows so we knew it wasn't going to be ideal.

BQ: I was thinking more about the heat.

DH: Yeah, the heat and the

fact that a lot of people leave town [in the build-up/start of the wet season].

A lot of people said, "Come and do it in the dry", and hopefully we will.

We seem to be getting into a few festivals.

Some people would call us a 'tribute band', though we don't really apply that title to ourselves.

We're just a bunch of people who love playing Neil Young and we love playing the music with an authenticity, we hope.

We've been asked to go to festivals.

We've done Fairbridge

Festival a few years ago.

A bit in the style of the Bernard Carney [Beatles Singalong] shows where we get a lot of different people up to sing different songs, and that was fantastic.

That lifted the roof off Ruby's Wine Bar.

We've been booked for Nannup Music Festival next year, we did Bridgetown Blues Festival - so we're getting into a few of the festivals which is really, really nice for a so-called tribute band.

BQ: So onwards and upwards, and bigger and better next year, then?

DH: I hope so, yeah.

It's been going very well, so we can't hope for too much better.

But we hope for some new venues and some new audiences.

Hopefully some of the same fans come back from time to time.

The next outing for The Human Highway is at Nannup Music Festival, WA from 3 to 6 March 2023.

The Human Highway is on Facebook at www.facebook.com/thehumanhighway.



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, backline, 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)

30 + years' experience offering unique personal and Professional service.

Vinyl pressing, CD/DVD duplication and replication, T-shirts, tea towels, caps, stubby coolers, graphic design and print.

02 9319 1799

<https://troyhorse.com.au>

Poetry and the written word

Grant Hervey

Courtesy <http://www.brianlanglely.id.au/>

Grant Hervey, versifier and swindler, was born George Henry Cochrane at Casterton, Victoria, one of his grand fathers having come to Australia in chains.

As a youth he worked as a blacksmith with a local coachbuilder, then in a Melbourne foundry.

He contributed thundering verse to the 'Bulletin' and from about 1900 was a journalist in Sydney, Melbourne and on the West Australian goldfields.

A leading journalist of the time wrote of him in 1904: 'He turned out poetry by the square yard with mechanical regularity'.

In 1913, Hervey issued 'Australians Yet, and Other Verses', 'Ballads of Manhood, Work, Good

Cheer, Mateship, Masculine Vigour and Nationalism'.

He edited many newspapers and periodicals of his time, most of them of a more radical nature which suited his style of journalism

Throughout his life he was involved on many occasions in various swindles, being convicted and jailed on several occasions.

On one occasion he also suffered the indignity of being tarred and feathered and run out of town.

At one trial he was involved in, the judge referred to Hervey's 'foul and filthy' journalism and branded his character as 'despicable'.

On October 21, 1918, at South Melbourne, he had married a widow, Annie Crowe, née Jeffreys.

On November 19, 1920, in Sydney he married, probably bigamously, Florence Emily

Lockwood.

No children were recorded.

'Undoubtedly Hervey has a mental kink', the Australian Worker commented in 1923, 'and is more to be pitied than blamed'.

Whilst Hervey is not a West Australian, he did spend some time there, a few months of it working for the "Sunday Times" alongside "Dryblower" Murphy.

Hervey's Sunday Times column, "Cuts and Carvings" was similar in style to Dryblower's "Verse and Worse".

His poetry was again seen in Western Australia when, in 1909, he became a special contributor to the Perth based "Truth".

The poetry on Brian's website is that which he wrote or had published there or which was about things West Australian.

The Brewer's Lorry Man (Sunday Times (Perth) and Kalgoorlie Sun, December 14, 1902) by Grant Hervey

There is one man I envy upon
this planet gray,
He wields no golden sceptre
and steers no Royal drag;
He is no prince nor dukeling,
no swell of haughty mien;
He loafs upon no pension; he
runs no joy machine.
He is no civil servant, with cuff
and collar trim
His screw is but three "jim"-
lets paid weekly unto him;
He is a being sacred -- upon
his holy van
He rides in state triumphant
-The Brewer's Lorry-man!

I envy him his cargo, the
freight of nectar brown,
He steers a-down the
causeways to irrigate the town;
I envy him his office like
'Quarius' on high,
He drives with bulging barrels
across the landscape dry
To spray the earth with liquor,
to turn men's thirst to bliss
Ah, parching winds of
Westland -- what noble job is his?
Who brings to men glad
tidings, who brings the beer to
man

Their souls with malten
savours -- The Brewer's Lorry
Man.

Some men have high
ambitions, their topmasts scrape
the stars
They'd displace the planets

with their far-reaching spars.

Some men are filled with
aching for chests of gleaming
gold;

Give me the job of slaking
men's thirsting manifold.

I would not be a Morgan's to
lose my blessed test;
A-fretting whether Lake Views
or Ivanhoe were best.

I would not be a Ruler, with
power to bless or ban;
Ah, God, I'd be that High One,
the Brewer's Lorry Man

I yearn to sling the pome-trade
and drive a brewer's team,
With loads of shypoo golden
men's sorrows to redeem;
I'd steer for Port o'Pubs, then
--the arbiter of cheer;
I would disperse that nectar
whose Christian name is Beer

Poetry and the written word

I'd drive in dreaming glory
upon my chariot

To charge the tall sweet
glasses and fill each pinten-pot.

When I'm dead, transmuted
through space's wide and wan;
I hope the Lord will make me,
a Brewer's Lorry man.

With God for royal maltster, to
brew the tangle brown,
Lo I would drive in glory the
city by-ways down.

Unto the pubs of Heaven I'd
cart the bales of beer
To bid the saints cease
mourning and make the angels
cheer.

With proudly stepping horses -
lo, I would gladly go
To drown the cares of God's-
land and liquidate its woe.
O, I would fill their jugs full,
and load each frothing can --
Ah, God I pray You make me
your Brewer's Lorry Man.

When a Man's Sewing Buttons
on His Pants

Written at 2am. Sunday Times
(Perth) January 4, 1903
by Grant Hervey

'Tis a grave and solemn
moment, free from stir and wordy

foment,
When the lonely son of woman
taketh needle in his hand;
When the wifeless parlour
boarder puts his fractured pants
in order,

Giving heading to the puncture
and the breeze's shrill command!

'Tis a time when doors
are fastened lo, with features
strangely chastened
doth he slowly thread the
weapon while his soul sings
sober chants

For the world grows still and
quiet, there's an end to noise
and riot

When a man is busy sewing
---sewing buttons on his pants!
All bereft of saving thimble,
and with fingers all un-nimble,
lo, the cotton thread is knotted
with a knot of triple strength.

With the needle threaded
double sits the forlorn soul in
trouble,

Welding patches on his shin-
bags with a cord of extra length!

With the needle ever jabbing
in his finger sits he stabbing
in a grim, determined fashion,
that reminds of bulldog ants.

Oh, it is no time for joking or
for mordant comment poking
when a man essays the task

of copper-fastening his pants!
Lo, with cotton sadly tangled
and the air blasphemy-spangled
doth he labour on intrepid at
the button-binding task;

When a man has got no
woman and his pants won't keep
the gloom in,
peradventure he must mend
them and repair his body's mask!

'Tis a strange and senseless
fashion how a man must spend
his cash on

Woven tubes of serge and
tweedings where-within to hide
his shins.

When all other beasts are free
from (and this scribe would gladly
free from)

mending trousers as a
penance for their harmless little
sins

'Tis the voice, howe'er, of
custom, saying "Sirrah, if you
bust 'em,

you must plug the orifices with
what stuff the devil grants;

And this poem forthwith
endeth, for the present scribe
intendeth

at this hour to thread his
needle and repair his own lone
pants!

Bush Poetry at the Man from Snowy River Bush Festival

**Yes folks, we're back, and
we'd like you to return too!**

As you in the know may be
aware, Jan Lewis, the previous
Poetry Events Manager for the
Bush Poetry component of the

Man from Snowy River (MFSR)
Festival 1997-2022, retired from
her position at the end of the
2022 event.

Jan had created one of
the most substantial and well
run Bush Poetry events in the

country and should be highly
lauded for her accomplishments
over that time.

Rumour then had it that this
announcement heralded the end
of Bush Verse at this festival in
the future.

Poetry and the written word

Well folks, nothing could be further from the truth!

Things move on and next year the mantle of Events Manager for the Bush Poetry section of the event will be taken up by Maureen Thomas.

Her Assistant Poetry Events Manager will be none other than Graeme Johnson, who has been Jan's assistant at the event over the last 10 years.

Graeme brings a wealth of experience to the event having been Senior Judge at the event for the last 10 years.

Jan's considerable experience will not be completely lost however as she will continue working 'behind the scenes.'

The 2023 event will once

again be a drawcard for Poets from all over the country who flock to Corryong to breathe the mountain air, marvel at the scenery and enjoy the camaraderie of their poetic cohorts.

The signature competitions will once again be held.

Those being the Man from Snowy River Recitation, The Jack Riley Heritage Award and The Carol Reffold Memorial One Minute Cup.

There will also be a veritable smorgasboard of 'walk-up' events, involving both 'Featured Poets' and various walk-up characters.

These include 3 Poet's Breakfasts, hosted by The Rhymer from Ryde and Matthew

Hollis, and a series of concerts where the poets of all ages and abilities will be able to exhibit their skills in reciting Traditional, Modern & Original Bush Verse as well as spinning a few Yarns along the way.

As per usual, the 'Anzac Remembrance' tribute concert will also be held whilst at night, musos and poets alike will 'singalong' by the campfire burning 'till all hours at 'Banjo's Block'.

Entry forms and further information is available on the following websites:

www.bushfestival.com.au

www.abpa.org.au

www.vbpma.com.au



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

4th Thursday on Zoom.

Every month.

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

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

Newcastle & Hunter Valley Folk Club 7pm

Feb 4: Craig Sinclair & Peppercorn Duo
Feb 18: Blues Night
Mar 4: Alistair Brown (UK)
Mar 19: Martin Wyndham-Read (UK)
Apr 1: Kejafi
May 6: Ten Quid Poms
Jun 3: Teri Young
Aug 5: We Mavericks
Sep 2: Phil Davidson

Oct 7: Sweet Songs & Soft Guitar and Tripple Effect
Nov 4: Enda Kenny
Dec 2: Newcastle Peoples Chorus

Qld

Folk Redlands 1-4pm

Jan 15: Open-Mike
Feb 19: Mira Chorik
Mar 19: The Goodwills

Unplugged Gigs (the BUG) 7.30pm

Jan 1: The Jellyman's Daughter

(UK) 7pm
Jan 10: The Heart Collectors (NSW), Stoned and Sober
Jan 17: Jessie Lloyd
Jan 24: Men of Morrow, Stomperoo
Feb 7: Penny Davies and Roger Ilott
Feb 21: Michael Fix and Mark Cryle
Feb 28: Murphy's Pigs

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



**13 -16th
APRIL, 2023**

**THE MAN FROM
SNOWY RIVER
BUSH FESTIVAL**
Corryong Australia

2023 Bush Poetry Programme

Competitions: Man from Snowy River Recitation, One Minute Poem & the Jack Riley Heritage Award (music, song or yarn) - \$1000 (total prize pool)
3 Poet's Breakfasts-Anzac Tribute Show
Featured Poets & Walk-Up Concerts, Campfire sessions etc.
Entry Forms & conditions from the ABPA / Bush Festival websites in Dec 2022
Enq 02 6076 1992 events@bushfestival.com.au www.bushfestival.com.au

R. M. WILLIAMS
EST. 1932, AUSTRALIA

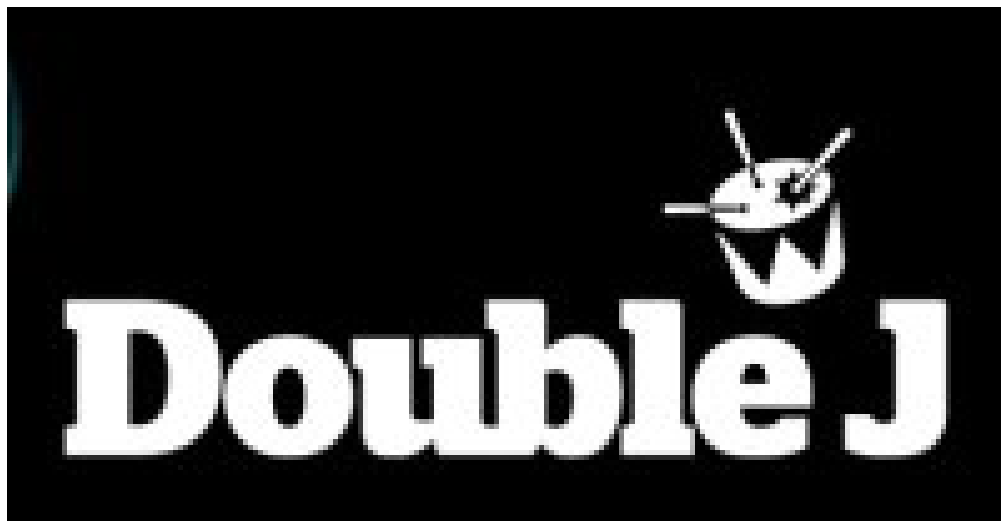
Linton Vogel & Honor Auchinleck



BOTTOM'S UP @ THE BOTTOM PUB
CORRYONG HOTEL, MOTEL
Open 7 Days a Week (02) 6076 1004
Courtesy Bus Available

Double J could move to the FM band

by Paul Cashmere, News,Noise Pro



The ABC's DAB+ radio station Double J may soon head to the FM band.

The Australian Federal Government has revealed plans to fund a feasibility study to take Double J onto FM frequencies around Australia.

\$500,000 has been allocated to research into the expansion of Double J to FM.

The DAB+ station is the older brother of youth network Triple J.

Double J evolved from the original DAB+ station Dig Music which was first broadcast in 2002.

In 2014, Dig became Double J.

The name came from the original Triple J, which started as 2 Double J (2JJ) on the AM band in Sydney only in 1975.

The Albanese Federal

Government has also reversed the destruction of the right-wing neo-Christian Morrison government.

The ABC's funding reversal means programs decimated by the Morrison government can start to be reinstated over coming years.

The ABC cuts began with Abbott's lies of 2014, with the extremist PM going to an election on "no cuts to the ABC" and then immediately dismantling ABC budgets as soon as he was in power.

ABC Fact Check confirmed it as a broken promise as follows in July, 2014.

"On the eve of the September 2013 election, Tony Abbott promised that there would be no cuts to the Australian Broadcasting Corporation under a Coalition government.

"During a live interview with SBS from Penrith football stadium, Mr Abbott said: "No cuts to education, no cuts to health, no change to pensions, no change to the GST and no cuts to the ABC or SBS."

Assessing the promise

"This promise was broken when the Government announced cuts to the ABC worth \$35.5 million over four years in the 2014-15 budget, as well as announcing the termination of the ABC's Australia Network contract, saving the Government \$197 million over nine years.

"Further cuts of \$254 million over five years were announced in November 2014, and smaller ones in the 2016-17 budget."



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 Tues 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 pm. Check out our website for details.

Ph: Chris 0408 428 083

**NSW - The Shack
(1700-158)**

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

1st Saturday, Ted Blackwood Hall, Warriewood.

BYO food & drink.

Ph: 0413 635 856

**RhondaLMawer@Gmail.
com**

ShackFolk.com

**NSW – Sutherland Acoustic
(2311-156)**

Folk club operates out of GyMEA 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 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.

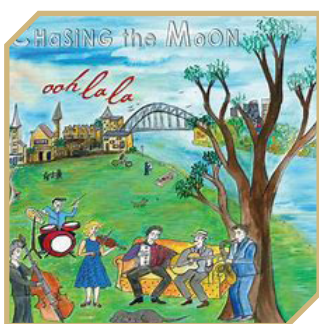
However, as with movie reviewers and with any critics generally, the review published may not be the same as what you would personally feel about a CD.

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



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.

Charles Trenet's 'Menilmontant' provides an excellent opening.

It establishes Bluff's clear, perfectly pitched voice, with backing from instruments, including soaring wind work by Burjan.

'Caravan' by Duke Ellington, 'La Vie en Rose' by Edith Piaf, Louiguy and Margurite Monnot

CD book Reviews

and 'Melodie au Crepuscule' by Django Reinhardt and Laurence Riesner are other classics.

'Passion Waltz' by Tony Murena, 'I'll See You in My Dreams' by Isham Jones and Gus Kahn and 'Villarejo' by Monte, Antunes, Brown and Baby complete a well balanced selection.

'I'll See You in My Dreams' is notable for the expressive guitar by Blenkhorn and for Bluff's warbling lower notes.

Then Bluff picks up the fiddle and the tune soars on the strings and on Burjan's saxophone.

While these instruments lead the melody in turn, it is the balance and harmonies between them which is most impressive.

'Milonga de Navidad' opens with a riff on Dunn's bass, which features on this tune.

CD book Reviews

This Bluff composition has subtle references to European and Latin music, especially when Steel's accordion weaves across the other instruments.

The Reinhardt track needs no introduction.

Blenkhorn's guitar is, as always, highly impressive on this slow burner.

Burjan takes over the melody effortlessly and the guitar provides rhythm along with Quigley's drums.

Bluff sings in a higher range here, showing her versatility.

Burjan opens his own composition, title track 'Ooh Lah Lah', which provides a quicker contrast.

The instruments contribute in a staccato rhythm here which dancers of the quickstep must find irresistible.

'Archie's Theme' has a lower pitch and gives the players an opportunity to show their skills.

The track is especially suited to accordion and saxophone with the bass grounding the tune.

'La Vie En Rose' is such a standard that this arrangement works a minor miracle in sounding original.

Perhaps part of the magic comes from the freshness that Bluff's voice brings to the lyrics.

Similarly, the tango 'Caravan' swings along on strings and accordion with saxophone weaving around and improvising.

Quigley's drums have a nice solo here and Bluff's fiddle creates a distinctly Middle Eastern flavour with yearning vibrato.

'Passion Waltz' features

Blenkhorn's guitar.

The fiddle carries the melody line in this Mediterranean sounding track.

The accordion especially evokes Italian and Greek themes. 'Stayin' In' starts with Bluff singing her composition.

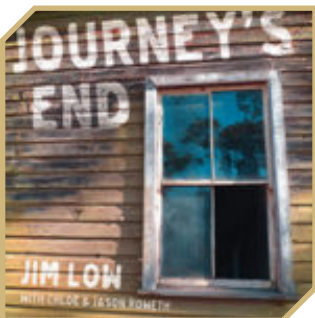
The saxophone, bass and drums then take the lead in a key change.

Later Bluff returns with some jazz style lilt that echoes various instruments.

'Vilarejo' has an orchestral beginning with plucked strings and some delightful flute.

Chasing the Moon is an Australian ensemble which can hold its head high playing an international repertoire.

The quality of the arrangements, the virtuosity of the instrumentalists and Kathy Bluff's vocals are simply outstanding.



Jim Low - Journey's End

CD review by Chris Spencer
TN2348-84 - \$25

Jim Low is a singer songwriter based in the Blue Mountains.

Jim also describes himself as an author.

I have documented at least 8 albums that he has recorded, beginning with a cassette album, "Mountain Tracks", released in 1983.

This album was first released in 1992 but has been re-issued on Rouseabout Records in 2016.

Jim composes songs covering Australian history and observations of the environment around him.

There's a loose theme of journeys and travelling beginning with "Half an Hour From Midnight" which relates Low returning to his home after performing, while "Journey's End", which closes the album, tells of returning home to his beloved Blue Mountains.

Looking at the themes of some of the songs, I found: songs about a farm being sold up after a bank forced the sale of the property, originally a poem by Jim Butler; the wreck of The Loch Ard, a tribute to Smokey Dawson, "The Man with the Smile and Song"; an unusual gravestone, "The Broken Soldier"; the poor treatment of Chinese miners on Australian goldfields, "Just Fair Game"; the questioning of allegiance to God and queen, "Honour My God"; an epic early plane journey, "From Oakland to Brisbane"; and, a song dedicated to fellow singer songwriter Bernard Bolan, "Keeping to Uncle Tom's Time".

There's also a song about a local indigenous woman who was a concertina player: "Polly Flood".

As well as the previously mentioned Jim Butler poem, Low has put two other poems to music: "A Strange Dream", written by Jim Harper, and "Tooraweenah", written by Hod Cay.

The album is sympathetically recorded by Chloe and Jason Roweth, who provide the accompanying music.

Together, the Roweth's play mandolin, bass and electric guitar, as well as providing

backing vocals.

They provide sometimes subtle embellishments that are not always evident until repeated listens.

This album is a laidback, gentle affair.

Mostly Jim and his acoustic guitar, unhurried, quietly addictive.

Recommended.



Josh Johnstone - Call In Whispers

CD review by Tony Smith
TN2361-84 - \$20

This colourfully presented album has ten tracks written mainly by Josh Johnstone.

'Only Way I Know' was co-written with Steve Parkin and 'Castaways' with Joel Quartermain.

Mainly, the tracks on this album express some deeply personal observation by Johnstone.

On 'Walls' and 'Change like the Weather', there is a Paul Kelly like approach.

In 'Brave Tin Soldiers' he asks 'who are you? You remind me of me'.

This is pretty much typical of the self-reflection in these tracks, placing them broadly in the 'blues' category'.

'Rain Dancer' suggests and expresses a kind of nonchalance.

When you 'Call in Whispers' - we can't hear you now - has some nice guitar work.

'Front Light' is in a road rhythm and suggestive of coming home towards that light.

'Radiate' is a good title for a song about a 'little girl' and 'little things' that shine.

'She's A Hurricane' seems to be about the winds of change and how mercurial a girl can be.

'The Only Way I Know' begins with a chant 'oh oh uh oh' and goes on to warn that 'the way I love you is not easy/ it's the only way I know'.

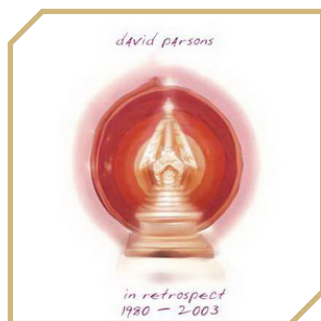
'Castaways' begins with whistles.

It mentions a lazy bones and the attitude that things can wait 'till another day, drifting along.

Josh and Joel play 'all instruments' and are joined by Lee Jones (slide guitar) and Steve Parkin, Wally Howlett and Robbie Elliott provide backing vocals.

Production was by Quartermain at Wastelands Studios in Fremantle and the album was mastered at Stirling Sound in New York.

The result is a pleasant sounding album of original tracks.



David Parsons - In Retrospect 1980-2003

CD review by Chris Spencer
TN1565-66 - \$30

I must confess, not being an

CD book Reviews

enthusiast of meditation nor ambient music, that I found the information contained in the extensive notes on this CD, about the background and overview of Parson's musical career more interesting than the 'music' contained on the CD.

Parsons is now considered 'an electronic music pioneer' and a well respected recording engineer and producer of world music.

I'll summarise this information, as it provides a good point of introduction into the musical career of Parsons.

David was born and still lives in New Zealand.

He originally started out as a jazz drummer, but wanted to play a melodic instrument.

Before George Harrison introduced the sitar to pop music via the Beatles, Parsons became inspired to learn the sitar after attending a concert by Ravi Shankar who toured New Zealand.

After seven years of teaching himself how to play, he went to India to continue his studies.

While there, he heard recordings of early synthesiser music.

Upon returning to New Zealand, he purchased his own synthesiser and began mixing electronic and natural sounds together, learning how to add multiple tracks on top of each other using a primitive tape recorder.

CD book Reviews

An early homemade cassette made its way to America, where the manager of a New Age music label heard the cassette and persuaded Parsons to continue recording more albums for the label.

A visit to a monastery of Tibetan monks in India provided more inspiration, which propelled Parsons to record the music of other Asian countries, such as Cambodia, Vietnam, Bali and West Java.

His interests also lead him to become a composer of film and television music, culminating in the production of a 17 CD collection titled, *The Music of Islam*.

So what we have here on this double CD of 13 pieces, containing nearly an hour and 20 minutes of running time, are pieces selected from his recorded work, culminating in 2004.

I would describe most of the music on these two CDs as ambient, while other descriptions are 'aural landscapes and sound sculpting', New Age music.

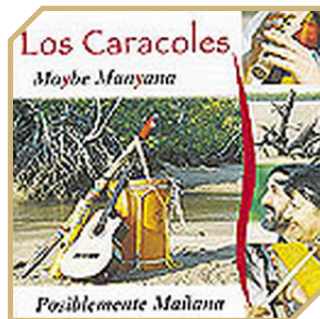
It's relaxing, although Parsons notes that some of his music has a dark underbelly, created by his use of the sitar.

I would suggest that those readers who are interested in ambient, background music or relaxation music would find this compilation an essential purchase.

While a whole album of one particular theme might be more relaxing, the individual tracks on these CDs are woven together

with skill, no abutting tracks are jarring in comparison.

Despite the album being 17 years old, the contents still sound fresh today.



Los Caracoles - Posiblemente Manana

CD review by Tony Smith
TN283-82 - \$30

This album by Los Caracoles has songs in both Spanish (9) and Italian (1), showing how rich are the traditions of Chile as brought to Australia by recent immigrants.

Los Caracoles were Segundo Nitor (voice, guitars, bombo) and Angela Zammataro (voice, bombo).

They thanked guest piano accordionist, Reece Dobie, photographer Deevah Melendez and typesetter Nadia Zammataro.

The title track has words and music by Nitor.

For all songs, the English translation is given with the Spanish (or Italian).

This song suggests the importance of going with the flow as you cannot see the future.

A highlight among the songs is Victor Jara's 'Angelita Huenuman'.

Victor Jara was tortured and murdered by the Pinochet

regime in 1973 because of his protest songs.

Many singers, including Christy Moore and Alistair Hulett, have covered poet Adrian Mitchell's tribute: 'He fought for the people of Chile with his songs and his guitar/ and his hands were gentle his hands were strong'.

This is followed by two other Nitor songs 'La madre tierra' ('Mother Earth') sung by Zammataro and 'Chacarera of Immigration': 'go find us a space without discrimination'.

This song has a very Spanish, slightly Flamenco feel.

'Angioletto' in Italian or 'Little Angel' by Zammataro is a poignant song about a child 'gone to play with the stars'.

It opens with a child's voice.

Then follow Nitor songs 'La Luz de la Candela' ('The Light of the Candle') and 'La Lamento de la Quena'.

Both songs concern the fate of the Indigenous people of Chile, the *moreno* and *morena*.

Zammataro recites the English words at the beginning of the song.

The quena is the bamboo Andean flute.

'Pescador Artesanal', a tribute to the fishermen of southern Chile, has words by Nitor and music by Zammataro.

This is a strong folk ballad.

'Cancion de Nostalgia' is by Nitor.

'The samba I have not forgotten/ in the streets where it remains/ living in my heart'.

'El Ex General' has words by Nitor set to music by Juan Carlos Carrillo of Chile.

It is based on a 1998 poem by Nitor published in an anthology of Hispano-American poetry in Australia, edited by

Silvia Cuevas-Morales.

Carrillo is a music teacher from Nitor's native city.

Some lyrics are spoken by Zammataro.

The general is paralysed by his conscience.

In more recent years, Los Caracoles (the shells) have released a couple more albums and the ensemble has increased in size to six players.

They are a very popular act at festivals especially around Cairns.

Nitor and Zammataro began by playing such earthy and sunny music that it is small wonder other Australians originally from Latin America have wanted to join the happy band!

The New Holland Honey Eaters



BEHIND THE TIMES

The New Holland Honey Eaters - Behind the Times

CD review by Tony Smith
TN2337-83 - \$25

This album by the Tasmanian 'Americana' group has 20 tracks in which they provide a good sample of the working class blues of the southern United States.

As Danny Spooner says in his introduction to the CD, this quartet do meticulous research and provide authentic versions of these songs and tunes, some famous and popular, others less well known.

The Honey Eaters are Stan and Rebecca Gottschalk and Steve and Jane Ray.

As well as giving ample details of the provenance of the pieces, including composition and recording history, the sleeve notes detail who is playing which instruments and who is singing.

So, for example, for the first track 'Nancy Jane', the list is as follows: JR fiddle, SR guitar, RG ukulele and kazoo, SG dobro; SR, RG, JR, SG vocals.

This is a true code which other groups might well emulate.

Along the way, they break out banjo, banjo-ukulele, spoons and mandolin.

Apart from the tune types, variety is achieved by performing a couple of songs with voice alone, 'Ezekiel Saw the Wheel' and 'Stratfield', while SG sings 'Kentucky Blues' solo with guitar.

There are no vocals on the evocative instrumentals, 'My Money's All Gone', 'Mineola Rag' and 'Natchez-Under-the-Hill'.

The Cajun classic 'Si Tu Voudrais' is very different in style.

There are humorous pieces such as 'The Preacher and Bear' and 'Jerusalem Moan'.

In the case of the latter, a more serious song with the same name is presented by way of contrast.

Their version of 'Frankie and Johnny', of which there are some 200 other versions, is quite poignant, although perhaps not as tragic as the concluding track, 'Gonna Go to Work on Monday'.

This song tells of a man with byssinosis, or brown lung, commonly acquired by workers in cotton mills.

Typically, the songs on this CD are from the 1920s and 1930s.

They show the cross influences of gospel, bluegrass, blues and ragtime.

They acknowledge the seminal role of numerous musicians and groups of that era.

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These include the Light Crust Doughboys, Lost City Ramblers, Hogwire String Band, the Carter Family, the Norfolk Jubilee Quartet, Jonny Lee Wills and His Boys, the East Texas Serenaders, Joe's Acadians, the Red Cay Ramblers, the Nashville Bluegrass Band and Si Kahn.

While the songs favoured by the Honey Eaters might seem to belong to a bygone era, this album presents such an appealing variety of tunes so professionally, that every musician will be interested in the ways in which this era in this specific geographical area continues to influence broad genres from rhythm and blues to rock and roll, and from hip-hop to country music.

Apart from their contribution to musicology, the Honey Eaters have, through their skilful playing, singing and arrangements, produced a highly enjoyable album.

There is no need for a lyrics sheet because their diction is so clear.

This is another feature of the Honey Eaters from which other groups might learn.

Trad and **now**

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WWW.Tradandnow.com

CD book Reviews



Rebecca Moore - Butterfly Catcher: Freedom through Creativity and Consciousness
CD review by Tony Smith
TN1057-3 - \$15

This EP length album of four tracks runs about 15 minutes.

Rebecca Moore plays Rhodes and Guitars and is the singer.

She is supported by Grant Cummerford on double bass and Sam Barlow on drums.

Moore wrote the songs and did the artwork for the album which was produced and mixed by Moore and Jen Anderson at Subterranean Studios, Melbourne.

Moore dedicated the album to Travelling the Distance to the Centre, the Desert and Joy and individual tracks to Alicia Ellul and Yasmine Child.

The sleeve notes supply all lyrics, although Moore's voice is clear enough and the arrangements sensitive enough that most listeners would cope without them.

'Arnica' is an effective cream for treating bruises and sprains 'and you' seem like the wild flowers from which it is made.

In 'Pink Lake' a dreamscape

reveals a white sail ship.

'Butterfly Catcher' asks 'what about karmic detail? What about holding their pain?' and suggests that 'you could just let them play'.

'Daddy' is a song about a girl becoming a woman.

It has a sinister note.

Once existing as part of her father's world, she 'won't get down on her knees no more' as 'I am my own woman now. I live real relationships with men'.

Rebecca's website reveals that she has provided backing for some very prominent musicians and won an award in the 'rock' category sponsored by the Australian Performing Rights Association.

She has toured extensively around the country and has completed three solo tours of the UK.

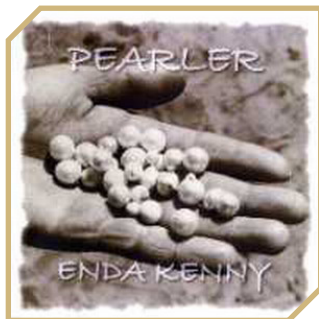
The photo on her website shows a strong, independent and handsome woman standing tall alone.

Rebecca clearly has a social conscience, as she raises funds for orphans in Myanmar.

Rebecca's voice in these songs is very interesting.

It reminds me of the sounds of some very well known Irish singers who sing sean nos (in the old style) without backing.

These four insightful songs will make most listeners want to hear more of Moore.



Enda Kenny - Pearler
CD review by Chris Spencer
TN653-66 - \$30

I have been in the audience of many of Enda Kenny's performances over the past 30 years, witnessing his progression and maturity of songwriting over that period of time.

He has become almost a staple of the Australian folk music scene, appearing at festivals all around the country, singing his songs and telling his stories.

I think that over this period, he has become more confident in his trade, his humour has come to the fore and his songwriting has become objective and tighter.

Those of you who are fans will recognise that this album was released a while back and as far as I can make out, he's only released 2 more since.

I didn't realise, until listening intently, that this album is a concept album.

Kenny states in his liner notes that while holidaying in Broome in 1992, he wrote several songs reflecting the stories of the pearling industry.

However it wasn't until he heard George Papavgeris sing "Johnny Don't go Walking with the Fishes" at the 2006 National Folk Festival, that he dusted off his Broome songs and wrote a couple more to have enough to make this album.

Ironically, the only song that doesn't talk about the pearling industry is the lead track, "Red Dust", which describes his memories of travels in North Western Australia, before arriving into Broome.

"Those Days", with its intro of fiddle, laments the demise of the pearling industry.

The Papavgeris song was originally written about sponge divers off Salonika, but Kenny adapted it to warn young men not to enter the dangerous industry.

This song is underscored by mandolin and understated

percussion.

"Signature of Man" comments on the high numbers of Japanese divers who died while working in the industry.

"The Pearl Diver" is a poem written by A. Banjo Paterson, recited by Enda, which is an interesting inclusion on the album.

"The Continental" takes a different tack.

On this song, Kenny highlights the emotions of young men having a good time, farewelling their mates at The Continental Hotel in Broome, presumably, before embarking on ships to take them to Europe to fight in the first world war.

"Master's Buttons" is more upbeat.

Overall, the album is recorded sympathetically by Lindsay Martin, who provides fiddle, mandolin and keyboards.

The vocals are out front and are never overrun by the musical accompaniment.

Other musicians to guest on the album include Sandy Brady (basses), Anastasios Kotoros (darbuka) while Nella Magnante sings backing vocals - noticeably on "Pearl".

There is much to enjoy on this album, particularly for fans of Kenny.

This album would make a fine addition to any collection of folk enthusiasts.

Kelly Andrew - Rendezvous

CD review by Tony Smith
TN2374-85 - \$20

Kelly Andrew's 2016 album is but one milestone in a prolific career for this American composer and player of piano, keyboards and synthesiser.

The ten tracks, over just over 40 minutes, make uniformly pleasant listening.

His piano playing is of high quality and it would be good to know what brand and shape instrument he uses.

Except for the tunes 'Serenade of the Night Sky' and 'Promise', Kelly is joined by various support musicians who blend very smoothly into his arrangements.

These include Duke Levine (guitars and mandolin), Randy Chaevez (guitar), Tony Levin (bass), Bijoux Barbosa (bass), Charlie Bisharat (violin), Eugene Friesen (cello), Premik Russell Tubbs (saxophone and woodwinds), Jill Haley (English Horn and oboe), Steve Holley (drums), Christian Teele (drums and percussion), Jeff Haynes (percussion), Noah Wilding (vocals) and Gus Sebring (French horn).

Also, Kelly thanks co-producers Will Akerman and Tom Eaton for their inspiration and assistance.

The tracks were recorded at various studios in Vermont and beyond, but the outcome is uniformly good and Journey Music Entertainment and Dancing Flame publishing have every right to be proud of the product.

Some upbeat electric guitar leads into 'Chasing Twilight'.

Violin is a feature of 'Hand in hand'.

'Awake in a Dream' has some jazz style saxophone.

'Looking Back' is a slower track with gentle rhythms.

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The remaining tunes are 'Rendezvous', 'Painted Butterfly', 'Lonely Road' and 'Hope'.

This is very pleasant music and it is easy to understand why Kelly Andrew's music is so valued by film and television producers.

As it is presented on this CD, the listener might wish for a little more light and shade in the pieces.

Still, this music is highly commercial and Kelly Andrew is clearly a perfectionist.

Aspiring young pianists would do well to try and emulate this skilled musician.



Akasa - World Citizen

CD review by Chris Spencer
TN013-64 - \$30

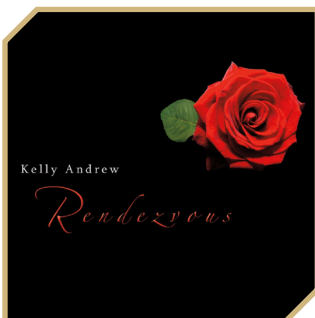
Akasa were an all female a cappella group, formed in 1998, consisting of 4 vocalists.

World Citizen is their second release.

Their first release was a self titled EP.

From what I can find out, they have not recorded since their later album, Views from the Urban Jungle.

There have been several



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line-up changes over that time, with Diana Clark, Vicki King and Andrea Watson being constant throughout that time, although both Watson and Clark left for a period, during which this album was recorded.

They were replaced by Mihi Rangī, who left shortly after this album was recorded, and Heidi Bradburn.

Founding member, Melanie Shanahan, died in late 2003.

However, her legacy lives on as the group continued to sing and record her compositions.

Aside from the sophisticated harmonies, the group sings songs of social justice, world sounds (particularly Maori music introduced to the group by Rangī), and politics.

The album kicks off with the title track, on which Mihi takes the main vocal.

Each member has a 'turn' at singing solo or lead throughout the album.

With the title "Divorced", track 2 could be construed to be about relationships, but it's about being divorced or separated from nature.

"Ee Woyi A" on the surface could be a foreign song, but it's a montage of sound written by Shanahan, upon which Vicki's voice soars towards the end.

"Human Zoo", written by Scott Lewington, tells of how communities are displaced when progress tramples over human rights.

"Pin Ye Bo" is sung in Ghanan language - don't worry there's a very short English translation!

"Rereahu" is a Maori song.

"Drifting" is quiet, almost whispered.

The didgeridoo, played by Ganga Giri, underpins "Singing the Land".

The album finishes with the rousing "Power of the People" which encourages people involvement in improvement of their interaction with the environment and food production.

Over the album, the use of percussion is extensive; percussive instruments include triangle, shaker, bells, caxixi, cabassa, surdo, clap sticks, djembe and congas.

On "Human Zoo", 'vocal' percussions are employed - with guest Scott Lewington adding his voice instead of his quinto, which is featured on "Pin Ye Bo".

The album is well produced by Siri Metsar, allowing all the voices not to be overwhelmed by the undercurrent of percussion.

Recommended for those readers who enjoy choirs, or a cappella with a bit of bite.



Coolangubra - Storm Coming

CD review by Tony Smith
TN1543-49 - \$25

This blast from the past features Claes Pearce on violin and electric viola, Stephen Berry on acoustic guitar and Greg Sheehan on darabuka, percussion, cendava, toys, kitchen utensils, bowed electric bass and drum kit.

All tunes were written and arranged by Pearce and Berry except 'I wanna be a everything' and 'Storm Coming', for which Sheehan shares writing credits.

The album has just six tracks but is close to an hour in length.

The group acknowledges the desert wind opening the first track 'Long Red Road' as from the Tanami Desert in the Northern Territory.

This track, nine and half minutes in duration, sounds like free form improvisation, although it is no doubt tightly scripted.

The voices here are in a kind of chant.

The sleeve notes list the lyrics.

Three tunes belong to a 'Family Trilogy'.

These are 'Beverly', 'A Child Dreams' and 'I wanna be a everything'.

While the soaring fiddle and the very active percussion are a feature of all these tracks, the trilogy is characterised by whistling sounds that evoke rainforest birds and the distant sound of children's laughter.

'I wanna be a everything' is spoken by Ben and Lisa.

The emphasis on children is appropriate given that the album is concerned with the contemporary 'planetary condition' and the futures available to society.

The title track, of close to 20 minutes in length, could be about a weather event or the approaching storm could be a political and personal one.

There is influence from the sparse sounds of Japanese music here.

The piece begins with a drifting, ethereal fiddle backed by gentle arpeggios on guitar.

Then the tune becomes more frantic and percussion chips in the crackle of distant thunder.

Later, the music expresses something akin to violence before returning to a washed out calm.

The concluding track, 'Think About It', has a slightly Latin beat and the guitar leads here.

This introduction is a good way to finish an album of environmental sensibility.

When the fiddle takes up the melody, a greater urgency is expressed.

The piece ends in a neoclassical mode.

Coolangubra is one of the south east New South Wales areas contested by conservationists and loggers, or more particularly, cynical woodchippers.

When the government decided that remnant sections of forest were available for processing, woodchippers interpreted 'remnant' to mean not just any area which had already been logged but any entire area which was not being commercially exploited already.

This album is from a time when musicians were experimenting with ambient music.

It shows the influence of crossing genres.

At times the effect is trance like, at times it resembles a cool jazz.

One certainty is that it is demanding to play and highlights the skills of the members of this trio.

Sometimes such music can become grating on the ear, but not so in this case.

As 'Long Red Road' says: 'stars come filling the night with stories'.

Trad and **now**

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Heather Frahn - We Are One

CD review by Chris Spencer
TN643-67 - \$25

Frahn is a musician who resides in Adelaide.

This CD seems to be the last of her "singersongwriter mode".

Looking on Bandcamp, Frahn now performs meditation and music for relaxation which are only available as digital recordings.

The times that I saw Frahn perform at festivals, I thought her material was more jazz influenced rather than strictly folk.

On this album, Heather has used other influences, such as rap or hip hop, as seen in the chorus of the first song on the album, "All Just Sleeping".

This song covers the apathy of bystanders ignoring the plight of a man who had collapsed in a shopping mall.

This track also utilises trumpet and flute.

The title track also has some inflections of rap.

Frahn talks rather than sings on two of the verses.

This track comments on being in tune with our environment.

"No Worth" touches on the ethics of having physical possessions rather than a kind heart.

"Into the Now" comments on the stresses placed on

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individuals, and the pressures of life.

"Divine Beautiful Love" slows down the tempo somewhat.

Frahn is recorded within a bleak framework, just her vocals and her guitar.

The following song, "Happiness" has a jaunty, shuffling rhythm which is more uplifting.

"Intuition" is driven by Heather on Irish bouzouki and a range of percussion instruments.

This song encourages listeners to follow their intuition, ignoring fashions and trends.

Frahn's vocals are stretched on this track, from a deep growl to a soaring soprano.

Another track that is low-key is "It's Alright" with its slower pace, relaxed groove.

"Pure Golden Heart" has some jazz leanings, probably provided by jazz drummer Tony Floyd who plays on most tracks on the album, and the saxophone played by Lauren Pittwood.

"Whirl Wind" is suitably upbeat to reflect its theme of not being affected by events surrounding us.

Musical accompaniment includes the previously mentioned trumpet, hybrid baritone guitar, saxophone, flute, clarinet, slide dobro, Irish bouzouki and stomp box.

An interesting aspect to this album is that it is produced by Richard Pleasance, who not only produces but contributes some musical additions himself.

Pleasance is probably more well known in Australian pop and rock circles, but on this recording, he has been deft in his arrangements and choice

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of instruments, not usually associated with folk.

This album is a confident outing by a singer who had previously released at least 5 previous recordings.

Listeners will enjoy Frahn's voice, which varies from being strident to delicate.

The arrangements ensure that the tracks are varied, providing an interesting 50 minutes of music.



Mark Cryle and Carmel Newman - The Taste of the Rain

CD review by Tony Smith
TN2350-84 - \$25

This album of ten tracks demonstrates clearly the mastery of Mark Cryle as a songwriter and the importance of a close working partnership with fiddler and vocalist, Carmel Newman.

The album, which includes seven Cryle originals among the ten tracks, is quite outstanding in the Australian-Celtic genre.

As well as providing vocals,

Cryle plays guitar, mandolin and bass, while Newman leads the vocals on several tracks and plays fiddle.

They are joined by Rebecca Wright (cello), who shares production credits, Donald McKay (bodhran), Chrissy Euston (accordion) and the versatile Michael Fix (guitar, dulcimer, banjo, percussion and backing vocals), who recorded, mixed and mastered the album.

In 'New Girl at the Session', the singer tells his Ma about the new girl: 'there's something about that girl, I think she smiled at me, I might just say hello'.

The vocal harmony is excellent and the song concludes with a lively fiddle interlude.

The traditional 'I Know My Love' has been covered by many brilliant Irish singers but Newman's version is as good as any.

'The Three Little Jigs are The Miller of Glanmire, The Butcher's March and Fiddler's Heaven'.

It is good to hear percussion used with some subtlety to support and enhance the melody rather than overwhelm it.

There is more great fiddle on the reels 'The Julia Set: Julia Delaney, The Miller's Maid and Star of Munster'.

In 'The Taste of the Rain', Cryle sings about someone filling up the senses: 'She's in every tear I cried, She is there in every line I try to write, Every last refrain, Every breeze on the cheek, There in the taste of the rain'.

This song features some excellent guitar.

'Bridie Mahoney' was a young woman from Kilmurry near Ennis.

Her story is so poignant and yet quite a common tale.

This song has earthy banjo accompaniment and is beautifully sung by Newman.

After her employer in Sydney forced himself upon her, Bridie

went into labour on the steps at St Brigid's church.

The baby died.

Bridie makes a 'deposition' about her fate.

'She's Comin' Back' is a rollicking ear worm of a song for empty nesters.

The fiddle line was written by Steve Cook.

Your daughter is always your little girl.

We are 'going out to get her in the morning. There'll be tears of joy'.

In 'Slip Away', Newman sings nicely again and there are fine harmonies for the refrain.

This track features the mandolin.

And in 'Just Call My Name', Newman sings: 'When the storm clouds cover the sun' against some splendid guitar by Michael Fix.

'The Moon Turned Blue' features accordion backing.

This album achieves a very nice variety and balance between songs and instrumentals.

You can imagine the audience dancing, even that new girl at the sessions!



Telenn Tri - Macquarie Street

CD review by Tony Smith
TN2514-52 - \$20

With the collaboration of partner Peter Franche, Adelaide harpist, Christine

Morphett, provides a feast of plucked strings on this album.

Franché adds piano accordion, guitars, bass guitars and bouzouki while Gavin O'Loughlen contributes percussion.

O'Loughlen also recorded, mixed, mastered and co-produced the album.

DeArne Cavauiolo designed the tasteful CD Cover.

Telenn means harp in the Breton language which, along with Irish, Scots and Welsh, are the main Gaelic tongues.

The musical idiom speaks all these dialects.

The tracks are organised into a dozen 'sets' of tunes which fit neatly together.

Many tunes are labelled as traditional and arranged by Christine Morphett for the harp.

The sets are:

'Cup of Tea/ Ships are Sailing' then 'Whelans/ Humors of Ballymaunes' (all traditional).

'Waiting for Maeve' is written by Morphett and dedicated to Maeve Gilchrist.

This is a bright tune with an interesting key/ mode change.

'Lost and Found/ Jig for Dowd's/ Dowd's Favourite' is a traditional set but Morphett wrote the middle tune to fit, and it does – very well.

'Knocknagow/ the Cat that Kittled in Jamie's Wig' (traditional but Morphett really swings these tunes which sound very jazz-like with strong bass) then 'Sunday Birds (Morphett wrote evocatively of local birds) / Old Copperplate' (traditional)

'The Rock on the Clyde/ Monaghan'. Bobby McLeod wrote the first/ traditional.

'Boys of Ballisodare/ Frank Thornton's/ Glass of Beer' (traditional).

'Macquarie Street' is a Morphett composition.

The harp is nicely balanced with accordion in this piece.

'Breton/ pedon war pont e naoned' – these traditional Bretagne tunes add welcome variety.

There are two tunes by Brendan Ring: 'Tyrell's Pass and Lisnagun'.

'Collaboration' in the middle of this set was written by Morphett and Franché – in collaboration of course!

Morphett dedicated 'By Strangford Water' by Janet Harbison to her mother and gives a wistful rendition.

As far as the tunes are concerned, all the choices are appropriate for harp.

It is easy to envisage dancers enjoying many of these sets of jigs, reels and polkas.

The couple of Morphett originals are outstanding.

The arrangements are excellent in that the supporting instruments allow the harp to shine and never threaten to overwhelm it.

Other harpists seem to be the most likely audience for an album so densely packed with harp music, so it seems a shame that the sleeve notes do not describe the instruments in detail.

Morphett plays pedal and lever harps and often the traditional tunes sound as though she is playing the smaller, brighter Celtic harp.

Keen harpists will also be curious about the instrument makers.

In the final analysis however, this album provides a feast of fine listening.

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Bruce Watson - Out my Window

CD review by Terry Carlan
TN024-72 - \$25

I downloaded this CD to a stick and put it on in the car as I headed off on an hour long journey.

I listened to the first four tracks, 'The man and the woman and the Edison phonograph', 'Up in the Queensland wet', 'Toddler with attitude', and 'The old bush Dance' ... with half an ear just to get the overall feel of the CD.

It's Australian and it's folk.

'The man and the woman and the Edison phonograph' is about ... hmmm it's an interesting one ... a black woman and a white man in generations passed ... and well said.

The next one is bouncy.

I heard and felt the wet in the 'Queensland wet'.

Nice repetitive and catchy and good fun.

I certainly heard the 'Toddler with Attitude' as he was howling!

Okay it's definitely Australian, it's folk and it's humorous.

'The old bush dance' was a delight to listen to and the band is good good good.

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I just wanted to get out of the car and dance with someone.

The fourth track 'I shared a urinal with Martin Ferguson' 'pricked' my ears and tickled my fancy.

What an interesting concept and Bruce plays the lines so well.

When he reached the line '... And it could never happen to my wife.' I laughed out loud in a line of traffic!

Beautifully played, sir!

'Another day in a small town' is a lovely song, wistful, matter-of-factual, gentle and lovely.

'Outback Love Song' hits you with its harmonies right off.

It's about a Mt Isa cattle station and I find myself getting a little misty with the line 'In the end what counts is we're together'.

Now, 'The Pirate Song' is just plain mayhem.

This would get a bunch of kids singing along straight away and encourage all the older members of the family to show you their 'Aaarrghhss'.

The piano brings you in to 'Half a world away' .. a beautiful tune.

Your imagination supplies the story.

There's a story next. What a story.

'Olegas' was a photographer and a bushman who drowned in the Gordon River.

The orchestration is delicate and fitting.

The viola fits like a glove.

'Hello to chaos, goodbye to freedom' sounds onerous doesn't it?

When you have kids everything changes.

Everything.

Your sleeping hours, what you think, your conversation!

But you wouldn't have it any other way.

If you have kids, have had kids, might have kids, know kids .. you'll relate to this fun.

'All Australian boys need a head' is a wicked parody of John Williamson.

Listen to it! Enjoy it!

'The Twilight Cafe' makes me tear up a little.

Maybe it's the chords, maybe it's the sentiment, maybe it's the words ... it's a beautiful song.

Sometimes all you need is a guitar and a piano and a coffee in the Twilight Cafe.

'If I could write songs like Eric' is another bit of fun.

This time Eric Bogle gets eulogised. Wicked.

'Out my window' is the last song on the CD titled 'Out my window'.

Do you know those times when you need to stay in ..?

I found this CD 'Out My Window' thoroughly enjoyable.

The music is excellent. Precise.

There are some quite poignant songs.

Thoughtful lyrics. Imagery.

And some rollicking fun and laughs.

Sit down and listen and enjoy them all.

Well done Bruce Watson.



Soursob Bob - Don't quit your day job

CD review by Tony Smith
TN311-49 - \$20

This fourth album by Soursob Bob is supported by many instrumentalists and vocalists including Jon Van Bowman, Guillaume, Megan McDowall, Andra, Joel McMillan, Mark Meyer, J-Wah, Tim Bennett, Mike Throckman, Linton Johnston, Bridget McDowall Anna Fairy, Catherine Watt, Mel O'Dowd, Courtney Robb, Suzie Skinner, Michael Bidstrup and the 'Reddy Schoolgirls' Choir'.

Receiving Bob's typically humorous coverage are 12 tracks including 'Centrelink', 'A Reddy in me cossie', 'Polly', 'Grant got a grant', 'Muddy waters', 'New American century', 'Mount hopeless', 'Mannequin man', 'Red Catherine', co-written with Andra, 'Hard Rubbish Day' co-written with Cheesman, 'Chocolate ice cream' and 'Pizza haven Enfield national anthem'.

It is not clear why the lyrics to some songs only are supplied in the sleeve notes.

Bob sings clearly and his delivery is sound, so perhaps he provides just a sample of his clever words to give the flavour of his music.

Also, his voice is pleasant to listen to, even when he is trying to play the role of one of society's victims.

Indeed, one of the most appealing features of Bob's songs is that he picks up stories and gives them a respectable airing where many songwriters might consider the subjects unworthy of their attention.

A good example of this eye for social underdogs is 'Hard Rubbish Day', co written with Cheesman.

This song describes the end of a rust bucket sedan and seems like a song that needed to be written.

While it might not quite lift the death of a car into the realm of the

humorous, it does acknowledge, albeit in exaggerated caricature, the predicaments we all face occasionally when machines let us down.

It is not only life's losers who encounter catastrophes.

Similarly, 'Mannequin Man' describes someone whose penchant for putting underwear on dummies might make us think of him as pathetic.

Perhaps he is the one responsible for the redback spider in some swimming costumes.

While most of the songs are flat and recitative in delivery, Bob's singing becomes more melodious when Andra joins in on 'Red Catherine' and 'Chocolate cecream'.

By way of contrast, 'New American Century' is a song of social conscience.

It identifies the way in which major political decisions have become matters of marketing what seems possible and includes the acid remark, 'We bring you now an important message from the prime minister: ask not what your country can do for you. Ask what it can do for America'.

Soursob Bob has a dry sense of humour which is possibly partly attributable to the arid South Australian landscape that surrounds him.

Although he makes no grand claims to be taken seriously, even supplying a 'self-portrait' showing a chinless bloke with a rather bewildered look on his face, Bob's songs are delivered in good humour and the impact of his lyrics sneak up on you – a bit like that 'reddy' perhaps – and they certainly have bite.



Pat Drummond - The Chess Set Volumes 1 & 2: The Age of Dissent and The Descent of Age

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.

CD book Reviews

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

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 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.

Life is like that.

It is seldom all light or all shadow.

Drummond is among our most perceptive artists in any medium.



Trad&now

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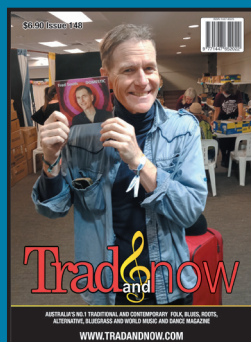
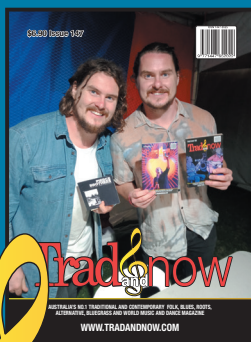
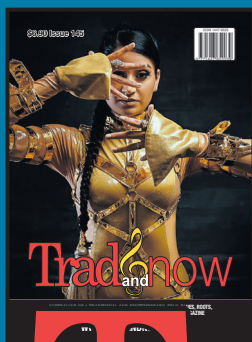
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Lansvale 9724 7037
52 High St
Largs 4930 0555
3 Honour Ave
Lawson 4759 1375
371 Parramatta Rd
Leichhardt 9550 0813
Sh.24, 51 Norton St
Leichhardt 9550 0773
4 O'Sullivan Rd
Leumeah 4625 1506
7 John St
Lidcombe 9649 6177
8 Opal St
Lightning Ridge 6829 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 Manerina
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 1536
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 Smithfield Rd
Paxton 4998 1240
140 Pendle Way
Pendle Hills 9631 3303
495 High St
Penrith 47212102

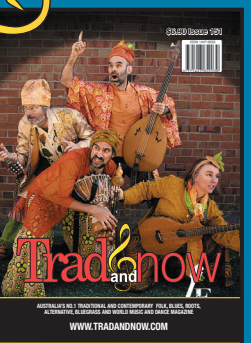
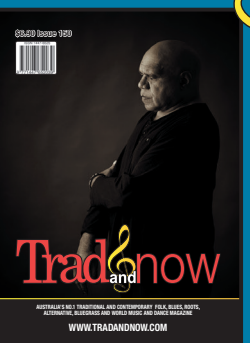
11 13 Vale Rd
Perthville 6337 2405
331 Rooty Hill Road North
Plumpton 9625 8168
Stockland T/C
Wetherill Park 9609 7349
Sh 1, Cnr Short & William St.
Port Macquarie 6583 6490
1B Wolgan St
Portland 6355 5167
215 Morrison Rd
Putney 9809 3245
4A Douglas Rd
Quakers Hill 9626 9129
Shop 37, Riverside Plaza
Queanbeyan 6297 1971
Sh.22, 35 William St
Raymond Terrace 02 4987 2045
Benjamin Lee Dr. Cooper
Raymond Terrace 4983 1944
120A Redfern St
Redfern 9698 2113
243 Chalmers St
Redfern 9698 3167
Sh.17/18 Shop.Vill.Baptist St.
Redfern 9699 3868
407 Park Rd
Regents Park 9645 3390
46 Simmons St
Revesby 9773 9121
Shop 14, Richmond Mall
Richmond 4578 3908
188 Belmore Rd.
Riverwood 9153 5348
335 Belmore Rd
Riverwood 9153 8659
91 Hoddle St
Robertson 02 4885 1248
500 Prince's Hwy
Rockdale 9567 3513
351 Gardeners Rd
Roseberry 9663 1657
Roselands Shop. Centre
9759 1547
708 Darling St
Rozelle 9810 1505
Sh.16 S/C Blaxland Rd.
Ryde 9807 3617
Northlakes S/C, Pacific Hwy
San Remo 4399 1011
4/206 Kerry St Sanctuary Point
4443 0900
45 First Ave
Sawtell 6653 1633
99 Railway Tce
Schofields 9627 1153
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
18 Main Ave
Yanco 6955 7228
7 Eden St
Yoogali 6962 1380



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