

Finding new audiences



After gigging for a living for over 20++ years, Covid changed the playing field and turned the live music industry on its head.

Many many fellow artists have left the industry, disillusioned, and there will be readers nodding their head who can relate to this.

I'm one who made the decision to walk away from the commercial live music scene and have struggled to come to terms with this for the past 4 years.

In fact, it took me a couple of years to find my joy in playing music again.

To do that, I went back to my roots and began playing for pleasure only, reacquainting myself with old friends who never ventured into the performance arena.

Not only did it bring me back to the heart of music, it reset my mindset which in turn opened some new doors.

I'd like to share a few of those insights for other musicians who've been through a similar experience.

The thing is, if you're a musician, it is your true passion, the thing that feeds your soul,

the rhythm that resonates to your heartbeat.

To walk away from that is like denying the essence of who you are.

Whether you are playing a paying gig or busking in the street, it's you and the music you make that uplifts your audience.

We're never privy to what's going on in other strangers' lives, but we know that music makes us feel good, why wouldn't it make other people feel the same?

As a songwriter for nearly 30 years, I've lost count of the number of people who've told me that a particular song had a lasting effect on their life.

I've observed the faces of people who have walked past a busker and turned their sad or worried expression into happy.

Just like a kind word or a smile can make someone else's day, so too, the joy of music can lift others up to a brighter world.

If we measure our value based on what a venue or client is willing to pay us for a gig, we will never receive what we deserve.

The "man with the money" will never understand what goes into a gig, because they only see what goes on during your stage time.

They don't see the extensive preparation and they don't see the effort after you've left the stage, and you make it look so easy when you're ON stage, so how could they possibly understand the rest?

If they can't see it, why should they pay for it?

And why should they pay

more for you to sit up there and have fun?

Because they'll never understand the concept of showmanship.

What if we measured our value in terms of the difference we make in someone else's life?

What if we valued our worth according to what WE believe is worthy in our world?

What if WE decided that our music is worthy of sharing to all humans who need to hear it, irrespective of their status or financial status?

When we change the way we value ourselves and our music, we change the way we interact in our world.

When we change the interaction, this is when we begin to draw to us the audience that thirsts for our music.

That may mean commercial gigs become fewer, but conversely, you may find yourself gathering better quality and higher paying gigs.

You may find yourself doing more non-paying gigs that are highly enjoyable and more satisfying.

You may even find the 'word of mouth' principle bringing a greater abundance into your world as your audience base becomes more diverse and different opportunities arise.

www.maureen.com.au

Ed. Maureen O'Brien currently has six albums available for sale on the Trad&Now website, five of which have been uploaded to Trad&Now Live! and can be heard from time to time.

Funds for folk

by Keith Preston

FAA has previously run a successful Small Grants Scheme (2015-2018) that benefited artists and organisations.

We delivered 20+ small grants for projects such as concerts, books, special events, small tours, videos, workshops and masterclasses.

100% of funds raised through this channel will go towards funding small but impactful projects.

FAA does not receive Government or Arts funding, so this is where your support is requested.

Our target is \$15,000, which will go towards Folk Alliance Australia delivering six x \$2.500 grants to small but impactful folk music/folk arts projects.

The Small Folk Grants recipients will be announced in early April for projects taking place from late April to December, 2024.

Funding will not be awarded retrospectively for projects commenced before late April



or go to
<https://gofund.me/bb8dd158>



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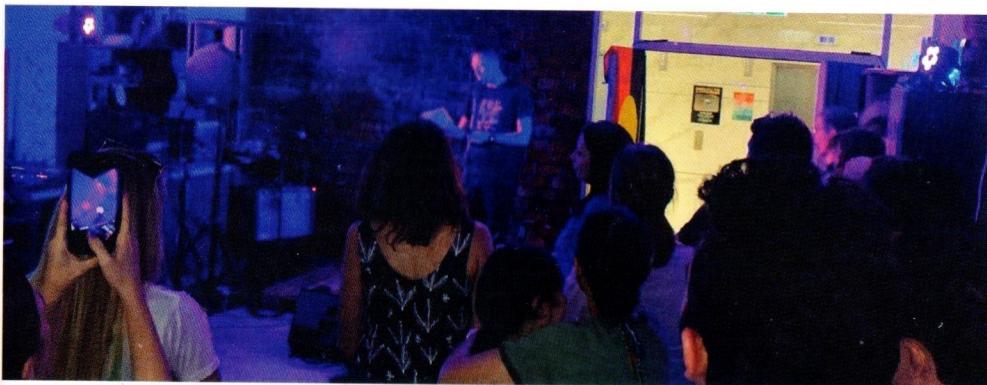
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Toasting 2023 and Ausmusic T-shirt Day in the NT



Northern Territorians celebrated Ausmusic T-shirt Day in both Garramilla, Darwin and Mparntwe, Alice Springs.

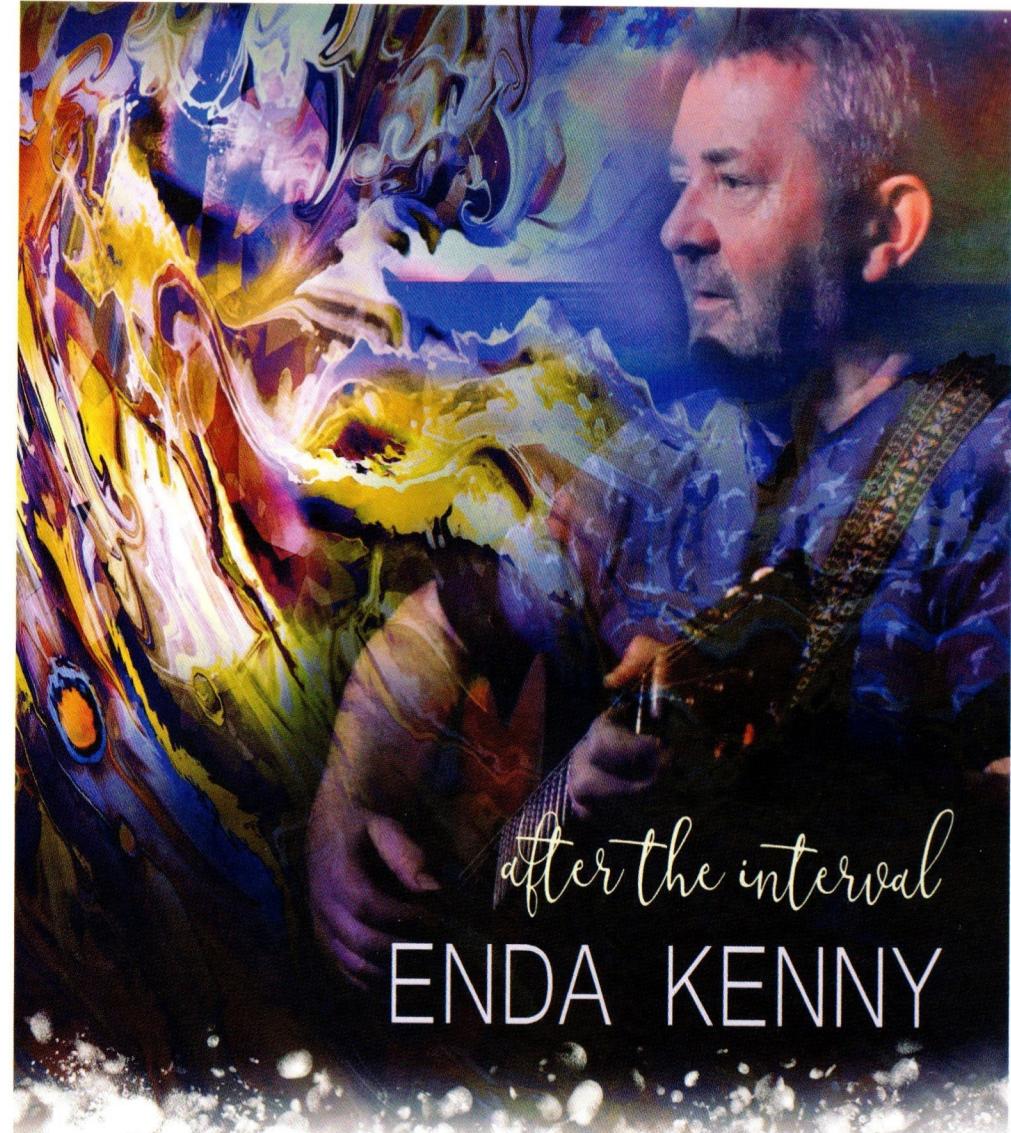
The evening saw incredible performances from Eleanor Dixon, Alice Cotton and DJ Klit Kat in the Top End and Gleny Rae, Billy Black and Dave Crowe in the Red Centre.

Extra appreciation to everyone in Mparntwe who braved the storm and celebrated the year with us.

Also as part of celebrating Ausmusic Month, MusicNT's office at the Old Courthouse in Mparntwe/Alice Springs came alive with local sounds at a series of lunchtime gigs, Live on the Lawns, in the last week of November.

As the warm weather came to the centre, we relocated Live on the Lawns inside, bringing the grass to the air-conditioning, ensuring everyone was in a cool and welcoming space.

Thanks to Alice Springs Town Council for funding this series, 8CCC for production support, and everyone who came along to celebrate our music scene!



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Immortal — A video tribute to Australia's folk legends

by Bruce Watson

I was inspired recently by a video by a New Zealand based folkie, Chris Priestley, called 'Gone But Not Forgotten'.

It is a tribute which "remembers folk legends and friends who are no longer with us."

What a great idea and wouldn't it be wonderful if we had something similar for Australia?

We deserve it!

So I have decided to do something similar for the



Australian folk scene, using photos, video footage and audio.

My working title is 'Immortal'.

For many decades, the Australian folk scene has produced many extraordinarily talented people who have died but left a lasting legacy through their music, inspiration, knowledge and passion.

Just sit and think for a moment and I am sure you will be able to come up with many names.

They deserve to be remembered in a tangible way.

So I am taking it upon myself to produce a video that will do just that, using the best photographs, video footage and audio that I can lay my hands on, and I am asking for your help!

My first task is to work out who to include.

There could be hundreds, so I am limiting it to those who have passed away since 1967, the year of the first National Folk Festival.

I will still need to prioritise, to ensure that the most important people get adequate screen time.

Who judges this?

Well, that is where you come in!

I would love to hear your nominations.

With input from lots of people, I can triangulate and get good coverage.

The focus will be on performers, singers and musicians, but I will not ignore

significant people in the areas such as spoken word, dance and collecting.

I would love you to email me (address below) your list of 10-15 names of the people that you believe should be included in this project.

Define 'folk' however you wish.

So far, I am getting lots of names of people from the folk boom 1960s-era, so do try and think of more recent people if you can, although more of them are obviously still alive!

I also want to ensure that there are plenty of people from states and territories other than NSW and Victoria, so put your thinking caps on about that too, if you can!

I would also love to hear from you if you have any photos, video or audio of these people that I might be able to use.

And finally, I would welcome any suggestions that you may have for people that I could contact for more advice, information or material, and from whom I might seek permission to use that material.

Contact: brucewatsonmusic@gmail.com

Ed. — Bruce Watson currently has seven albums in stock and available from the Trad&Now website, five of which have been uploaded to Trad&Now Live! and can be heard from time to time.



Finding chord progressions using the circle of fifths

by Shawn Leonhardt, Disc Makers

the circle.

A "C major" triad (three note chord) is C-E-G.

You can draw a triangle



"This admirably idiosyncratic musician's new record is both the antithesis and the antidote to anodyne paint-by-numbers modern pop"

Tony Hillier *The Weekend Australian*



"And some music hits deep. The way some of your favourite books and films do. The layers of meaning, of melody, of mood, of musical setting, keep you wondering, reappraising, coming back for more"

Noel Mengel *Music Trust*

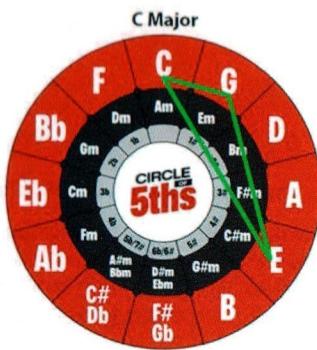


Photo: <https://www.bandcamp.com/artist/jackie-marshall>

Illustration: <https://www.discmakers.com/jackie-marshall>

Photo: <https://www.discmakers.com/jackie-marshall>

Illustration: <https://www.discmakers.com/jackie-marshall>



can be moved to find any other major chord.

Shift it to D and see that is made up of D-F#-A.

This same principle works with minor chords and even larger chords.

A four sided shape can be made for C7 (C-E-G-Bb) and that can also be moved to find other dominant 7ths.

If we want to find the tritone of the root, we simply draw a line straight across the circle: C goes across to F#, which is dissonant.

Any pattern you discover on this image can be shifted to find the same information in a new key.

You can also find all the chords in a scale.

Notice at C, six of the chord degrees are adjacent to it: C Dm Em F G Am.

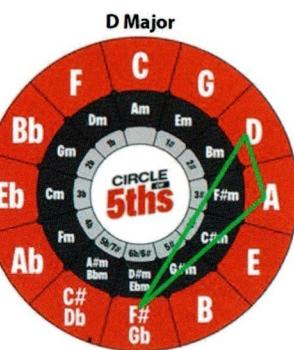
If you shift to another key, that same premise holds. You can use Roman Numerals to represent these degrees as I ii iii IV V vii.

This same pattern works around the circle.

The vii degree is found by using the tone right before the tritone, for C, that's the B.

Now that you know these patterns, you can start building chord progressions!

When using formulas



or shapes, just remember, lowercase is minor and uppercase is major.

The most common chord progression in popular music is the I-IV-V, and that's easy to find on the circle: you move one degree left to find the fourth and one right for the fifth. So, for C, the I-IV-V progression is C-F-G.

Another common chord progression is the I-vi-IV-V or I-V-vi-IV — which include the relative minor which is the vi.

This can be found just below the tonic on the chart, so for C that's the Am.

This makes a rounded T shape that can be transposed to any other key; in D the I-vi-IV-V would be D-Bm-G-A.

Of course, there are a number of variations on that pattern.

If we want something a little jazzier, we can use I-vi-ii-V.

In C, that's C-Am-Dm-G.

The ii and IV have two similar notes in their chords, so it works great.

If we want a progression that is more rocking, we can use I-bVII-IV.

Again, in C, that's C-Bb-F.

Or maybe use I-bIII-IV (C-Eb-F), where we are using a flattened major III instead of the iii.

If you want a sadder or even a bluesy sound, you can start

your chord progression on the minor like vi-IV-V-I.

Moving from major to minor or vice versa will give your song a different vibe, so experiment until you land on something that speaks to you.

A more uplifting rock progression is I-II-IV-I.

In the key of G, that's G-A-C-G.

Any chord order you find can be easily shifted to find the key you want.

Here are a few more common chord progressions, try to find them in different keys.

i-VII-VI-V

I-V-bVII-IV

ii-V-I

I-bIII-bVII-IV

i-iv-v

i-III-VI-V

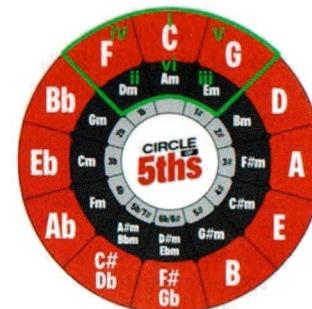
One point to remember about patterns and chord sequences is that songs will use them in a variety of ways.

Sometimes, the same progression repeats through the whole tune.

Other times, pieces are mixed with other cadences and movements.

Sometimes, a verse may be I-vi-IV-V and then the chorus is I-IV-V to give it a lift.

Mix things up and play what you think sounds good!



These basic chord progressions will keep you occupied for a few weeks or months of study, and there is nothing wrong with using them to write your song.

However, you may eventually get bored with these chord progressions and want to change things up.

For example, if your song needs a lift at the end and uses C-Em-F-G, the pattern can be shifted one whole step to D-F#m-G-A.

Other ways to substitute are to switch a major to minor, use the relative minor, or switch to a chord from a nearby key on the circle.

We can also find chord inversions.

Instead of using C-E-G, we can try the order of E-G-C for a slightly different sound.

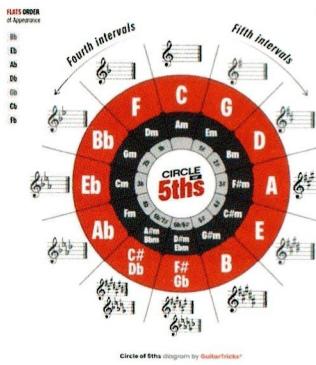
This works great on a piano.

Secondary dominants are also great to replace other chords, and this is just a matter of following the fifths.

D7 would be the secondary to replace G and so on.

Basically, when you are finding a potential chord progression or substitution,

Even musicians who have played for years are often



the farther you jump on the circle, the greater chance for dissonance.

Dissonance is not always a bad thing, but it has to be used in the right context.

The best way to utilize the Circle of Fifths is to start with basic sequences like the I-IV-V and then start adding minors and new chords.

Experiment with what sounds cool, sad, odd, and know that any pattern you find can be moved to another key.

There is so much to discover on this circle, and as you study it, you will have many Eureka! moments.

Eventually, you will notice the songs that share chord progressions and patterns will all have similar vibes.

The Circle of Fifths has it all, and with it, you barely need any other musical reference!

Free APRA / AMCOS Connect Sessions

Want to better understand the music industry?

Curious to learn who does what in the sector, and how they can help your music career?

Join us for The Connect Sessions, coming to a capital city near you in April.

You'll hear from a range of panellists, like artist managers,

synch agents/ publishers, legal experts and community radio broadcasters.

They'll explain what they do and how they can help your music project.

There will also be a Q&A session, before breaking out into casual networking.

Check out the details below for Melbourne, Perth, Canberra,

Sydney, Brisbane, Adelaide and Darwin.

It's FREE, and light snacks and beverages are provided.

DATES:

April 6 - Melbourne & Perth

April 7 - Canberra

April 13 - Sydney, Brisbane, Adelaide & Darwin

Trad&Now Live! reaches a new milestone

by Cec Bucello

In just over 7 months, Trad&Now Live! now has over 10,000 tracks uploaded from over 500 albums for the computer program to select from.

All music heard on Trad&Now Live! was recorded in Australia by Australian artists and the albums are all held in stock for sale and available on the Trad&Now website.

This total amount represents about two thirds of the entire stock holding and takes up 60 gigabytes.

More tracks are added every week.

The tracks have all been sorted into one or more of the following categories: folk traditional; folk contemporary; World music; British music (including Celtic); Australian; bluegrass and old-time; blues and roots; poetry; humorous and

recent arrivals.

Specific genre playlists are scheduled for the even number hours every day and night from 2am to 10pm and the computer is programmed to select from hundreds of tracks in each category to only play tracks from that specific genre in that hour.

It is also programmed to only select each artist no more than once every hour and to select each album no more than once every hour.

On the odd number hours and for the remainder of every day, when a specific genre is not being featured, the programme can select randomly from any track, but again within the restrictions of no more than one from the same artist or album per hour.

The only exception is New Arrivals heard at 12 noon daily where all albums that were added to the website over the

past 18-24 months are available for random selection in any genre without the one hour restriction.

This may all sound a bit complicated, but it has been done in an attempt to maximise the enjoyment of listeners by providing variety without too much repetition and making it possible for fans of particular genres to listen to that genre exclusively for an hour every day.

Trad&Now Live! is a free service for Australian Folk Music in its broadest sense and it is available anywhere in the World that has access to the internet.

It can be heard on the phone, on a computer, a car radio or any device that can download the Trad&Now website (www.TradandNow.com) and the link is on the front opening page.

Also there is a constantly upgrading playlist of the latest ten tracks heard and a list of the genre specific programmes and when they can be heard.

Ideally, Trad&Now Live! will become a much loved link to Australian folk music and will be heard everywhere.

Extremely limited advertising opportunities exist at ground level prices while the concept grows in acceptance and support.

Albums not currently on the Trad&Now website are welcome.

They will be added, uploaded and reviewed at no charge.

Contact: info@TradandNow.com for a consignment form or more information.

AT: MORISSET SHOWGROUND - 40 Ourimbah St Morisset NSW

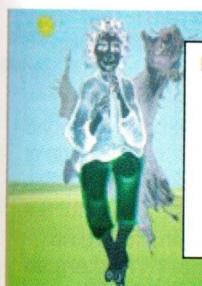
Details: www.newcastlehunervalleyfolkclub.org.au

OR Contact SessionFest Co-ordinators:

Brent (Bilbo) Rodgers 0410 584 533 or Toni Davies 0401 580 565

OR email sessionfest@gmail.com for more information.

Note: CAMPING must be pre-booked via the Wangi Holiday Park staff on Ph: 4975 1889.



NEWCASTLE and HUNTER VALLEY FOLK CLUB Inc. hosts:

SessionFest 2024

A FOLK MUSIC EVENT

June long weekend - Fri 7th – Mon 10th

(No paid performers)

Music Australia launches new export fund to amplify global success

by Brianna Roberts

Creative Australia's new dedicated music body, Music Australia, has announced the launch of the new Export Development Fund, which aims to fast track the success of Australian musicians, artists, composers, songwriters, and producers internationally.

This program has been designed to support emerging, breakthrough and established acts and is made available to Australian citizens or permanent residents who are current practicing music professionals, including solo artists, instrumentalists, bands, ensembles, DJ/producers and electronic artists, producers, songwriters and composers.

Among its ambitious aims

and expected outcomes, the fund has been designed to increase the presence of Australian acts at international festivals, elevate the number of headline tours and strengthen collaborations with international artists.

Additionally, it aims to boost global recognition of Australian music through awards nominations, radio airplay, and appearances on streaming and television platforms.

Director of Music Australia, Millie Millgate, said: "Australian artists and music businesses can rarely be sustained by a domestic market alone.

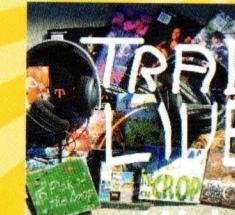
"Committing funds for export will crucially assist with long term career sustainability and enable music businesses access to varied additional revenue streams across multiple territories, bolstering the overall economic performance of the

sector.

"By delivering a dedicated funding scheme for Australian music export, Music Australia will play an important role in expediting the profile and success stories of Australia's future A-list artists and musicians, Grammy winners, festival headliners and celebrated music professionals".

The Music Australia Export Development Fund offers targeted support for Australian artists at critical moments in their careers by providing a bespoke grant program that targets three specific areas of export activity including International Performance and Touring, International Professional and Artistic Development, and International Audience and Market Development.

Free Australian Folk Music all year round!



Trad&Now Live!

is a free international streaming service for Australian folk music. It can be heard 24 hours per day, 7 days a week and all music heard was recorded in Australia.



Use the QR code to listen anytime night or day. A constantly updating playlist and any scheduled programming are available on the Trad&Now website.

Trad&Now Live! is ideal for listening to while working, walking, driving or relaxing. It can be heard on your phone, computer, laptop, car radio or any device with internet access.

What's on around the clubs?

Following is a list of acts booked at venues listed in the Clubs and Venues Directory. For time, place and contact detail, see the entry in the Directory

NSW

Hornsby Ku-Ring-Gai Folk Club – 7pm
 Apr 17: Jasmine Beth & Ralph Graham
 Jun 21: Nerida Cuddy
 Jul 19: Peppercorns
 Aug 16: Isabel Palethorpe and band
 Sep 20: Ami Williamson
 Oct 18: Adder's Fork

Humph Hall – 7pm

May 11: Weeping Willows
 May 18: Rob McCann & Katy Hooper (UK)

Illawarra Folk Club – 7pm

Apr 5: Scott Cook (Can)

Loaded Dog – 7pm

Apr 20: Linn Phipps (UK); Karisma
 May 25: Sydney Trade Union Choir; Maurie Mulheron
 Jun 22: Nerida Cuddy; Jasmine Beth

Newcastle & Hunter Valley Folk Club - 6.30pm (new venue)

Apr 6: Raduga Trio
 May 4: Scott Cook
 June 1: Gallie
 Aug 3: Cap In Hand

The Shack – 7.30pm

Apr 6: Aljamia; The Go Two's; The Luvvies
 May 4: Daddy Longlegs & the Swamp Donkeys; Anousha Victorie; Cap in hand
 Jun 1: Ami Williamson; Traditional Graffiti

Troubadour Central Coast 7pm

Apr 12: Scott Cook (Can)
 May 25: Amy Williamson; Nerida Cuddy
 Jun 22: Mic Conway & Robbie Long
 July 28: Highly Strung Rock and Roll Orchestra

QLD

Unplugged Gigs (the BUG) 7.30pm

Apr 2: Out of Abingdon; Echoes of Cirque
 Apr 9: Cigany Weaver; Madeleine's Couch
 Apr 16: Estampa; Clare Cowley
 Apr 23: Scott Cook (USA); Lizzie Flynn & the Runaway Trains
 Apr 30: One Track Pony
 May 7: Paul Fogarty

Sarah and Silas star at Ringwood

by Don Fraser; Courtesy Australian Tradition
 Photo by Trevor Voake.

Sarah and Silas were the main act in the last concert of the year at the Victorian Folk Music Club at Ringwood.

Sarah and Silas were originally booked for June but a last minute visit by Captain Covid postponed it.

Anyway, we got them this night and what a treat it was, certainly one of the most polished acts we have ever had.

Brilliant musicians, excellent communicators, and talented writers and presenters of essentially their own stuff.

They are a fun and lively act and have a great connection with the audience.

A duo this night, but on other

occasions they are one half of The Royal High Jinx band, an equally talented and vibrant group, more in the gypsy cabaret style.

Sarah was striking in her bright red dress, impeccably made up and engaging as she bounces around like a brightly coloured butterfly at the height of spring, singing or fiddling faultlessly.

They have an excellent understanding of the visual aspect of an act.

Silas is a little more anchored around a drum kit which along with excellent violin and ukulele playing, and well placed repartee, completes the act.

They opened with, of all things, a farewell, the lovely



Ashokan Farewell, as a fiddle duo before launching into a lively reel, showing in an instance their brilliance as musicians.

Silas somehow manages to play both drum and cymbals and fiddle or uke simultaneously.

Sarah was very animated and engaging on Ooo La La La, a sweet jazz song, then a trip down memory lane to the Coburg drive-in theatre, which like most of their tunes has strong elements of virtuoso jazz.

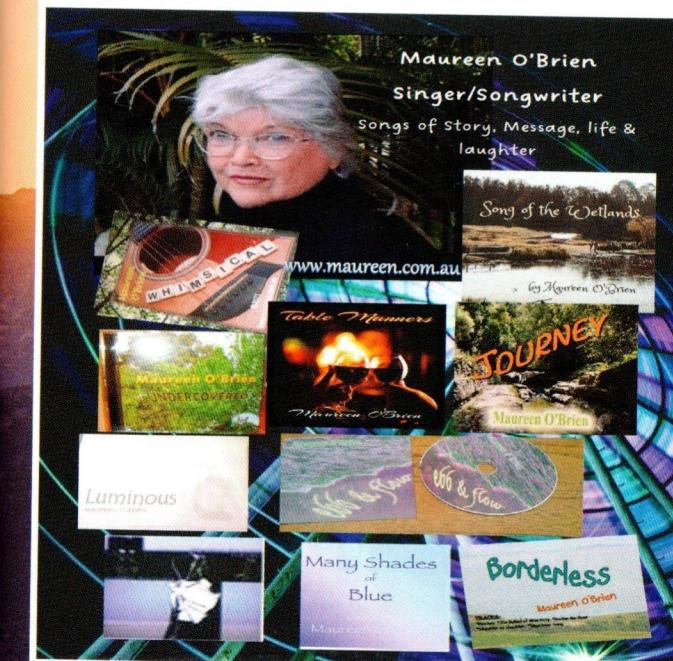
Even on their own songs about the Covid lockdown or Growing Food Is Hard, jazzy riffs and breaks backed by audience participation show their musical skills.

Gold Standard was led by Silas's use of uke chords.

Mum And Dad In Love, Rock Me Mama, a trip through Alice Springs, or a set of reels all have an energy and driving rhythm interspersed with superb fiddle riffs and uke backing.

What an act!

Thanks to all who chipped in and made this last concert for 2024 such a great night.



Are our alcohol and music habits out of tune?

by Elaine Cooney

La Trobe University researchers identified that alcohol is referenced in around a quarter of popular songs and nearly a third of music videos, according to an article published in the *Alcohol, Clinical and Experimental Research journal*.

As part of this analysis, La Trobe researchers conducted a systematic review of 23 studies examining the prevalence of alcohol related content in music lyrics and music videos.

They also examined studies that tested the associations between exposure to music referencing alcohol and drinking behaviours.

La Trobe PhD student and project researcher, Gedefaw Alen, said 24 per cent of the 12,224 songs analysed

contained at least one alcohol related content in the lyrics or videos.

These alcohol references or imagery on music videos included explicit mentions of alcoholic beverages, alcohol containers, drinking behaviours, characters drinking, bar settings, alcohol brands or logos, and expressions of altered states.

"It is more important than ever to understand the influence of alcohol-related lyrics on our drinking behaviour because we found that both the number of songs that include a reference to alcohol and the amount of time people spend listening to music are increasing," Alen said.

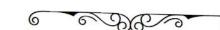
Alen said the review revealed that only three articles addressed the association between alcohol references and drinking behaviour, which highlighted that more research was needed to understand how

song lyrics could be shaping our relationship with alcohol.

The three articles that focused on the connection between alcohol references and consumption all reported that exposure to music with alcohol references influenced drinking behaviours.

A 2011 study in bars showed that playlists with alcohol references were associated with higher customer spending on alcoholic beverages than playlists featuring the same artists but no alcohol references.

Similarly, a 2014 study on young people aged 15 to 23, found that high receptivity, defined as liking and ownership of alcohol referenced songs, and correctly identifying at least one alcohol brand referenced in the song lyrics were associated with an increased risk of lifetime alcohol use and binge drinking.



Trad&Now

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Did you know that the world's largest range of Australian recorded folk music and related genres available for sale is featured on the Trad&Now website, www.tradandnow.com? 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.

Shack Live Acoustic Sundays well received

by Paul Robertson and Vicki Hilzinger

The afternoon will have a relatively loose format that will include chalkboard session, guest artists, and anyone who wants to introduce a new or old song for everyone to join in.

The afternoon will feature a 'House Band' who'll just keep things bubbling along.

This band will change over time from one month to another.

The first house band is Traditional Graffiti.

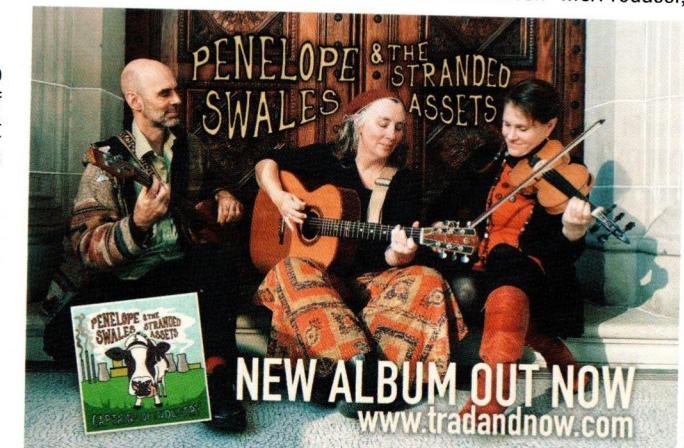
"We are also introducing Shanty singing in the last half hour of each month.

"Our aim is to create the 'Shack Shanty Singers'.

"If you like the idea of a robust sing-along, you'll love this!!", Paul said.

"We especially want to thank Mona Vale Bowling Club, its members, management and staff for the incredible support and generosity they have offered to The Shack, live music, and the broader community.

Ian MacIntosh MC/Producer,



NEW ALBUM OUT NOW
www.tradandnow.com

The SHACK

Presents

Live Acoustic Sundays

set the atmosphere and kickstarted the afternoon with the assistance of members of Traditional Graffiti and friends.

Many musicians strolled in, taking their places wherever they could, and with each song, tune or melody, lifted the atmosphere to new heights.

Some performances were

particularly breathtaking, as when Rhonda Mawer performed her audience participation song, Bright Morning Star, Vicki said.

"The afternoon finished with a singalong with all taking part, even myself, who dares not to even sing in the shower!

"The club now has an open kitchen with a delicious menu

that would delight any palate and the bar flowed with great service and friendly warm smiles.

"It seriously was a great success, and we further encourage and invite more musicians who love to play live music to come along and join in these acoustic sessions meeting old faces and establishing new friendships.

"Bring your instruments, your voices and your style of music", Vicki said.

In the last half hour, the room came alive with Shanty singing, with such bravado that even the bowlers were impressed.



World Concertina Day

by Katy Cottrill



World Concertina Day (WCD) was celebrated on February 6.

This is to commemorate Sir Charles Wheatstone, the inventor of the English Concertina, whose birthday it was on that date in 1802.

The first ever World Concertina Day was held on February 6, 2022, the 220th anniversary of Wheatstone's

birthday.

To help celebrate this, members of the Victorian Folk Music Club (VFCM) contributed to a 13 minute YouTube clip showcasing the concertina.

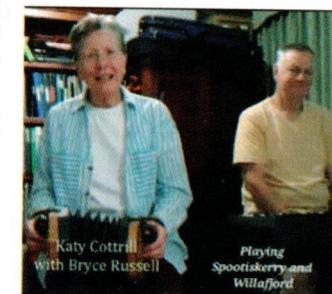
This was organised by Concertina Convergence, based in New South Wales.

It can be googled at YouTube under the heading World Concertina Day in Australia 2024. There you will see VFCM club

members Katy and Bryce playing "Spoonkerry and Willafjord" and Don, Ken and Regina playing a beautiful rendition of "Boate Man".

There were six other contributions from around Australia.

It was great to see the younger generation taking up the concertina and participating in this event.



Katy Cottrill and Bryce Russell Playing Spoonkerry and Willafjord

Album launch and tour confirmed despite many obstacles

by Nicola Archer



Australian independent singer-songwriter, Jackie Marshall, releases her fourth, full-length studio album, "You Are Not Too Much and You Are Enough" on the Bandcamp digital platform and a limited edition on vinyl.

The album comprises original songs written and performed by this popular Indie Folk artist, turned actress, single mum and multiple cancer survivor.

The songs from the album are featured in the award winning Australian independent film, "Three Chords & The Truth" released nationally in 2023.

All music is written by Marshall and the film is more than just a hint of Jackie's own inspiring story of resilience.

Marshall makes her acting debut as the lead character, Angie Cowper, in this gritty and moving film which is currently gaining positive attention on Apple TV and YouTube.

The movie will also stream on Binge and Foxtel in April.

Now is the perfect time to discover this original musician who doesn't let significant life challenges hold her back, including having a second mastectomy just days after walking the red carpet at The Sydney International Film Festival in 2023.

She continued to pursue her passion and went on a demanding 5-week music tour, The Festival of Small Halls and performed at Woodford Folk Festival whilst putting final touches to her album, ending 2023 on a high note.

"I'm proud of 'You Are Not Too Much and You Are Enough' and dedicate it to anyone who has ever been told to 'tone it down' or that they're 'not good enough'.

"I believe that every person has the right to authentic self-expression.

"In my work, I enjoy supporting people to find out who they are, and encourage them to like what they find", says Marshall.

Before Marshall faces another major cancer operation in May, she will perform a small number of public concerts, supporting the release of this album.

Plus, she will be hosting a live solo acoustic concert in Brisbane on April 24.

This event will be filmed and recorded.

She will also take her twelve year old son with her to Japan and perform in 4 shows and at the inaugural Nagoya Love and Peace Festival, a small, but meaningful Pink Ribbon Japan concert.

This album is starting to receive glowing music reviews in Australia.

We hope that you too will be drawn to this non-traditional, multi-faceted female artist who marches to the beat of her own drum.

Jackie Marshall remains positive and determined to share more of her story and perform more of her music in order to inspire others.



My new album, 'After The Interval'



Enda Kenny is keen for Trad&Now readers to know that his new album is out now.

Enda is an Irish-born songwriter who has made his home in Australia.

Through ten independent albums, his thoughtful, descriptive stories have struck a chord with festival audiences worldwide.

Enda is the latest Artist of The Year at Newstead Live Music Festival.

'After the Interval' has 16 tracks including 10 new original songs and features Dave O'Neill

His songs are always memorable, often hard-hitting and spiced with plenty of humour.

Now residing near Mount Beauty in the Victorian Alps, Enda is touring extensively throughout Australia and is a regular visitor to New Zealand, UK, Ireland, Holland and Germany.

Enda is the latest Artist of The Year at Newstead Live Music Festival.

'After the Interval' has 16 tracks including 10 new original songs and features Dave O'Neill

on strings and Kate Crowley on backing vocals.

It is available from the Trad&Now shop as well as from Enda's Website.

The Lyric book for After the Interval is free to download from the LYRICS page on his website.

The Melbourne launch of the new album will be at Lowie Live (The Lomond Hotel) on Sunday, April 21.

Pre-bookings are recommended and the trybooking link is <https://www.trybooking.com/CQDNU>.

The album was made in Victoria, recorded in Carisbrook and produced by MAD CD's in Benalla.

Well known Irish performer currently touring Australia, Eleanor McEvoy said: "On small stages to intimate audiences or large stages to festival audiences, he always holds the crowd in the palm of his hand.

"Witty and intelligent songwriting and a brilliant night's entertainment"

Colum Sands added: "Enda is the finest Irish songwriter living overseas".

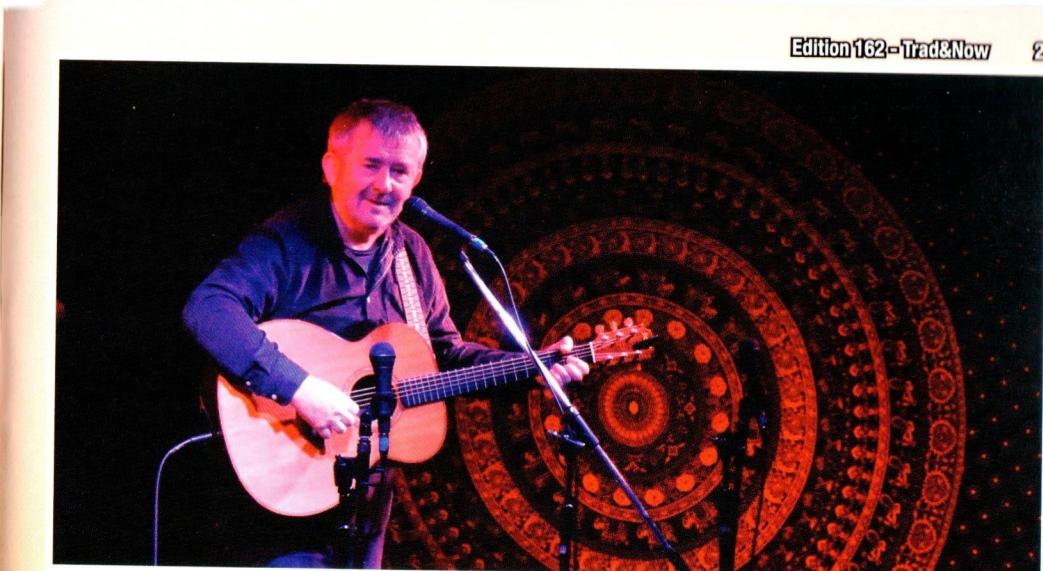
Roy Bailey said: "Enda Kenny is one of the new generation of singers and songwriters in Australia who is attracting international attention.

"He writes of the world in Australia, of his personal journey, of his desire for peace and the conservation of our environment.

"His songs are gentle as well as hard hitting when he tackles difficult subjects.

"He commands our respect.

"As a singer who depends on writers, I am delighted to have



discovered his work.

"If you get a chance, go and listen to him, for above all, you will have a stimulating and enjoyable evening's entertainment."

Enda has won many awards and he has received many recognitions.

He was twice winner of the Lawson-Paterson Port Fairy Folk Festival Songwriting Award with Rainbow's Friend in 1989 and Rabin in 1996.

Enda won the Roddy Read

Songwriting Award at the Maldon Folk Festival with My Own Road.

While in the UK, Enda received the Redcar Festival Songwriting Award in 1995 with Baker's Dozen.

Enda was a finalist in the National Folk Festival Songwriting Award, the Declan Affley Award in 1993 with Colours of Australia.

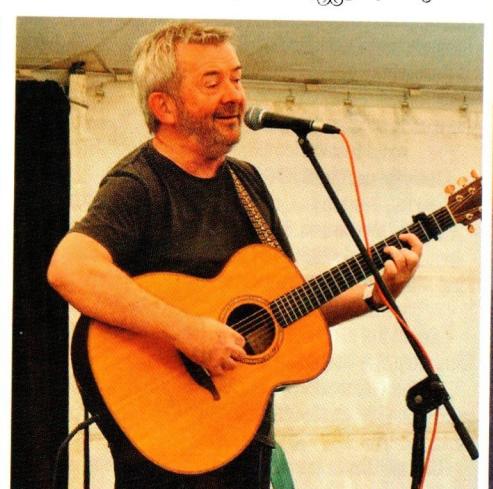
Enda also won the Album of the Year Award from the Australian Folk Alliance.

It is the Presenter's Choice Award for Here & There in 2008.

He also received the Best Workshop on an Australian Theme at the National Folk Festival from ABC Radio National for The Pearlings in 1992.

Enda has released many albums over the years, five of which are available from the Trad&Now Website.

Three of those albums have so far been uploaded to Trad&Now Live! and can be heard there from time to time.



Ted Egan AO appointed official patron of Top Half Folk Festival

The 2024 Top Half Folk Festival, NT, is very proud and excited to announce that Ted Egan AO will be the official patron of this year's festival.

Ted Egan is a passionate performer and supporter of folk music, and a regular attendant at the Top Half Folk Festival.

A long term resident of Alice Springs, Ted was a big draw card in the tourist scene in the 80s and 90s, performing regularly at the Stuart Arms to bus loads of interstate visitors. Age will not weary him, and Ted Egan performed just this January at the Illawarra Folk Festival and Tamworth Country Music Festival.

A truth teller and passionate advocate for First Nations people, Ted encapsulates the wonderful balance of story teller, entertainer and historian.

His songs give us intimate insights into the lives, experiences and emotions of people from all walks of life.

In 2023, Ted and Nerys Egan launched a beautiful and thought provoking children's book, 'Foundation Day', and an accompanying video made by Chris Tangey.

We look forward to having Ted and Nerys as special guests



Brodie Buttons

at the 2024 Top Half Folk Festival at Ross River Resort on June 7-10.

The headlining artists at this year's festival will be triple Golden Guitar winners Felicity Urquhart and Josh Cunningham, plus Mic Conway (Captain Matchbox Whoopie Band) with Robbie Long.

Also performing will be the rising star of the folk world, Brodie Buttons.

Brodie is an authentic Australian character who lives and breathes folk music traditions in his daily life.

With a voice rugged but sure, his songs distil an essence of our time and place that is too often lost to the hum of progress and modernity.

The festival will feature loads of Territory folk stars, a bush dance, several of the Alice Springs choirs, workshops, kid's activities, and Queer As Folk cabaret, all in one beautiful space at Ross River Resort.

Cafe/restaurant will be operated by Watertank Café, so there will be plenty of delicious and wholesome food.

Camping is available at the site, but if you want a bit of luxury, you can book a cabin at the resort by calling 08 89569711.

Early bird tickets are now on sale!

Discounts are available for Alice Springs Folk Club and Top End Folk Club members.

by Glenyss Rae

Magic, miniatures and music from everywhere at CresFest

For the third year in a row, the small Goldfields community of Creswick, located between Ballarat and Daylesford, will be hosting CresFest, a folk and roots music festival that is earning a reputation for punching above its weight.

CresFest 2023 was the recipient of the Folk Alliance Australia national award for best community cultural event of the year, and in 2024, according to Director Judy Turner, the bar will be raised even higher.

"We're bringing artists from Quebec, New Zealand, Argentina and the UK, the strongest international contingent we have yet presented," says Associate Artistic Director, Stella Savy, "and along with that we have a truly national showcase of the best acoustic acts in our folk and roots genre.

"There's Gina Williams and Guy Ghouse from WA, Gosti from Qld, The Cherry Pickers from SA, Spooky Men's Chorale and Chutney from NSW and Super Rats from the ACT.

"Who would have thought that the tiny town of Creswick could present artists of this level?"

CresFest appointed Ballarat superstar Stella Savy as Associate Artistic Director.

"Stella brings a wealth of knowledge of the music industry



One of the Headline Artists for 2024, Gosti

and networks across a broad range of genres, especially deep roots in African and other world musics," says Judy.

"Last year we went all out with world music, and in year one we made a big impact with our Bollywood extravaganza.

"This year there will be dancing in the streets when Sydney band Chutney brings its exciting brand of klezmer music to Creswick."

In addition to four concert stages running from Friday night April 5 to Sunday evening April 7, CresFest will present three new 'zones' in 2024.

There's a KidsOwn KidZone where puppet shows and plays meet circus skills and marimbas.

Parents of young children will be thrilled to know that their littlies will be engaged and entertained right across the weekend.

"We've brought in a new Street Zone," says Judy, "with

acts coming from across Victoria to create fun in the streets.

"There's a magician, Cath Jamison from Hepburn Springs, a kids circus expert, Luth Wolff from Melbourne, and an acrobat, Malachi Frost from SA, bringing high speed juggling, a 10ft pole and a giant fly swatter together to create a show you won't soon forget.

Finally, Doc Andrew, all the way from Dallas, Texas, is bringing his sleight-of-hand and trickery that this Old West Con-Man performs right in front of your eyes."

With Stella Savy's special subject being community choirs, it's no surprise that CresFest 2024 presents a ChoirZone, where across the whole of Saturday, community choirs will sing their hearts out on the steps of Creswick's charming Old Post Office.

Some festivals are taking a break and other date changes

A number of festivals that would have normally been held in 2024 are taking a break and plan to come back in 2025.

The most recent one to advise Trad&Now of this change is Victoria's Mount Beauty Music Festival.

Similarly, Chan Uoy from Victoria's Wimmera Steampunk Festival has advised that his event has also become biennial.

The next one is on April 12, 2025.

Jane Aberdeen, President of FolkWorld Inc. said that they were heartbroken to announce that the 2024 Fairbridge Festival has been forced to cancel.

Lagging ticket sales, increased production costs and most importantly, insufficient volunteers to put on a Festival of this kind, have meant the much loved Fairbridge Festival is unable to proceed in 2024.

"The Board and all of us in the team behind the Fairbridge Festival would like to thank you for your ongoing support and we will be in touch with our future activities covered in our strategic plan", Jane said.

"Please continue to advocate for us and our amazing organisation.

"We are focused on the future and our next steps.

"As a not-for-profit, your support means a lot to us.

"Keep showing us your love.

"There are many ways to do so.

"You can still purchase tickets to our raffle, one of our major fundraising initiatives, by visiting our website: <https://fairbridgefestival.com.au/buy/raffle/> as well as making a tax-deductible donation: <https://fairbridgefestival.com.au/everything-else/donate/>", Jane said.

Pam Merrigan, President of Folk Federation NSW also contacted Trad&Now to say that the Sydney Folk Fest won't be running in 2024.

The new dates are August 15, 16 & 17 2025.

A similar decision was made by the organisers of the NSW far south coast based Wanderer Festival.

Festival founder Simon Daly said: "We have created something very special and really important for the NSW Far South Coast and there's a great sense of responsibility that comes with that.

"We have to make sure we are always taking the best pathways to keep producing the most amazing and sustainable event possible.

"An event of this scale really needs more than 12 months lead time to prepare.

"Events are all-consuming for everyone involved and moving to a biennial format feels more

sustainable.

"An event every two years gives everyone a breather and more time to plan.

"It also gives our audience a chance to do other things every second year."

Wanderer Festival made its phenomenal debut in 2022 and cemented itself last year as a spectacular 3 day event of world-class music and arts set in its stunning Pambula Beach location.

Attracting 8,800 people from all over Australia, Wanderer is thoughtfully produced with social, cultural and environmental values at the forefront.

In other festival date change news, the OzManouche Festival team has opted to shift their festival dates from the customary last weekend in November to the final weekend in September.

This change aims to embrace milder temperatures and coincide with the East Coast school holidays.

"Mark your calendars for the new dates: September 26th to 29th, hosted at our regular home, Brisbane Jazz Club," said organiser Cameron Jones.

"We anticipate the unveiling of our lineup announcement at the beginning of August."

You never know what to expect

by Terry Carlan

I had the pleasure of volunteering at the Illawarra Folk Festival in January.

What fun! What joy!

On Friday, I saw Matt Joe Gow and Kerryn Fields play.

Kerryn makes you feel like you've known her for years.

Very comfortable.

Very good.

I did the early shift on Friday, was working on helping campers get settled on the oval.

There had been a fair bit of rain and it was a bit boggy in parts.

We put out witches hats and most people kept to the high ground.

I like donning a lanyard.

It says: 'I'm here to do good'.

I mentally wrote on mine: 'I'll help you with anything that is within my capacity'.

I've said it before and hope to say it some more, that being in service is good for the collective soul.

On Saturday, the place was humming.

I went to the Morning Poets at 8am.

I enjoy poets more and more.

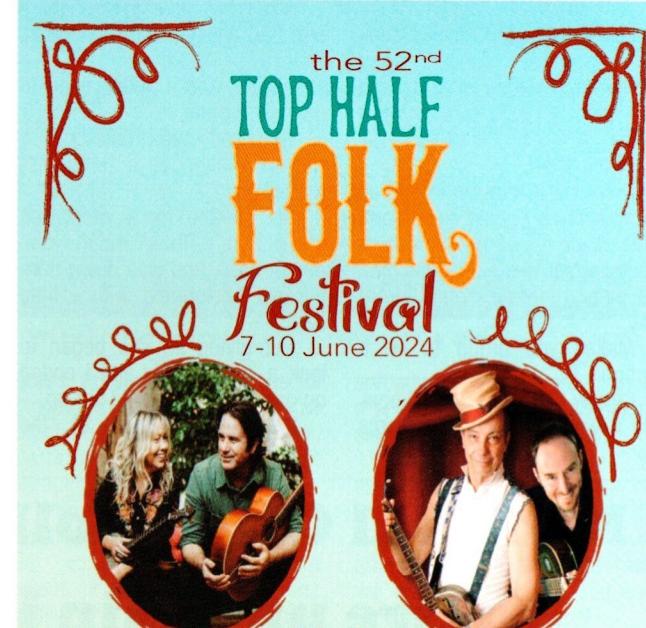
I'm always impressed that they can remember so many words.

And interesting words too, that just flow out of their minds and roll off their tongues.

Sometimes, I feel like interrupting and saying: 'I love that line, can you speak it again please? And again?'

Tall Phil was there.
I know him from The Majors

Creek Festival a few years ago.
He was trading coffee



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Felicity Urquhart & Josh Cunningham Mic Conway with Robbie Long
with Brodie Buttons and others

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Experience the eclectic and diverse folk culture of central Australia
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growing secrets with Roger Sherack.

I suspect that, like all performers, some of the performers here are as mad as meat axes, but then, behind every thin veneer of the strange construct we call this capitalistic economy, there lies, thank dog, all sorts of Fuf and mayhem.

I happened upon Tribal Jewels (Steampunk Vagabonds), a troupe of dancers and performers whose dance was part theatre, part fantasy, part dance.

Fascinating.

I was on a mission to see as many acts as I could and I don't have space to comment on them all, but they were all great and fascinating in their own different way.

Makes you proud to be a human.

Cigany Weaver you know, and if you don't, your eargasms

aren't yet complete.

What a voice, what a band.

Being a 'vollie' is a lot about the camaraderie and there is also a sense of being there at the right time and in the right place.

A woman was putting up her small tent and it was giving her grief.

The main pole in the dome tent had chosen that moment to snap.

Wayne and I went over to give her a hand.

We used gaffa tape and it sort of worked as a temporary measure.

We chatted for a while and she'd had a fairly rough year, health wise, and was down here playing, performing with a little band.

Not giving in, she began to look a little wobbly and I ended up grabbing her to hold her up.

We lowered her to the

ground, put her in recovery mode.

My mind went racing through the DR ABC.

I touched her cheek and asked if she was breathing and she returned to consciousness.

Wayne went to get the festival medic, and then the police fire and rescue team, which was coincidentally walking by, came over.

Talk about the cavalry coming over the hill.

They took over. The expertise, the questions, the gentleness, the empathy flowed out of them, and the situation was resolved.

That little piece of the world needed me to be of assistance at that time.

I was there and able to watch the best of humanity in action.

The festival is full of stories. This has been just one of them.

National Celtic Folk Festival to fire up again in June

by Una McAlinden

Portarlington, on the Bellarine Peninsula, will fire up again over the June long week-end with this festive winter party along the foreshore and throughout the town.

Gathering the best Folk and Celtic artists and performers, celebrating with a sensational line up and plenty of craic, we can't wait see you.

There will be no shortage of live music, bars, markets,

workshops, sessions, delicious food, dancers, writers, children's entertainment, pipe bands, theatre, demonstrations, and special events, so get ready for four days of music, arts and culture.

If it's something a little different you are looking for, there's the Heavy Games, with the largest athletes in the world competing in traditional highland games as well as demonstrations of the Irish sport of Hurling.

This year's full festival

program will run across a range of venues and the foreshore will become a festive winter party with spaces to gather for a catch up and a drink.

Whether you come for the whole weekend or just a day, there is something for everyone.

Warm your soul; delight your senses; connect with festival spirit!

The craic will be mighty!

For more information see www.nationalcelticfestival.com

Lots of fun had by all at Wirrina

Wirrina Bluegrass and Acoustic Roots Festival Director, Thea Taylor, is keen to make known her thanks for a fabulous 2023 festival, music camp, young musicians contest and all round wonderful experience.

"Despite some substantial challenges mostly in the weather department, we had an excellent week/weekend.

"Having the Foghorn Stringband from the USA/Canada amongst our group of performers was a wonderful experience indeed.

"The energy of their playing, the experience they brought and willingly shared both in workshops and informally, and their general friendly attitude all made for a wonderful addition to our usual atmosphere.

"The Foghorn band spent a lot of time with our festival community, even instructing some of our youngest festival



Ian Fisk contest winner Alexandra Pringle with accompanist Tom Martin

goers in some of the arts of playing in a band as well as teaching in workshops and participating in sessions throughout the weekend.

"So many people contributed in so many ways, by volunteering during the event or throughout the year, playing music, teaching, performing, donating to our raffle/fundraising, taking photos, offering to billet performers or care for them in other ways,

spreading the word about proceedings and generally being supportive of our community.

"We do appreciate all assistance given", Thea said.

"Workshops over the weekend were very well attended, and participants keen, we are already taking requests for this year's workshops!

"The hope with music camp this year is to run classes for the instruments we've had (banjo, mandolin, fiddle, guitar,

NATIONAL CELTIC FESTIVAL
7-10 JUNE 2024
PORTARLINGTON, VICTORIA

www.nationalcelticfestival.com



Ian Fisk Bluegrass Junction with Justin Vilchez

ukulele), plus ideally bass and clawhammer banjo.

"If we have enough definite enrolments, we may be able to engage a tutor more specifically for a beginner group as well, but this depends wholly on numbers, so we must have expressions of interest as soon as possible!"

"Please email wirrinabluegrass@gmail.com with subject line Music Camp.

"We've been approached by a few homeschooling families asking about bringing children and teens to the music camp, so here's the thing.

"We love for young people to learn this music, and they are very welcome if they are either independent learners in a class (with appropriate supervision to be on site, according to age etc), or fully supervised by parent / guardian in class.

"We're not running a creche or providing any supervision for under 18s, but we are very willing to run multi-age classes and help your family expand in musical growth.

"If there is substantial demand (ie, enough to pay for a tutor and associated costs), we could consider running a separate group for children/

young beginners, but to do this, we need to know about it well in advance, and have commitment from families!"

"This was the first time we were able to run the Wirrina Young Musicians' contest, thanks to a grant from the SA Music Development Office, and Crooked Road band for sourcing funding from them and helping arrange the contest.

"We were most impressed with all contestants and hope they will continue to attend the festival, but particularly with Alexandra Pringle, who won first prize and subsequently played the Cannonball Rag for the audience on the main stage.

"We hope to see Alexandra out and about at more festivals in future.

"We will run this contest again this year, with cash prizes, and invite any under 18s who play string band instruments to participate.

"This year's festival will run from November 22-24, I hope to see you then", Thea said.

Gleny Rae added: "Wirrina Bluegrass festival embodies the concept of folk festival as community!"

"Despite the "knock 'em down winds" which took down a few less sturdy tents, the 2023 Wirrina Bluegrass Festival was a joyful, connective and educational gathering!

"The Foghorn Stringband provided a world class headline act, with their deep seam of old time traditional songs and tunes and an irrepressible enthusiasm to share their knowledge.

"A variety of workshops were held in the lead up to the festival, providing an opportunity for folks to learn and improve their instrumental skills in the

gorgeous Wirrina Cove Holiday Camp.

"By the time the festival was in full swing with a sensational and varied line up, lifelong friendships had been forged!

"This is definitely one of the premier Aussie folk festivals with a strong focus on bluegrass", Gleny said.

Tutor, Sally Carter, also added her thoughts on the festival.

"This is a lovely festival on many levels, a real sense of community, great music jams and performances, and so easy to connect with others, whether it's to play music with them or just have a chat, and what's more, it's surrounded by bush, birdsong and the distant sound of the sea.

"I ran a three day ukulele camp before the festival began on the Friday, where I took some keen participants through learning some aspects of ukulele playing and technique - bluegrass flatpicking, campanella ukulele, tab reading, ensemble playing, jazz chords, blues riffs and how to make a song sound bluesy, and more.

"This camp led naturally into the festival where the people who had been in the ukulele camp then started bringing their new found skills into the various jam sessions that were held around different parts of the festival.

"My performances with Green Fieldz, performing on my ukuleles and my fiddle, with Keith Rea on guitar and baritone ukulele, added to the fun as well as people being able to see just what can be done on the ukulele!

"To describe all this in two words.....incredible fun", Sally said.



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Volunteer Applications open until 1st May
Performer EOI close on the 31st May

Festival Tickets and Camping available now:

www.dorrigofolkbluegrass.com.au/tickets/



98,000 attend WOMADelaide despite searing heat

Photos and article by Derek Tickner



DakhaBrakha

WOMADelaide is a four-day festival that celebrates cultural diversity, music and dance from the four corners (if you're a flat earther) of the world.

It is held in Adelaide's Botanic Park, which is adjacent to the River Torrens parklands, Adelaide Zoo and the CBD.

The spacious park is studded with native shrubs, pines and shade-giving Moreton Bay fig trees.

Flying foxes roost in the trees during the day, seemingly undisturbed by the music.

As the sun sets, these megabats take to the air in a scene reminiscent of a Batman movie, as they fly in circles before heading off for a night of foraging.

WOMADelaide is big. The festival site sprawls over 34 hectares and has eight stages of varying sizes, food stalls, a market, eight bars and a 'Taste the World' restaurant and demonstration marquee.

This year, the festival attracted 98,000 punters, with



The Cambodian Space Project

over a third of attendees coming from interstate and overseas.

They were entertained by 72 acts from 40 countries.

This was the 32nd year of WOMADelaide and it's big business for SA.

Premier, Peter Malinauskas, commented: "WOMADelaide has well and truly cemented its home in South Australia, with another five years locked in.

"We choose to invest in world leading arts events like WOMADelaide because they add to the richness of our community and deliver significant economic benefits, injecting more than \$35 million into our state's economy in 2023 alone."

The festival, in early March, coincided with an unseasonably late heatwave.

Every day, the temperature was nudging 40 degrees.

Many punters stayed at home during the day, arriving in the

early evening when the sun had lost its scorching power.

Due to the size of the park, WOMADelaide never feels crowded.

There's plenty of room to find a quiet and shady spot for some chill time, to lie down and gaze at Angus Watt's iconic flags fluttering in the light breeze.

If you're overheating from too much dancing you could cool off under the spray of several misting stations and rehydrate from one of the SA Water trailers; then, as I did, at one of the bars.

There were lively discussion panels at The Planet Talks, a daily conversational forum focussing on ecological issues.

Bob Browne spoke on the Future of Activism.

Other topics included Wild Cities, The Big Nature Fix and Deep Listening to Nature.

Several artists conducted workshops, one of the most popular being Baaba Maal explaining and demonstrating the traditional polyrhythms of Senegal.



Druid Fluids

Cambodian fish cakes, Kampot style, not to be confused with the Korean Gangnam style.

KidZone is a dedicated space for the youngsters, with play activities, stories, singing, dancing and educational entertainment.

For example, Sonya Rankine, a Ngarrindjeri, Ngadjuri, Narungga & Wirangu artist, told the Thukeri Dreaming story.

She then showed the kids (and their parents) how to make small Thukeri (bony bream fish) with marine debris.

from their first number.

The Cambodian Space Project recreate the legends of Cambodia's golden age of rock'n'roll, many of whom were slaughtered by the Khmer Rouge regime.

Giving a Cambodian edge to Motown and 60's pop, their performance was exuberant and also very danceable.

Thrills and spills (literally) were provided by Streb Extreme Action.

These acrobatic performers swing from high bars, power a human size hamster wheel and adopt crazy poses as they launch themselves from a trampoline high into the air, to land safely on a spongy mat.

A crowd favourite, particularly with the youngsters.

From Adelaide, the folk-based group Bromham is a group of fourteen musicians who bring many influences together in their high-energy and joyous show.

Another Adelaide band, Druid Fluids, are described as "a cross between King Gizzard and The Lizard Wizard and The Beatles when they were in the Revolver era".

I detected 'echoes' of early Pink Floyd and Black Sabbath in



RoZéO - Gratte Ciel



Handsprint Puppet Company - Celebration Parade

their set of psychédelic rock.

They're on the up and up, which is no surprise when you see their energetic stage show, appealing to young and old alike.

From Kyiv in Ukraine, DakaBrakha make "Ethno-chaos music that is contemporary, cosmopolitan and intimate, with the soul of Ukrainian folk".

They play Indian, Arabic, African and Ukrainian traditional instruments, such as the tabla, djembe, accordion and zhaleika.

Their costumes are amazing, the ladies wearing tall, furry guardsmen-like hats.

The screen behind them was emblazoned with the message "Ukraine Will Win".



Dancers enjoying the music



Dubioza Kolektiv

A big favourite with the crowd, they thanked us for Australia's support for their struggle.

Hugely popular in the Balkans, Dubioza Kolektiv were the liveliest band I saw at the festival, they jumped and ran around the main stage like demons possessed.

Their music, based in Balkan traditions, mixes ska, punk, reggae and hip-hop.

From Ireland, singer-songwriter Lisa O'Neill and instrumentalist Cormac Begley teamed up to perform both traditional and contemporary Irish songs.

A seated show, they held the audience spellbound with their

stories, often mournful, told in song.

Singer and multi-instrumentalist Tio, hails from Port Vila in Vanuatu, and also tells stories of his homeland (and about living in Australia) through the medium of song, this time with a roots-reggae flavour.

Overall, WOMADelaide 2024 was a resounding success, despite the heat.

Festival goers of all ages and ethnic backgrounds came together to celebrate their shared love of music and world cultures.

If only the rest of the planet could live like this.



Corpus - Les Moutons

News from the Dorrigo Folk and Bluegrass Festival

by Bridget Rees

A couple of misty mornings remind us of the return of Autumn as the year seems to be quickly passing by.

There are lots of reasons to be supporting our creative and music worlds at the moment, let us be thankful that we can, and work hard to make our days fulfilling.

We are excited to be receiving our performer and volunteer applications, keep them coming in until the end of May.

The festival doesn't happen without them and they form our strong backbone.

I will be excited to have my head filled with program

possibilities to share come festival time.

Tickets for the festival, old-time music school and camping are now available online.

We hope that you are planning your visit in late October.

In between times, over the years, we have been able to support many touring artists as they travel the East Coast from Australia and Overseas.

More recently, through my connection with the Megan Hall Committee, we have held Summer Sessions there featuring Andy Irvine, Alum Ridge Boys & Ashlee, Dallahan and Cigany Weaver.

We are midway through our Autumn Sessions having hosted Shark & Fox, The Guanaco Trio and The Whitetop Mountaineers, and still to come, we have Re-Imagined, contemporary reworks of Lennon, Harrison and McCartney songs featuring Louise Gore and friends on April 6th.

Then on May 3rd, we'll have prairie balladeer, Canadian, Scott Cook with Pamela Mae.

For all bookings and enquiries please call Bridget 0428 415 078.

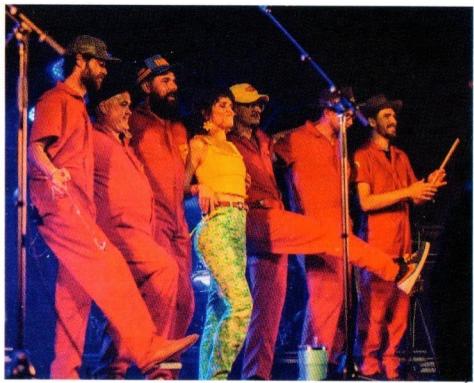
The Festival will look forward to sharing this year's line up and the tutors for the Old-Time music school in due course.



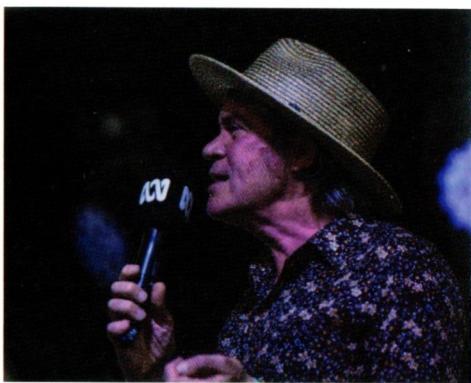
Dorrigo Folk and Bluegrass Festival 2023

Port Fairy Folk Festival

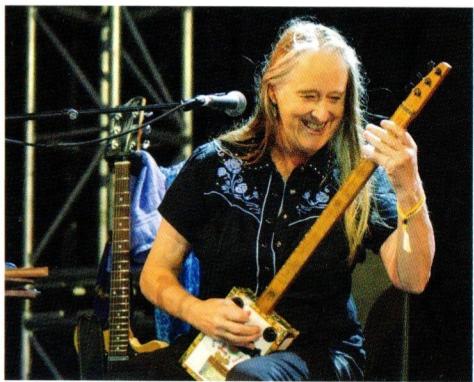
Photos by Jim Jacob, Listening Through the Lens



Fanny Lumsden



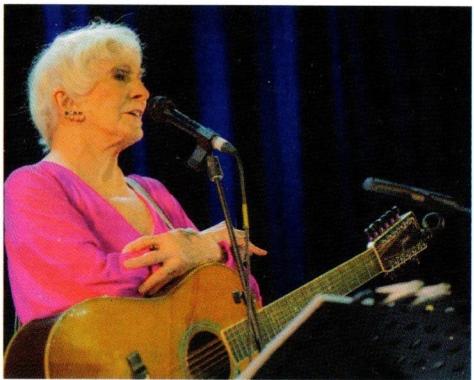
Charles Jenkins



Fiona Boyes



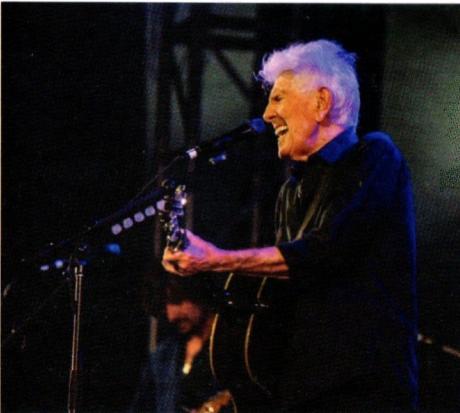
George Boomisma



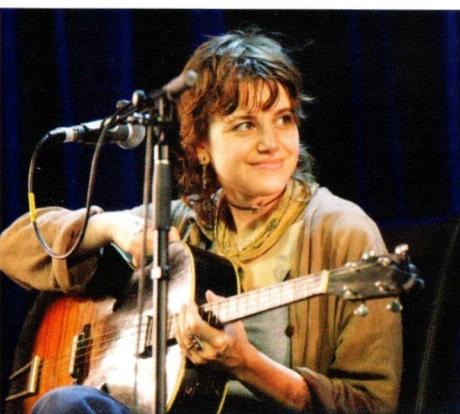
Judy Collins



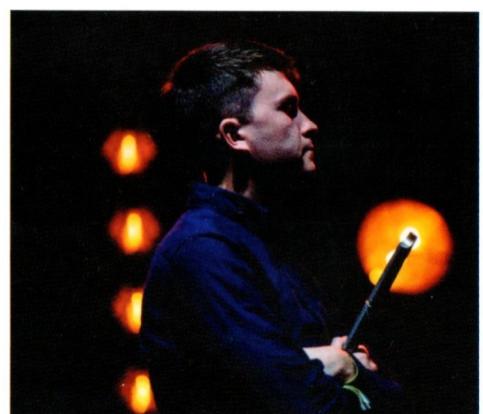
The Seven Ups



Graham Nash



Cat Clyde



Gnoss



Sedreice



Katherine Priddy



TALKING GUITAR

WITH NICK CHARLES

Developing a lyric based on the Robert Johnson story and the famous photo

I thought it might be interesting for songwriters out there to see how I've been developing this new song, tentatively titled 'The Photo'.

For those starting down the songwriting path, I'll try to enlighten you to the way I've gradually refined the lyric to fit the melody and groove I've decided upon.

It has been an involved process this time, as you'll see, as I've been methodical and calculated as opposed to the sometime spontaneous nature of creation.

Here's a brief background to the inspiration behind the song.

Blues and folk enthusiasts will no doubt be familiar with the legend of Robert Johnson, but if not, it goes like this.

Robert recorded 29 tracks over two sessions in the mid 1930s, songs that have become the guide for aspiring blues and rock players from the 1960s onwards.

If you think of Sweet Home Chicago, Dust My Broom, Come on in my Kitchen, Stop Breaking Down, Four until Late, Ramblin'

on My Mind etc, recorded by bands like the Stones, Cream, Clapton, Fleetwood Mac and so on down the line, you'll have a glimpse of the legacy.

The legend says Robert sold his soul to the devil at the crossroads to become a great player and this he did achieve in his very short life, only to be poisoned at the age of 27, in 1938, by a jealous man.

No known image of Robert existed, only adding to the mystery, that is until the early 90s when miraculously some photos appeared.

The first, and most famous, has Robert in a fancy suit and tie and hat, grinning away and playing a Gibson LOO.

We were all, of course, suspicious.

Was this really him?

The photos were gradually shown to those still surviving to verify the images.

Among those people, I imagined that his last partner and perhaps betrothed, Willie Mae, was shown the image and I contemplated her response after all those years.

So, there you have the background.

I've only just, tentatively, started performing it but I'm still unsure of my key and some of the meter etc., but I'm getting there.

Firstly, I decided to write it in Willie Mae's voice at the moment that she is being shown the photo by the custodian.

So, 'Willie Mae says "that's my man, I'd know that face anywhere, still feel the touch of those hands..." as the photo also highlights Robert's surprisingly long delicate hands.

Now I wondered where an itinerant bluesman in the great depression got that suit and a Gibson?

"He borrowed that suit, and where did he get that guitar?"

What would her mother have thought of Willie Mae getting involved with Robert?

"Mother used tell me, I hope you have a get-away car".

There's my first verse roughly, although too wordy for the music.

After a lot of juggling, I now have...

SO, WILLIE MAE SAYS "YES THAT'S MY MAN

I'VE LOVED THAT FACE, FELT THOSE HANDS

YES, HE BORROWED THAT SUIT!
WHERE'D HE GET THAT GUITAR?

MOTHER USED TO TELL ME,
HOPE YOU HAVE A GET-AWAY
CAR

Next, I decided to have Willie Mae talk about her feelings and thoughts about those days.

Still in her voice:
"You see, I'd never settle him down, he was a wandering soul.

Through all those years we could never be whole

I'd wake up in the morning in a whole world of pain,

With the empty-bed blues, I heard he hoboed the mid-night train" (a reference to Bessie Smith's Empty Bed Blues and Robert's tendency to jump the trains and constantly wander the south as a street bluesman).

This verse basically arrived intact bar a little rhythmic trim...

YOU SEE I'D NEVER SETTLE
HIM DOWN, HE'S A WONDERIN'
SOUL

THROUGH ALL THOSE YEARS
WE COULD NEVER BE WHOLE
I'D WAKE IN THE MORNING IN
A WHOLE WORLD OF PAIN
WITH THE EMPTY-BED
BLUES, AND HE'D HOBOED THE
MIDNIGHT TRAIN

Willie next talks about the last time she saw him ...

"The last time I saw him he was floating on high (a bit wordy)

Put some tracks down he said make a storm cloud sigh (cumbersome)

Then he was gone like a ghost and only stories I'm told

See that photo in your hand, it's all that remains of our world!"

After a few days and a rethink I thought I'd mention his regional hit Terraplane Blues (named after a coveted Hudson automobile) and really write to the bouncy ragtime feel I had for this (a la Blind Blake!)

I came up with...
LAST TIME I SAW HIM HE

WAS RIDING HIGH
WITH THE TERRAPLANE

BLUES BUT IN THE BLINK OF AN
EYE

HE'S GONE LIKE A GHOST
AND ONLY STORIES I'M TOLD

SEE THAT PHOTO IN YOUR
HAND, IT'S ALL THAT REMAINS
OF THAT WORLD

The interviewer next tells Willie Mae that Robert is now world famous.

She might even be due some recompense!

This comes as something of a surprise...

"You say his legend has grown and songs are fame (poetic licence!)

The wide world over and I might stake a claim.

Well I never saw a cent from that good-for-nothing man of mine."

He was basically living from hand to mouth.

I suspect she might have been annoyed when he just vanished!

So, "excuse me mister, until I see the bottom line!"

My only correction here seemed to be some attention to more contemporary speak...

YOU SAY HIS LEGEND HAS
GROWN AND HIS SONGS ARE
FAME

THE WIDE WORLD OVER AND
I MIGHT STAKE A CLAIM

WELL, I NEVER SEEN A CENT
FROM THAT GOOD FOR NOTHIN'
MAN OF MINE

SO EXCUSE ME MISTER
UNTIL I SEE THE BOTTOM LINE

Finally, Willie Mae wants to know where this is all leading and she also mentions her interpretation of the legend (this is my favourite part!)

SO ONE MORE TIME, LET'S
CUT TO THE CHASE

IS HE BACK AGAIN OR JUST
THAT GRINNIN' FACE (I thought
about cheatin', but that's only
hearsay)

YOU KNOW HE SAID HE



LOVED ME AND I DO BELIEVE HE
TRIED

BUT ONE TRIP TO THE
CROSSROADS LEFT ONE JILTED
DOUBLE-CROSSED BRIDE

Most of these repairs were dictated by my being able to fit the story comfortably to my Blind Blake style ragtime feel.

That might yet change, but at this point in time I think it needs to be played a few hundred times so that it rolls off the tongue!

So far, a couple of performances have revealed a few stumbles and inaudible lyrics.

As with every song I've ever written, it's not finished until the recording, and even then, it might change over time.

The beauty of a folk or blues song is that you can play with the phrasing endlessly, you can speak a line or emphasise depending on how you're feeling or how focused your audience is, let's see how it pans out.

I'm a little concerned that blues lovers might not register with the title until they hear or see the words, so I might yet change the title.

Wish me luck, although you have to admit, it's quite a tale.



FOLK FORUM

ARIA awards are a joke

I know some people have been hearing folks discrediting the ARIA awards.

I'm going to give you a more balanced, realistic view of why.

Earlier in 2023, I was honoured to be invited to the Korean Music Awards.

Folks dressed immaculately for a distinguished event.

Group "NewJeans" had the most nominations.

World music press focused on the musical artists and their achievements.

South Korea's Music Industry has had such spectacular growth on the world stage in such a small amount of time, that it is now worth over US\$10billion annually, making it the 6th largest music market in the world.

They have up to four public TV channels dedicated, primetime, to music and music videos.

Four!!

There are now plenty of opportunities for well paid employment in the Korean Music Industry, both as an artist or a producer, etc.

Australia, during the ARIA "rule" since the 1990's, has opted to focus on "outrageousness" and controversy in its annual event.

2023 was no exception.

It made news reports

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

not about musical artists' achievement, but solely focused on Christian Wilkins' inappropriate clothing.

Christian isn't a musical artist so his attention grabbing actually stole the limelight from award winners, which in turn, costs our industry in its marketing, reputation and importantly, revenue.

The Australian music industry dwindle at single digit growth at less than \$2billion (total) annually and has floundered in these dismal results while places like Korea (as an example) have been making huge waves internationally, flushed with cash from confident broadcasters and local folks who prefer their local talent to international artists.

In Australia, book sales now surpass record/stream sales.

Just ponder at that fact.

The Australian Music

Industry is less than 1 percent of the global music industry now.

The annual ARIA Music Awards event is seen as a "joke" in international circles and current management at ARIA is sending our industry into disrepute through making very bad choices.

We don't have music on public TV, and emerging and indie artists need to go overseas to pursue their careers and make money as you simply cannot recoup the costs associated with marketing in a market that repatriates the majority of its proceeds to international artists.

This is how folks overseas "see" our music industry compared to media coverage of Korean music initiatives.

Heck, even Korea beats us in global music influence.

In the future, we will even see tiny countries like Qatar and the UAE take up the top 5 of all music markets.

That's pretty sad really. I love Australia, it's where I was born and it's my home, but please, let's give the management folks who think influencers should rule music awards the flick.

The music award event is the "influencer", not the pantyhose.

Anthony Cruze



by Bill Quinn

FOLK ON THE ROAD

ONE ON ONE – RADIO BOOHM AN OVERHEARD PRODUCTION PRODUCTION

Thank You And G'day Pt 2.0 - My Latest Article for Trad & Now

Greetings from Tarntanya on Kaurna Lands, home of red kangaroo dreaming.

I'm Bill Quinn, the artist formerly known as the author of A Punter's Perspective and Folk On The Road.

I published my last Trad & Now article in February 2023, and I had intended it to be about crowds and noise.

I say 'last', but to quote the Billy Bragg song, "[it] should have been the [second] last, but [it] was just the latest."

Here then is the start of that latest article.

I've gone for a title using what we call in some brands of written English, parallel structures.

It was called, Thank You And Goodnight Pt 1.5.

Although if you're the type of person who has kept every copy of Trad & Now magazine, plus most issues of its predecessor, Tapestry, and they're sitting in the top cupboard in the spare room, or shoved under the bed where your first wain Gwenevieve slept from ages two to 22 before she graduated from Kikatinalong University and then moved to Wealabarrabac for post grad (and also that internship with the medical research group)

- take a deep breath; I'm puffin - then you can search out the February 2023 edition.

And maybe you'll find that I've slightly amended that title.

Maybe.

Misschien.

I honestly don't know.

I can't recall, and I currently possess zero back issues of Trad & Now magazine on my person or in my cabana.

16 years four months down the tracks and maybe, I dunno, maybe 80-100 articles by me, roughly something-hundred editions while I've been scribbling but mostly blathering - hey, they don't all fit in my backpack.

Not even if I hold my teddy bear on my lap in the airplane, Jack Ryan in The Hunt For Red October (film version) style.

Where were we?

Herewith, the latest edition, as threatened, but it's the introduction only, for reasons that may become clear, with some updates for clarification.

See? It's not only titles that can fall subject to historical revisionism.

(Rewriting the past. I could get a job with the LNP at this rate. Nah Yeah Nah, not in this lifetime, the next existence, or any other parallel universe.)

531 words so far.

Note to Cec: it might be a bit shorter than I usually am, as the bishop said to the actress.

Thank You And Goodnight Pt 1.5 - My [Latest] Article for Trad & Now

As I type, it's the last day of January 2023, and last night I sang my farewell in song to Walyalup.

Walyalup is the local Nyoongar word for the area known as Fremantle.

The venue was Clancy's Fish Pub in Cantonment Street, and the song was Rag and Bone by Ian Mackintosh of The Wheeze & Suck Band/Traditional Graffiti.

The crowd was glorious and they joined in with great gusto, mostly because they were sharing pieces of paper with lyrics on which I'd hastily scribbled.

So, roughly 20 pieces of notepaper I'd had distributed in classroom fashion: "Take one and pass the rest on."

"Some of you will have to share."

This article is running late because after 16 years of A Punter's Perspective/Folk On The Road, you don't [muck] with tradition*.

*Gratuitous Letterkenny pop culture reference.

Stream all 12 seasons plus specials now on SBS On Demand.

To slide in to home base just in time (or after time), just before the short stop whistles the ball in back over the pitcher's left lughole, with the catcher makes a despairing dive to tag my pindan-dusty britches as I take a minutely wider arc and stick a fingernail out to lightly touch the plate and inform Gaia that I've reached enlightenment... no, wrong allegory... as I reach a fingernail out to inform Mr Cecil B. De Cello Player that I've finally coughed up 1400 words...

Yeah, it's kinda my thing.

Cec knows me well enough, and we have a curious, shallow/deep, common/disparate, intense/laconic kind of relationship as writer/publisher/editor/owner and writer/blatherer/gypsy.

This edition's column was originally going to be about an unsavoury crowd/audience incident from late last year in Walyalup, and far too many similar occurrences.

I need another month to process all that, though the audio version [existed] in the on-demand section of 107.9FM Radio Fremantle - Folkling Around, Monday 9-11pm.

It's been 15 months and that episode has now finally fallen off the edge of RF107.9FM's archives, which is ok and fully reasonable, especially as that's well over a year that I could have accessed and downloaded it.

By curious comparison, my first radio station deleted my whole back catalogue of sounds, with prejudice, not long after I departed on wobbly, discordant, clear air turbulent terms, and conditions.

I had already resigned from that radio gig while waiting to raise my anchor and sail off from Fremantle.

And then, we kicked in to a previous article, so going back even further in time, much as one's timeline on Google Maps announces if you want to see where you've been: "Going Back In Time".

Let's not go down those two rabbit holes.

Ok, briefly:

1. "Aw, Quinny. Don't cha know if ya keep ya location tracking on ya Android on, then they's can track ya?"

I know, Myrtle and Bazza.

I need to know where I've been so I can retrace steps and recover my lost possessions.

It's the sub-title of a Bill Gates book.

"Yeah but, yeah but, yeah but, then the gummint kin track yez."

Thanks for the input, Kevin.

Didn't know you were on the guest list of this conversation, but ok.

"Kevvy, what's that in your rear hot pants pocket?

"Bulging out like the biggest ad for your virility since an open necked shirt with a medallion dangling twixt your chest hairs?"

Some of this is based on actual events; it's Adelaide Fringe time.

"Awwww, it's me gnu eyeFoon. It's perfect. It's amaaaazing. It's awwwwwsum."

Right. And you don't want to be tracked by the FBI** or CIA*** or ATO**** or SAPo*****?

Gotcha.

Good luck with that.

Rolls eyes emoji.

** FBI 94.5FM in Sydney. One of my top five in the country. Doubt they're tracking Dancing Kevvo.

***Commonwealth Institute of Acronyms.

**** ATO. Australian Taxation Office. Me? 1999-2009.

We have so much unfinished business.

Mostly my last two returns.

Might put in three on my birthday in July for many happy... refunds.

***** How I have made it eight point five months in this state with some time away for nefarious behaviour and NOT engaged with SA Police is a minor miracle.

No wait, where did I get my fine?

I got pinged somewhere on my overland trip in January.

Brisbane to Perth in a campervan for eight days.

I got some sort of fine and haven't seen the paperwork yet.

I'm glad we had this chat.

What was that for?

Not speeding, I don't think.

And, was it in SA or after I crossed the border at Eucla and headed to Norseman?

This is why I talk and type so much.

I must find out.

I nearly lost my driver's licence in 2019 because a fine for fare evasion and possible illegal transport of a live animal across council lines on NSW Transport only found me by snail mail after about a year.

Snail mail to a 'home' address, in this day and age.

What were they thinking?

Better go to Services SA today and find out if they can shed light.

Or light sheds.

No, that's Davo at Collards and Green next to Mitcham Station at the end of my road.

He lights sheds until Mitcham City Council says he can't.

Where was I?

Replaying old articles.

I've used that tactic two or three times over my 16 years writing for Duck's Crossing publications when illness, fatigue, day job, night job, apathy, procrastination, or one or other of my essential traits kicked in.

Let's jump forward 13 months to 2024.

Thank You And G'day Pt 2.0 - My Next Article For Trad & Now

Ultimately, I hung around in the west of the west of Terra Australis a little longer, with time out for bad behaviour

at festivals: Nannup Music, Port Fairy Folk, Majors Creek, Canberra Comedy, and Cresfest (Creswick, Vic), returning to Walyalup in time to catch two Billy Bragg gigs at Freo Social.

Let's talk about that unsavoury incident alluded to above.

It was at a wonderful night of music, song, and communal singing at Fremantle Navy Club with Carla Geneve supporting Mick Thomas and the Roving Commission (MTatRC).

I had never seen Weddings, Parties, Anything or MTatRC or Mick Thomas in any configuration other than catching parts of his set at Illawarra Folk Festival, Slacky Flat, Bulli, New South Wales.

I must find out what country/nation that area is.

I've known it, but it's slipped my mind somewhere in 11 years since my last IFF with the mighty Illawarriors.

Currently 1172 words.

Answers in a comment on the Overheard Productions Facebook page, or the video on Overheard Productions Instagram dated 15 March 2024 with a timestamp of early afternoon, and featuring a mashed-up meal of cornbread, bacon, vine tomatoes, jalapenos, eggs, hummus, and possibly yoghurt.

Currently drenched in a lemon I brought from home, not for taste but to keep the flies away.

OR, as a comment on the corresponding articles to this thing you're now reading (with a stiff Jamesons, some smelling salts, and the Nurse Hotline on standby) on www.OverheardProductions.com - the blog.

And that, mijne heren en vrouwen, as Peter Cundle would say, is your lot.

Singing sessions with Sing! Sing! Sing! (I believe that's the title) were sensational.

Sadly, I say 'were', because Covid took them down like a shot from a blunderbuss, and though they managed to pick themselves up off the canvas, dust themselves up, relace the gloves, and clamber back aboard the horse, regrettably after a few more comeback sessions which I was privileged to be part of, they mournfully announced the regular second Tuesday (?) night Two Hour, One Song, Three Singing Parts events of glorious voxification and shared joy, they were packing away the card table, wiping off the menu board, and declaring to a grieving public that the slightly paunchy person who now identifies as an opera singer had warbled its last.

exciting episode where our intrepid band of four radio presenters from Radio Fremantle 107.9FM and www.radiofremantle.com.au - Listen Live or Listen Later - attempt to watch and hear Carla Geneve (not pronounced as you might expect) and Mick Thomas (pronounced as you would generally expect) and Squeezebox Wally (insert your own jokes at home) and Brooke Taylor (holy smokes; get her latest album because it is 27 types of wonderful) and I'll add the others in on the web version, but Cec has just sent me an email which I quote here in its entirety: Tic, tic, tic.

Boom.

From the Adelaide Plains south of Tarndanya on Kaurna Country, the home of red kangaroo dreaming, this is Bill Quinn or the artist formerly known as the guy at Table 36 at Bond & Lane Canteen in Colonel Light Gardens wishing you a great festival season in wherever you are, especially the remnants of what's left of festivalled-out Adelaide, the series of wonderfulness in New South e.g. St Albans Folk Festival there on the lovely bend in the MacDonald River and long may your Anzac Day trumpet sound from the escarpment and good luck to the new venue layout and all who sail in her.

Tot ziens. Tot vlede maand. Tot volgende keer. Dui!

ENDS



Dance Directory

If you are a dance class or dance event organiser and would like to be included in this directory, see pages 76 and 77 for more information.

Directory entry is free to subscribers.

Australian Historical Dance (840-166)

Specialise in historical and folk dance (Anglo/Celtic/bush).

Research, publications, heritage talks, exhibitions, performances, teaching and dances.

Two regular monthly dances in Brisbane (Samford & Arana Hills). Annual Jane Austen Ball in October.

Ph: 0422 067 392
Heather@HistoricalDance.au

Australian Social Dance Network (840-166)

Preserves and promotes Australian social folk dance. Free listings for all dance groups.

Ph: 0422 067 392
Heather.Clarke40@Yahoo.com
www.AustralianSocialDanceNetwork.com

Stringfiddle (264-163)

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

Stringfiddle@gmail.com

If you are a dance class or dance event organiser and would like to be included in this directory, see pages 76 and 77 for more information.

Directory entry is free to subscribers.

ACT – Monaro Folk Society (2225-167)

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 – Bush Music Club (1115-162)

Dance workshops at Pennant Hills, Mondays Feb to Dec except holidays, 7.30pm.

Learn bush dances in a friendly atmosphere.

BMCMail1954@Gmail.com

NSW – Sydney English Country Dancers (2194-176)

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

4th Saturday, Strathfield. ChristineTherese Miller@Gmail.com

www.SydneyEnglishCountryDancers.org.au

SA - Australian Traditional & Bush Dance Society (553-169)

Have fun and stay fit with a group of singles and couples who enjoy bush and folk dancing and other social activities. Meets late January to mid-December - 2nd, 4th & 5th Tuesdays, 7.30 - 9.30pm, Prospect Town Hall, 128 Prospect Rd (cnr Vine St), Prospect.

enquiries@atbdsdancesa.com.au
http://www.atbdsdancesa.com.au/

Vic – Victorian Folk Music Club (1471-168)

Family dance 1st Sat; Concerts 2nd Tues; Sessions every other Tues.

Enquiries@VFCMC.org.au

Dancing recorded before the first fleet anchored in Sydney Cove

by Dr Heather Blasdale-Clarke – Courtesy The History of Music and Dance in Australia 1770 -1900



Sailor's Hornpipe
(From an Engraving after J. H. Ramberg, circa 1800)

"On January 21, 1788, the Governor, accompanied by Captain Hunter and some other officers went in boats to examine Port Jackson.

"The next day, one of the party took a fife on shore and played several tunes to the natives, who were highly delighted with it, especially at seeing some of the seamen dance".

This was extracted from The Complete Letters of Newton Fowell. 1786-1790.

Fowell was a Midshipman and Lieutenant aboard the Sirius, Flagship of the First Fleet on its voyage to New South Wales.

This is the earliest account of

dancing in the new land, before the fleet anchored in Sydney Cove, before the convicts had disembarked, before the colony had been proclaimed, people were dancing.

It is likely the seamen were dancing a hornpipe or a jig to the music provided by one of the marines.

Music for all official occasions, as well as informal events in the First Fleet, "fell under the aegis of the Marines who, in addition to providing a force of terrestrial and maritime 'sea-soldiers', supplied ships with drummers and pipers".

It's thought the sailor's hornpipe may have originated

as a stage dance which then developed into an occupational folk dance.

Early hornpipes were in triple time (3/2), then in the mid-eighteenth century, the rhythm changed into the distinctive common time (4/4), which is well known today.

In 1740, a hornpipe was performed "in the character of a Jack Tar" at Drury Lane during the second act of The Committee, or, The Faithful Irishman.

This seems to be the first association of the hornpipe with sailors.

The following year, "a hornpipe by a gentleman in the character of a sailor" was performed at Covent Garden and from that time became increasingly popular, both for actual working sailors, and for actors on the stage.

As solo dance, it portrays activities in the daily working life of a sailor such as looking out to sea, hauling and coiling ropes, pumping, and climbing the rigging.

Music and dance were a part of Georgian Naval life both above and below deck.

Letters dating from the 1750s show that dancing to the fiddle, fife and, drum was an almost daily occurrence on some ships, providing a source of entertainment and exercise for the seamen, and helping to maintain a connection with home.

Captain Cook, famous for promoting the hornpipe to keep



a play where the character, Tom Gunter, "bids the Fidler strike up a hornpipe which he fools about with such agility."

The *Humours of a Wapping Landlady*, featuring a sailor's hornpipe was performed at the 'Theatre, Sydney' on July, 1796. © The Trustees of the British Museum.

From the earliest mention of a seaman dancing on Australia's shore in 1788, through to the present day, the sailor's hornpipe has remained a part of our intangible cultural heritage.

It appeared frequently on theatre programmes, was danced by convicts on Norfolk Island in 1840, and in dance schools across the colony.

The tune has featured in many collections of music, from ship's fiddler William Litten (1830) to the convict Scottish fiddler, Alexander Laing (1863), and in modern times they have been recorded by collectors such as John Meredith for inclusion in Australia's traditional music repertoire.



his men healthy, noted on his second voyage of discovery (1772-1775) that his seamen were proficient in both country dances and hornpipes.

Explorer Matthew Flinders also followed Cook's regime of encouraging his crew to dance.

Not only for common sailors, John Palmer, who came to Sydney in 1788 as Purser on the *Sirius*, and became the Commissary of New South Wales as well as one of the wealthiest men in the colony, was a celebrated hornpipe dancer.

In 1829, G. Yates, an English dancing master, writes that few English seamen were to be

found who were not acquainted with the hornpipe, some indeed "dancing it in perfection".

Schoolboys destined for a naval career, generally made a point of learning the hornpipe and during the nineteenth century it was included in the training of naval cadets.

The hornpipe was regarded as "the national dance of Britain".

The earliest known printed document in Australia's history is a playbill advertising an evening of entertainment at the 'Theatre, Sydney' on 30 July 1796.

One of the acts is the *Humours of a Wapping Landlady*,

Sailor's Hornpipe: Jack's the Lad



The hornpipe tune is characterised by staccato quaver runs punctuated by the stressing of the second and third beats within the bar at regular intervals, the phrase always ending with the distinct double stress: pom! pom!

Ringwood Family Dance

by Bill Buttler



Victorian Folk Music Club
dancers kicked off 2024
with their first Ringwood
Family Dance on February
3rd, with Blackberry Jam

providing the music.

Blackberry Jam are now on a round Australia tour.

Jenny Simpson did a wonderful job explaining and calling the dances, and created a happy atmosphere.

"We had a pretty good turnout, with quite a few new dancers, particularly several from the younger generations.

Please join us for future dances on the first Saturday of each month from 7:30pm.



Bluegrass News

Story and photos by Lindsay Mar

Yarra Junction 40



My-T-Fine Stringband with John Boothroyd filling in for Lindsay Mar

Although I personally didn't make Yarra Junction Fiddler's Convention at Camp Eureka, Vic this year, I would like to thank Rod and Judy Jones and in particular John Boothroyd for their supply of the following information, and in particular John, for the supply of photos from this year's event.

Yarra Junction Fiddler's declared this occasion on Feb 9-11, 2024, to be their 40th event.

We aren't entirely sure that means 40 years because there has been the odd year where there were two events, although one not necessarily held at Yarra Junction, and there were

of course the Covid years when there wasn't an event at all.

But this year's event was officially declared the 40th, and so it was.

It was dedicated to the memory of Max Amos who took over the reins from the long suffering instigator, Ken McMasters, whose own passing doesn't seem that long ago.

The occasion was marked with a double leaved program on higher quality paper than usual, a little more formally presented than previously, and with the print a tiny bit larger and clearer for those who may have been participating since event 1, although the ghost of Ken might be heard to whisper, it was "more of the same".

There were the usual

performance features including the Friday night and Saturday and Sunday afternoon Big Hall concerts, Saturday night Cajun dance, followed by the Old-Time square dance, a late Saturday night Bluegrass Concert, Sunday morning Gospel sing along and various blackboard concerts as well as workshops on everything from banjo (two finger, three finger and clawhammer), Bluegrass and Old-Time fiddle, Dobro, duet singing, guitar and bass.

Big Hall performers included from Canada, Scott Cook & Pamela Mae plus Australian groups Slime Dime, Duck Downpickers, Double Dole Stringband, John Boothroyd, Burning Bridges, Weathered Heads, My-T-Fine Stringband, Old Cross Roads, Cartwheels, Backwater, and The Remnants.

Over the years, there have been some changes to the event, such as an increased emphasis on safety, the introduction of flush loos, the disappearance of road bowls, and restrictions placed on dogs, but some of the old character remains if you look for it, with all building leaning to the left, no matter which way you look at them, and distinct signage pointing in opposite directions to the toilets vs disabled toilets, when we all know that ALL the traditional

loos at Camp Eureka were ALL disabled from the very start.

Here is to 40 years, and as Ken would always say, with a bit of lime, another 100 more.

Dorrigo 2024 update

The Dorrigo Folk & Bluegrass Festival is not until Oct 25-27, 2024, but there have been important announcements made leading up to that weekend.

The first is that Dorrigo performer expressions of interest are open until May 24.

Dorrigo volunteer applications are also now open, with the volunteer scheme offering a weekend pass in return for 12 hours of volunteer work.

Also, anticipating the Dorrigo festival itself, is the 6th Old-Time music school to be held Oct 23-25, which is also now open to bookings.

Mountaingrass 2024 update

In January we mentioned that the Nov 15-17 Mountaingrass 2024 event will be moving its home to Bright Vic.

We can now announce that it will be spread across three distinct but closely located venues, namely, the Bright



String Jam, Bush Music Club, Addison Road Community Centre, Marrickville NSW

Community Centre, Bright Senior Citizens Club and the Bright Courthouse Theatre.

The venues are within 150m of each other, with each venue located on an approach to a common round-about.

The fourth leg of the roundabout leads to the local shops including the bakery, cafes and supermarket.

Each performance venue also has ample parking and wheelchair access.

The Courthouse Theatre will be the venue for the Saturday

and Sunday night concerts and it is expected that the surrounds about the Community Hall will provide the best opportunities for jamming.

There are lots of other activities for the family in the Victorian Alpine area and it might be an idea to check out the Bright Alpine Visitor Information Centre itself, or even their website before making the trip to Bright in Nov.

The Mountaingrass website also has an extensive list of accommodation in and around Bright and surrounding areas such as at Porepunkah, Harrietville, Freeburgh and Smoko.

Expressions of interest for performer applications are also now open.

Festival watch

Old Fashioned Music Weekend Apr 5-7, Brooweena Qld features the likes of Innes Campbell, The Borough, the Cartwheels of Vic and many more.

The St Albans NSW Folk Festival date is set as Apr 26-



Yarra Junction Fiddlers Old Time Dance Band

28, but as at the time of writing, the artist lineup is yet to be announced.

Northern Beaches Music Festival, Narrabeen NSW Nov 2-3, have announced that performer applications will be open between Jun 1 - Jul 31.

The Fairbridge Folk Festival WA and Mount Beauty Music Festival Vic have been cancelled for 2024.

Other Bluegrass news

The Bluegrass and Traditional Country Music Society of Australia, Sydney NSW, has had two Picks in the Park this year, that is to say Banjo Patterson Park, Gladesville, but now resume first Saturday Annandale meetings at the Annandale Community Centre, on Apr 6, 6:45pm for the Safety in Numbers Group and then 7:45pm for the open mic night.

In addition to the Annandale get-togethers, Sydney also has two more monthly jams.

The first is a stringband jam with Ian Knight at the Bush Music Club Hut, Addison Road Community Centre Marrickville, second Sundays 2pm-5pm.

The second jam is a Bluegrass jam, known as the

Surry Hillbillies, on last Sundays 4-6pm at the Nocturne Bar, 557 Crown St Surry Hills, contact John at jsingo@gmail.com for more information.

The Stetson Family launch their new album "The Stars, If You Look Closely" with a double header launch Apr 6 Archies Creek Vic and Apr 7 Brunswick Ballroom Melbourne.

The album comprises all original songs including two that were left unfinished by the band's late mandolin player, Andy Carswell.

Both launch nights will also include a set by the SA duo, The Yearlings.

The Ken Burns TV series, "Country Music", at the time of the printing of this issue of Trad&Now, will be celebrating four years on the ARIA Country music charts, hovering in or around 32nd place.

Australian artist dates

The Cherry Pickers pick Apr 5-7 CresFest, Creswick Vic.

The Stetson Family & The Yearlings launch their new album Apr 6 Caravan Music Club, Archies Creek Hotel Vic; and 7 Brunswick Ballroom Vic.

The Morrisons pick Apr 7

Sham Fest, Petersham Bowling Club NSW.

Scroggin play their fusion music Apr 11 Smith's Alternative ACT.

Pete Denahy entertains at Apr 11 Man from Snowy River Bush Festival, Corryong Vic; and May 4 Lighthouse Country, Burnett Heads Qld.

Kevin Welch & The Weeping Willows' North Wind Tour includes Apr 19 Palais Hepburn Vic; 20 Thornbury Theatre Vic; 21 Archies Creek Hall Vic; 26 Trinity Sessions, Clarence Park SA; 27 Murray Delta Juke Joint, Goolwa South SA; May 10 Smith's Alternative ACT.

The Water Runners perform at the Apr 26-28 St Albans Folk Festival NSW.

Corn Nut Creek play Apr 30 Mountain Pickers Association, Ferntree Gully Bowling Club Vic.

The Weeping Willows play May 11 Hump Hall, Allambie Heights NSW.

The Water Runners entertain Jun 9-11 Peak Music Festival, Perisher NSW.

Transcription

This month our tune is Walk Along John from the playing of Charlie Walden.

Walk Along, John

Traditional, arranged Charlie Walden

Lindsay Mar presents a three hour mainly Bluegrass and old-timey music radio show every Sunday morning from 9AM. It's called Chicken Hot Rod and can be heard on 2RRR, 88.5FM Sydney.

Trad&Now Live! has a one hour Bluegrass and old-timey music hour at 8PM every evening. The music changes every day.

Poets Directory

If you are involved with Bush Poetry and would like to be included in this Directory, see pages 76 - 77 for more information. Directory entry is free to subscribers.

Jake Lynch (2374-162)

Intentional Bathos. Progressive comic verse for struggle and resistance. Available in Greater Sydney Area for benefit events on similar themes.

Jake.lynch@sydney.edu.au

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 (144-168)

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) (2289-161)

Open mic soiree – 3rd Thursday. 6.30PM 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

Vanessa Craven (2059-169)

Award winning musician. Has a published book of poetry. AcousticSessions@Mmnet.com.au
www.AcousticSessions.com.au

WA Bush Poets (1071-169)

1st Friday 7pm Bentley Park Auditorium, Bentley Park www.wabushpoets.asn.au/

Albany Bush Poetry Group

Last Tuesday 7.30pm 1426 Lower Denmark Rd, Elleker Ph: 9844 6606

Bunbury Bush Poets

1st Monday The Parade Hotel, 1 Austral Parade, East Bunbury Ph: 0400 249 243 636 Goldfields Bush Poetry Group 1st Wednesday 7.30pm Kalgoorlie Country Club Ph: 0419 943 376

Peel Poetry Group

1st Tuesday Ravenswood Hotel Ph: 0417 099 676

Free Australian Folk Music all year round!

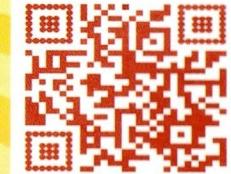


Trad&Now Live!

is a free international streaming service for Australian folk music. It can be heard 24 hours per day, 7 days a week and all music heard was recorded in Australia.

Use the QR code to listen anytime night or day. A constantly updating playlist and any scheduled programming are available on the Trad&Now website.

Trad&Now Live! is ideal for listening to while working, walking, driving or relaxing. It can be heard on your phone, computer, laptop, car radio or any device with internet access.



Poetry and the written word

Poetry is alive and well in WA

The WA Bush Poets and Yarnspinners are still a solid presence at the many Country Music Festivals in WA.

This year, they will also be included in the Poets' Breakfast at the Nannup Music Festival.

2024 began with the annual Wireless Hill Australia Day Picnic.

This was well attended with around three hundred in the moving crowd.

Our next event was the Boyup Brook Country Music Festival.

This followed a different format to previous festivals.

"Poetry in the Pub" was the first event.

John Matthews, a banjo/guitar singer songwriter who plays bluegrass and folk has bought the Boyup Brook Pub.

He has a music session on alternate Thursdays but is generally happy to leave the bar and nip over for a few tunes.

The town has applauded his energy and welcomes the reopening of their hotel.

John also supports the Bush Poets.

Thursday evening was another new addition.

"Poetry Under the Stars" at the Golf Club.

Both events had a good crowd.

Friday included a workshop by guest poet, Gary Fogarty.

This was a real highlight for me.

Like folk music there is a tier of performers.

Some who wish to make a living at their craft and others who just like performing.

Gary likened this progression to a ladder, you can get off at the platform that suits you or you can just keep going up, or down.

This is, of course, dependent on your ability and your audience.

Here was a lesson for us all. Create your audience and promote events.

It isn't enough to just expect the opportunities to be there, be proactive.

A small soiree might mean that new people are switched on to bush poetry and will then attend a larger event.

Do you write for commercial purposes?

Birthday poems?
CDs?

With changes in technology, how do poets market their wares?

Gary discussed books and pricing, how many to print, target buyers etc.

Again, his message was one of being proactive.

Write a press release and send it out to the local papers/radio stations, (even to Trad&Now).

This is relevant for shows, winning a competition, new books.

Do you apply for a grant to

produce your CD or print your book?

With performances, start with a couple of poems and create brackets, then increase your number of poems/ brackets available.

Be aware of time and stick to your allotted time.

Think about your material, is it PG?

Think of your audience.

For costing, when quoting, provide a breakdown of costs.

Include performance, travel (remember the Ks for the tax office), accommodation, sound system hire etc.

Have a contingency plan so that if you are sick you can have another performer cover for you.

This is a very brief summary of Gary's ideas.

I found them thought provoking and relevant for any performing artist.

This workshop generated a lively discourse throughout the rest of the festival.

It also raised many ideas that had not been verbalised in our larger community.

Thank you Gary.

Saturday morning saw us at the tennis club to see Heather Joass win the Poets' Brawl.

For the rest of the festival, the 40plus degree heat contributed to overall attendance numbers being down.

An exception was for Troy Cassar Daly at the music park.

Poetry and the written word

Attendance swelled to 1800.

Organisers breathed a sigh of relief.

We had seventeen poets at the Sunday breakfast and a broad range of poetry was presented.

Contemporary, the classics, poems about growing up in the bush and Daniel, who writes about his cerebral palsy.

We had three new poets in our fold and they were welcomed.

The WA Bush Poets have a mainly aging demographic so we are pleased to have some younger poets taking to the stage.

Next up is our monthly muster and then off to the Nannup Festival and the

Bridgetown Country Music Muster.

We are blessed to be welcomed at these events.

For any people travelling in the West, we have musters in Kalgoorlie, Bunbury and Perth.

Please check out the WA Bush Poetry and Yarnspinners website, we will make you welcome.

The first Western Australian song

by John Ralph

In 1829, the first ships arrived in the Swan River Colony.

As a free society, the social structure was broader than that of the penal colonies in the east of Australia or military establishments such as King Georges Sound in Albany, WA.

Despite the poverty and deprivation and the sheer hard work of establishing the colony, it seems that people still made time for musical entertainment as a relief from the challenges that they faced.

J M R Cameron, writing in his introduction to the Millendon Memoirs (George Fletcher Moore's diaries and letters) suggests:

'While they were digging and delving and toiling, on the one hand, on their little patches of ground, and looking after their small flocks of sheep, they were, on the other hand, dancing and dining, visiting and being visited and extending to one another

a generous hospitality, and enjoying the pleasures of social intercourse in a society which at the time comprised of nearly their whole number.

'The days of the early struggle were by no means days wholly of gloom (1).'

George Fletcher Moore wrote what is seen as the first truly Western Australian song.

Entitled 'Western Australia for Me', it was performed in 1831 at the first ball given in Perth by Governor Sir James Stirling.

It could be suggested that this may have influenced the change in name from the Swan River Colony to Western Australia in February, 1832.

Moore composed the lyrics and set them to the tune of Ballinamona Oro, a well-known folk song from his native Ireland.

This was a common occurrence in Georgian society.

This song showed a departure from the British centric lyric that would have been rife in the colony, adapting an old

Irish tune but adding words that specifically related to the environment that the pioneers were living in.

It must be noted however that the majority of settlers at the time were from the rural working class who had a long tradition of orally disseminated music but did not have the means or time to write their songs down.

It is intriguing to think that there may have been more which we do not know about.

(2).

Western Australia for Me

From the old western world, we have come to explore, the wilds of this Western Australian Shore, In search of a country, we've ventured to roam, and now we've found it, let's make it our home.

And what though the Colony's new, Sirs, And inhabitants may be few, Sirs, We see them increasing here too, Sirs,

Poetry and the written word

So Western Australia for me.

With care and experience, I'm sure 'twill be found,
Two crops in the year we may get from the ground;
There's good wood and good water, good flesh and good fish,
Good soil and good clime, and what more could you wish.
Then let everyone earnestly strive, Sirs,
Do his best, be alert and alive,
Sirs,

We'll soon see our colony thrive Sirs,
So Western Australia for me.

No furious south easters no burning simoon,

Our harvests to blight and our fruits to consume,

No terrible plague nor no pestilent air,

Our 'livers 'to waste though our lives may be spared

Our skies are all cloudless and bright, sir,

And sweet is our lovely moonlight, sir,

Oh, this is the clime of delight, sir,
So Western Australia for me.

No lions or tigers we hear dread to meet,

Our innocent quadrupeds hop on two feet,

No tithes and no taxes we now have to pay,

And our Geese are all Swans, as some witty folks say,

Then we live without trouble or stealth, Sirs,

Our currency's all sterling wealth, Sirs,

So here's to our Governor's health, Sirs,

And Western Australia for me.(3).

This positive lyric reflected Moore's outlook on the colony.

He worked hard to establish a small holding in the Swan Valley as well as working as a lawyer.

In verse one he does not acknowledge the incumbent indigenous population stating that the 'inhabitants may be few sirs'.

The second verse highlights the abundance of natural resources in the fledgling colony and the importance of growing crops for sustenance, a subject that every pioneer would relate to.

Verse 3 is a mystery.

In his Diary of Ten Years, this verse does not exist. (3).

However, in the book Journals of Several Expeditions in Western Australia made by Captain James Stirling during the years 1829 to 1832, the above song text is printed in full.

The journals were published in London by J Cross in 1832. (4).

Did Moore, like most composers, edit his work when he reflected on it or was it added by some other?

The verse itself is at contrast to the rest of the song with its ideas of pestilence air and plague, even though it suggests Western Australia was free of all these.

Initially, their music would have been that which was popular in their social sphere in Britain at the time of their leaving.

In verse 4, he mentions the absence of predatory animals, which would have been attractive to potential colonists or ex-servicemen and their families from India, and in the last few lines, he curries favour with Governor Stirling.

Moore at the time was trying to consolidate work as judge in The Swan River Colony and this might well have helped his cause.

He writes in his diary of Thursday, September 20, 1832:

'Indeed he (Stirling) was as well disposed to be as he could be and I flatter myself that he will not forget me.....

I sent home a copy of a song which I sang at a ball in government house on September 2, 1831.

'He was greatly pleased with it.

The fame of it has spread to India, as Captain Fremantle told me he heard it there from Captain Parker who had been there. (5)'.

The music the settlers brought with them from Great Britain would have been used to re-create memories of home and the different social groups may have used their music to strengthen or delineate social boundaries.

Conversely, it may have been used to promote unity in the challenging circumstances of settling in a land on the other side of the world.

Initially, their music would have been that which was popular in their social sphere in Britain at the time of their leaving.

However, after a while, they would begin to make music with a distinctly Western Australian character, influenced by the environment and local events.

With this development, it could be surmised that the pioneers started to look forward

to a future far away from the Britain they had left behind.

1)Cameron J.M.R the Millendon Memoirs. George Fletcher Moore's Western Australian Diaries 1830 to 1841. Hesperian Press. 151.

2). <http://www.folktunefinder.com/tunes/82168>.

3). Moore G.F. Diary of 10 years.

Trove/
books.google.com.au
/books?
id=XM4NAAAQAAJ&pg=
PA236#
v=onepage&q&f=false
4)<https://nla.gov.au/nla.obj-1335970730/view?partId=nla.obj-1336152616#page>

/n83/mode/1up
5)Cameron J.M.R the Millendon Memoirs. George Fletcher Moore's Western Australian Diaries 1830 to 1841. Hesperian Press. 151.

About the author

John Ralph is a musician, teacher, and composer.

He has worked teaching classical guitar for the education department and plays regularly with the Perth Guitar Orchestra of which, in 2011, he was musical director and for which he has written extended pieces of music.

He also performs with Plectra the WAAPA classical guitar

ensemble.

He is a folk musician performing in clubs and festivals in Australia and the UK.

He was chairman of the West Australian Folk Federation until recently and runs a folk club at Warwick in the northern suburbs.

This musical passion, coupled with an interest in history, has encouraged him to enrol for a Masters of Musicology (research) at the West Australian Academy of Performing Arts, studying the music of the first ten years of European settlement in Western Australia.

John has two albums for sale on the Trad&Now website and on air in Trad&Now Live!

Ballinamona Oro

With my Ballinamona Oro, Ballinamona Oro,
Ballinamona Oro, the girl of sweet Cullen for me.

Folk Radio Directory

Attention radio presenters. See pages 76-77 for more information on how you can have your program listed in this Directory. Entry is free to subscribers

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www.tradandnow.com

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
australiantspectrum@gmail.com

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 - Classic Folk 2NURFM 103.7 Newcastle (2319-166)

Classic songs and emerging artists from the Australian folk scene and around the world.

Presented by Phil Bates and

Jane Klein.
 Wednesdays 9 – 10 pm
<http://www.2nurfm.com/programs.html?classic-folk>

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 - Folk 4 U/ 2 Way 103.9FM Wauchope

Australian & overseas folk/ bush, festival & performer updates

Every Saturday 2-4pm
rodworthing1@gmail.com

NSW – Lake Macquarie FM 97.3

Presents a variety of music featuring Australian, Indigenous and overseas artists.

Genres include Celtic, Country, Blues, Folk and Contemporary.

Sunday 9am-noon.

LMFMRadio1@gmail.com

NSW – One of the Folk

92.3FM Bathurst
 "Music for Folk" program.

Every Saturday 12-2pm

FestivalofFolk@gmail.com

SA – Radio Adelaide Folk Show 101.5 FM

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

Presenters include informative notes on tracks played and often invite guest musicians.

5-6.30pm (SA time) Saturdays.

Also on Radio Adelaide website
Jane.Bower@Bigpond.com

SA – Some Folk 5ZZZ 91.1FM (678-167)

Eclectic selection of folk music presented every Thursday from 3-5pm ACST from McLaren Vale by David and Julie Cavanagh.

DavCav42@gmail.com

Vic – Mostly Folk, Fun & Friends 94.1FM Melbourne

Focuses on Australian performers in the folk genre featuring music, poetry, artist interviews, folk events and CD launches. Every Wednesday 6-8pm and streamed on 3wbc.org.au

WBCRFolk@Hotmail.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.

9-11pm Mondays

www.radiofremantle.com.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 performance.

If you are interested in joining our review panel, please contact Trad&Now at info@tradandnow.com

CD book Reviews

known.

Her 'Windmills' was a good choice for the A & A harmony.

'Sincerely, Covid' (Alanna) is a clever song in which Covid takes on a personality.

It warns that 'before lockdown you thought you ruled this town... I'm the silent virus/ I creep deserted streets ... vaccine you'll never catch me... sincerely Covid 19'.

'Everybody dances in New Orleans' (Alicia) is a more upbeat track and makes a good contrast with the more wistful songs.

'Sing for Tuvalu' (Alicia and Ben Henley) is dedicated to all Pacific Islands neighbours and friends.

It has a nice, rolling relaxed feel.

Imagine sailing across a placid sea.

This 2023 album by these remarkable singers and songwriters might well be described as a post-Covid effort, but perhaps more pleasantly 'post-Elodie' (Alicia and Ben's baby).

The identical twin Egan girls began to make an impression on the Australian music scene around 2015 when they were young performers of the year at the National Folk Festival.

CD review by Tony Smith
 TN2558-87 - \$25

'Heart song listen' (Alanna), 'Borrowed time' (Alicia) and 'The teetotaller' (Alanna) washed over me somewhat before 'Secret pocket' (Alicia) got me hooked.

Nicola Watson is a Melbourne songwriter who should be better

CD book Reviews

'Waiting in the wings' (music by Baylor, lyrics by Alanna) is very much a lullaby.

In contrast to the message from Covid, this one says in second person: 'you're a song, waiting to be sung, mmm, mmm, mmm'.

It is in gentle free form and ends 'back then you had no idea, your song could disappear, in these lost and lonely years'.

'Women be wise' has a brass and piano introduction that takes you back to New Orleans – or at least mid twentieth century America, when the likes of the Andrews sisters were showing off their harmonies in boogie-woogie style.

This track has Alanna and Alicia in a stronger vein and the listening is easier here.

At the 2024 Cobargo Folk Festival, Alanna and Alicia packed the halls.

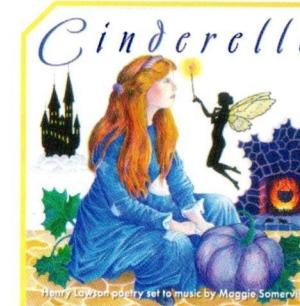
At one point, their Mum was outside, half-listening while nursing her young grandchild.

Appropriately, Alanna and Alicia thank first their 'Mumager, Maudie'.

You do not get to be this accomplished, this young, unless you have tremendous family support.

The album is a great achievement for all concerned, but especially of course, for Alanna and Alicia.

Ed. Alanna and Alicia currently have four albums available for sale on the Trad&Now website, three of which have been uploaded to Trad&Now Live! and can be heard there from time to time.



Maggie Somerville
Cinderella: Henry Lawson poetry set to music

CD review by Tony Smith
TN2557-91 - \$20

There is a good chance that most Australians of a certain age have a personal Henry Lawson story.

I had the privilege of playing the poet in his London days in the short drama by Oriel Gray.

No doubt Maggie Somerville's latest CD will bring out reminiscences galore.

Indeed, Cinderella came out in 2020, ready for the centenary of Lawson's death in 1922.

Lawson has been well studied by musicians.

Chris Kempster's book The Songs of Henry Lawson is the standard in the field and there are several CDs.

Interestingly, comparing Somerville's work with the album focusing on Lawson's women, Home Sweet Home by Hill End harpist Kim Deacon, shows only a couple of poems overlapping.

The same goes for Rain in the Mountains by Christine Wheeler and Friends.

It is a sign of the depth of Lawson's story telling that it is still possible to draw out a collection of less frequently covered works.

Somerville has done a fine job here, as she did with Mary Gilmore and John Shaw Neilson.

The 72 minutes open with a Mary Gilmore: extract from 'The Dead Poet' and 'He's Gone to England for a Wife' and closes with 'The Song and the Sigh' and an extract from C.J. Dennis, 'To a Dead Mate'.

Somerville's selection of poems are not in chronological order but perhaps in the order which maximises the effect of the musical settings, but they are dated.

As well as playing tin whistle and harmonica, Somerville carries the vocals with the help of Annie McCooey and Stephen Whiteside.

Dave Billings plays bass, keyboard, piano, ukulele and glockenspiel and sings.

Sam Lemann plays guitar, mandolin and ukulele, Catherine Leslie violin and viola, Connor Hoy uilleann pipes, David Rowlands flute, Jenny Rowlands cello, Maree Buttler harp, Rob Freebairn harmonica and percussion, A.J. Leonard banjo and Helmut Lopaczuk piano accordion.

Billings of Stick Studios recorded, mixed and mastered the album.

When presenting together so many poems by an acknowledged master, the challenge is to show that the enterprise enhances either our understanding or our access to his works.

Somerville's collection succeeds in both respects by presenting clear audio versions of poems which even many keen Lawson fans have seen only on the page.

Another challenge is to compose tunes of sufficient variety.

By presenting them collectively on a CD, Somerville makes this task more difficult.

Possibly for this reason, I enjoyed those tracks which add this variety.

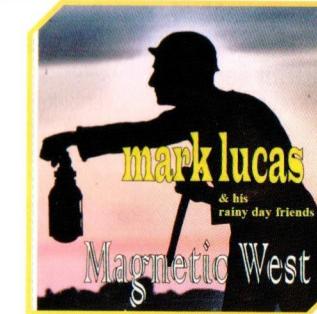
These include 'The Cliffs' (1903) which Somerville describes as a metaphor for Lawson's lost life, dreams and self-esteem,

'The Route March' (1915), the jaunty 'When Bertha Comes to Tea' (1902), 'There's a Bunk in the Humpy' (1892), about which Somerville notes that her rendition differs slightly from Lawson's words, and 'Sticking to Bill' (1903) about prison and the stress on relationships.

Other poems include 'Cinderella', 'The Drover's Sweetheart', 'To Hannah', 'Andy's Return', 'When the Ladies Come to the Shearing Shed', 'Eurunderee', 'The Lilly and the Bee', 'The Light on the Wreck', 'The Stringy-Bark Tree', 'Mary Lemaine' and 'To Jim'.

This CD by Maggie Somerville will no doubt introduce Henry Lawson to many people who might otherwise be unfamiliar with his works.

Ed. Maggie Somerville currently has six albums available for sale on the Trad&Now website, four of which have been uploaded to Trad&Now Live! and can be heard from time to time.



Mark Lucas and his rainy day friends - Magnetic West
CD review by Tony Smith

Mark Lucas has headed a good few ensembles over the course of four decades.

As usual, he penned all of the songs on this album.

His vocals and guitars are well supported by James Gillard (double bass), Matt Fell (percussion), Glen Skarratt (mandolin and vocals), John Lee (fiddle and vocals), James Church (dobro), Chris Mearns (cello and piano), Steph Miller (accordion) and Rory Lucas (bass).

Skarratt, Fell and Lucas have production and mixing credits while Rick O'Neill mastered the tracks.

This is a second 2023 album for the busy Lucas.

While two tracks 'Northern Star' and 'Last Slow Dance' were on "Onward Into the Fog" with the Dead Setters, it is easy enough to see why they are included again.

'Last Slow Dance' in particular is like something of a signature for Lucas.

From the opening track 'Into the Sun (Magnetic West)' you are reminded that it is always a pleasure to listen to Mark Lucas singing.

He has clear diction which establishes that he wants people to enjoy the lyrics.

CD book Reviews

There is something decidedly Dylanesque about this song and the dobro backing enhances the track.

'Bluebell Time' has more of a country feel.

'Out past the tide' has some inspired lyrics - 'you can lock me up baby, throw away the key' and the 'river's in flood, the wind's on the rise'.

Fine vocal harmonies, fiddle and mandolin feature here as they and the dobro do on so many tracks.

For variety 'Blind Man Running' has a nice guitar introduction.

In 'Six stops', the narrator knows the road home like the back of his hand.

Other bluesy relationship songs include 'Wind-up girl' who is expert at talking loud, but saying nothing.

'The part of me that's part of you' – he'll have to learn how to listen – he sure can talk.

'Standing up & talking back' is upbeat and has close to a boogie rhythm – on the edge of old style rock and roll.

'One heart' is all we need in a world of many colours.

Still we can't see the forest for the trees and love dollars more than we do country.

This is a powerful song.

Lucas uses many allegorical references to natural phenomena as in 'Waterside', 'Ghosts of the pines' and 'Pigs will fly'.

'The ten pm to Hay' I'll walk you to the station has 'Blood rushing in my ears like some great migrating bird'.

It is not surprising that this experienced songsmith knows what he wants in

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a free international streaming service for Australian folk music.
It can be heard 24 hours a day, 7 days a week. There's a link and a constantly updating playlist at

www.TradandNow.com

CD book Reviews

accompaniment.

The arrangements for every track are excellent and bring out the best in the backing instruments.

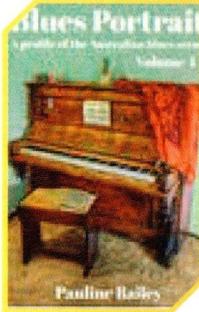
The dobro, fiddle and mandolin are outstanding.

While the album cover might picture Old Man Time atop a weather vane, Mark Lucas is evergreen.

He sends 'love and thanks to my family, Dead Setters past and present, and all other musical foils who have enabled/ supported my sonic meanderings over the last forty odd years'.

Long may they continue!

Ed. Mark Lucas currently has five albums available for sale on the Trad&Now website, all of which have been uploaded to Trad&Now Live! and can be heard from time to time. However, this reviewed album is not one of them.



Pauline Bailey Blues Portrait: A profile of the Australian blues scene Volume 4.

Book review by Tony Smith
TN2547B - \$45

It is by no means certain

that Volume 4 will be the final book in the Blues Portrait series.

Previously overlooked musicians keep on turning up and new devotees are finding a musical home in the blues.

Volume 4 has 389 pages, the longest of all, and has profiles of another 42 musicians.

It was published in 2023 and has dedications to departed musicians: 'For all the musicians who have recently left us, thank you for the incredible gift of music', says Pauline Bailey.

It is pleasing to see younger musicians taking up the blues and keeping the tradition going as well as developing new approaches.

Anyone under 50 is relatively young in blues terms.

There are a number in this volume including Alison Ferrier, Clayton Doley, Jules Boult and Jodie Digney (all born 1974), Grant Cummerford (1976), John McNamara (1979), Lisa Baird (1981), Pete Cornelius (1984), Aaron Gillett and Jesse Redwing (1988), Nathan Beretta (1989), Joe Glover (1992), Aaron Schembri (1993) and Bill Barber (1997).

Some well known artists in this volume include Buddy Knox, Mike Rudd, Carl Pannuzzo, Alison Penney and Brian Cadd.

It would be easy to say that internationally renowned Brian Cadd needs little introduction.

He confesses to having been playing keyboards for 55 years and still gets a buzz from live performance, especially of his own compositions.

Along the way, he has earned the respect of prominent performers in the USA, has been inducted to the ARIA Hall of Fame and collected an Order of Australia (AM).

Buddy Knox was mentored by his father Roger Knox and some

other Indigenous artists, and now takes pride in encouraging other young players.

A Tamworth based Gomerol man, Buddy Knox comes from a line of Indigenous country-rock singers.

He has played with some greats such as Bobby McLeod, Gordon Parsons, Vic Simms, Uncle Jimmy Little, Troy Cassar-Daley and the Warumpi Band.

He was Sydney Blues Society's performer of the year 2011 which should have given him the opportunity to be the first Indigenous artist to compete in Memphis, but a delay in his visa application denied him that chance.

Buddy admires musos like those blues artists of old who could make do with what they had.

Indeed, it is always interesting to see the early musical influences of people who settled into the blues.

Sally King (Sydney) remembers diverse influences including Irish music.

Peter Howell's father in Melbourne was a jazz guitarist.

Barry Hills' father led the Salvation Army band in Ulverstone, Tasmania and his mother sang alto in the church choir.

In this Volume there is an achievement of note.

In early 2023, Frank Sultana represented Australia at the International Blues Challenge in Memphis.

He won the solo/duo category, the third Australian to do this, following in the footsteps of Fiona Boyes (2003) and Jimi Hocking (2005).

At the end of this book are tributes to Greg 'Sleepy' Lawrie, Billy Cavanagh and Noel Goodwin, all of whom died in 2023.

Speaking of absent friends, quite a few musicians mention

the 'Godfather' of Australian blues, Dutch Tilders.

Indeed, it would be interesting to know which musicians get the most cross references either as role models or mentors or because they are so active.

The other one probably mentioned more frequently is the late Chris Wilson.

It would be a great opportunity for a doctoral researcher to write an Index to these volumes, with individuals, groups, song titles and events included alphabetically.

Together, the volumes provide an encyclopaedia of Australian blues.

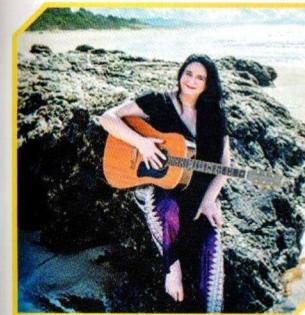
Perhaps Pauline Bailey has this in mind already and is merely waiting for the completion of the series and another Volume or two.

She probably has everything in a database and would have a head start on anyone else.

Another tempting thought is a double CD 'sampler' for each volume.

In the Foreword, Phil Manning of 'Chain' says that Pauline Bailey supplies a wonderful service to all those musicians whose names are included in these books.

He might have added to all fans of good music everywhere.



Waveney - Give It to the Sea

CD review by Tony Smith
TN2555-91 - \$20

At just over 30 minutes, this

2023 album of 11 tracks is surprisingly short.

Nevertheless, it is always a good policy to leave your audience wanting more and Waveney Ayscough certainly does this.

The album has a good mixture of songs accompanied by piano and guitar and Waveney has a true voice of a very listenable pitch and she expresses the lyrics very well indeed.

Waveney Ayscough is active in the community of Bellingen on the north coast of New South Wales.

This explains the song 'Old Bello Town'.

Her sleeve notes describe her songs as being about 'love, depression and living in a small country town'.

The people of the district would be pleased with this anthem.

Waveney's musical journey began providing backing vocals for a couple of bands and writing songs 'as a teen in my bedroom'.

She graduated from these small beginnings thanks to assistance and encouragement from the 'amazing, generous and wondrous soul' Marguerite Montes.

Montes was mentor for Waveney and also provides backing with lead and bass guitar.

There are also a couple of tracks with pleasant vocal harmony.

Montes is a multi-lingual multi-instrumentalist and admits to wearing many sombreros.

'That hippystormboy' is the longest track on the album and is upbeat with damped staccato guitar chords.

'Nobody knows' is an unusual wailing blues number: 'you hold my hand but you don't understand ... you tell me I can't always have what I want'.

CD book Reviews

Personally, I think that 'Atticus' tells perhaps the best story on the album and Atticus is an interesting character.

Interestingly, Waveney's voice seems slightly stronger on the tracks with the guitar accompaniment and the rhythms are perhaps more varied.

Other songs include the title track 'Give it to the sea', 'The cat song', 'Gudangs', 'Ghost in the wind' which features pleasant piano and fine vocal harmony, 'Down these halls' - a song of searching and yearning that shows the range of Waveney's voice, 'Darkest depths' - 'I love you from the darkest depths... now you're free ... if you come back to me' and 'Fly' which flits across the keyboard as Waveney's voice soars.

Waveney's journey has included a 'battle with breast cancer' and so the album is a kind of personal healing.

Her voice is very well suited to carrying the blues.

It is also an introduction to a singer-songwriter of whom we can expect to hear more and we should look forward to her next outing.

Waveney asked Marguerite Montes whether she has what it takes and can she write a decent song.

We can all be pleased the answer was 'Yes' and so should we answer after enjoying "Give it to the Sea".

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Adelaide Fringe Review 2024: Domesticity

by Ken Grady, Courtesy Upside News



Fred Smith has a whole world of experience to draw upon when he writes a song.

He has spent much of his life travelling and living in dangerous places, during periods of serious political and social unrest, and has often been confronted by tragedy.

His time in Afghanistan, working as a diplomat and living amongst our military personnel based there, has generally been well documented and is the source material for his most well known songs.

This has meant that in his own words, he is, along with his contemporaries John Schumann and Eric Bogle, only 'famous once a year' when they are regularly invited to perform at

ANZAC Day ceremonies.

Said in jest, but sadly with some truth to the statement, this highlights the way folk musicians have become marginalised in the music industry and denied a deservedly broader audience through greater representation in our mainstream media.

For the 2024 Adelaide Fringe show, however, Smith has moved away from 'songs about war and death' and focused his sharp observational eye more closely on the 'domestic frontier', a theatre of conflict through which he has only been slowly learning to navigate his way successfully.

On the strength of the wonderful songs in this show, perhaps he should now finally be on the path to year round

recognition and much greater success.

'Domesticity' features songs selected from across Smith's broad catalogue and collectively they cover subjects like marriage, mortgages, parenthood and the inevitability of eventually having to deal with ageing family members.

He excels in his use of the every day mundane details of life to spark recognition and understanding in his audience before often delivering quite profound messages.

Issues are tackled with a raw honesty in these songs but, often, the confronting impact of the serious subject matter is softened by Smith's deft employment of playful and appealing humour.

Smith possesses a gentle

voice, and he conveys his wry insights in a half spoken, half sung delivery, reminiscent of another sharply eloquent Australian songwriter, Robert Forster.

He favours rhyme in his lyrics, and whilst some of his rhymes initially may seem a little simplistic, they are often the precursor to more original, and startlingly effective lexical choices later in the songs.

In other words, he is a very clever lyricist who knows how to invite an audience quickly into his songs and deliver his key messages precisely but without any over intellectualising.

For this show, SA singer, Jen Lush and her talented band, provided Smith's performance with a consistently tasteful and sympathetic musical foundation that allowed the songs to shine brightly.

Lush, an accomplished local singer with a number of album releases to her name, has a beautifully clear voice and her harmonies blended wonderfully with Smith's often laconic singing style.

Their duet on 'All Alone', a song about the slow disintegration of a rock star's marriage, was particularly sublime.

Guitarist Stevie Pederson, bassist Mark Seddon and drummer and keyboard player, Paul Angas, were all remarkably on the money throughout, especially considering that this performance was actually the first time they had run through the songs together in full.

The songs chosen to fit the show's theme were diverse in content and style.

Some were affectionately funny, such as '7 Ways (To Pass The Time Of Day)', a song about how Smith spent his time as a 'trailing spouse' while his wife was posted to work for our

Government in Washington DC.

Some were incredibly poignant, such as 'Heart Work', which detailed the love and care people selflessly provide for the aged during their final days.

Some were tributes to people Smith admired, a celebration of Helen Garner's life and work in 'Hel' drew rousing applause from The Wheatsheaf crowd, as did an appreciation of the work of Leonard Cohen in the song 'Lenny', and the heartfelt eulogy for his departed friend, folkie John Thompson, in 'Sweet Ever After'.

A number of others were disarmingly frank songs to his partner, Maryanne, detailing the depth of his love and admiration for her.

Smith's calm ease in front of his audience, even when dealing with the constant roar of jets coming in low as they headed for the airport, was impressive and he provided fascinating contexts for each of his songs.

'Domesticity' is a show

highlighting a distinctly Australian songwriter at the very top of his game.

His songs are full of imagery and situations which may mirror some of your own life experiences and subsequently may trigger some strong cathartic emotional responses, but that is an effect that only the very best songwriters can achieve.

Fred Smith shows deserve a full house.

Rating: 5 stars

Domesticity – A Concert by Fred Smith and Band was performed at The Wheatsheaf Hotel on Thursday, March 29, 2024.

ED: Fred Smith currently has nine albums available for sale on the Trad&Now website, One of which is a double album.

Eight of the albums have so far been uploaded to Trad&Now Live! and can be heard on air from time to time.

To all who moan about the price of musicians:

A guy calls the musicians' guild to get a quote on a 6 piece band for a wedding. The rep says

"Off the top of my head, about \$2000".

The guy says "WHAT? FOR MUSIC?"

The rep responds "I'll tell you what. Call the plumbers' union & ask for six plumbers to work from 6 'til midnight on a Saturday night. Whatever they charge you, we'll work for half."



Why Midnight Oil never headlined an AFL Grand Final

by Mary Varvaris, The Music.com
Photo by John Tsiavis

Former Midnight Oil frontman and solo artist, Peter Garrett, has shared the reason why Midnight Oil never headlined any AFL Grand Finals.

No, the Aussie rockers didn't not perform due to a dislike of the sport, Garrett is a huge fan, or scheduling issues.

It's because the entertainment doesn't take place at night.

Chatting in an interview with Neil Griffiths on his The Plug podcast, Garrett revealed that playing at night was his one condition and his sole sticking point.

"It's the first time I've ever talked about it, but I'm happy to say it," Garrett told Griffiths.

"That's always been my condition."

Why is performing at night such a big deal?

Garrett discussed the production values of the pre-game entertainment at the AFL Grand Final, stating that performing in the dark "really heightens the experience of the entertainment," which today, is as much a part of the game as the Super Bowl".

Garrett continued, "I'm a massive AFL fan, and I totally get that for most AFL fans, it's not about the entertainment at all; it's about the game, and it gets played on Saturday arvo at that time.

"Okay, all of that taken, but I've seen enough [Super Bowl shows] to know, why can't we

do something like that?

"We could do it, we've got the cameras and the people and the skills."

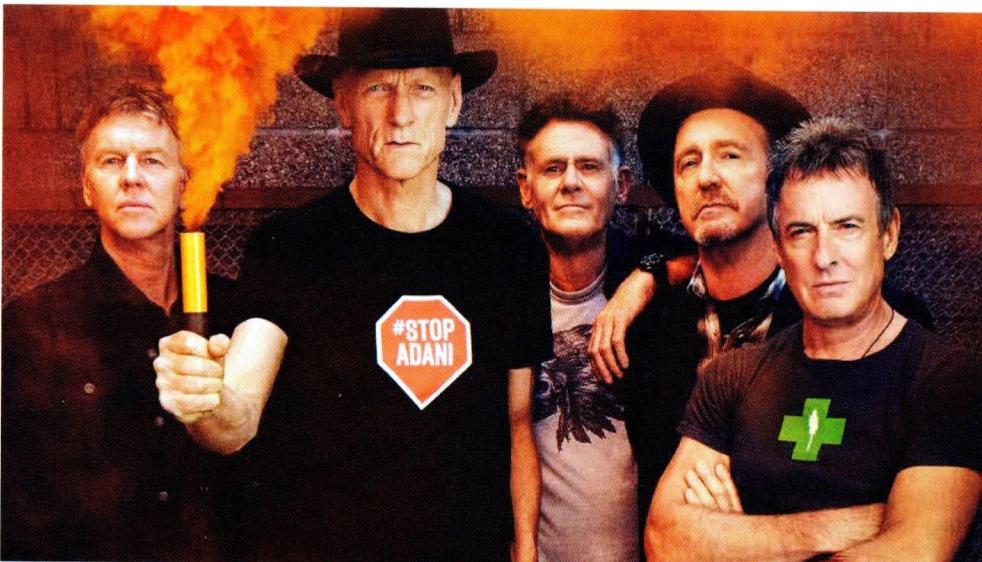
For Garrett, an epic night time performance would've been a "big proud moment".

Plus, performing at night could even be seen in other time zones, with Garrett elaborating that the show "would really move people."

He doubts the impact of the daytime performances.

"It's just really hard to have impact in the middle of the afternoon" and added, "so to get that intensity, the excitement, the spotlights when the drones and the helicopters come over the G.

"The rockets go off."



Roadies unite to help other roadies

The Australian Road Crew Association Pty Ltd (ARCA) is a non-profit proprietary company dedicated to helping ROADIES.

Roadies are the collective backbone of the commercial Australian music industry.

Roadies have technical ability that is unique and wide ranging.

The ARCA Constitution only allows the company to pursue charitable purposes by acting as trustee of one or more charitable trusts.

It prohibits the distribution of the company's income or property to its shareholders and prohibits paying any fees whatsoever to its directors.

The primary aim of ARCA is to facilitate and encourage social interaction between members on a continual basis.

This will be achieved through social events and the ARCA website.

The secondary aim of ARCA is to raise funds to help its members and crew.

"We have recently come to an arrangement with Support Act who have offered their expertise in social and welfare issues and contacts and have set up a ROADIE fund only for crew.

"This is a fantastic collaboration for the future of ARCA and the industry.

"We retain our autonomy and will still fundraise to help", an ARCA representative said.

Support Act has established a dedicated fund for road crew

together with the Australian Road Crew Association.

Any donations made to this fund will be used solely to assist road crew through Support Act's crisis service.

This is a big step on the road to recognising the contribution made by crew, past, present, and in the future.

The first pre 1982 crew reunion took place on November 25, 2012, at the St Kilda Bowls Club, Melbourne.

It was a very warm and special event.

The reaction was bigger and more emotional than any of the organisers or participants could have anticipated and the Australian Road Crew Collective was born.

The second pre 1992 crew reunion and official ARCA launch was on July 21, 2013, at The Bald Faced Stag Hotel, Sydney.

After the Melbourne reunion the practical, legal, accounting and perceptual issues of actually setting up this 'social club' and its benevolent fund were confronted and carefully worked through.

After consulting with the legal and accounting fraternity it was decided to set up the collective as The Australian Road Crew Association Pty Ltd.

Many generous people and industry moguls have offered their moral and financial support as sponsors and many members have expressed a desire to use these reunions as a catalyst for

the formation of some type of ongoing 'collective', a social club and benevolent fund, exclusively for Australian Roadies.

The music industry in Australia has also indicated their support of the association.

"We want ARCA to survive all of us, to be able to serve the social and wherever possible financial needs of future members and to benefit the health of, and encourage communication between roadies.

"That is the Australian Road Crew Association's 'reason to exist' to help mates and be proud to be a "Roadie".

"Being a "Roadie" is being a part of a unique community, the backbone of the Australian music business, and we must not lose each other or the memories.

"It is important to remember where we all started and that we can help others in the future.

"We, as a collective of ARCA, have an enormous amount of experience and talents that we can offer to help others.

"It's time to use them.

"The future is up to all of us, especially those that are able and interested in building upon the spirit and camaraderie that was obvious to all that attended both reunions and will carry us forward."

"We have all left a legacy and set the bar high for others as professionals in the music industry.

"Something to be proud of.

"It is essential to remember that many artists, promoters and venues etc etc, would have struggled without the undying support and assistance by crews, whether it be at a benefit for others or on the road.

"Encores were recognition that the "job" was "done properly".

"We never did it for the money, there was none.

"We did it because we loved it and could use our individual creativity to make the acts look and sound the best we could, sometimes under extreme conditions.

"It is also important to be there if someone is in need.

"It has been said that "everlasting friends" go long periods of time without speaking and never question their

friendship.

"These friends pick up the phone like they just spoke yesterday, regardless of how long it has been or how far away they live and they don't hold grudges.

"They understand that life is busy and you will always love them.

"We are Roadies".

What is Red Chair?

by Angie Dunbavan

Trad&Now has been receiving regular newsletters from a Queensland based organisation called Red Chair for many years and I've noticed that the organisation has grown dramatically doing more and more diverse projects in that time.

So I asked Red Chair Director/Producer, Angie Dunbavan what is Red Chair?

Her response follows.

Red Chair is an independent Queensland performing arts company based on the Sunshine Coast, Queensland.

Our company's work and artistic practice is based on our vision to develop culturally diverse work of high artistic integrity, support artistic achievement and ambition, create and grow employment opportunities and enhance career pathways for artists and arts workers.

Red Chair has carved a place within the Queensland arts sector as a commercially

viable, independent arts organisation grounded in the principles of community development, inclusivity and self determination.

The key roles that Red Chair plays within the Australian arts and cultural ecosystem are: Creating, presenting and touring works of high artistic integrity; Producing arts programs and events for community, arts and government organisations generating significant employment for Queensland artists; and, Providing vital producing knowledge, advocacy, skills and support to the independent arts sector.

We have a well-earned national reputation as a successful production and touring company, presenting self-produced and co-productions.

For 20 years we have assisted independent artists to create, present and tour new work, to build partnerships and collaborations, and realise opportunities for deeper engagement with communities.

Our work with local Councils and independent arts

organisations has led to both major arts collaborations and ongoing creative contracts.

In recent years, Red Chair has invested in the self-production and presentation of works that focus on community engagement, storytelling and inclusion.

These include The People's Orchestra - a community orchestra model based on inclusive and sustainable arts engagement practices and STORYPLACE, a locally driven site-specific work that shares the stories of elders, poets, musicians, artists and other community keepers of knowledge.

We have a track record of success in creating significant employment for Queensland artists and assisting them in the development of their artistic practice, most recently evidenced through the successful micro-touring model, The COMPASS Project, developed during the pandemic and continued post-pandemic.



Music Industry and Organisations Directory

0416 143 030

Marshall@FoghornRecords.net

Folk Alliance Australia

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

Secretary@FolkAlliance.org.au

Folk Federation of NSW

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

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

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Gig-Alliance

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Kitty@TroyHorse.com

Guitar Factory Gladesville

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Info@TradandNow.com
<https://TradandNow.com>

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Melinda@MadCDs.com.au
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WilmaVanLaar@yahoo.com.au

Rouseabout Records

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

RouseAbout@
UnderCoverMusic.com.au
www.Undercovermusic.com.au

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.

Ph: 0410 522 070
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<https://TradandNow.com>

WA Folk Federation

Umbrella organisation est. 1970 promoting folk music, dance and spoken word in Western Australia.

WAFolk@Hotmail.com
www.WAFolk.org.au

Foghorn Music Group

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

Listening Through The Lens

Roots music website – news & reviews
Team@