

Trad[&]now

and

\$7.90 Issue 165

ISSN 1447-6525



AUSTRALIA'S NO. 1 TRADITIONAL AND CONTEMPORARY FOLK MUSIC, BLUEGRASS, ACOUSTIC BLUES, ROOTS, AUSTRALIANA, AMERICANA, CELTIC AND WORLD MUSIC, BUSH POETRY AND TRADITIONAL DANCE MAGAZINE.



LISTEN TO **TRAD&NOW LIVE!**, A FREE 24 HOURS A DAY,
7 DAYS A WEEK BROADCAST OF AUSTRALIAN RECORDED FOLK MUSIC.
THERE'S A LIVE CURRENT PLAY LIST ON **WWW.TRADANDNOW.COM**

GLADESVILLE GUITAR FACTORY

BIG RANGE OF FOLK INSTRUMENTS



www.guitarfactory.net | 02 9817 2173 | @theguitarfactory

SYDNEY'S PREMIER BOUTIQUE GUITAR & FRETTED INSTRUMENT SHOP. SINCE 1972.

Trad&Now is published 8 times a year and only costs \$66 (or \$121 for two years) including postage and subscribers will receive a compilation CD for each year. Subscribe on-line or use the form at the back of this publication.

Trad&Now is also available from all good newsagents. If a newsagent is sold out, ask them to get it for you from Wrapaway (02) 9550 1652.



Find us on 

Trad&Now is published by
Ducks Crossing Publications,
1 Boona Lane, Saratoga
NSW 2251, Australia
Ph: 0410 522 070
www.tradandnow.com

Printed by Innovative Print Solutions
ISSN 1567 6525 - Registered for transmission
by print post PP 100004905

Trad&Now magazine was presented with the
Australian Folk Music Annual Award for
Contribution to Folk by Folk Alliance Australia in 2022.

Email: info@tradandnow.com

Web: www.tradandnow.com

Publisher & Editor: Cec Bucello

Sub-editor: Trudy Van Laar

Design & production: The Elixir Creative

Front Cover: Kerry Fields -

See page 42 for the story

APPRECIATED CONTRIBUTORS:

Alex Bishop	Sam Watson
Ross M Fear	Pam Lyons
Tony Smith	Rachel Clarke
Tony van Veen	Hannah Gillespie
Robin Ryan	Nick Hartgerink
Samantha O'Brien	Steven Powell
Caz Williams	Felix Meagher
Thea Taylor	Lindsay Mar
Bridget Rees	Nick Charles
Paul Robertson	Bec Tarrant
Paul Carr	Dr Heather Clarke

Unless otherwise noted, the text and photographs are copyright © of the writer, photographer or publisher. All rights reserved.

The contents may not be copied or reproduced in any manner without written permission from the editor of **Trad&Now**. If permission has been received, excerpts and entire reviews may be reprinted as long as credit is given to the author, artist and/or photographer and the **Trad&Now** magazine.

Accuracy

Whilst we take all reasonable care that our advertisements are honest and truthful, we cannot be held liable if you find otherwise. Information is believed to be correct at the time of going to press, no liability can be accepted for errors or omissions. It is advisable to check dates and concert details in local advertising or at the venue.

2024 young folk artist award recipients announced	P4
Guitars for veterans	P5
Machine listening	P6
Opportunity for up-and-coming songwriters..	P8
John Dengate - Crucifixion Song	P10
Mara! to tour 40th anniversary concert	P11
Club and Venues Directory	P12
AFMA finalists announced	P14
What's on around the clubs?	P16
Irish diaspora in Australia chosen as an ongoing theme	P17
Guaranteed airplay	P19
Rock oracle Glenn A. Baker archives up for auction	P20
Songs for Zulya	P21
Vinyl vs. CDs: What sounds better?	P22
The One Song: Legendary roots singer turns eighty	P25
Festival Directory	P27
Kangaroo Valley to showcase over 60 international...	P30
Powerful teaching lineup at Wirrina Music Camp...	P33
It takes many hands to create a beautiful festival	P36
Live World Contemporary Folk Music Festival...	P38
Music festivals must adapt to climate impacts	P40
The River Folk Festival to collaborate...	P42
A truly community festival held in a National Trust...	P44
Maleny Music Festival is renowned for its relaxed...	P46
Majors Creek Festival has it all	P48
Folk By The Sea program highlights	P49
Comhaltas Sydney Fleadhs celebrate Irish culture...	P51
An Aussie at Willie Week	P52
Performers' Directory	P55
Bluegrass News	P59
Folk Radio Directory	P62
Talking Guitar	P63
Music Industry and Organisations Directory	P65
18th Annual Canberra Irish Set Dancing Weekend	P66
Celebrating Scottish Heritage in Brisbane	P67
Irish Set Dance activities at Yass	P68
Dance Directory	P69
CD Reviews	P70
Poets Directory	P75
Directory Listing	P77
Trad&Now Order Form	P78

Next edition: *Trad&Now*: 166
ADVERTISING BOOKINGS AND
EDITORIAL DEADLINE: OCT 15, 2024
PUBLICATION DATE: OCT 30, 2024

Trad&Now welcomes contributions of news, features and photographs but cannot accept responsibility for unsolicited material. The views expressed in Trad&Now are solely those of the author and do not necessarily bear any relationship to other members of editorial staff. We welcome items for review. Send all items for review to the editor for distribution to the review panel. Advertisers are advised to book space as early as possible.

2024 young folk artist award recipients announced

by Alex Bishop



Ais O'Neill

The Folk Federation of New South Wales is delighted to announce the recipients of the 2024 Young Folk Artist Awards.

They are, Sam Fletcher (under 25 years) and Ais O'Neill (under 19 years).

Each year, applications are invited from emerging young folk artists across New South Wales, with groups, soloists, singers and songwriters all invited to apply.

Young Folk Artist program coordinator, Craig Sinclair, said: "We've been excited to see the interest in this program and, yet again the excellent quality of applications received.

"It was a very hard decision for our panel, but we couldn't be happier to announce these award winners and to support these young artists as they take

the next steps on their journey."

Sam Fletcher is a great young singer-songwriter from Congo on the south coast of New South Wales.

"I have been building my musical career since teenage years, trying really hard",

Sam said.

"As the first significant accolade I have received in music, I feel moved that a respected body has recognised my effort."

Ais O'Neill is an exciting young instrumentalist (whistle and flute) and singer from Sydney.

"I feel incredibly grateful and honoured to have won this award", Ais said.

"Through the amazing opportunities it provides, I cannot wait to further develop my skills and experience and share folk music with others."

These young artists will have access to recording and mentoring opportunities during the coming year.

Make sure you keep an eye out for them at your favourite festivals and folk music venues.



Sam Fletcher

Guitars for veterans

by Ross M Fear

Dave Cox, a former soldier in the Australian Army and a passionate songwriter, was inspired by the transformative power of music.

During visits to the USA, he met the Guitars For Veterans Team and was deeply moved by their mission to help veterans experiencing the challenge of PTSD and physical injuries.

So, in 2017, Dave established Guitars for Veterans Australia (G4VA) driven by a heartfelt desire to bring this program and the healing powers of music to

Australia.

Studies by Deakin University have shown that music therapy can reduce the effects of PTSD by up to 38%, making it a powerful drug free approach to veterans' mental health care.

Dave leads a team of volunteers across Australia, many who are veterans.

They co-ordinate, teach and fundraise whilst sharing the healing power of music.

Many musicians serve as ambassadors, spreading awareness of music as therapy through their performances.

The new Album "Second

Tour" and the previous "Where Words Fail", feature original and thought provoking music by veterans and also greats like Normie Rowe and Russell Morris.

Dave was featured on the popular radio program, Australian Spectrum show on Alive 90.5 which can heard every Tuesday evening from 9-12pm, hosted by Ross Fear.

A podcast of the show, episode #805ios available online at <https://omny.fm/shows/australian-spectrum-show/australian-spectrum-show-20-8-2024>



MAD
Since 1999

(02) 9557 9622 - (03) 5762 5490

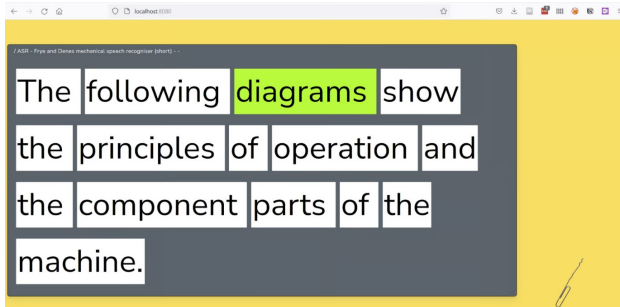
CDS - DVDs - Packaging - Books
Download cards - Merchandise

madcds.com.au
quotes@madcds.com.au



Machine listening

RMIT University



Screenshot of the software the researchers created and used to compose with text, sound and colour

Research into machine listening has made it out of academic journals and into a recent performance titled *Machine Listening Songbook*, as part of *Now or Never in Melbourne*, presented on August 31.

Our devices are listening to us.

Digital voice assistants, smart speakers and a growing range of related technologies are increasingly able to analyse and respond to our voices.

Scientists and engineers refer to this as ‘machine listening’, though the first widespread use of the term was in computer music.

At the same time, just as machines are ‘listening’, they are also beginning to ‘produce’ sound and music through techniques like generative AI.

‘Machine Listening’ is also a group of artist-researchers, Dr Joel Stern (RMIT University), Dr Sean Dockray (Monash University) and Associate Professor James Parker (The University of Melbourne).

They present research and

ideas through creative works, such as performances and exhibitions.

Their works explore questions like, what does it mean to live in a world surrounded by listening devices and which songs can be generated instantly using AI?

The collective’s works attempt to bring together their diverse expertise in machine listening through art.

Curator and academic, Dr Joel Stern, explained that the *Machine Listening Songbook* exemplifies a critical and somewhat satirical focus on music and generative AI.

“The *Machine Listening Songbook* is a suite of AI-generated songs that attempt to trouble our assumptions about AI and produce uncanny outputs which are weirder and stranger, rather than more homogenous,” Stern said.

The performance looks at what it means to make music when prompting an AI, including with music tools like Suno and Udio, which are currently battling lawsuits from major record labels over the use of copyrighted songs to train their AI models.

Using Suno, they created tracks like ‘wilful copyright infringement’ – which rails against the infringement of copyright in a chaotic mash-up of nonsense and fragment words – and ‘fair use’ – which contains AI-generated lines like “Suno’s wholesale theft of the copyrighted recordings threatens the entire music ecosystem and the numerous people it employs”.

“The songs are almost satirical, using quotes from tech CEOs and others who are part of the tech capitalist economy.

“It pokes fun at the out-of-control thinking that is fuelling the AI bubble,” Stern said.

“We use these technologies in a critical way to draw attention to their social impacts, rather than promote their use or inflate their value.”

The collaborative research and artistic experimentation platform by the same name, *Machine Listening*, was established in 2020.

Their work focuses on the political and aesthetic dimensions of the computation of sound and speech.

In addition to research, writing, and artworks, *Machine Listening* have produced: an expanded curriculum; an online library and interview series; numerous on-and-offline events, lectures and performances; and, a browser based instrument for composing with audio and video via text.

The *Machine Listening* collaboration emerged out of a previous work on *Eavesdropping*.





- Sydney Morning Herald

MARA MUSIC MARA!

— 40TH ANNIVERSARY CONCERT —

A KALEIDOSCOPE OF MUSICAL
COLOURS BETWEEN JAZZ
AND WORLD MUSIC

with
MARTENITSA CHOIR
&
MARA! BIG BAND

SUNDAY 22 SEPTEMBER 7PM
LENNOX THEATRE RIVERSIDE PARRAMATTA



ON TOUR

MARA! BIG BAND

NOVEMBER 2024

Fri 15 Newcastle
Sat 16 Port Macquarie
Sun 17 Bellingen
Fri 22 Goulburn
Sat 23 Bathurst
Sun 24 Gulgong

Info: www.maramusic.com.au

Opportunity for up-and-coming songwriters to play live at Woodford Folk Festival



Marryatville High

Woodfordia is partnering with APRA AMCOS initiative, SongMakers, to launch an exciting new live music programme that will see ten emerging Australian songwriters (between 16-21 years of age) hone their craft over a series of workshops with the chance to perform at this year's Woodford Folk Festival.

Woodfordia SongMakers offers a unique platform for

rising artists to showcase their original music and develop their performance skills in front of the festival's enthusiastic audience.

The programme is made possible by Live Music Australia, an Australian Government initiative, and will be led by established Australian musicians, each known for their original compositions that provide deep insights into Australian life and social issues.

Selected artists will have the opportunity to return as featured artists at the 2025/2026 festival, debuting new work honed and

crafted following this experience.

The Woodford Folk Festival has a proud history of launching successful music careers.

Artists like John Butler and Kate Miller-Heidke found inspiration and early recognition at Woodford, drawn in by the festival's unique atmosphere and the exceptional quality of the performances.

With the live music scene in crisis at the moment, this programme is a breath of fresh air and hope for emerging artists.

The Woodfordia SongMakers Programme will take place at



Ballarat High



Townsville CTC

Woodfordia, in the Moreton Bay region, an hour north of Brisbane.

The young artists will stay in Woodfordia's glamping accommodation by Lake Gkula, one of the centrepieces on the 500-acre property.

Once a degenerating dairy farm, over the past 30 years, Woodfordia has seen over 110,000 trees planted, in an ongoing effort to restore the biodiversity of native plants and animals to the area.

The first workshops will run from Friday, October 31 to Monday, November 4, with flights, accommodation and food taken care of.

The second workshops take place during the Woodford Folk Festival 27 Dec - 1 Jan 2025.

Participants must be able

to attend both sessions to participate in the programme and applications close on September 30.

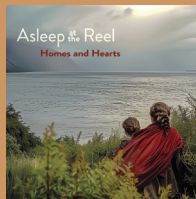
For more information, visit www.songmakers.com.au



NEW ALBUM OUT NOW

Asleep at the Reel

Homes and Hearts



These songs evoke the centres of our Irish world whether it be the pub or the Parish, he has conjured up places where craic and companionship are the glue of life.

These songs and tunes are the cultural vaccine for the Irish diaspora

Irish Music Magazine

Available from Trad&Now

John Dengate - Crucifixion Song

by Tony Smith



A sure sign of a songwriter's influence is that people honour his or her memory years after their deaths.

In the case of Glebe satirist John Dengate, friends and admirers have now held eleven memorial meetings in August.

There, they sing his songs and yarn about John's political adventures.

I found my scribbled notes about this song on Good Friday 2024.

I tried to 'resurrect' the song

by Easter Sunday but could not work the miracle, despite consulting many people who might remember the song.

I am not sure about the melody but have a rough idea of the chords.

As I could not find an authoritative or any version, I have tried to complete the lyrics faithfully.

The RSL were obsessed
So they said to the federal government

Give us a list of communists
there's quite a few we know

We'll deal those reds a fearful blow

And we'll root out spies both high and low

If you'll give us the list from ASIO

Chorus:

Those ASIO fellas should get off their asses

And give us the list and we'll put on our glasses

On Wednesday we're running the witch-hunting classes

All fascist bullies are guaranteed passes

If you be fellow traveller or Soviet stooge

We'll hammer a nail in you
me boys we'll hammer a nail in you

There's the left handed coalminer

Who smiled when we mentioned China

The fella who works in the diner with tomato sauce on his tie

There's the animals too, why haven't you heard?

Of the red kangaroo – he's a traitor my word

And the pink cockatoo is a socialist bird

Repeat chorus

+ Lyrics in bold are my 'additions'.



Mara! to tour

40th anniversary concert

Not too many Australian music ensembles can boast a 40-year national and international career, performing, recording and broadcasting uniquely Australian music, forging creative paths, and driving the development of an entirely new musical genre.

One name stands out and that is the dual ARIA winning world/jazz band Mara!, “The Dom Perignon of our world music bands” accord to the Sydney Morning Herald.

Mara! grew out of the ‘80’s ‘alternative’ folk group, Tansey’s Farcy.

They began working under the name ‘Mara!’ in the UK in 1984, where they performed in folk clubs, arts centres and small festivals around the UK, Germany, Italy and France.

Folk Roots UK labelled them “Far ahead of the pack”.

Bassist Danny Thompson (Pentangle, Donovan, Kate Bush) toured extensively with Mara! in the 1980s and recorded the first 2 Mara! albums.

With his help, Mara!’s star ascended rapidly and by the late 80s the band had performed at most major folk and arts festivals in the UK and Europe.

Having now performed in 23 countries, released 11 albums here and overseas and toured widely for bodies as diverse as the Northern Ireland Arts Council, SOCOG, DFAT, Musica Viva, Radio Australia and WOMAD, Mara!

are established as a leading international world music ensemble.

On Sunday, September 22, the Mara! Band will celebrate their 40th Anniversary with a boutique concert featuring the Mara! quintet, Martenitsa Choir and the new Mara! Big Band.

The program will showcase a retrospective snapshot of some of this extraordinary ensemble’s achievements over the past 4 decades.

This will include excerpts from their collaborations with Martenitsa (featuring Bulgarian soloist, Silvia Entcheva) which resulted in the creation of two major works ‘Sezoni’ (1997 Real World Records) and ‘Tra Parole e Silenzio’ (2012), both of which have toured internationally.

Never satisfied to rest on their laurels, Mara! have continued to drive the creation of new and challenging works including another body of original compositions composed specifically for Martenitsa and Mara! Band, soon to be released on the album ‘Za Vas Ot Nas’.

In 2022, Mara! expanded their line-up, adding brass, accordion, drums and vocal trio, to create the 13-piece Mara! Big Band, a hybrid Gypsy style world/jazz band.

They launched a new musical suite ‘Zashto?’ (‘Why?’ in Bulgarian) with a series of concerts in NSW and ACT.

Recorded in 2023, ‘Zashto?’ was released on CD on October 13.

A review published in Rhythms Magazine in March said: “...outstanding horn arrangements... some of the country’s most distinguished instrumentalists... (and) a quartet of equally sublime singers... Zashto simply demands repeat spins...”.

Excerpts of Zashto? will feature in Mara!’s 40th Anniversary concert and the Mara! Big Band will then take the full work on tour in regional NSW, with concerts in Newcastle, Port Macquarie, Bellingen, Goulburn, Bathurst and Gulgong, thanks to the support of Create NSW.

The 40th anniversary concert is being staged in the intimate setting of Riverside Theatre’s Lennox Theatre in Parramatta, NSW.

Tickets are strictly limited so advance booking is recommended.

Ed. Mara! Still has three albums available for sale on the Trad&Now website, all of which are also on Trad&Now Live! and can be heard there from time to time.



Club and Venues Directory

If you are a functioning club or venue and would like more people to know about you, then become included in this Directory. See pages 76 and 77 for more information.

Directory entry is free to subscribers.

See 'What's On Around the Clubs' for specific event detail

ACT – Monaro Folk Society (932-165)

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

Tuesday night music group session

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

NSW – Bush Music Club

Founded 1954 to promote Australian folk tradition through collecting and popularising songs, dances, music and folklore.

Music & song sessions Mon 5-9pm

Beecroft Bush Dance – 1st Sat most months

Pennant Hills Dance

Workshop – each Mon night.

Ph: 0466 877 423

www.bushmusic.org.au

bmcm1954@gmail.com

NSW – Goulburn Club

The Goulburn Club is a heritage venue promoting music and art, focusing on local and touring performers presenting alternative music, folk, blues, jazz and roots.

Bush trad sessions – 2nd Fri 7.30pm

Celtic trad sessions – 4th Fri 7.30pm

secretary@goulburnclub.com.au

Ph: 02 4821 2043

www.goulburnclub.com.au

NSW – Hornsby Ku-Ring-

Gai Folk Club (127-166)

Presents traditional and contemporary folk and acoustic music and poetry.

A cosy and welcoming atmosphere with floor spots welcomed.

Every 3rd Friday from 7pm.

Team@hkfolkclub.au

NSW – Humph Hall (2288-171)

Humph Hall at Allambie Heights, is used as a rehearsal and performance space for Loosely Woven.

Since opening in 2009, it has also hosted performances by hundreds of artists from around Australia and across the globe.

Wayne@HumphHall.org

NSW – Illawarra Folk Club (1765-169)

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

Concerts 1st Fri City Diggers Club, Wollongong.

Ph: 1300 887 034

info@IllawarraFolkClub.org.au

NSW – Loaded Dog Folk Club (1726-173)

Sydney's finest acoustic folk venue, showcasing the best acoustic folk music.

4th Sat 7pm

Back hall, Annadale Community Centre, 79 Johnston St.

Ph: 0492 977 202

KXBears@Gmail.com.au

NSW – The Shack (1700-166)

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

1st Sat, Ted Blackwood Hall, Warriewood.

Ph: 0413 635 856

RhondaLMawer@Gmail.com

www.ShackFolk.com

NSW – Sutherland Acoustic (2311-165)

Folk club operates out of GyMEA Tradies.

Concert night with invited guest artists and walk ups on 2nd Thur.

Session night on 4th Thur.

JG.Watson@Hotmail.com

NSW – Toongabbie Music Club (2148-191)

Welcome all performers from beginners to professionals. Musicians, Singers, Poets and yarn spinners.

Since 1983 performed at festivals, charities, etc.

Meet 2nd & 4th Fri (except Jan) 7:30pm and 3rd Wed 11am at Scout's Hall,

Northmead
Ph: 0439 831 531
allendavisguitar@gmail.com

NSW – Troubadour Central Coast (2028-174)

Folk and acoustic music and spoken word running for over 23 years.
 Regular concert – 4th Sat
 Club performer's night – 2nd Sat
 Sessions – 1st and 3rd Sun
 Ukulele group – the Troubadukers – weekly practice
TroubadourFolkClub@gmail.com
www.Troubadour.org.au

NSW - Wagga Acoustic Session (1935-170)

Not meeting at present.
Ph: 0431 246 023
Hootwhistle@gmail.com

NT – Top End Folk Club (2286-180)

Traditional Music Workshop
 - 2nd Sat 2-4pm @ Darwin Community Arts, 1 Travers St, Coconut Grove.
 Tunes session - 2nd Sun 4.30-8pm @ Last Supper Pizzeria, Cavenagh St, Darwin.
https://www.facebook.com/topendfolkclubsecretary@topendfolkclub.org

Qld – Brisbane Unplugged Gigs (the BUG) (1362-167)

Music concert held every Tues evening featuring two acts after a 30 minute blackboard concert.
 Has been running for 20 years in various venues but now at New Farm Bowls Club.
www.BrisbaneUnpluggedGigs.org

Qld – Folk Redlands (1602-176)

Folk club running for over 17 years.
 2nd Sun from 11.30am at Cleveland Bowls Club.
FolkRedlands@yahoo.com
https://folkredlands.org

SA – Hats Inc. (2307-168)

Hats Courthouse (Auburn) is a multi-award winning organisation delivering a curated program of cultural events and regular live music concerts.
Ph: 08 8849 2420
Admin@HatsIncSA.com

SA – Port Pirie Folk Club (2204-169)

Meet weekly in homes to play music.
 Also 3rd Wed from 1pm at Arts Now Here, Warnertown.
Ph: 0408 334 086
Mabiena.mb@gmail.com

Vic – The Boite (347-169)

Presents a regular program of concerts featuring fabulous culturally diverse music from around the globe.
 See website for upcoming events.
www.Boite.com.au

Vic - Newport Fiddle & Folk Club (2253-166)

Has numerous ongoing musical groups and runs a range of monthly and annual events, with a focus on participation.
 Various sessions most Fri nights, plus annual bush dance / 3 day festival and Xmas carols show.
www.nffc.org.au

Vic – Victorian Folk Music Club (1262-171)

Practising Australian traditional dance, music, poetry and song since 1959.
 Meets every Tue for round robin session, all in session or concert night.
 Family Bush Dance 1st Sat.
www.VFMC.Org.Au
Enquiries@VFMC.org.au

WA – Wanneroo Folk Club (1418-175)

Meets 2nd Fri, Donchester Hall, 2 Dugdale St, Warwick
www.WAFolk.org.au

Listen to Trad&Now Live!

**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**

AFMA finalists announced

The 2024 Australian Folk Music Awards (AFMAs) finalists have been announced.

The winners of each award will be announced at a glittering awards night which will be held on Wednesday, October 23, at The Brunswick Ballroom, Vic.

The event includes live music performances and presentations.

A number of new awards have been included this year.

Artist of the Year - Group FINALISTS

Alana & Alicia

Austral

3. Gusto Gusto

4. The Spooky Men's Choral

5. The Stetson Family

Artist of The Year - Solo FINALISTS

1. Daniel J Townsend

2. Enda Kenny

3. Lucy Wise

4. Michael Waugh

5. Ernest Aimes

Artist of The Year - Duo FINALISTS

1. Broken Creek

2. Corn Nut Creek

3. Charm of Finches

4. Great Aunt

5. Matt Gow & Kerry Fields

Album of the Year - Traditional FINALISTS

1. Apolline / Home Home

2. Broken Creek / Yeah Nah

3. Evan & Mischa / The Meeting Point

4. Kejafi / The Road

5. Robert Zielinski / The Day Dawn

Album of the year - Contemporary FINALISTS

1. Claire Ann Taylor / Giving It Away

2. Gosti / A Path To Travel

3. Jen Lush / Hum Of The Mettle

4. Michael Waugh / Beauty & Truth

5. The Stetson Family / The Stars, If You Look Closely

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.

Album of the Year Debut FINALISTS

1. Apolline / Home Home
2. Felicity Dowd / Built Like Us
3. Gosti / A Path to Travel
4. The Good Behaviours Home
5. Valley Road / Valley Road

Instrumentalist of the Year FINALISTS

1. Holly Downes
2. Josh Bennett
3. Rhys Crimmin
4. Robert Zelinski
5. Sam De Santi

Community Cultural Project of the Year FINALISTS

1. Brisbane Folk History Project (Qld)
2. Good Tunes Session (Qld)
3. Restrung (NSW)
4. Stringmania Camp (Vic)
5. Two Centuries of Tasmanian Jigs (Tas)

Contribution to Folk

(To be announced at Awards Night)

Youth Artist of the Year FINALISTS

1. Apolline
2. L J Parks
3. Sadie Mustoe
4. Sari Abbott
5. Sage Roadknight

People's Choice Awards

Vote now for your favourite People's Choice Australian folk act.

Voting Closes midnight EST September 30.

The People's Choice Award will be announced at the AFMA Awards Night, October 23 at the Brunswick Ballroom, Melbourne.

FINALISTS

Alana Wilkinson
Corn Nut Creek
Enda Kenny
Haystack Mountain Hermits
Lolo Lovina
Murphy's Pigs
The Heart Collectors
The Melbourne Céilí Band
The Royal High Jinx
The Stetson Family

Tuck Shop Ladies

Jane Bower from the National Community Radio Network Folk Show and the Radio Adelaide Folk Show made a playlist of tracks of the eleven finalists which has been uploaded to the Folk Alliance website.

This makes it easy for folk music enthusiasts to listen to a track by each of the finalists and then vote for a winner.

To support their favourite folk music performer/duo/group in the AFMA People's Choice Award all Trad&Now readers need to do is to first listen to a playlist of tracks of each of the finalists by visiting the Folk Alliance Australia website.

Then be sure to cast your vote on the FAA website before midnight (EST) on September 30.

<https://www.folkalliance.org.au/afmas/vote-peoples-choice/>

FAA LIFETIME AWARD

To be announced at Awards Night

Tickets \$30 + booking fee



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

Sep 20: Ami Williamson
Oct 18: Adder's Fork
Nov 15: Beautifully Mad
Dec 20: Traditional Graffiti

Goulburn Club – 7.30pm

Sept 27: Mike & Ruby
Oct 4-7: Bush Traditions
Spring Gathering

Humph Hall – 7pm

Sep 14: Matt Scullion
Sep 20: Chrystian Dozza (Brazil); Rufous Whistler
Oct 4: Cameron Jones Trio

Loaded Dog – 7pm

Sep 21: Ten Quid Poms; Ami Williamson

Oct 26: Dingos Breakfast (WA); Rheinberger & Wilson

Troubadour Central Coast 7pm

Sep 28: Rare Treats; Jack n Jel n Mac n Wal
Oct 26: Mimosa Duo
Dec 1: 2pm The Bushwackers

QLD

Unplugged Gigs (the BUG) 7.30pm

Sep 17: The Swing Beans; Don Burnham (USA)
Sep 24: Mick McHugh; Matt Kealley
Oct 1: Noel Gardner & Alex Bridge; Blue Stockings

Oct 8: Tracey Hammell; Keeping North
Oct 15: Wheatley and the Undergarments; The Jar
Oct 22: Marcus and Paul; Zumpa
Nov 5: Delilah Rose; Jumping Fences
Nov 12: Mundy-Turner
Nov 19: Tim Woodz and the Dirty Shoes; Darcy Kate
Nov 26: Innessa; Absolutely Scandalous
Dec 3: Allan Caswell
Dec 10: Tennyson King (Can)
Dec 17: Greska

Folk Redlands 11am

Oct 13: Bird
Nov 10: Diddy Squat

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

Irish diaspora in Australia chosen as an ongoing theme



Performer and Trad&Now reviewer, Ian Dearden, interviewed Mark Cryle about his music and his latest album, 'Homes and Hearts'.

Ian: Why did you choose the Irish diaspora in Australia as a particular theme for the songs?:

Mark: It's a lyrical theme that I've explored in previous songs that we've recorded on earlier albums.

'The Emerald Dream' is about the closure of the Irish Club in Brisbane.

'Time and Tide' was inspired by reading about Thomas Meagher, the Irish rebel who was transported to Tasmania in 1849, so it's not a new direction as such.

As a songwriter I often have to confront the age-old question: 'So what am I going to write about?'

Conscious of the adage, 'what constrains also enables', I just went down a rabbit hole reading texts on various aspects of Irish Australia, not just history books, but memoirs and collections of letters, novels and poetry.

As I read, I just scribbled down ideas – phrases, words, fragments of a narrative.

I wasn't writing a song at that stage, just collecting possibilities for songs.

The songs with more contemporary settings have a slightly different genealogy.

'My Derry Days' was inspired by a conversation with a friend who grew up Protestant in Northern Ireland in the 60s and 70s.

Incredibly, he told me that the first time he had a drink with a Catholic was when he moved to Australia.

Sometimes, I just invent characters and re-use them in different songs.

The fictional narrator of the song 'Molly Rose' also appeared in a song called 'Miss Australia' which didn't make the cut for the album.

In that song he was trying to chat up an Australian girl in a bar in Sydney.

I typically write rather more songs than we use for any given recording project.

Ian: Why do you prefer to use the band, Asleep at the Reel, as a vehicle for this project?

Mark: I have made a few solo albums in the past but I don't think I'll make another one.

It's taken me a while to realise that I prefer to work in some sort of collective format.

It's great to have other voices and other players.

That sometimes means that you have to compromise your ideas but I'm capable of doing that, mostly.

The songs, as written, are very basic and raw.

I just do a demo with voice and guitar into my phone and send it to Mick Nolan, our bass player and co lead vocalist, for his opinion.

Sometimes he'd say, 'I'd really like to sing that one', or 'maybe we could do that as a duet' and so we'd take it along to a rehearsal after we'd had a bit of a go at it, the two of us, and the band would nut out arrangements.

Hugh Curtis, our fiddle player, often had really good ideas for slight rearrangements as did Michael Fix our guitar player who engineered the recording.

I prefer to surround myself with good players and try to get

their input.

They always think of things that I never would and I think the music is enhanced as a result.

It becomes more of a collective thing in terms of ownership.

It's also that I love playing live with the band.

I stand on stage and look around and sometimes have to pinch myself thinking, 'Hey I'm up here with these virtuosos'!

Ian: While the lyrics tend to be defined by references to the Irish Australian experience, their musical settings are not similarly constrained.

There are lots of songs there that wouldn't typically be called 'Celtic'.

Mark: That's certainly true, and part of a conscious decision for the music to just take me where it takes me.

My writing typically starts with sessions where I am just trying to create melodies, sometimes with a title and usually with nonsense lyrics, and I just record them and go back and listen to them later and look to marry them with a lyrical idea if I feel they are strong enough.

For years I'd had a melody for a chorus that went 'I'm holding on, I'm holding on'.

That was it, nothing more.

It was only when I was reading about an Irish settler writing home in the 1880s from a farm on the Darling Downs and obviously doing it tough, that I put the two ideas together and it made the song 'Holding On'.

I've done plenty of listening to The Pogues and Christy Moore and other 'Celtic' style musicians and elements of that will probably always be in some of my songs, but I'm more likely

to be listening to Jason Isbell or Jackson Browne or Paul Kelly these days, so those inspirations come out.

There are songs on the album that have more of a 'Celtic' influence, whatever that means, but I'm not constrained by it.

Ian: To what extent is personal experience reflected in the lyrics?

Do the ideas all come from your reading?

Mark: There are certainly personal elements in my songs, though possibly fewer in this album than in some others I've done.

I think the challenge as a writer is for the listener not to be able to discern between personal experience and a fictional narrative.

Some of these songs sort of weave between the two.

I didn't migrate from County Cork and set up house in Collingwood, but others did.

Did they ask themselves, Could We Make This Land Our Home?

I don't know, but it's the kind of question I would have been asking if it had been me.

Did I leave a girl in Galway and move to Sydney only to realise that I'd made a big mistake, like the narrator in 'Molly Rose'?

No, but I've sure made mistakes in relationships and had to go back 'cap in hand' to apologise for what I'd done in order to get it all back on the rails.

With the exception of the seasoned narcissists out there, who hasn't had to do that?



Guaranteed airplay

There's nothing more frustrating after all the hard work of perfecting and finalising an album than trying to get people to hear it.

You've put your heart and soul into it, in some cases written some or all of the material, and spent a great deal of time practicing, recording, repeating until you get it write, and lots of hard earned cash, only to find that getting airplay and distribution is also difficult, time consuming, expensive and usually not a rewarding.

Trad&Now Live! has been established specifically and exclusively for Australian folk music in its broadest sense and will guarantee airplay of all albums received and stocked for sale on the Trad&Now website.

Only five copies of each album, new or otherwise, are required to get them into the system.

The albums are held in stock on consignment and a commission is retained from all sales.

An extra album supplied will be sent to one of our reviewers

for a comprehensive review to be published in the magazine.

All albums will be added to the recent arrivals hour playlist and remain there for up to 18 months.

The computer will randomly select no more than one track per album per performer to go to air each day.

Additionally, each track on your album will be tagged by at least one of the many specific genres featured on Trad&Now Live! and will therefore be added to all the others in that genre to again be randomly selected by the computer program one track per album per performer each day.

Tracks remain tagged in these specific genre categories permanently awaiting random selection.

All new arrivals received are also included on the new arrivals page in the magazine for all to see.

All of this is a free service and costs only apply if artists choose to advertise and even then, free editorial space is offered to support that advertising.

Given that Trad&Now Live!

runs for 24 hours every day of the week, that's 10,080 minutes a week of folk music in its broadest sense recorded in Australia.

If each track averages 3 minutes, then that means that there are 3,360 tracks played every week.

The permanent collection of tracks currently uploaded is nearing 12,000 which means that on average, every track will be aired once every 4 weeks.

Trad&Now Live! can be heard anywhere in the World that has internet.

It is listened to on computers, on phones, in cars, on blue tooth earphones and any other medium that has internet with sound.

There are a maximum of three, thirty second advertisements that may be heard each hour, and each one relates to music, festivals etc.

If you would like your material included for guaranteed airplay and exposure in the magazine, download a consignment form from WWW.tradandnow.com or contact the office at info@TradandNow.com



ADVERTISE NOW IN

Trad&now

**Full colour display advertisements
start from only \$88 + GST**

Email: info@tradandnow.com **Web:** www.tradandnow.com **Ph:** 0410 522 070

Rock oracle Glenn A. Baker archives up for auction



The complete archive collection of the iconic Glenn A Baker has come forward for auction featuring over 80,000 singles and pieces from vinyl, to CDs, magazines and more, all went under the hammer with Lloyds Auctions on August 30.

Glenn A Baker is an iconic Australian journalist, commentator, author and broadcaster, well known in Australia for his vast encyclopaedic knowledge of rock music.

He has written books, magazine articles, interviewed celebrities, managed bands, and

promoted tours of international rockstars.

"I started collecting records when I was about 11 years of age, and I remember I was living out in the country at the time, and I used to get old jukebox singles.

"I knew that I was destined to be a collector for life at that time," said Baker.

LP records are at the core of the collection, with over 50,000 of them primarily representing rock'n'roll and popular music of the second half of the 20th century.

"We feel honoured to bring the Glenn A Baker iconic collection to auction.

"It is a collection which

represents dedication and passion in the way it was curated.

"For this reason, it is important to pass the iconic collection on to the next custodians to enjoy but also preserve," said Lee Hames, Chief Operations Officer for Lloyds Auctions.

"The Glenn A Baker Archives needs someone who will both care for it and ensure that it would continue, intact, to another owner or another generation, and continue to be a source of enrichment to everybody who comes near it," said Baker.



Songs for Zulya

Victoria's Boite community of musicians came together on September 1 to help raise funds to support the Director of the Boite, Zulya Kamalova's medical bills in her battle with cancer.

In an immediate response to singer Zulya Kamalova's serious illness, musicians flooded The Boite with calls offering help!

The decision to present a benefit concert to raise funds to support Zulya's medical costs was quick and easy and organisers, techs and musos leapt into action.

Zulya has lived in Australia for longer than in her birthplace Tatarstan.

She came as a young adventurer and found good reasons to settle here.

Since then, she has made very significant and substantial contributions to our cultural life.

Musically, as a performer, songwriter, arranger, collaborator, she has brought joy to many.

Her ensemble, Children of the Underground, has recorded albums and toured nationally and internationally, to huge acclaim.

Her work has stretched from traditional to experimental, it's challenging and adventurous.

She has lived here and made a family and a life.

Performing at the sold out concert were: Alex Vargas & guests; Estudiantina of Melbourne; Bohemian Nights; Vardos; Melbourne Georgian Choir; Sanacori; Anthony Schulz; Suzie So Blue; Canisha; Sepideh

and Mastaneh; Jad Pinnone; Amla Periakarpan; and, Pal Mar.

A Boite spokesperson said: "We look forward to her healing, and we seek the support of everyone who Zulya has touched to support us and donate.

"If you were unable to attend but would like to support Zulya's recovery, please make a donation at Give Now – Zulya's medical Bills.

"We eagerly await her recovery.

"Your support will make a difference."

Ed. Zulya has three albums available for sale on the Trad&Now website, two of which have been uploaded on Trad&Now Live and can be heard there from time to time.



Vinyl vs. CDs:

What sounds better?

by Tony van Veen, Disc Manufacturing & Design



I'd like to discuss a topic that is sure to spark a lot of passionate debate.

I want to talk about sound quality.

Specifically, I want to try to answer the question, Does your music sound better on vinyl vs. CD?

Now, I want to start by stating that the preference for the sound of any one format over another is completely personal.

If you love the sound of vinyl better than the sound of a CD, or vice versa, who am I to argue with what you like?

Because of this highly personal nature of each of our preferences, I'm going to try as much as possible to stick to facts rather than opinions, and let me start with this caveat: I am NOT an audio engineer... or even an audio expert.

But, I do know enough to be dangerous about analogue and digital audio technology.

Dynamic range

In the debate of vinyl vs.

CD, the first topic to address is dynamic range.

Very simply put, dynamic range refers to the difference in volume between the quietest part of the audio and the loudest part of the audio on the recording.

The CD, which is a digital medium, has a wide dynamic range, as much as 96 dB, which is higher than the dynamic range of a vinyl record.

This is partly driven by the fact that a vinyl record has a so-called "noise floor".

Basically, when the volume level of the recording gets low enough, it can get lost in the surface noise that is inherent in every vinyl record.

This noise floor limits how low the levels of a quiet piece can be.

To clarify, the surface noise I'm referring to is basically the sound you can hear when your stylus is playing in the lead-in or lead-out groove of the record.

Unlike a CD, a vinyl record is not completely silent before, between, and after the songs play.

That noise floor can actually get higher as a record ages and wears out, and the ticks and pops that come with an older record, while they can be charming, will appear to narrow the dynamic range of a record even more.

So, while a well-pressed record can have an impressive dynamic range, it empirically



does not compare to the dynamic range of a CD.

Compression and the CD medium

Now, before you wag your finger at me and tell me "CD masters are so loud because of compression and limiting which limits their functional dynamic range," let me say, yes, you are 100 percent correct, but that is done by choice.

Today's record labels and mastering studios have trained a generation of music fans to prefer music that is loud from start to finish.

However, the achievable dynamic range of a CD, think of recordings of classical music that have really quiet and really loud parts, is actually quite wide.

The volume of the recording

Since I mentioned compression and loudness, let's talk about volume.

Here, again, the CD is technically superior.

As a digital format, there is no downside to having a CD

pressed with the program as loud as the medium can handle for the full 74-plus minutes of music you can fit on a CD.

With a vinyl record, a louder record means your grooves have to be deeper, and they need to be farther apart.

That means a vinyl record recorded at maximum volume can't be longer than 18 or 19 minutes per side.

If you have 20-plus minutes on a side, the mastering engineer is going to have to start making adjustments in how they cut the lacquers, because a longer program on a fixed 12" diameter disc means the record needs to accommodate a longer groove.

That means you need less space between the grooves to fit the program, which means the grooves need to be shallower, which means lower volume.

Therefore, for most vinyl album mastering, the mastering engineer will lower the overall levels to accommodate.

Which, apropos to my first point about dynamic range, lowers your dynamic range for the record.

So, in the war of the formats, the CD can more consistently provide higher volume than the vinyl format.

What about the bass?

Some of today's music, hip hop and rap, for example, include some super low bass sounds.

You know, the kind that make your teeth rattle when a car is pumping music at outrageous volume.

Well, vinyl cannot come close to replicating some of the deep bass sounds you can hear in digital recordings.

First, the priority of any mastering engineer is to make sure a vinyl record will play without skipping.

More bass requires deeper grooves, grooves that will literally jiggle the stylus more.

A record with a ton of bass means more of a risk that the grooves touch each other, which will lead to your stylus skipping.

Because a record needs to play on a variety of turntables, not all of them to audiophile standards, vinyl mastering generally involves making some compromises in how the record sounds, which frequently includes some compression, limiting, and EQ adjustments that might reduce lower frequencies.

As you can see in the image, our mastering engineers look at the grooves of every record they cut through a microscope to make sure that they don't touch or partially overlap, known as a crosscut, which will cause a record to skip, so that we can ensure the playability of every record we ship.

Analog warmth

OK, so a CD has louder overall volume, softer quieter parts, and more bass capacity than vinyl.

So, what about this "analog warmth" we keep hearing about?

The whole concept of analog warmth comes from the fact that vinyl is an analog medium and that analog soundwaves are smooth, as opposed to the ones and zeroes in digital music which can't fully replicate the smoothness of an analog soundwave.

According to some folks, you can actually hear the difference

in a way that makes a vinyl record sound "warmer" than a CD.

Is analog "warmth" real?

Probably, though I have to admit that I personally have never been able to hear it.

But like I said, I'm by no means one of those "golden ears" who can hear such nuance.

Digital sampling rates

So let's look at the facts.

For starters, the digital sampling rate of a CD of 44.1 kHz means that there are 44,100 samples per second of any audio.

And that, my friend, is plenty enough to make a natural sounding audio wave.

Perhaps more importantly, most LPs currently released are recorded digitally.

If you believe in the analog warmth argument, that only works if your whole process is analog, starting with multi tracking on analog tape.

Now, I don't remember when we last got an open reel master for an album even though we can still accept them.

The fact is, pretty much every studio today is digital.

So, if you want your digital recording to sound as analog as possible for pressing on vinyl, you need to start with the highest possible sample rate.

A 24 bit, 96 kHz sampling rate is more than twice the standard for CDs, and will yield the best results.

We will certainly also cut lacquers from a 16 bit 44.1 kHz master, and they sound great.

Vinyl and CD players

While technically not a matter of the format, the system

someone uses to listen to your recorded music will impact the sound.

What you'll find is that there is a much wider difference in playback quality based on the player when we're talking vinyl vs. CD.

A well pressed record played on an entry level Crosley turntable will not sound as good as one played on an audiophile turntable.

There are so many factors at play: the quality of the stylus cartridge, tone arm, the motor that drives the RPMs of the turntable, the electronics...

Many people today play their music on lower priced turntables and that does not help your records sound their best.

There is a large difference in quality between low end and high end turntables.

With CD players, there is much less of a quality difference.

While there are certainly difference in quality of the DA (digital to analog) converters between low end and high end CD players, the audible

differences between a low end and a high end CD player are much less than between a low end and a high end turntable.

Longevity

The last topic I want to discuss is wear.

Since there is physical contact between a stylus and a record's groove, a record gradually wears out the more you play it, which impacts the sound of the record over time.

Add in some dust particles attracted to the static and you have some pops and ticks.

You may love them because you love vinyl, but in a pristine listening environment, they're not supposed to be there.

A CD, if handled properly, does not experience wear and tear like a vinyl record and will sound as good the thousandth time you play it as it did the first time.

So, if we look purely at the technical aspects, CDs sound better than records, and if you were to go to recording and mastering forums, you would

find that most mastering and recording engineers will confirm this.

That doesn't mean that a record can't sound better to you.

The sound we prefer is extremely personal.

A well recorded, well mastered record, if properly cared for and played on good equipment, sounds amazing!

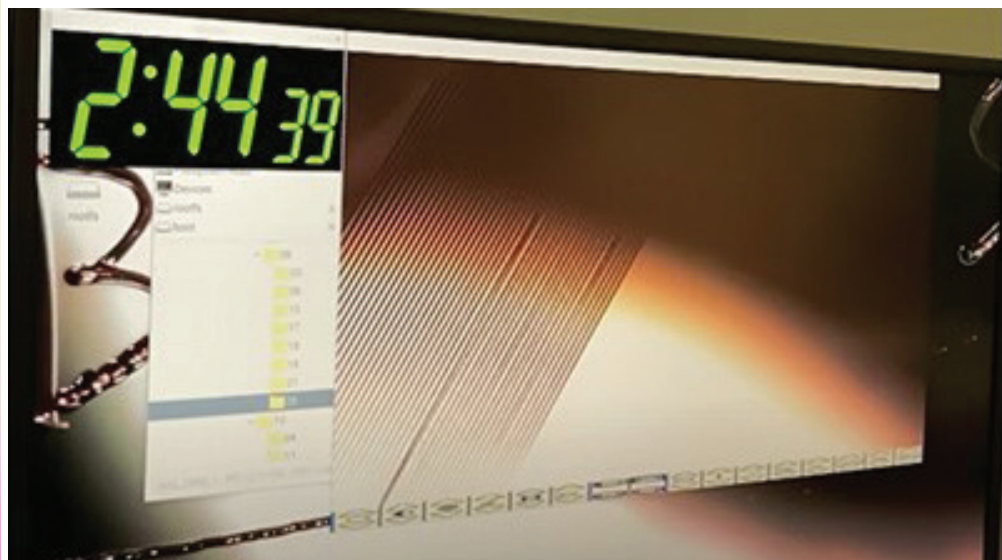
Add in the aesthetics of a vinyl LP, the ritual of handling the record, dropping the stylus, and admiring that 12" x 12" album art, and it is clear why records are the physical medium of choice for so many music fans.

About Tony van Veen

Tony van Veen is the CEO of DIY Media Group, the parent company of Disc Makers and BookBaby.

As a college student, he played in indie bands, created his own LPs, cassettes, and t-shirts, and sold them at shows.

Today, he collects CDs, vinyl LPs, and concert t-shirts to support the artists he loves.



The One Song: Legendary roots singer turns eighty

by Robin Ryan

*The one song
The one that belongs
That is mine
Can soar with the wind
Can freely sweep the air
And when it goes for a
time
To rest in another place
I don't mind much
For when it returns
I have also grown
And the sound
Can shape me differently
This one song
The one that is there
For us all
Can be the path on which
to dance
The endless dance.*

Penned in the late 1980s by long acknowledged artist Judy Jacques (b. Melbourne, 1944), this original verse aptly portrays her longstanding passion for singing.

Readers may recall Judy gracing the stages of the Montsalvat Jazz Festival, the Wangaratta Festival of Jazz and Blues, the National Folk Festival, or Bridgetown Blues Festival and, in Tasmania, the Flinders Island Wind Festival, Future Perfect Festival, or Furneaux Islands Festival (in which Judy and husband, trumpeter Sandro Donati, played a foundational role).

Judy, having turned eighty on May 17, her track record as a highly original and technically competent singer should not go unremarked.

Judy broke into the male dominated world of trad jazz at fifteen years, pioneered Black Gospel in Melbourne at nineteen, developed songs as a wordless language in the 1980s, and sang modern jazz with saxophone legend Brian Brown in the 1990s.

Her wide vocal range “sweeps the air” with both intimate whispers and unrestrained power.

Judy was the voice of the Yarra Yarra New Orleans Jazz Band during Melbourne's trad jazz boom of the early 1960s.

Crest's live LP of their Moomba Lunch Hour Concert, *Jazz as You Like it*, sold 7,000 copies in the first two weeks.

The young singer spearheaded Black Gospel singing in churches despite clerical resistance, recording line-ups of Australia's first popular gospel group, Judy Jacques and her Gospel Four, in 1963 and 1964 respectively.

Judy keenly collected early folk and gospel recordings.

Traditional folk having vitally informed her early years, she mixed with folk singers in jazz and folk clubs and coffee bars, famously declining an offer to join The Seekers in 1962.

In 1964, Judy hosted a



Fans surround Judy Jacques after *Jazz as You Like It*, Melbourne Town Hall, 1963

barbeque at her Wild Dog Hill farm in St Andrews for the American folk trio Peter, Paul and Mary.

Judy challenged her TV producers by singing ‘soul’ instead of ‘pop’.

Her rousing 1966 cover version of ‘You’re Messin’ Up my Mind’ (Van McCoy for Blackwood, BMI) achieved popularity on the dance floors of Manchester's Northern Soul nightclub craze, Northern Soul being, in the singer's words, ‘a play on Southern Soul: the blues from down south USA and its influences’.

From 1970, Judy merged Voice with Poetry, Spoken word, and Songwriting.

An involvement in the Clifton Hill Community Centre movement (1976-1983) saw her develop free form improvisations with extraordinary vocal dexterity.

Her avant garde concerts

receiving a mixed reception from followers of trad jazz, she returned to television to maintain a revenue.

Judy also fronted the Yarra Yarra Reunion Band weekly for some time and on special occasions at Bell's Hotel, South Melbourne.

In the 1980s, Judy performed works by the late jazz saxophonist and composer, Brian Brown, in The Australian Jazz Ensemble's highly acclaimed performances at: The Basement and Don Burrows Supper Club, Sydney; on television; and, in the film, *Diffusions: Sequences from Beyond El Rocco* (1990).

She taught Improvisation at the Victorian College of the Arts and examined Classical and Contemporary Singing for the Board of Studies.

Judy was elected to the Montsalvat Jazz Festival Roll of Honour in 1992.

In 1997, Judy Jacques' Lighthouse performed *Going for a Song* at Edinburgh Festival Fringe and toured Wales, France, and Italy.

At the turn of the century, Judy yearned to fully explore her Tasmanian ancestry.

She began to 'sing up' the wild and beautiful Bass Strait Islands with poetic sensibility and received an Australia Council grant to develop songs for the EP, *Island*, that preceded her award winning album, *Making Wings* (2002).

Blended stylistic dimensions abound as the twelve items capture the spirit of lutruwita/Tasmania's environment, past, and people.

Two songs became a powerful means for preserving traditional culture.

Judy's respectful



relationships with Palawa Elders culminated in her delicate reconstructions of the 'Bird Call Song' and 'Spring Song' sung by Fanny Cochrane Smith circa 1833-1905.

Fanny was a Palawa woman born in captivity on Flinders Island, recorded by Horace Watson in 1899 and 1902 on wax cylinder.

(See more on this in future editions of Trad&Now.)

The reinvigorated songs have fruitfully enhanced Flinders Island's educational, environmental, and Indigenous truth telling contexts.

Judy and Sandro relocated from St Andrews, Victoria to Flinders Island in 2011.

Together they vitally support the Island's music scene at festivals, variety nights, and impromptu performances.

In 2015, heritage label Playback Records remastered 'the complete sixties recordings

by Australia's Queen of Gospel and Trad Jazz'.

In 2023, Adam Dempsey mastered the launch tape of *Making Wings* recorded in 2002 by Rob Harwood and Chris Corr.

The recording from the mixing desk became available in September 2023 as a digital download on Bandcamp in addition to limited copies of the original CD.

Judy would like to see the power centres of the art and commercial music industries increase funding for musicians to develop environmental and sociopolitical concerns through creative advocacy.

Having made her mark in the folk, jazz, gospel, avant garde and world beat fields, Judy remains an independent artist who avoids generic boundaries and a compulsion for singing still illuminates her every performance.



Festival Directory

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

Most of the festivals in this directory also have a separate entry at www.Trad&Now.com where you will find the latest advertisement for that festival and any published previews and reviews.

SEPTEMBER

NSW – Folk by the Sea (17-173)

Annual event based in beautiful Kiama on the south coast of NSW and held on 22-24 Sept.

35 acts in venues within walking distance of each other.

Ph: 1300 887 034

WWW.FolkByTheSea.com.au

See WWW.tradandNow.com/festivals for more detail

NSW – Irish & Celtic Music Festival (2315-169)

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

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

Ph: 0429 608 566

Janno499@Bigpond.com

See WWW.tradandNow.com/festivals for more detail

Qld – OzManouche Festival (2290-169)

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

The festival presents concert performances and masterclasses featuring Australian musicians and international guests.

Ph: 0418 113 7831

info@ozmanouche.com

WA – Manjimup Bluegrass & OldTime Music Weekend (2126-175)

Annual bring your instruments weekend and learn from and jam

with professional and amateur bluegrass and old-time musicians – make music and friends.

Sept long weekend.

info@ManjimupBlueGrass.com

www.manjimupBluegrass.com

OCTOBER

NSW – Kangaroo Valley Folk Festival (1873-170)

A 3 day celebration of music, poetry and dance in Australia's most beautiful valley on 20-22 Oct

www.KangarooValleyFolkFestival.com.au

www.KangarooValleyFolkFestival.com.au

See WWW.tradandNow.com/festivals for more detail

NSW – Dashville Skyline (2313-170)

Long weekend annual folk/country festival near Maitland.

Mail@Dashville.com.au

www.Dashville.com.au

See WWW.tradandNow.com/festivals for more detail

NSW – Dorrigo Folk & Bluegrass Festival (2212-169)

Dorrigo comes alive with 3 days of concerts, workshops, dance, jamming, impromptu performances and children's entertainment. 25-27 Oct. Features some of the very best performers in the Folk, Bluegrass and Old-Time genres.

Festival@

DorrigoFolkBluegrass.com.au
www.DorrigoFolkBluegrass.com.au

See WWW.tradandNow.com/festivals for more detail

NSW - Wingham Akoostik Music Festival (1955-169)

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

Three day event on the third weekend Oct.

hello@akoostik.com.au

NSW – Bush Traditions Spring Gathering - Goulburn (383-165)

Focuses on Australian traditional music, song and word.

1st weekend. Goulburn Club
WWW.Bushtraditions.org

SA - Fleurieu Folk Festival (1134-169)

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

admin@fleurieufolkfestival.com.au

See WWW.tradandNow.com/festivals for more detail

Vic – Out on the Weekend (2348-169)

Annual Americana extravaganza highlighting amazing local and international artists at Seaworks, Williamstown on Oct 14.

Denise@LovePolice.com.au
See WWW.tradandNow.com/festivals for more detail

Vic – The River Folk Festival (1571-165)

3 day music Festival held in Warburton, Vic, celebrating the

diverse creativity and culture of the area, showcasing local, national and international acts.

Held annually, 1st weekend
Info@TheRiverFolkFestival.com

See WWW.tradandNow.com/festivals for more detail

Qld – Tablelands Folk Festival (1310-164)

Held on 4th weekend at Yungaburra near Cairns. Presents music of all origins and genres, and spoken and written word, dance, environmental awareness, well being and education.

President@TablelandsFolkFestival.org.au
See WWW.tradandNow.com/festivals for more detail

NOVEMBER

Vic – Maldon Folk Festival (1323-169)

Annual intimate four day festival always held over the weekend before Melbourne Cup Day, continuing into the Mon.

Maldon is a historic, National Trust Classified township.

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

Ph: 0421 643 478

www.maldonfolkfestival.com
See WWW.tradandNow.com/festivals for more detail

NSW – Northern Beaches Music Festival (1700-166)

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

Annually on the first weekend of Nov.

WWW.NorthernBeachesMusicfestival.org
See WWW.tradandNow.com/festivals for more detail

Vic – Mountaingrass (1569-164)

For over 30 years players and

lovers of Bluegrass & Appalachian Old Time Music have gathered in November in the high country of Victoria, near the NSW border.

Presented by Australasian Bluegrass & Old Time Music Assoc. on the 3rd November weekend in beautiful Bright.

Info@ABOTMA.org.au
See WWW.tradandNow.com/festivals for more detail

NSW – Majors Creek Festival (1594-166)

A well-known, family friendly event with an interesting and exceptional line up of performers held in a delightful rural village annually on the second weekend.

Majorscreekfestival@gmail.com

See WWW.tradandNow.com/festivals for more detail

SA – Wirrina Bluegrass & Acoustic Roots Festival (2314-169)

Acoustic music festival (Nov 22-24) within a few hours' drive from Adelaide held on the 4th full weekend in November.

Music camp 19-24 Nov.

Ph: 0428 263 795 (Text preferred)

WirrinaBlueGrass@Gmail.com

See WWW.tradandNow.com/festivals for more detail

Qld - Maleny Music Festival (2330-169)

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

Ph: 0492 076 881

Mail@MalenyMusicfestival.com

DECEMBER

Qld – Woodford Folk Festival (2329-166)

Australia's biggest Folk Festival held annually from Dec 27 until January 1 inc.

Also produce The Planting,

Lake Gkula Camping & Festival of Small Halls.

Reception@Woodfordia.org
www.Woodfordia.org
See WWW.tradandNow.com/festivals for more detail

JANUARY – 2025

NSW – Illawarra Folk Festival (1950-165)

NSW's largest folk festival includes the sounds of folk, indie, world, roots, bluegrass, Balkan and Celtic music as well as poetry, comedy and dance.

Held at the Bulli Showground in mid January.

Ph: 1300 887 034

info@IllawarraFolkClub.org.au

See WWW.tradandNow.com/festivals for more detail

NSW – Numeralla Folk Festival (968-177)

A free, homespun festival in the beautiful Numeralla Valley where the rivers meet.

Held around the Australia Day weekend.

Music, dance, poetry and relaxing by the rivers.

Fran.Numeralla@Gmail.com

Tas - Cygnet Folk Festival (2241-165)

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

2nd weekend of Jan each year.

info@cygnetfolkfestival.org
See WWW.tradandNow.com/festivals for more detail

Vic - Newstead Live Music Festival (2269-169)

A celebration of traditional and original folk and acoustic music and spoken word, including kids' shows and sessions around the town.

Held in a welcoming village

in Central Victoria on the last weekend in January.
newsteadlive@gmail.com
 See WWW.tradandNow.com/festivals for more detail

FEBRUARY

Qld – Agnes Blues, Roots & Rock Festival (2026-165)

Three days of music in mid Feb in the town of 1770 in the deep south of the Great Barrier Reef.
 All weather event.

Info@AgnesBluesandRoots.com.au
www.AgnesBluesandRoots.com.au

NSW – Bush Traditions Autumn Gathering – Gunning (383-165)

Music, song and chat in t5yhe showground hall.
 Free camping. 3rd weekend.
WWW.Bushtraditions.org

MARCH

NSW – Cobargo Folk Festival (2328-169)

An annual festival event since 1996 (Covid excepted).
 Held on the first weekend of March.

ZenaJArmstrong@gmail.com
 See WWW.tradandNow.com/festivals for more detail

NSW – Blue Mountains Music Festival of Folk, Roots, Blues (1128-166)

Annual Folk festival in Katoomba held in mid March.
 Has around 40 acts with around 15 international artists on 7 stages over 3 days.
info@BMFF.org.au
www.BMFF.org.au
 See WWW.tradandNow.com/festivals for more detail

SA – Penola Coonawarra Acoustic Music Gathering (1206-165)

Three day feast of music emphasising original music.

Fabulous facilities with camping among the vines.
 Held weekend before the long weekend.

PCMusicGathering@gmail.com
www.PCMusicGathering.com.au

See WWW.tradandNow.com/festivals for more detail

Vic – Port Fairy Folk Festival (100-169)

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

Has won numerous awards and is inducted into the Australian National Tourism Hall of Fame.

Held on the March long weekend every year.

Admin@PortFairyFolkfestival.com
 See WWW.tradandNow.com/festivals for more detail

Vic – Lake Bolac Eel Festival (2364-168)

Biennial festival held in Autumn to reflect the traditional eel migration.

Family friendly days by the lake featuring live music, art, environment, history and culture.
Festival@EelFestival.org.au
www.EelFestival.org.au
 See WWW.tradandNow.com/festivals for more detail

APRIL

ACT – National Folk Festival (1226-171)

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

Held every Easter, Thursday to Monday, Exhibition Park, Canberra
info@FolkFestival.org.au
 See WWW.tradandNow.com/festivals for more detail

NSW – St Albans Folk Festival (1265-169)

Always held on the weekend closest to ANZAC Day and is home to quality traditional and contemporary folk music, sessions, workshops, dance, poetry and children's activities.

www.StAlbansFolkFestival.com.au
AntWoolcott@gmail.com

Vic – CresFest (1309-169)

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

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

JudyTurnerMusic@gmail.com

Vic – Wimmera Steampunk Festival (2365-165)

Blends Victoriana and imagination.

Set in the 19th Century town of Dimboola, the event is a celebration of the weird and wonderful.

Biennial festival – next held April 12, 2025

Chan@DimboolaImaginarium.com
 See WWW.tradandNow.com/festivals for more detail

MAY

Qld – 1770 Festival (1581-165)

Annual event commemorating the landing of Captain Cook on the East Coast at a point now named 1770.

Presented by traditional custodians, the Gooreng Gooreng, they join with locals to share their culture.

Events@DCTC.com.au
WWW.1770Festival.com

Festival News & Reviews

Kangaroo Valley to showcase over 60 international, national and local acts

by Samantha O'Brien



The Inadequates

Spring is nearly upon us and where else would you want to be at that time other than Kangaroo Valley Folk Festival, 18-20 October.

In the heart of the village, surrounded by bushland and views of the escarpment, this year's festival at the Kangaroo Valley Showground promises to bring another great line up of performers, activities and stalls.

With a showcase of over 60 international, national and local acts, there will be something for everyone to enjoy.....folk, bush, old-time country, bluegrass, traditional, blues, jazz, world, poetry, dancing, sessions, workshops....the list goes on!

Programmed artists include Alan Reid, Ashlee Watkins & Andrew Small, Fred Smith, The

Bushwackers, The Weeping Willows, Kejafi, Kiki & Pascal, Penelope Swales & the Stranded Assets, Miss Eileen & King Lear, The Royal Hi Jinx, The Inadequates, Tim Scanlan & Mana Okubo, Sparrowgrass, Daniel J Townsend, Robyn Martin Band, Mal Webb & Kylie Morrihan, Sarah Humphreys, Bonnie Kay & the Sweet Patooties, Antipodeans, Bec Taylor & The Lyrebirds, The Librarian Action Dolls, The Wild Women of Anywhere Beach, Casuarina Light Phenomenon, Carmen & Miranda, Ash Morse, Bush Angels and The Other Noonans.

Michael Waugh, Mudjingaal Yangamba, Lucy Wise, Alanna & Alicia, George Mann and Alana Conway will all be there promoting their upcoming or

newly released albums.

There are some themed shows that we can look forward to.

The Times They Are a-Changin' with Maurie Mulheron and a Small Circle of Friends (SCoF), a re-imagining of Bob Dylan's early album.

Trilogy will present a Seekers Singalong concert that the audience are invited to join in with and the Carefree Road Band will perform the songs of Simon and Garfunkel.

The Koori camp are set to have some terrific local indigenous performers including Pirritu, Ron Callaghan, Mudjingaal Yangamba, Daniel Aaron, Jocene, The Djaarmby Band & Up in Smoke.

Singing groups that will be performing include A Few Good Spooky Men, Shanty Club, Ecopella and the Wollongong Welsh Choir.

The Kids' Festival will have crafts and performers.

A Scandinavian Tipi Tent called the Happy Nest will be onsite for youth and blackboard performances.

Make sure your kids bring their instruments and take part in the Saplings workshops (8 -18 years) where they can learn some collected Aussie bush tunes and songs from our expert tutors.

Festival News & Reviews



Tim Scanlan & Mana Okubo

Music will be provided or they can learn by ear.

Mishmash the Clown, Maypole with Molly and Speranza Starburner will also be there to entertain the young and young at heart.

A terrific article by John Elder in the last edition of Trad & Now (164) stresses how dancing builds resilience and is great for your mental health.

We couldn't agree more, so we encourage you to bring your dancing shoes and head to the hall to take part in one (or all) of the many dances that are scheduled.

Styles include Swing, Bush, Irish, Scottish Country, Flamenco and English Folk.

Be on the lookout for the Morris dancing and belly dancing displays as well, as they are always entertaining.

One of the many beautiful things of going to a festival are the interactive elements.

Take part in a music session or workshop, recite something at the Poets' Breakfast.

Fancy a spot of Flow Yoga or Tai Chi perhaps?

Make new friends and learn or brush up on a skill at the same time!

Don't forget to explore the rest of the village and valley while you're there.

There are some lovely nature walks, cafes, shops and The Friendly Inn that you can visit.

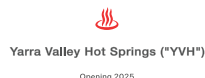
All will be keen to welcome you.

Early Bird Tickets for Kangaroo Valley Folk Festival are on sale until September 30 or until sold out.

Tickets can be purchased at: www.kangaroovalleyfolkfestival.com.au/tickets



Mudjingaal Yangamba



Festival News & Reviews

Powerful teaching lineup at Wirrina Music Camp prior to the festival

by Caz Williams and Thea Taylor

November is coming up again and it's time to plan for Wirrina Music Camp and our Bluegrass & Acoustic Roots Festival too.

The music camp will be held at Wirrina Cove Holiday Park, SA, from November 19 to 21, followed by the festival from November 22-24.

We welcome Nokosee Fields and Ryan Nickerson from Louisiana, who have spent much of their lives learning musical traditions of southern Appalachia and the Midwest, as well as Early Blues and Cajun music.

Nokosee originally trained in orchestral/classical music, but came over to the traditional music side years ago, and has immersed himself in country, old time, and all manner of related forms.

He took first place at the Clifftop Fiddle Competition in 2019.

From here in Australia, we have a mix of new and familiar faces for the Festival weekend.

Golden Guitar winners The Cartwheels with Pete Fidler, The Good Questions featuring Alex Clermont, Gallic Guitars (from the Fleurieu Waldorf School), Adelaide Scottish Fiddle Club, the Burning Bridges from Melbourne's old time, bluegrass and country revival scene, as well as Andrew Clermont's



Cartwheels

Supper Club ... with some new faces!

Saturday at the festival is starting to take shape as a Family Day, with the Young Musicians' Contest for under 18s, young performers including the Gallic Guitars Ensemble, a Bush Dance workshop, and of course all the workshops and sessions are open to all ages.

As always, all tickets for under 18s are free.

This year we hold our 2nd Annual Young Musicians' Contest, with prize money.

The contest returns for playing and/or singing traditional music, eg in string band traditions and other.

More information on www.wirrinabluegrass.com.

We are looking forward to building on last year, welcoming a range of young players and singers.

Contact us by email: wirrinabluegrass@gmail.com with expressions of interest/questions, or register on the day.

Please share with any young players, music teachers and

Festival News & Reviews



Nokosee Fields

such persons as may take an interest!

We want to continue it in the future, to we seek participants, supporters and potentially sponsors/donors for future contest funds and prizes.

There will be a wide range of workshops both Saturday and Sunday, as well as sessions led by various musicians.

Typically, this ranges from a taste of instrumental technique, through to singing shanties or gospel traditionals, all the way to traditional tunes from any given region.

We do treasure all the knowledge and experience that is shared by our community

members!

Coming on board again for the 3 day Music Camp to teach banjo is Paul Cooper.

We also welcome for the first time Nokosee Fields (Fiddle) and Ryan Nickerson (old time guitar/early blues), as well as Josh Bennett (mandolin and guitar).

Please take this opportunity to come along and really stretch yourself for 3 days, then put it all into practice over the festival weekend.

Sally Carter also returns this year to rigorously instil a wide range of musical skills and theory in the head, hands and hearts of ukulele players.

See our website for

online bookings – www.wirrinabluegrass.com and find the Music Camp page.

There may be an additional one or two options.

If you see something that's not on the current list, please get in touch with us ASAP, let us know you want it and be prepared to spread the word!

We can only add a class if we have enough of you committing and paying so that we can organise another class space and pay another tutor.

We added ukulele because of demand, so you know it can be done.

We continue to be so well looked after by the Wirrina Cove Holiday Park.

Ben and Holly Taylor are passionate supporters of live music and provide considerable financial support, as well as turning over the caravan park exclusively to our camp and festival for 10 days.

We could not do this without them, and they are so much a part of this festival that we wouldn't want to!

Please book camping online only.

Powered sites are available, plus plenty of space for unpowered tent and caravan sites.

It's particularly challenging to keep festivals going these days.

We are staying smaller and hopefully sustainable, so please bring friends.

We are thankful for a strong community with good music to support us.

If you value live music, please come, talk about it and plan to play and hear more music!

See you there!



22nd Dorrigo Folk & Bluegrass Festival

25, 26, 27 October 2024

6th Dorrigo Old-Time Music School 23, 24, 25 October 2024

Dorrigo Showgrounds Dorrigo, NSW
on Gumbaynggirr Country



Scan to purchase festival tickets and camping.

Presenting:

- Michael Daves & Jacob Jolliff USA
- Nokosee Fields Trio USA
- High Fidelity USA
- Grassy Strings IND
- Kat Mear & Jackson Cunningham AUS/USA
- Rain of Animals SCOT
- Ashlee Watkins & Andrew Small USA

- Andrea Kirwin & Claire Evelyn
- Apolline
- Charlotte Le Lievre
- Craig Woodward & Kat Mear
- Dorrigo Restrung
- Double Dole Stringband

- Emmy Ryan
- Gallie
- Hannah Day
- Haystack Mountain Hermits
- Jhana Allan
- John Flanagan
- Jordie Lane
- Jumbaal Dreamin'

- The Eight-String Social Club
- The High Street Drifters
- The Inadequates
- Two If By Sea
- Watkins & Montgomery
- We Mavericks
- Wild Thyme

- Lucy Wise
- Lyrebird
- Maggie Rigby
- Marcus & Paul
- Mic Conway & Robbie Long
- Michael Waugh
- Montz Matsumoto & Voicestrings
- Mundy-Turner

- Old Folk
- Pirritu
- Rocky Bottom Girls
- Roman Jean
- Sarah Humphreys
- Shake Shake Theatre
- Steel City Sue
- Sunburnt Celts
- The Dempsey Brothers

Concerts
Kids Area
Festival Choir
Vocal, Dance and Instrumental Workshops
Bluegrass Breakfast
Dances
Jams

With support from:



arts
NSW

Funded by the NSW Government through the Country Arts Support Program



BELLINGER
SHIRE COUNCIL

www.dorrigofolkbluegrass.com.au



We aim to be an earth conscious, plastic, smoke, drug and alcohol-free venue. Thank you!

Festival News & Reviews

It takes many hands to create a beautiful festival

by Bridget Rees



As the programme for the Dorrigo Folk and Bluegrass Festival comes together, it's a time when thoughts turn to all the contributing factors that have helped us to get where we are and to acknowledge those who have given their time towards the many facets of the festival.

As patrons arrive at the start of the week to enjoy the beautiful landscape of the Dorrigo Plateau, NSW, before the festival begins, our current committee, team leaders and volunteers begin to transform the showground into a festive delight.

This year's event is the 22nd festival and it will be held from October 25-27.

Over time, we have worked with local schools, the youth group and members of the community to create some

amazing artwork.

It feels good to be at this stage of set up after nine months of meetings, proposals and determination of the small committee.

This year, we have a new marquee called Rosewood to decorate and some exciting news for the Ribbonwood Kids area where we will be welcoming Shake Shake Theatre for the first time.

A vibrant colourful collaboration between creators Pierre and Jessica bringing to life myths, fairytales and stories of their own imaginings using the old arts of puppetry, shadow play, masks and music.

The kids will also get the opportunity to collaborate with Gallie on a new mural for the festival.

As the showground takes on a new look, our local schools will be hosting Grassy Strings from India, sharing their music and culture and the Old Time Music School will be in full swing.

We are excited to share that on Friday afternoon pre festival, two of our visiting artists, Jacob Joliff and Michael Daves, will be holding a Masterclass not be missed.

Limited spaces will be available for this one off chance to experience the knowledge that this duo has to share.

Look out for news as we fine tune this event and read more in Lindsay's Bluegrass news elsewhere in this publication.

Then, just like that, it's time for Welcome to Country and be thankful that we can all be in one place as we celebrate and support music and creativity.

Camp on site, visit for a day, we invite you to come along and experience a festival that patrons hope just stays the same.

Visit the website for news, camping and tickets.

www.dorrigofolkbluegrass.com.au





the 49th

Maldon Folk

festival

1 - 4 NOV 2024

ALBI & THE WOLVES (NZ) • FRED SMITH • ALAN REID (SCOTLAND)
FELICITY URQUHART & JOSH CUNNINGHAM • ALANA WILKINSON • MICHAEL WAUGH
JENNY MITCHELL (NZ) • ENDA KENNY • LEROY JOHNSON & THE WATERBAG BAND
ROBYN MARTIN • FIONA ROSS • SONIA SMITH & GLENN SKUTHORPE BAND
SUZETTE HERFT • RHIZ & THE SUGARPLUMS • SADIE MUSTOE • NICK CHARLES
THE NIGHTINGALES (MARIA FORDE, CLAIRE PATTI & TRACEY ROBERTS) • KATANKIN
OUT OF HAND • SAIJE • MAST GULLY FELLERS • REILTIN COLLECTIVE
KEVIN MCCARTHY (CROCODILE COUNTRY & CYCLONE TRACY GOLDEN JUBILEE 1974 – 2024)
CELTIC REFLECTIONS AUSTRALIA • THE DUCK DOWNPICKERS • KAYLAH THOMAS
BREAD AND DRINK AND PAINTED ROOMS (TRAD FOLK) • FREYA AND TOM MCGOWAN
STEVEN WHITESIDE • A BIT OF ENGLISH • BUSH SESSIONS • ERIC PURDIE
EMU CREEK BUSH BAND & GAY CHARMERS AND FRIENDS • GEOFFREY W GRAHAM
HARPERS BIZZARE • JEANETTE GILLESPIE & DUNCAN BROWN • KYNETON STREET BAND
LORRAINE MCCRIMMON • O'SHEA/RYAN ACADEMY OF IRISH DANCING
MICHAEL THE BALLOONOLOGIST • RUDY THE MUSIC MAN • THE BRITANNIA MORRIS
THE WOODEND WARBLERS • THE CONNECTED CIRCUS • THE RHYMER FROM RYDE
MARGARET CRICHTON (FESTIVAL CHOIR) • CAMPBELL THE SWAGGIE

www.maldonfolkfestival.com



MOUNT ALEXANDER
SHIRE COUNCIL



Community
Grants Hub

Maldon & District
Community Bank Branch
Bendigo Bank

Maree
Edwards MP
Member for Bendigo West
Lisa Chesters MP
FEDERAL MEMBER FOR BENDIGO



Festival News & Reviews

Live World Contemporary Folk Music Festival planned for Narrabeen

by Paul Robertson

Hello friends of live music, welcome to The Northern Beaches Music Festival 2024, very much a 'live' World Contemporary Folk Music Festival.

On November the 2nd and 3rd, we are presenting 40 acts on four stages over the weekend.

The festival is located at the Tramshed Community Arts Centre and The Berry Reserve by the beautiful Narrabeen Lake.

It includes fabulous, multi genre world music on three ticketed stages on Saturday from 12noon-11pm and on Sunday from 12noon-8pm, and one stage free to the general public operating from 9am-7pm both days, set amidst our festival village of world food and merchandise stalls.

When we say "multi genre world music" we mean it.

From the brilliant Squeezebox Boogaloo delivering Zydeco dance rhythms and song, to the toe tapping, hard driving swamp blues of Daddy Longlegs and The Swamp Donkey, to the Middle Eastern dance rhythms of Aljamia and the South American rhythms of Azadoota.

Following this is the original country diva, Ingrid Mae, plus the bluest of grasses of Ricky Pann and the Folkenators, Indian

music from Tabla Solo plus the local original genius, Luke Escombe.

But wait, it doesn't stop there, as we also have the glorious danceable jigs of the Full Irish, the Gypsy/French swing of the Cameron Jones Trio plus the up tempo Anglophiles, Traditional Graffiti, the Northern Beaches Blues Diva, Liza Olhback and the Mercy Train, and the most original local artist Charlie Castle & Boys in the Well.

International artists include George Mann from the USA and Gerry Hallom from the United Kingdom.

On the free community stage, we will feature many local and visiting talented musicians as well as school bands and ensembles delivering a wonderful array of free music throughout the Festival weekend.

Wow!! What can I say?

It's going to be great!

Our festival is a not-for-profit event supported by the Northern Beaches Music Alliance composed of: The Shack; Humph Hall; The Manly Fig; Fairlight Folk; Songs on Stage; Acoustic Picnic; The Music Lounge; and, Radio Northern Beaches.

With a definite focus on the Northern Beaches, our common goals are to: to produce and present musicians and other

performing artists including up and coming young artists; to provide, maintain and help create venues at which artists can be presented; and, to invite, involve and include our diverse community including the disabled and indigenous, especially with regard to music, performing arts, food, dance, costume and culture.

We are keen to hear from all potential volunteers to help us with the presentation and production of our festival.

We need people to work on the gate, help with administration, help on stage (including compering), help with waste management, help with musical instrument storage and retrieval as well as a whole range of other more skilled activities!

A "four hour shift" gets you a day's free entry!

Two "four hour shifts" gets you a free weekend pass.

If you've got the skills and would like to be involved please contact us!!!

Tickets are now on sale., featuring our 'Early Bird' weekend pass bargain of \$80.

For all other pricing check the website.

See you there!



The poster features a vibrant blue background with various folk instruments and nature elements. On the left, a red acoustic guitar is partially visible, along with a green leafy branch. On the right, there's a green monstera leaf, a blue and orange accordion, and a green leafy branch. At the bottom, there are white daisies, a red and white striped tent, and three stylized figures dancing. A QR code is located in the bottom left corner. The text is arranged in a central, light-colored, torn-paper-like shape.

Kangaroo VALLEY Folk Festival

18-20 OCTOBER 2024

ASHLEE WATKINS & ANDREW SMALL
THE BUSHWACKERS · ALAN REID · FRED SMITH
ALANNA & ALICIA · THE WEEPING WILLOWS
THE INADEQUATES · MICHAEL WAUGH · LUCY WISE
PENELOPE SWALES & THE STRANDED ASSETS
MAURIE MULHERON & FRIENDS · THE ROYAL HIGH JINX
ROBYN MARTIN BAND · ANTIPODEANS · GEORGE MANN
MISS EILEEN & KING LEAR · KEJAFI · KIKI & PASCAL
THE LIBRARIAN ACTION DOLLS · MEL & SUSIE ON TOUR
DANIEL J TOWNSEND · TIM SCANLAN & MANA OKUBO
THE WILD WOMEN OF ANYWHERE BEACH · SPARROWGRASS
MAL WEBB & KYLIE MORRIGAN · ALANA CONWAY
BONNIE KAY & THE SWEET PATOOTIES · TRILOGY
ECOPELLA · BUSH ANGELS · CAREFREE ROAD BAND
BEC TAYLOR & THE LYREBIRDS · CARMEN & MIRANDA
WOLLONGONG WELSH CHOIR · MUDJINGAAL YANGAMBA
A FEW GOOD SPOOKY MEN · MORRIGAN & WILDING
CASUARINA LIGHT PHENOMENON · ASH MORSE
SARAH HUMPHREYS · THE OTHER NOONANS
SPERANZA STARBURNER · SHANTY CLUB
AND MORE...



WWW.KANGAROOVALLEYFOLKFESTIVAL.COM.AU

Festival News & Reviews

Music festivals must adapt to climate impacts

RMIT University

Cancellations of music festivals and evacuations due to climate related events have increased dramatically in recent years.

Now industry experts are discussing how they can adapt.

RMIT's Associate Professor Catherine Strong, an expert in Australia's music industry, speaks about the latest insights from her research on how the climate emergency is impacting events, and what is needed to adapt.

"Climate impacts on music festivals are many and varied and can result from vulnerabilities in supply chains

and disruptions from well outside the music industry itself," she said.

In conjunction with Green Music Australia and the Australian Festival Association, Strong and her colleagues ran a roundtable with festival organisers, representatives of industry bodies and government.

One adaptation strategy suggested at the roundtable was the creation of more purpose-built sites for use by multiple festivals.

"If carefully located and designed, this could provide safe sites with more robust services and resources including clean water, sufficient shade, reliable power and communication

infrastructure," she said.

"Festivals could potentially reuse resources, such as crockery and signage, reducing supply chain dependencies and waste."

These and more findings were discussed in [The Conversation](#) today.

"Making sure our festivals are able to keep happening is in its own way a form of preparing for a climate-changed future, because as a way of bringing people together and building social relationships, live music can improve the social cohesion we need to adapt to and cope with the climate emergency," Strong said.



MAJORS
CREEK FESTIVAL

8 - 10 November 2024



Folk, Americana, Roots, World Music
Free Camping, Kids Tent, Dances, Workshops

Tickets on sale now at www.majorscreekfestival.org

Wirrina Music Camp 2024



Three full days of music tuition, jamming & fun!

Join other players of stringed instruments in tuition from experienced tutors. Daytime classes, evening jams. Suitable for adults and older teens with some skills. Family groups welcome! Improve your skills and learn new styles in guitar, fiddle, mandolin, banjo.

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

Accommodation: Camp on-site or book other holiday accommodation nearby.

Camp dates

Tues 19 —Thurs 21
November, 2024

Festival dates

Fri 22 —Sun 24
November, 2024

Interested?

For further info and to
register your interest
please email:
wirrinabluegrass@gmail.com

Wirrina
Bluegrass
& Acoustic Roots Festival



Stay on for the Wirrina Bluegrass & Acoustic Roots Festival: Fri 22–Sun 24, Nov. 2024

Festival News & Reviews

The River Folk Festival to collaborate with the Stringmania Camp

by Sam Watson



MZAZA

The River Folk Festival returns to the Yarra Valley in 2024!

Hosted across multiple venues and stages throughout the Warburton township, The River Folk Festival is a boutique three-day arts, music and cultural festival featuring international, national, regional and local performing artists in a curated program over three days, and is a vibrant celebration of place, diverse culture, and creativity.

It will be held from October 4-6 at Warburton, Vic.

Now in its 5th year, The River Folk Festival will be presenting a stellar program of performing

artists over the weekend, featuring artists from Victoria and interstate, including: the Jimi Hendrix of kora, Gambian musician Amadou Suso; exotic and award-winning French Balkan inspired Brisbane ensemble MZAZA; Ngilyampaa man and First Nations singer-songwriter, Pirritu; high energy, four piece Australian Celtic group Austral; stirring and heartfelt New Zealand/Melbourne storyteller and songwriter Kerryn Fields; and, the epic and incredible string ensemble that is the result of the Stringmania Camp, alongside a host of local and regional highlights.

2024 marks the first year of collaboration between The River

Folk Festival and the popular Stringmania Camp, as well as the first edition of River Folk Restrung, a highlight program segment orchestrated by Mickey and Michelle.

The Festival will play host to the spectacular string orchestral phenomenon that is the Stringmania Finale Concert, featuring an incredible collection of folk players from all over the country as a major feature on Saturday night, complemented by River Folk Restrung: re-imagined renditions of songs from artists on the Festival lineup, featuring a string orchestra lushly curated by duo Mickey and Michelle, as a highlight of the Director's

Festival News & Reviews



Austral

Concert to close the Festival on Sunday.

Patrons can expect a diverse range of programming across different venues, including an Opening Night Showcase Concert in The Arts Centre, Warburton, to kick off the event on Friday; the Sisters of Song Women's Showcase, celebrating women in music; the iconic Valley Market, Warburton, featuring local and ethical

artisan goods; and a dedicated Children's Space.

In a time of great uncertainty and instability for live music and festivals, The River Folk Festival is continuing to forge its distinct path in the industry this year, programming some of the highest calibre folk music artists the country has to offer, in a celebration of live music, culture and expression unbound by convention.

The River Folk Festival 2024 is made possible by the generous support of Creative Australia, Yarra Ranges Council, the Community Bank Warburton and Yarra Junction, and numerous Yarra Valley local business sponsors.

Tickets are available at: <https://www.theriverfolkfestival.com/tickets>



Pirritu



Amadou Suso

Festival News & Reviews

A truly community festival held in a National Trust classified town

by Pam Lyons



Albi and the Wolves

Fifty one years ago, the Maldon Folk Festival, Vic, was established by a small group of local performers as a gathering for musicians, somewhere for them to meet, play and showcase their many talents.

The aim of the festival was to bring folk music to the people, to relax, entertain and be entertained.

The first couple of festivals were held at our footy oval with

the stage being the back of a truck, later moving out to Butts Reserve at Mt Tarrangower and now full circle, back into town with all venues walking distance of the centre.

This year is our 49th Festival due to missing two years with COVID lockdowns and it will be held from 1-4 November.

The festival has grown from a small gathering where the performers often played for free, and if lucky, received some money from donations tossed into a blanket that was passed

around the crowd, to one that pays the artists and attracts thousands of people into our National Trust classified town.

It continues to be a low-cost, friendly festival, run by volunteers, with entry to all venues covered by a weekend ticket.

From our beginnings on a truck stage decorated with greenery, we now have full PA and lighting shows while still maintaining the cosy and welcoming community atmosphere.

From the full concert experience of the Progress Hall, the completely acoustic Anglican Church to the intimate Neighbourhood Centre, there is a venue for all.

And we continue to have our Troubadour Wine bar situated in the memorial gardens and graciously hosted by Andrew Pattison.

Any profit made by the festival is channelled back into community organisations and projects.

In recent years, the folk festival committee has installed sound panels and concert quality drapes into the Progress Hall, the latter with the assistance of grants from the Maldon and District Community Bank.

We have purchased reusable plastic 'glasses' from Bettercup,

Festival News & Reviews



Alana Wilkinson

also with a grant from the bank, to enable us to continue to be a green festival.

We have close ties with our local community groups.

The guys from the Men's Shed drive our shuttle buses, very helpful if you need to be dropped off at your own house at the end of a long day.

Members of the Maldon Machinery & Museum move all

the festival's and the community owned infrastructure on and off site, cook brunch for our performers and host one of our venues.

Between the folk festival committee and the local community, the town owns most of the resources required to run any event, from the staging and temporary fencing to chairs, tables and glasses.

All this is also available to be hired by groups in surrounding towns at a very reasonable rate.

This year, we again have performers from across the country and from overseas we have Albi & The Wolves from NZ, and Alan Reid from Scotland.

We have some returning after a few years or more, namely Leroy Johnson & The Waterbag band, Jenny Mitchell, Robyn Martin, Michael Waugh, Enda Kenny and more.

Some performers new to our festival will be Alana Wilkinson, our 2023 Roddy Read songwriting winner, Saije and Out of Hand.

You can see all our performers and the program on our website: www.maldonfolkfestival.com

Our basic principles remain the same, but from those very humble beginnings the festival has evolved into a unique, exciting, culturally diverse, family oriented event that is popular with music lovers Australia wide.

Early bird tickets are available online until November 1.



Enda Kenny



Michael Waugh

Festival News & Reviews

Maleny Music Festival is renowned for its relaxed, intimate and casual atmosphere

by Rachel Clarke

photos by Rosemary Beard



The Maleny Music Festival is a three-day camping and music festival last held on 8, 9, and 10 November, 2023.

It is set in the lush Hinterland of the Sunshine Coast in Qld at the Maleny Showground, not far from Woodfordia.

It is a small, relaxing, family friendly weekend that has become renowned for its relaxed, intimate and casual atmosphere.

Our visitors say it is a gorgeous event and make comments like: "There are so many beautiful musicians and great music."

"It's one of the best musical events up in the Hinterland."

There is something for all ages with a diverse programme of acoustic, blues, folk music

and more, mixed with comedy, poetry, workshops, and street entertainment.

We have a session tent set up for anyone to bring an instrument and have a jam, or if you are feeling game, you can add your name to the open mic spots over the weekend.

The Maleny Music Festival posts short videos of all their artists on Facebook so you can listen and create a short list of must-see acts before the festival begins.

You may not know some of these bands before you come along, but you will when you leave.

Our boutique Festival is run by Maleny Music & Performing Arts Association Incorporated.

It is a not for profit festival

delivered successfully for more than ten years by the organisation and with the support of our community volunteers.

Kids are free, and teens are half price.

With seven stages across the three day weekend, it is an affordable and enjoyable music and camping weekend.

The festival is just a short walk into town.

Head along the Obi Obi Creek Boardwalk and pop out into the heart of Maleny.

You might even see a platypus along the way.

The festival is easy to get around with camping onsite and the weather is beautiful in November, not too cold in the evening.

It is recommended that you carpool with friends. You can choose powered or unpowered camping with hot showers available on site.

Set up a campsite together and enjoy a great weekend away in Maleny, Sunshine Coast Hinterland in Queensland.

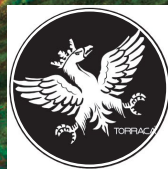
Whether you camp on site, or stay in town, whether you come for the day or stay for the weekend, we recommend visiting this annual festival.





40 ACTS
4 STAGES
2 DAYS

NORTHERN BEACHES MUSIC FESTIVAL



TRAMSHED & BERRY RESERVE



NARRABEEN

2ND – 3RD NOVEMBER 2024

MUSIC, DANCE, FOOD, CULTURE & COMMUNITY

HUMANITIX – NBMFESTIVAL@GMAIL.COM – 0418 641976

northernbeachesmusicfestival.org



Festival News & Reviews

Majors Creek Festival has it all

by Hannah Gillespie

Something special happens in November in the lovely little gold mining village of Majors Creek, NSW.

The Majors Creek Festival has been running for nearly 30 years, surviving volunteer burnout, bush fires, ground sogging rain and the pandemic, and it's on again from Friday 8 to Sunday 10 November.

When describing the village, words like idyllic, peaceful, picturesque, magical, come immediately to mind.

It is located in a rural setting less than a half hour from Goulburn, an hour and a half from Canberra and just over an hour from Batemans Bay.

The Festival has a reputation as a well run family friendly event with an interesting, varied program and an exceptional line up of performers.

In a post festival survey, respondents said they like the Festival for its small, intimate nature, with a relaxed, welcoming and family/kid friendly atmosphere, good reputation, excellent program and because Majors Creek is such a beautiful place.

There are five live performance venues, including the local hotel and the stunning St Stephens church, the hall for dances, poetry, roving entertainment, market stalls, food stalls and a bar.

Much loved is our Kids Fest providing entertainment and

activities for our younger people.

Camping is free and no stinky horrible portaloos!

Our environmental award winning composting toilets are serviced continually to make festival life that little bit more pleasant.

The performance line up, with well over 40 artists/groups, is exceptional, covering traditional and contemporary folk, Americana, blue grass, blues, country and world music.

At this year's festival, we have national icons such as Shane Nicholson, who, with his thought-provoking, reflective and clever lyrics and soul stirring melodies, is one of the very best singer/songwriters in the business, and Keith Potger, presenting a solo tribute to The Seekers.

And then there are all time festival favourites such as This Way North with their mix of incredible drumbeats, guitar licks and sweet vocal harmonies, and Above the Bit whose music skirts 'the fringes of blues, country and outlaw folk, channelling the fire of Billy Bragg, the poetry and clang of Tom Waits and the spirit of Woody Guthrie.

Karl S. Williams will join forces with renowned percussionist, Sally Wiggins, to bring a new dimension to his legendary folk, blues and gospel inflected songs.

We have up and coming

young artists such as Felicity Dowd who is a 'nomadic troubadour and storyteller spinning tales and melodies across the country'.

Young she might be, but her resume is impressive: 2024 Toyota Starmaker Grand Finalist, Youth Artist of the Year at the Australian Folk Music Awards (2023), NSW Folk Federation Young Artist of the Year (2020) and Gill Rees Memorial Award winner, National Folk Festival (2023).

You will also be able to experience artists that you may not get to see often, such as Bret Mosely, who hails originally from Texas.

Bret has earned a reputation as a must-see act for fans of real, honest music that speaks to the heart.

Charles Maimarosia, a unique and extraordinary Solomon Islands singer and musician, renowned as a singer of important custom knowledge, drawing equally on traditional and contemporary musical styles will also be there.

Get your fill of traditional folk with artists like The Whiskey Sippers, who sing and play Celtic and Breton tunes, or the Canberra Shanty Club with their sea shanties, working songs and rousing chorus antics urging you to sing without fear.

Have a laugh and enjoy good happy vibes with The Other Noonans, a married duo

Festival News & Reviews

with a twisted sense of humour and a love for music and story, blending genres such as satire, parody, traditional folk with humour and harmony.

If you want to dance, there is: Paverty Bush Band, a leading folk/bush band; Matthew Harriage, a dance caller specialising in ceili and Irish

set dancing; and, Gusto Gusto who play loud happy music that makes you dance.

If you can't dance, then let the Limestone Morris Dancers do it for you.

The Kids Fest wouldn't be the Kid's Fest without Mr Tim and the Fuzzy Elbows.

Super loved by the kids, they

provide a family show for all ages.

Their high energy rock/funk style, wacky jokes and hilarity will unleash your festival spirit.

Visit www.majorscreekfestival.org for more information and a link to ticket sales.



Folk By The Sea program highlights

by Nick Hartgerink

Folk By The Sea organisers have released a packed program for the 10th running of Kiama's annual folk festival, with a number of the headline acts performing multiple times over the festival weekend of September 20-22.

Heading the list is "the Balkan Baritone" Mikelangelo (Michael Simic), who will perform four shows over the weekend, including a festival highlight on the Saturday night with his tribute show to the legendary Shane MacGowan, former lead singer and songwriter of English or Anglo-Irish Celtic punk band The Pogues, famous for fusing traditional Irish music with punk.

MacGowan died last November, but his legend lives on through such classic songs as Fairytale of New York, A Rainy Night In Soho and Rock'n'Roll Paddy.

Mikelangelo and a festival all-star band will perform their Fairytale of Shane MacGowan show on the main stage at the Kiama Pavilion at 10pm on the Saturday night.

Mikelangelo will also be appearing on the Friday opening night program at 9.30pm, Saturday at 5.15pm and Sunday afternoon at 3.30pm.

Canberra-based diplomat turned folk singer, Fred Smith and his band, will perform three shows – Friday at 8.30pm, Saturday at 1.30pm and Sunday at 1.30pm.

Festival Director Neil McCann's personal pick as the festival's must-see act, Indigenous violin maestro Eric Avery/Murrawuy, will perform twice, on Saturday at noon on the main stage and again that evening at 7pm in the nearby Anglican Church Hall.

Powerhouse vocalist Kelly Brouhaha, whose repertoire traverses folk, country, blues and jazz, will perform three times, including hosting the traditional Sirens of the Sea concert at 3pm on Saturday, showcasing some of the festival's female singers.

Neil McCann says with a packed festival program featuring 44 acts and around 100 shows at nine venues, programming multiple shows for many of the acts gives audiences the chance to see as many performers as possible

over the weekend.

"It really gives people options.

"With nine venues, there will inevitably be clashes between popular acts," Neil said.

"However, with many of the artists doing more than one show, it gives people a chance to really plan their festival experience so they don't miss the acts they really want to see.

"There is even an option of just buying a Saturday (9am-11pm) pass, which will give people the chance to see most of the headline acts.

"This is aimed at those who don't have the time to commit for the whole weekend, or perhaps haven't visited our festival before and want to see what all the fuss is about."

Folk By The Sea will be based at Kiama Showground on the NSW South Coast and nearby venues on Friday night, Saturday and Sunday until 4.30pm, when it moves to the Kiama Bowling Club for a finale concert hosted by Nick Rheinberger and Tia Wilson, and featuring the Carefree Road Band, Fiddledance, The Go Twos and The Groove.





10th-12th JANUARY 2025

CYGNET, lutruwita/TASMANIA



**WILLIE
SMITH'S**
TASMANIAN

**HOBART
BREWING CO.**

WWW.CYGNETFOLKFESTIVAL.ORG

Festival News & Reviews

Comhaltas Sydney Fleadhs celebrate Irish culture down under

by Steven Powell

Comhaltas **Ceoltóirí Éireann**, often simply known as **Comhaltas**, has a storied tradition of promoting Irish music and culture worldwide.

Established in 1951 in Ireland, it has since expanded its reach globally.

The Sydney branch has been a significant contributor to the Irish cultural scene in Australia, and the annual festival is a testament to their dedication.

Each year, on the last weekend in May, Comhaltas Sydney hosts one of the most anticipated events in the Sydney Irish cultural calendar: the Comhaltas Sydney Fleadh (Irish Festival).

This vibrant celebration is a showcase of Irish heritage, music, dance, language, and community spirit.

The event is held in venues in Surry Hills in Sydney.

At the heart of the festival are the lively traditional Irish traditional music concerts, sessions, workshops, and dance (Céilí) performances.

These performances by talented musicians and dancers, bring an authentic taste of Ireland to Sydney.

The workshops and masterclasses provide valuable opportunities for both enthusiasts and professionals



kejafi

to enhance their skills and knowledge of Irish traditions.

Each year the Comhaltas Sydney Fleadh offers a range of workshops and events for children and adults.

These include workshop lessons in traditional Irish instruments like fiddle, whistle, and traditional Irish guitar styles, as well as dance classes in various forms of Irish dance, facilitated by accredited musicians and teachers.

Traditional Irish music sessions are also held in various Surry Hills locations over the festival weekend.

The festival's atmosphere is lively and engaging, with attendees immersing themselves in the spirited performances and rich cultural exchanges.

Irish traditional songs and Irish language singing are an integral part of the event.

The festival features both local artists and guest performers from around Australia.

In the 2024 Fleadh, Comhaltas Sydney were delighted to have the Melbourne Céilí Band and the Comhaltas Sydney Céilí Band performing at the Gaelic Club concert venue.

The Melbourne Céilí band made history in 2023, being the first ever Céilí band from Australia to perform at the All-Ireland Fleadh in Mullingar.

We also had performances from well known traditional Irish musicians and groups, including Maggie Carty & Máirtín Staunton, Jimmy Mullarkey & Band, Brian

Festival News & Reviews

O'Mainin & Ross O'Donovan, Arís and Kejafi.

The Irish music and songs sessions were hosted by Celtic Tones and Vinnie & Doireann & Darragh.

Ann O'Donovan & the Céilí Playboys provided great energetic music for the Céilí event, which was hosted by Sydney Irish Céilí Dancers with Margaret & Bill Winnett.

Sean-nós (old style singing in Irish) was lead by Doireann Nic Mhathúna and this event was followed by an Irish Language Singalong Session lead by Sean McLaughlin.

The Comhaltas Sydney Fleadh (Irish Festival) is more than just a cultural event, it's a celebration of community.

It brings together people of all backgrounds to appreciate and participate in Irish culture.

Whether you are of Irish descent or simply have a love for the Emerald Isle, the festival offers a warm welcome and a chance to connect with others who share your interests.

Overall, the Comhaltas Sydney Fleadh 2024 was a resounding success, offering a memorable experience for all who attended.

It not only celebrated Irish heritage, but also fostered a greater appreciation for its rich cultural tapestry in the heart of Sydney.

The Comhaltas Sydney Irish Festival in May 2025 will again be a highlight of Sydney's cultural calendar.

It promises to be another festival filled with Irish Traditional music, dance, language, singing and a sense of community.

For anyone interested in experiencing the vibrant spirit of Irish culture, this festival is not to be missed.



An Aussie at Willie Week

Photos and story by Felix Meagher, courtesy Tintean

Accompanied by my other half, Christine, and Vince and Margie Brophy, I attended days 2, 3 and 4 of the 52nd Willie Clancy School, Miltown Malbay, County Clare, Ireland from July 6-14, 2024.

With a fiddle on my back, the lady behind the counter at a chemist in Ennistymon asked me, 'Are you here for Willie Week?'

'Yes, I think I am,' I hesitantly replied.

That's how I found out how the school is referred to by the locals.

Not unlike an event closer to home in Australia, the Port Fairy Folk Festival is called "The Folky".

The Willie Clancy school, created in remembrance of the Irish musician and uilleann piper, Willie Clancy, is a week long

school of classes, workshops and concerts teaching and demonstrating the traditional music and arts of Ireland.

Milton Malbay is a village in West Clare situated on the coast, with views of the Atlantic Ocean.

Having been Program Director of Lake School, Koroit, in the South West of Victoria, for its first 25 years, and having modelled the event on Willie Clancy without having ever attended, I was keen to observe the similarities and differences and the kinds of things we had gotten right or wrong.

Happily, I can say that the Willie Clancy School is everything I dreamed and hoped it could be.

For its attendees, it was clearly a profound and deep learning experience.

It was charming, it was chaotic and it was inspiring.

Willie Clancy is like a

combination of Lake School, Koroit Irish Festival (KIF) and Port Fairy Folk Festival (PFFF) rolled into one.

It has 1,500 students, five times the number of Lake School students.

It's like the Koroit Irish Festival in its energy on the street.

It's probably about twice the size, in terms of attendance, of the KIF, but similar in that people come from everywhere for the heritage, the craic and the drink.

It's probably about half to a third the size of the PFFF, but like it, in that it has great concerts and recitals, and a large audience that comes to watch and 'soak it up' as well as those who have come to learn or play.

Many of the Willie Clancy concerts demonstrate and reflect the differing regional musical and dance styles in Ireland, a subtlety that was something new

Festival News & Reviews

to me as an Australian.

Stepping into the street in Milton Malbay, one of the first things that occurred to me was how alike Miltown Malbay and Koroit are.

Both are situated a few kilometres from the ocean, and have a main street with heritage buildings.

Miltown, I was told, has eleven pubs, although it feels like more, down from about 25 a few years ago.

Unlike the wide streets of Koroit, however, space is at a premium.

In Miltown, people are crowded into every corner.

The roads are extremely narrow and clogged with traffic jams.

Near misses on the street happen about every minute, and the drivers are both reckless with their speed and yet conspicuously polite.

One of the delights of the street was the large numbers of young children busking.

Groups of young girls playing a sophisticated reel, 'Speed The Plough', ranging to what looked like a five year old boy playing 'Bog Down In The Valley' on a scratchy fiddle.

Families gathered around the Willie Clancy statue, one girl with her Dad playing 'O'Keeffe's Slide' at her first Willie Clancy.

On the other side of the statue, adoring parents applauding a two year old blonde boy strumming a ukulele upwards.

While we didn't get into a camping ground, the lack of trees and shade, and the long lines of caravans made me wonder if the camping at Willie Clancy was filled with the magic of Lake School days and nights



Music makers ply their craft near the statue of Willie Clancy in Milton Malbay

at the Koroit Botanical Gardens.

Down at the St Joseph's Secondary College at Spanish Point, a venue almost entirely devoted to fiddles, we really started to feel a parallel experience to Lake School.

The sun was out and busy parents were hurriedly dropping off kids for their lessons.

In one room, Siobhan Peoples was leading a group of 26 young intermediate fiddlers.

Daughter of a legend, a commanding, though diminutive, presence, brooking not a moment's hesitation, she led her charges relentlessly repeating the tunes without a break.

In another room, an advanced class, a student wanted to go over the previous day's tunes, but the tutor said, 'No, there isn't time'.

Unlike Lake School, classes at Willie Clancy run only in the mornings -10am to 1pm.

One amazing event was called 'The House of Lords', where old fiddlers swapped stories and tunes like memories of sets played in the Kilfenora Ceili Band, and tunes being learnt by ear from old 78s on the

gramophone.

Meanwhile, images of legends like Junior Crehan were being flashed up on a screen.

It was a class worth travelling around the world to see and was interrupted by something just as remarkable, organisers hurrying everyone outside for the fiddlers' photo.

We stood with them, 400-strong.

The photographer directed (as politely as possible) students where to stand, just like Lake School.

Unlike Lake School, a drone hovered up above, capturing images.

The lack of space leads to some creative venue programming at Willie Clancy.

Possibly the most unique was the little village of demountable units in a small privately owned caravan park, with classes of concertinas in each.

We stopped to watch a young female tutor teaching a group of young girls 'The Hag At The Churn'.

Like Lake School, the kids were playing and talking over the teacher, but the learning was

Festival News & Reviews

definitely going in.

The one boy in the class, about 8 years old, asked what the time was.

His face fell when he was told it was 12.10pm, another 50 minutes to go.

We dropped into a set dance class led by Martin Hughes, from Mayo.

It was very reminiscent of Marie Brouder's classes at Koroit.

Lots of fun, humour and the craic.

They danced some Clare Sets, which I hadn't seen before.

We also passed by a sean nos dance class, which had a good crowd.

Willie Clancy is dominated by fiddles, uilleann pipes and concertinas.

Flutes, whistles, harps, banjos and singers are there to a lesser extent, but Willie Clancy doesn't appear to have the cellos, guitars, DADGAD, mandolins, songwriting and poetry that Lake School has.

Cellos, which are a real feature at Lake School... I don't recall seeing one in Miltown.

The sessions at Willie Clancy are everywhere.

Pass any pub, restaurant and bookshop and there is a high quality session in progress.

Fellow Kiwi/Aussie, Jamie Molloy, reported sitting next to Jackie Daly and playing great tunes for ten hours.

While it's hard to get into a session, either to watch or play, in the crammed corners the sessions are situated in, the space appears to expand for the many big personalities.

We were fortunate to meet Seamus Bugler, a man from the same area of East Clare as our Australian Irish music

legends Joe and the late Paddy Fitzgerald, and a man after their own hearts in his musicality and generosity of spirit.

Music lessons and sessions are also held in numerous private houses.

We spent a lovely evening with Fintan Vallely (of The Companion to Irish Music fame) and author, Evelyn Conlon and family.

It was an evening in the old style, sitting around the kitchen table, sharing tunes, songs and stories.

We bumped into them at a book launch, and remembered them, and they us, from one of their visits to Australia, our loud Aussie accents instantly identifying us.

The book and CD launches are a real feature of Willie Clancy and the literary culture in Ireland is very present and alive.

Bookshops everywhere.

To the casual observer, the economy in Ireland looks to be booming.

The food, almost all of it locally grown and produced, is amazing.

Funky cafes and art galleries, buildings painted in bright colours, are replacing drab older facades.

From the road, the houses look large and very well kept.

One musician commented that previously poor countries like Ireland and Spain are getting a real economic bounce from the EU, while England and Scotland since Brexit, are struggling.

Like Australians, the Irish are truly sports mad.

Unlike Australians, their arts and music sit comfortably next to, and in equal high regard to their sport.

We watched a group of

musicians playing 'The Bucks of Oranmore' in a session, eyes glued to the Cork/Limerick hurling semi-final.

Throughout the county, the yellow and blue Clare flags, their team colours, decorated nearly every residence.

I was happy and proud to observe that Willie Clancy, like Lake School, carries itself with an absolute lack of pretentiousness.

There was visibly room for the most celebrated, like Martin Hayes, to the complete beginner, the oldest, the youngest and all in between.

People were unfailingly warm and courteous, and curious to hear our story.

In the space of a few hours, we were interviewed by Clare FM radio and RTE television.

Like Lake School, Willie Clancy is very well (and harmoniously) organised by a small committee.

The Director of the school, Harry Hughes, made us welcome and showed us around, as did the Fiddle Co-ordinator, John Kelly.

Harry Hughes also paid us the compliment of referring to Lake School as 'Our Sister School'.

All in all, attending Willie Clancy was both an enthralling and exciting time, and we are keen to get back there next year.

In the meantime, I look forward to returning to Koroit for the 26th Lake School, January 2-7, 2025.



Performers' Directory

See pages 76 & 77 to see how performers can have their information added to this directory

Alanna and Alicia (1924-170)

Twin sisters Alanna and Alicia sing original folky, jazz songs. Known for their fine songwriting and sweet harmonies they regularly perform around the festival circuit.

0416 546 410
maudeesmail@iinet.net.au

Asleep at the Reel (629-173)

Join the dots between Celtic music and contemporary Australian song in a wonderful melding of Celtic influences and Australian stories.

M.Cryle@UQ.Edu.Au
www.

AsleepAtTheReelBand.com
See WWW.tradandNow.com for more detail

Barry Skipsey (1575-165)

Singer Songwriter, story teller & deft guitarist from Alice Springs.

Latest album voted traditional Album of the Year at 2023 AFMA.

Skip@BarrySkipsey.com
www.barryskipsey.com

Bruce Watson (217-175)

Multi-award-winning singer/songwriter whose performances are highly entertaining as well as moving. Bruce is a regular at

festivals and is a folk icon.
jandbwatson@gmail.com
www.brucewatsonmusic.com

Cameron Jones (2290-169)

Guitarist, composer, festival director and educator specialising in the percussive rhythms and bright, expressive melodies of gypsy jazz music. He introduces songs with tales of original time and place and brings a rare depth of understanding and authenticity to his performances.

www.cameronjones.co
cameron@cameronjones.co

See www.TradandNow.com for more info

Carl Cleves (2368-165)

Singer, songwriter, author, musicologist, traveller.

Carl@CarlCleves.com
www.CarlCleves.com
See www.TradandNow.com for more info

Chasing the Moon (2309-166)

Sydney based 6 piece band delivering a feast of hot club swing infused with Latin sounds and a dash of folk and blues.

Regulars at Leichhardt Bowling Club and at Foundry 616.

PPK@ChasingtheMoon.

com.au

WWW.ChasingtheMoon.com.au

See www.TradandNow.com for more info

Chloe & Jason Roweth (940-179)

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

0429 911 663
JasonRoweth@me.com

Chris O (222-172)

Singer songwriter based in Tas.

Pens originals and plays vintage music with an acoustic folk, blues and roots flavour.

Plays on lap-slide, banjo, uke and guitar drawing on a lifetime of encounters echoing global traditions.

COkunbor@Hotmail.com

CJ Shaw (2297-169)

ARIA Award nominated musician and educator who has spent 20 years writing, recording and performing songs.

'All Sorts' is his latest album.

CJShawMusic@Gmail.com
www.CJShawMusic.com

Craig Sinclair (2320-164)

Contemporary folk/blues singer songwriter and

composer currently based
in Sydney.

**CraigSinclairMusic@
Gmail.com**

Enda Kenny (649-168)

Multi-award winning singer,
songwriter and guitarist.

Touring nationally and
internationally for over
three decades. Professional
entertainer. 8 albums.

Ph: 0402 280 430

**www.endakennyMusic.
com**

**See WWW.tradandNow.
com for more detail**

Evan Mathieson (1773-167)

Singer of songs, builder of
autoharps.

Player of autoharps, guitars,
blues harps and the kazoo!

Evan loves to share his
wide range of worthy songs,
both in performance, and/
or leading sessions, from the
unaccompanied tradition to
Jug/Jazzy/Blues.

**www.evanmathieson.
com.au**

Lyn curates the whaling
songs and other insightful
writings of folk icon, Harry
Robertson.

www.harryrobertson.net

Fred Smith (101-170)

Write songs, cracks jokes.
"Fred Smith is simply the
best folk/country musician
working in this country"
(Bruce Elder, SMH).

0403 816 311

**FredSmith100@Yahoo.
com**

**See WWW.tradandNow.
com for more detail**

Gary Banks (1967-176)

Australian singer songwriter
who lives between Australia
and Ireland each year. Released
four critically acclaimed CDs
since going solo in 2012.

Banks.Gary.K@Gmail.com

Glenys Anderson Duo (314-172)

Award-winning singer-
songwriter. She is warm &
witty with a great voice. Her
songs will move you to tears
one minute and make you
laugh the next.

0428 329 926

glenys@counsellor.com

Hoya (20-180)

Sydney based quartet
made up of Margaret and
Sonya Bradford, Gwyn
Cleaves and Ian Knight. Their
CD, Inspirational Women,
includes songs and stories
of remarkable Australian
women, many of whom remain
unknown.

The CD is an excellent
resource for women's studies.

MargieB639@Gmail.com

Ian Dearden (210-172)

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

IDearden@icloud.com

Jackie Marshall (1015-168)

Fully independent
songwriter, performer,
recording artist, writer,
producer, composer for
experimental and hybrid
theatre, mentor, educator and
experienced creative project
manager with a keen interest
in therapeutic applications for

music making.

**Community@
JackieMarshall.com**

John Ralph (1420-167)

Guitar. Mandolin, banjo,
voice. Original and traditional
music from the UK and Oz
played with a contemporary
feel but with roots firmly in the
tradition.

Ph: 0405 523 144

**JohnDRalph@Hotmail.
com**

Joni Mitchell Tribute duo (2239-166)

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

**Mary_Mclean@optusnet.
com.au**

Kavisha Mazzella (2295-167)

Story telling singer
songwriter with songs and
tales of immigration and folk
stories. Singing in Italian
and English with audience
participation.

Choir and songwriting
workshops.

**www.Kavisha.com
Kavisha@Kavisha.com**

Maggie Somerville (2238-179)

Singer songwriter who
performs regularly at the VFMC
as well as various folk festivals.

Performs her own material
usually solo but sometimes
with others.

Ph: 0429 386 044

Maggies88@Bigpond.com

Mandy Breeze & Doug Kelly (1954-166)

Beautiful 'handmade' traditional music of the British Isles performed on trad and modern instruments – Irish Bouzouki, nyckelharpa, guitar synth, bodhran

0402 685 744

Simplefolk@Soundcolour.com

Mark Lucas and the Dead Setters (1718-169)

Australian roots music, a sense of place.

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

Info@songsmith.com.au

Mark Thomann (2343-168)

Writes and performs folk, country, roots and blues songs.

Mark.Thomann@Outlook.com

See www.TradandNow.com for more info

Mary-Jane Field (2265-168)

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

0402 961 329

MJMartha@Optusnet.com.au

Maureen O'Brien (1405-172)

Award winning singer-songwriter, performer, 10 albums recorded, Folk, blues, jazz, comedy.

Also a published author, playwright and stage director / producer.

www.Maureen.com.au
Bookings@Maureen.com.au

See www.TradandNow.com for more info

Mic Conway (568-170)

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

Mic@MicConway.com
www.MicConway.com

Mollimor (802-170)

Blend Celtic traditional and original tunes and songs with driving, edgy or mellow rhythms to produce a unique and varied sound.

Ph: 0410 080 806

Mollimor.KH@gmail.com
See www.TradandNow.com for more info

Neil Murray (944-165)

Singer, songwriter available for tours and concerts.

ClintonP@

TheHarbourAgency.com
Ph: 02 9331 5888

Nerds & Music (425-168)

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

GormleyClark@gmail.com

New Holland Honey Eaters (2011-168)

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

Stan@StansPage.com

Nick Charles (744-168)

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

Pac50@Bigpond.net.au
www.CharlesGuitar.com

Penelope Swales (87-167)

Strong female fuelled contemporary folk.

Punchy, topical material with infectious loopy grooves as well as tender thoughtful songs.

Currently featuring Mal Webb and Kylie Morrigan.

Penelope@

PenelopeSwales.com
See www.TradandNow.com for more info

Penny Davies & Roger Ilott (7892-167)

Acoustic folk duo featuring 12 string guitar, mandolin and harmony vocals.

Original songs and folk songs, songs of substance.

Ph: 07 4683 7184

Restless_Music@yahoo.com.au

Pete & Sue McMahon (249-173)

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

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

Ph: 0414 319 588

www.PeteMcMahon.com.au

Peter Campbell (1127-166)

Infectious indie-folk that brings audiences uplifting, challenging, vulnerable and often hilarious calls to healing and connection as much as calls to action.

Music@PeterCampbell.au

www.PeterCampbell.au

Phil Bates (2040-167)

Sings traditional and contemporary folk songs with fingerstyle guitar and occasional banjo accompaniment. Based in Newcastle.

Philip.Bates6@Bigpond.com

Ph: 0427 543 474

Rare Treats (2000-199)

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

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

0418 649 477

HurleyST@Bigpond.net.au

See www.TradandNow.com for more info

Ryebuck Band (52-171)

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

0400 786 494

G.Alex.Bishop@Gmail.com

Simple Folk (1954-166)

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

0431 427 898

Simplefolk@Soundcolour.com

Steve Tyson (52-170)

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

www.stevetyson.com.au

steve.tyson411@gmail.com

Swing Beans (1623-180)

A 4-piece acoustic swing and western swing band with 2 acoustic archtop guitars, fiddle & double bass & harmony vocals.

Playing regularly around Brisbane, SE Qld.

0402 504 099

Julie.witney@bigpond.com

Ted Egan – (54-165)

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

Available! 0427 849 555

Ted@TedEgan.com.au

Traditional Graffiti (2294-165)

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

JMilce@Sherborne.com.au

Tripple Effect (2312-180)

Award winning Newcastle based acoustic trio performing original contemporary folk songs with tight harmonies informed by social and environmental issues

as well as songs that speak to the heart.

TrippleEffect.Band@gmail.com

See www.TradandNow.com for more info

Vanessa Craven (2059-169)

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

Originals and covers.

AcousticSessions@Mmnet.com.au

www.facebook.com/

VanessaCravenMusic

See www.TradandNow.com for more info

Warralakin (1357-166)

Hear the music, listen to the stories, smell the dust.

Warralakin music is Australian song and verse from the road less travelled.

Ph: 0404 629 125

WarralakinMusic@Gmail.com

Waveney Ayscough (731-167)

Singer songwriter, plays guitar and piano and just released her debut album.

Waveney46@Hotmail.com

For more information on these artists, most have CDs for sale at www.TradandNow.com with independent reviews of those CDs included.

Recorded music by these artists and many more can be heard on Trad&Now Live! any time of the day or night.

Bluegrass News



Story and photos by Lindsay Mar

Manjimup weekend

Manjimup Bluegrass & Old-Time Music weekend is set for Sep 20-23 at the Tall Timbers Brewery and surrounds, Manjimup WA.

Camping at the Manjimup Caravan Park is just \$33 per night, making it slightly (but not too much) pricier than Vic's Yarra Junction Fiddler's Convention, albeit not factoring in the 3,530km drive between the one and the other.

Dorrigo festival news

The big news update to the Oct 25-27 Dorriggo Folk and Bluegrass Festival, is the (TBC) addition of a Bluegrass style brother duet workshop, hosted by US guitarist Michael Daves and mandolinist Jacob Joliff.

In this workshop, Michael Daves and Jacob Joliff will break down the tradition of bluegrass "brother duets", which usually feature guitar, mandolin, and vocal harmony.

They will perform classic examples from the Monroe Brothers, Jim & Jesse, Bill Monroe & Doc Watson, Skaggs & Rice and others, and talk about each style and its historical context.

They will discuss lead and accompaniment techniques, various approaches to improvisation in the duo context, and refining vocal blend.

Workshop participants will have the opportunity to ask



The Alum Ridge Boys & Ashlee

questions and make requests.

The masterclass workshop will be likely to be on Friday afternoon and of two hours duration and limited to be between 6-12 participants.

Note that Michael Daves and Jacob Joliff will be almost exclusive to the Dorriggo event, their only other Australian show will be on Oct 23 at the Gaelic Club, Surry Hills, NSW.

For those not familiar with Jacob Joliff, in short, he was born into a musical Oregon family, playing Bluegrass with his father through his schooling years, was on scholarship at the Berklee College of Music

and performed with the bands, Joy Kills Sorrow and the Yonder Mountain String Band, touring Australia with his own Jacob Joliff Band in 2019.

Michael Daves, an Atlanta Georgia Bluegrass guitarist, makes his first visit to Australia in 2024.

Michael grew up with Bluegrass music, but in his time has also branched out into Jazz and experimental rock, but now coming full circle, returning to Bluegrass.

Michael also brings 25 years of teaching experience to Dorriggo.

For more information and



Michael Daves Jacob Joliff

tickets, check out the Dorrigo Folk and Bluegrass Festival website.

Also note that Dorrigo festival stall holder and volunteer applications are now closed.

Audience tickets are now available online, with single day and full weekend passes available.

A full weekend adult pass is \$195, youth (age 13-17) \$95 and child (ages 4-12) \$35.

Mountaingrass news

Latest addition to the Nov 15-17 Mountaingrass event at Bright Vic. is a 2024 return visit of The Alum Ridge Boys & Ashlee, with a slightly altered lineup to earlier this year.

Andrew Small (mandolin), Ashlee Watkins (guitar), and Trevor Holder (banjo) will be joined by Rina Rossi (bass) and AJ Srubas (fiddle).

Other USA guests remain with headliners High Fidelity, and the Nokosee Fields Duo (Nokosee Fields and Ryan Nickerson).

Australian bands will

include The Davidson Brothers with Paddy Montgomery, The Dempsey Brothers, The Borough, Fiddle We Must, The Quarry Hillbillies, The Watershed Stringband, Pete Denahy and Wide Island, The High Street Drifters, Meridian, Rhiz Pete & The Taggin' Along Band, Marcus and Paul, Gary Crockett, John Boothroyd, Ross Smithard & The Big Island String Band, My-T-Fine Trio.

First prize in the Mountaingrass 2024 raffle is a Grundy Shawnee Bow Tie Resonator Banjo worth \$5,400.

Wirrina news

Wirrina SA comprises a Music Camp Nov 20-22 and a three day festival Nov 22-24.

The music camp will include tutors Nokosee Fields fiddle (USA), Ryan Nickerson guitar (USA), Sally Carter ukulele, Josh Bennetts guitar, Paul Cooper banjo.

The actual festival itself Nov 22-24 will include an artist lineup of Nokosee Fields

duo (Nokosee Fields and Ryan Nickerson), The Cartwheels, Fiddle We Must, Sue Barker and the Sourdoughs, You Had Me at Woof, The Good Questions, Andrew Clermont, Crooked Road, The Reverend and Mrs Rowdy and Friends, Gallic Guitars, Jonathon Ashley, Adelaide Scottish Fiddle Club, Vetter Og Villskapp, Allye Sinclair and the Inklings Trio.

Tickets are available online via Trybookings and there are options for Full Weekend (\$95), Friday Night (\$40), Saturday(\$60), Saturday Night Only (\$40) and Sundays (\$45).

Other Bluegrass news

Queensland family Bluegrass Band, "The O'Donnells" were well known for their Gospel work, but have now branched out into doing covers, their latest single being Lady Gaga's "The Edge of Glory".

John Boothroyd, clawhammer banjo and guitar player, singer, folklorist, record collector and well known Trad&Now reader, has released, through Pieter Groenveld's Strictly Country record label (yes, now based in the Netherlands, now that Pieter no longer resides in Australia) a collection of live recordings that he made with his late first wife Juanita, some dating back to 1973.

It is hard to believe that over 20 years has gone by since Juanita's passing in 2001 and we know that there will be some evocative dear memories when hearing their new release "Tell It To Me".

Kristy Cox has released her eighth album, "Let It Burn" on Jerry Salley's Billy Blue Record label, a collection of 11 tracks including duets with John

Meadow "In My Dreams" and Jimmy Fortune "How Lucky Am I".

The Tamworth Country Music Festival might seem like a long time away, but the Golden Fiddle Award people are getting in early with tickets for their 2025 event now on sale online.

Michael and Dianne Porter have announced that they will retire as hosts of the annual Jammalong Camp and Canberra's monthly Jammalong session, with their last session being held earlier this year on Mar 2.

The Porters have also announced that they are now more available than ever for busking and gigging.

Australian artist dates

The Go Twos featuring Rosie McDonald and Nigel Lever play the Sep 20-22 Kiama Folk Festival NSW.

Marco and Rusty (Mark Ballesi and Russell Churcher) will also pick at that festival.

Pete Denahy entertains Sep 21 Matra Studio Kitchen Bar, Yarraville Vic; Oct 4 Deni Ute Muster, Deniliquin NSW; 20 Ruby Hall Vic; 21 Valencia Creek Vic; 30 Swan Hill Town Hall Vic; 31 Golden Vine Hotel, Bendigo Vic.

The Davidson Brothers
pick Sep 23 Golden Vine Hotel,
Bendigo Vic.

Corn Nut Creek play the Oct 4-6 Nanga Music Festival, Fairbridge Village and Pinjarra Civic Centre WA.

The Antipodeans, led by

Nigel Lever, play the Oct 18-20
Kangaroo Valley Folk Festival
NSW.

Ashlee Watkins & Andrew Small (USA) Oct 18-20 Kangaroo Valley Folk Festival NSW.

The Stetson Family play and sing at the Oct 25-27 Fleurieu Folk Festival, Willunga SA.

The Strzelecki Stringbusters, all 14 of them, venture their way to the Oct 29 Mountain Pickers Association, Ferntree Gully Bowling Club Vic.

The Duck Downpickers pick the Nov 1-4 Maldon Folk Festival Vic.

Transcription

This month we have another standard that we should ask you to challenge Nokosee Fields with – Soldier's Joy.



Soldier's Joy

Traditional

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

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

Australia Wide – Trad&Now Live!

Free 24/7 streaming service of all genres of Australian folk music recorded in Australia and available for sale from the Trad&Now website.

Available anywhere that has an internet connection.

See a constantly updating playlist and programming information on the website.

Specific genre one hour programs on the even number hours from 4AM to 10PM.

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
australianspectrum@gmail.com

NSW - Classic Folk 2NURFM 103.7 Newcastle

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

NSW – Worldwide Folk – VOX FM 106.9

Illawarra Folk Club presents a wide variety of folk style songs and tunes from Australia and beyond.

Every Sat. 2-4pm

RustyBucket@Live.com.au

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

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

TALKING GUITAR

WITH NICK CHARLES

Further Down the Line

Greetings guitar pickers.

You may recall a few issues back I discussed the evolution of a new song called The Photo.

I told how the lyric was based on my imagining of a meeting between Willia Mae (Robert Johnson's surviving fiancée) and the owner of the famous, and at that time just discovered, photo of the great bluesman.

Well, the album is done and out there in the real world as well as that spooky world of digital downloads etc.

I thought I would tell you a little bit about the recording process and the stories behind the songs and tunes.

So, let us start with the album title – Further Down the Line.

After all these years in the business, over twenty solo albums and countless sessions, it's still a tough final call to pin down a meaningful title.

This sounded bluesy.

There's a history about "the line" in blues and folk – e.g. Dylan's "Walking Down the Line", Brewer and Shipley's "One toke over the line", bluesmen are always going down the line and even the Stones go there once or twice!

Well, I know I'm still at it after fifty years in the business and I am indeed further down the line!

Gosh, I wish I could still say "on side one", but of course I can't, so let's start with the first track, a song I wrote with bluesman Doc White called



"Sleeping in a Strange Bed".

Simply, it puts me in the position of feeling as though I've awoken in a strange bed, in a troubling world and no leadership and hope to cling to.

Sorry, a bit grim, but ah well, it's folk!

The track was live vocal with guitar and foot stomp, and I overdubbed a mandolin solo on my trusty Gilchrist F4!

Next up, with a change of pace and mood, I recorded my solo guitar arrangement of Eric Clapton's beautiful melody "Wonderful Tonight".

Of course it's a fine lyric, but I sought, I hope successfully, to capture its mood via an instrumental interpretation.

People have been enjoying it live for a while now.

Then back to a slow blues with an unusual structure.

"My Father's Books" tells my story of being surrounded by an inherited library and gradually realising the life lessons they

silently teach.

I have much to learn.

Pickers might enjoy the open C#m in the bridge.

Track number four is the aforementioned "The Photo".

Another live guitar, vocal and stomp, this time adding a resophonic overdub rhythm with my National wood body M2.

That guitar always delivers an amazing studio vibe and seems to be a one take delight whenever I bring it out.

Following on is another solo guitar instrumental.

"MacFarland Street" is a gentle ragtime tune named after the little studio I used for pre-production.

For the pickers, it is a "D" shape tune, capo second fret with the sixth string left exposed.

This gives you the E bass while maintaining the D shape.

Believe it or not, Guy Clarke showed me this backstage in the nineties.

I treasure that memory.

Incidentally, it is a great idea to do most of your preparation away from the big expense of a mainstream studio.

I have learnt the hard way!

These days there are many options in home studio downloads.

I used a programme called Audacity for my home preparation and a good friend's Cubase set-up for trial run throughs.

I am a notorious Dylan tragic, so I again covered one of his gems.

This time it is "One More Night" from Nashville Skyline.

My version is up-tempo and owes a debt in treatment to Tony Rice's fine version on Church Street Blues.

His is flat picked of course, mine is finger picked of course.

After the Dylan song, another instrumental called "Along the Milky Way".

This is a very slow jazz blues owing its spirit to Ellington's excursions.

The title came to me when I was playing a little festival in White Cliffs, western NSW.

The night sky was breathtaking.

This piece has the remarkable Liz Frencham on double bass.

She also guests here and there throughout the album.

It's always a joy to work with her!

As an overdub I used a Nashville tuned guitar.

They are worth checking out.

The bottom three strings are an octave higher, and the effect is a delightful shimmer.

I always knew that one day I would record "Cannonball Rag", the Merle Travis classic, and here it is.

I simply picked the best take of the many versions I recorded over a few days.

It is quite a departure from

the classic, but I hope it still captures the mood and energy.

It can be exhausting to do multiple takes of things like this, so please prepare for such pieces.

Track nine is another song and it is called "Right Before Our Eyes".

This is my statement on the unfolding disaster of climate change and a call to action, I hope.

The chord moves are very ragtime blues, and I have tried to insert a musical gospel interpretation too.

I think of the guitar part as pianistic.

As an extra sonic treat, I used the sublime skills of Ed Bates on pedal steel and of course Liz's wonderful bass, as well as her contribution on the vocal harmony.

The chorus – "the proof is right before our eyes".

The last two tracks are guitar instrumental solos.

"Lullaby for Hamish" is a reprise.

I never quite captured the tempo on my earlier recording of this and it certainly benefited from years of performances.

I like to think of Brahms' Lullaby (am I dreaming?)

Finally, the last track is a piece left over from my last album, Guitar Music, called "Once I Knew You".

At that time it did not seem to fit the mood, but upon relistening after five or more years, I was surprised and delighted at how good it sounded.

It is more of a contemporary guitar tune and is a very ambient piece although still in recognizable song form.

I recorded the entire album over four day sessions in Melbourne at Audrey Studios, a new experience for me.

I do believe a new studio and engineer can be a worthwhile

experience.

It does create a different energy and mindset.

I used a fine old Neumann large diaphragm microphone (just like Sinatra's!) and gained most of the reverb effect by studious placement of extra room mics.

It's an effect that sounds more organic than digital or even spring and plate reverbs and seemed to further enhance the live vibe I was hoping for.

My Maton Heritage sunburst was used on every track and sounded wonderful.

There is a Washburn Nashville tuned guitar (as earlier mentioned), a steel body Dobro for a little bottleneck blues and a Doc Watson model Gallagher for some big rhythm sounds.

Before I began the process, I had decided I was going for feel before perfection (not really possible, is it?) and it was occasionally traumatic leaving a not perfect phrase for the sake of overall mood.

Miles Davis famously once said he never trusted a recording that was flawless!

What never ceases to amaze me with recording is that you can stress over a tiny phrase or movement and after you leave the recording for a period of time you can't find what the issue had been!

I would love you to have a listen!

You should be able to purchase a copy from Trad & Now or my website or even the digital platforms.

Visit www.charlesguitar.com

Ed. Nick Charles has nine albums available for sale on the Trad&Now website, all of which have been uploaded to Trad&Now Live! and can be heard there from time to time.



Music Industry and Organisations Directory

ACT – Monaro Folk Society (1779 -171)

Run a variety of folk music and dance workshops and other events in Canberra. Tuesday night music group session

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

Australasian Bluegrass and Old Time Music Association (ABOTMA) (2282-169)

NFP organisation formed in 2013 to support the teaching, performance and promotion of these genres of music in Australia and New Zealand.

Present the annual Mountaingrass Music Gathering in Vic.

Info@ABOTMA.org.au

AustralianBluegrass.com (478-169)

A website bringing Bluegrass & Old-time music news and event information from all over to Downunder.

Editor@AustralianBluegrass.com

Blues Portrait (1303-165)

Blues Portrait is a series of books.

They are a profile of Australian blues and have interviews with over 170 musicians, providing an insight into the modern Australian blues scene.

Ph: 0427 835 798

BaileyPauline38@Gmail.com

Concertina Shop Australia (2300-172)

Buy, sell, consign, trade your concertina.

Ph: 0432 346 821

www.ConcertinaShop.com.au

Damien Gerard Studios (2292-169)

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

Ph: 0416 143 030

Marshall@DamienGerard.com.au

Foghorn Music Group (2292-169)

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

0416 143 030

Marshall@FoghornRecords.net

Folk Alliance Australia (587-165)

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

Secretary@FolkAlliance.org.au

Folk Federation of NSW (32-199)

Champions the folk arts in all their diverse forms, supporting folk artists and bringing folk music and folk arts to the widest possible audiences.

FolkFederationofNSW@gmail.com

https://FolkFedNSW.org.au

Fusion Boutique (2294-169)

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

info@FusionBoutique.com.au

www.FusionBoutique.com.au

Greyrose Photographics (497-171)

Festival event photographers and writers with 25 years national and international experience.

No event too small or too far away.

Greyrose3@Bigpond.com

Guitar Factory Gladesville (1275-200)

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

Ph: 02 9817 2173

www.GuitarFactory.net

Listening Through The Lens (2306-173)

Roots music website – news & reviews

Team@

ListeningThroughTheLens.com

www.

ListeningThroughTheLens.com

MAD CDs (2000-199)

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

Ph: 03 5762 5490/ 02 9557 9622

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

No Daggy Music (2000-199)

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

Ph: 0418 649 477

WilmaVanLaar@Yahoo.com.au

Rouseabout Records (1078-170)

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

Info@TradandNow.com

https://TradandNow.com

WA Folk Federation (1418-175)

Umbrella organisation est. 1970 promoting folk music, dance and spoken word in Western Australia.

WAFolk@Hotmail.com

www.WAFolk.org.au

18th Annual Canberra Irish Set Dancing Weekend

by Bec Tarrant

The 18th Annual Canberra Irish Set Dancing Weekend will be held on the weekend commencing Friday 11-13 October at Hall.

This is a great opportunity to learn from New Zealand's Irish Set Dancing Teacher, Helen Stonehouse, who has recently held the 2nd NZ Set Dance Weekend in Wellington.

Growing up in England, Helen has been involved in traditional dance since a very young age, including learning step dancing

to a modest level.

She first came across Set Dancing in Perth whilst travelling.

An immediate interest in the Sets continued back in the UK, learning sets from many of the main teachers in the UK and Ireland, running weekly classes, and also teaching workshops at UK folk festivals.

Now a resident in NZ, she teaches workshops at the folk festivals including the Irish Music festival in Nelson.

Helen loves to get everyone dancing!

Ann O'Donovan and the Ceili Playboys will give us their wonderful music for the two ceilis.

The format will be similar to that of last year, i.e. workshops and ceilis on Saturday and Sunday, with an informal meal and dancing at the Irish Club on the Friday night.

The Sunday ceili will be after lunch, starting at 2pm and finishing at 4pm, followed by early drinks and dinner at the George Harcourt Inn for those able to linger.



Celebrating Scottish Heritage in Brisbane

by Dr Heather Clarke



A sketch at the Caledonian Ball, Melbourne, May 5, 1886 - wood engraving.

Governor Brisbane came from Largs, Ayrshire, a rural area on the south-western coast of Scotland.

He was the governor of New South Wales, which then included Queensland, from 1821 to 1825.

The fledgling colony on the Brisbane River was named in his honour in 1824.

While Brisbane lived in Government House in Parramatta, he held no public balls as he did not wish to associate with the local 'rag-tag and bobtail'.

Instead, he celebrated his Scottish culture by dancing reels and country dances with his

family and guests to the music of the harp and piano.

He probably danced Captain Brisbane's Frolic in honour of his famous cousin who won a naval battle in 1807.

This dance was devised the following year to celebrate the victory.

It's one of our favourite dances, too!

In the mid 1840s, the Presbyterian clergyman, John Dunmore Lang, promoted assisted immigration as a means of relieving Britain's impoverished classes.

Acting in the belief that the government had agreed to grant the emigrants free land, Lang arranged the first of three

shiploads to come to Moreton Bay.

The first vessel, the *Fortitude*, arrived at Brisbane in January 1849.

The free land was refused, but the new arrivals were given permission to set up a temporary village at Yorks Hollow waterholes and named the village 'Fortitude Valley' for the ship that brought the settlers to the colony.

Many of the migrants came from Scotland, bringing their culture of music, song, and dance with them to Queensland.

Scottish Balls featured in social calendars across Australia in the 1800s.



Irish Set Dance activities at Yass

by Paul Carr

Following is a summary of Irish Set Dance activities at the Yass Celtic and Irish Music Festival 13th - 15th September.

Irish Set Dancing, St Augustine's Church Hall, Meehan Street, Yass

Saturday September 14

10.00 am - 12.00 - Irish Set Dance Workshop

12.00 - 2.30 pm - Dance Display by Set In Their Ways at the Celtic Markets

7.30 - 10.30 pm - Festival Ceili (dance)

Sunday September 14

10.00 am - 12.00 - Irish Set

Dance Workshop 2

12.30 - 2.30 pm - Farewell Ceili

Both Ceilis will be dancing to some of Australia's finest Irish dance musicians lead by Ian Hayden.



ADVERTISE NOW IN

Trad[&]now



**Full colour display advertisements
start from only \$88 + GST**

Email: info@tradandnow.com **Web:** www.tradandnow.com **Ph:** 0410 522 070

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.

AustralianSocial
DanceNetwork.com

Stringfiddle (264-171)

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

Perform concert

brackets at festivals.
Stringfiddle@gmail.com

ACT – Monaro Folk Society (2225-167)

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 (1115-178)

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.SydneyEnglish
CountryDancers.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@VFMC.org.au

Trad&Now is lucky to have a large panel of voluntary reviewers

They are people who have been involved with the folk music community for a long while and/or they are performers in their own right.

They spend a great deal of time listening to CDs very carefully and then sharing their thoughts with the rest of us.

This helps readers decide whether they should

purchase a CD or not by giving them some idea as to what to expect.

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

Everyone has their own taste in music and the range of tastes seems to be endless.

Reviews are the opinion of the reviewer only and not necessarily that of Trad&Now

or its editorial staff.

Performers submit CDs without any guarantee of a favourable review and readers should always form their own opinion, preferably by hearing the CD under review for themselves or seeing the performer at a live performance.

If you are interested in joining our review panel, please contact Trad&Now at info@tradandnow.com

CD book Reviews



Arianna Savall and Peter Udland Johansen - Hirundo Maris

CD review by Tony Smith

While this album was recorded in 2012, the focus of its songs remains relevant for all fans of good folk music and will do so

indefinitely.

Savall (Iberia) and Johansen (Scandinavia) do far more than simply record an album with 17 sea songs from north and south.

Their sensitive collaboration makes the individual songs into a unique blend which can be easily appreciated even in isolated Australia.

Both Savall and Johansen sing like angels.

Arianna Savall's voice is like the pealing of a bell on the high notes, pitch perfect and clear without a hint of wavering.

Savall is the daughter of the prolific viol player Jordi Savall and the late Montserrat Figueras, herself an extraordinary soprano.

Indeed, Arianna dedicates the album to her 'beloved and admired mother'.

She remembers Montserrat teaching her to 'listen to music with the soul'.

Surely anyone who appreciates good music understands that there is a spiritual element to it.

Music lifts us, consoles and inspires.

Music is not just sound but is an expression of our humanity.

Arianna Savall plays Gothic harp and Italian Triple Harp.

Having more than one set of strings on a harp turns it from a diatonic instrument relying on pedals or levers, into a chromatic one encompassing the full range of notes.

Johansen plays mandolin and Hardingfele, a Scandinavian fiddle with extra strings and some other differences to the standard violin.

Supporting musicians are Sveinung Lilleheier (guitar, dobro, voice), Miguel Angel Cordero (double bass, voice) and David Mayoral (percussion, voice).

The arrangements highlight the best in these folk songs and add to the variety of experience.

There is one track with very familiar origins.

The traditional Scots tune 'The Water Is Wide' is arranged by Johansen.

Of the remaining tracks, about a third are Norwegian.

Several of these are traditional including 'Om

kvelden', 'Bendik og Arolilja', 'Ormen lange', and, 'Halling', while 'Penelstrock' and 'Trollmors vuggesang' are composed pieces.

Some tracks are Sephardic – 'Buenas noches', 'Morena me llaman' and 'Ya salio de la mar'.

Savall has composed 'Le chant de etoiles' and arranged the Lucas Ruiz de Ribayaz 'Tantelata' and the rest, 'El mestre', 'El mariner', 'El noi de la mare', 'Josip i Maria' and 'Yo m'enamori d'un aire', are traditional Catalan songs and tunes.

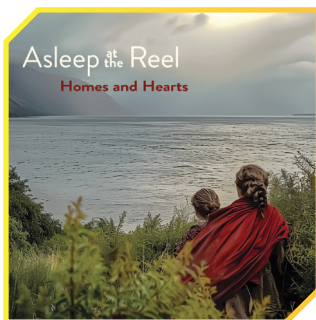
Listeners should not imagine that it is necessary to by multilingual to enjoy these songs.

They speak the universal language of music very clearly.

For example, the closing track, 'Trollmors vuggesang', written by Margit Holmberg, is a lullaby sung by Mother Troll to her eleven babies and there are a couple of Christmas songs.

In any case, the comprehensive sleeve notes provide English lyrics for all the tracks.

Arianna Savall and Peter Udland Johansen's *Hirundo Maris* is high quality music in anyone's language.



Asleep at the Reel - Homes and Hearts

CD review by Tony Smith
TN2566-84 - \$20

This band consists of

Mark Cryle (vocals, guitar, harmonica), Mick Nolan (vocals, bass), Hugh Curtis (vocals, fiddle, mandolin, octave mandolin, guitar), Suzanne Hibbs (drums, percussion) and Michael Fix (vocals, guitars, banjo, bass, keyboards), who is also acknowledged for recording, mixing and mastering this highly professional album at Parklands Studio.

These are Mark Cryle's songs.

We know from previous *Asleep at the Reel* albums that this historian is familiar with Irish music.

These songs are openly nostalgic and express yearning asking whether the Irish diaspora in Australia belongs in both places or in neither.

The opening track, 'The Streets of Dublin', emphasises memory and nostalgia as we walk the streets of Dublin in our heads.

There are mentions here of places such as the Liffey that echo in the heart, and the track features a strong instrumental break.

Then 'Molly Rose' suggests the pain of being somewhere you do not belong.

For 'My Derry Days', a friend from a Protestant background told Cryle that growing up in divided Northern Ireland, he had not had a drink with a Catholic until he moved to Australia.

You would hope that this means the old sectarian divide was left behind, enabling better relations here.

The change of location creates an opportunity to be free from prejudice.

The contrast between looking back to the past and forward to the future is the underlying theme

CD book Reviews

of this album.

In 'Hibernia', a song which shows Cryle's voice at its best, and which is enhanced by some notable guitar riffs, the narrator regrets possibly sacrificing the next generation's future to the past.

'Don't Look Back' makes a neat pair with 'Hibernia', but sounds a more optimistic tone and features admirable mandolin.

Times are not always easy adjusting to a new land.

Desperation and determination can be heard in 'Holding On', 'Shamrock Serenade', 'Three Sheets to the Wind' and 'Promised Land'.

The final track, 'The Traveller's Tale', tells of a man born in Castlebar who after migrating, seeks work here.

He finds that 'times are hard for the working man'.

Like a true Traveller, a hint towards the semi-nomadic people formerly called Tinkers, he is prepared to busk his whistle to survive.

There is a link here to Tamworth Country Music Festival and we meet the phrase that 'home and hearts don't count' compared with the hard realities.

In the grand parade 'faces from home begin to fade'.

Perhaps because I enjoy Cryle's songwriting so much, I enjoyed best some of the slower tracks, often in a minor key, which tell a story.

'Could We Make This Land Our Home?' is one example where the fiddle is used to such good effect.

'Cold Killarney Clay', with its banjo introduction, is another in that raw folk style.

CD book Reviews

Another strength of the album is that the songs share a theme.

There is perhaps some repetition in the songs, but they deserve to be heard individually so that Cryle's lyrics can be appreciated fully.

Given the line-up of instruments, it is no surprise that this album tends towards Australian style country rock.

Most of the tracks have a strong dance beat that gets the feet tapping.

The band shares arrangement credits.

No doubt the members workshopped the tunes and so were able to fit the instruments very skilfully around Cryle's words and tunes.

The arrangements show great versatility and allow very sweet contributions from mandolin, fiddle and guitar throughout.

While the riffs sometime seem familiar rather than original, the fact that they are always so appropriate means that they make for very easy listening indeed.

I would be very surprised if the album were not received as well in Ireland as it is here.

Ed. This album is available from the Trad&Now website and tracks can be heard from time to time on Trad&Now live! during the new arrivals hour at 12 noon every day as well as at other times throughout the day and night.

Asleep at the Reel have two other albums available from the Trad&Now website while Mark Cryle has four other albums in stock and available from the website. Of the seven albums, six have been uploaded to

Trad&Now Live! and can be heard there from time to time.



Mollimór Trad Time – Live

CD review by Tony Smith
TN2564-82 - \$20

The Victorian quintet Mollimór demonstrates a couple of adages very clearly.

First is that a champion team will come out on top of a team of champions.

The second is that bands which enjoy themselves infect audiences with their enthusiasm.

The messages for other players are plain: it is important to work on ensemble, something Mollimór has in buckets, and it is best to play tunes you really like.

The band consists of Frank O'Dowd (guitar, vocals), Pete Foote (bass, bouzouki), Kate Haines (flute, accordion, vocals), Ben Sim (fiddle, vocals) and Steve Schultz (dejembe, percussion).

Sim, Foote and O'Dowd have arrangement and/or credits for lyrics, but as the title of the CD suggests, most tracks have their origins in Irish music or in Galicia/Asturias.

There are three lively 'muneiras' and 'O Moso Tempo'.

Indeed, a fine feature of the album is the way in which Irish and Galician tunes are blended so well.

In one set for example, Mollimór have 'The Gael' (D. McLean) – 'Hungry Rock' (L. Kelly) – 'Muneira de Pontesmapaio' (Trad – Galicia).

There are listed 13 tracks, all of which carry multiple tunes.

Among the instrumentals are four songs – 'Henry O'Farrell – Henry's Last March' (Foote and O'Dowd), 'Lead Me' (Sim), Sting's 'Fields of Gold' and 'Newry Highwayman' (Traditional).

Sim's 'Little Festival Polka' and 'Roisin's Reel' make a good opening and his fiddle work is sound throughout, with some especially catchy phrases in the Galician tunes.

He features also on 'Planxty Di', 'Humours of the Hill' and 'Back in the Burrow'.

This is very danceable music.

The rhythms are especially clear although there is nothing obtrusive about the percussion/bass backing of Steve Schultz and Pete Foote.

This band would have the audience up and dancing right from the start.

As well as supplying sound lyrics and arrangements, Frank O'Dowd's guitar riffs are always appropriate.

More would be good.

While it is important not to lose sight of the great teamwork which makes this album so appealing, listeners will instantly appreciate the flute playing of Kate Haines.

Her accordion is fine as well, but the flute is as good as any you will hear playing traditional tunes in this country and well beyond.

Haines adjusts well to changing tempos between 'Echoes Calling' (J. McKenna) and 'Tribute to Peadar O'Donnell' (D. Lunny) and in the frisky Canadian

fiddle tune 'Mouth of the Tobique' (F. Sowish).

The album is well presented with brief but adequate notes on a recyclable card.

The band thank Barrie Clissold and Wombat Studios of Valencia Creek and also their respective partners.

Listeners will likewise be grateful for this tasteful presentation of an interesting mix of originals and covers of tunes from several cultures.

Ed. This album is available from the Trad&Now website and tracks can be heard from time to time on Trad&Now live! during the new arrivals hour at 12 noon every day as well as at other times throughout the day and night.



Maureen O'Brien - Woman Love Jazz

CD review by Tony Smith
TN2565-79 - \$20

This five track album of just under 20 minutes playing time shows why jazz and blues are Maureen O'Brien's natural idioms.

From the slightly 'pidgin' expression of the title onwards, O'Brien's voice and highly appropriate arrangements bring the listener into that late night space where a morning after atmosphere looms.

'Empty Brown Bottle' opens

with a tinkling piano and the voice is wistful and recitative.

Immediately, you can hear how O'Brien's pitch is spot on and her diction is clear.

When your aim is to communicate your sentiments, these qualities are vital.

'Imagination' has some slow bass and almost a vibraphone sound.

This song might be described as a slow burn.

'My Oh My' continues a relaxed trend, this time with a chorus of vocalists whose sobriety might be in question.

I could not help but think of 'Making Whoopee' here.

'Old Dog Blues' is dominated by a steady drumbeat as the piano takes a back seat.

'Miracles and Magic' opens with a slap drum giving a Latin beat and a celeste sound is just right for this wandering song.

Music and lyrics for this album are by Maureen O'Brien.

She also does main vocals and piano.

Zac Limon plays guitars, drums and percussion and was studio engineer at Lampstand, Ashtonfield.

Additional vocals were supplied by Stevi Cannon, Gayle Dedman and Maureen Reeves.

The album is presented in a simple sleeve clear of extraneous information.

Still, it would be good to know a little about O'Brien's piano.

Maureen O'Brien sings and plays piano so well that she puts you in mind of Sweet F.A. (Fascinating Aida).

This album makes for some very pleasant listening, especially so perhaps for women who are jazz fans, but anyone else will enjoy it as well.

CD book Reviews

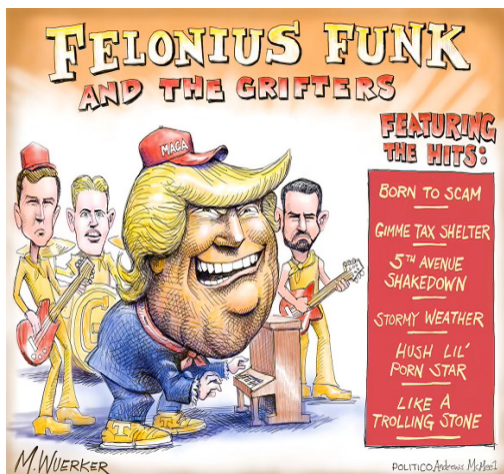
Ed. This album is available from the Trad&Now website and tracks can be heard from time to time on Trad&Now live! during the new arrivals hour at 12 noon every day as well as at other times throughout the day and night.

Maureen O'Brien has six other albums available from the Trad&Now website, all of which have been uploaded to Trad&Now Live! and can be heard there from time to time.

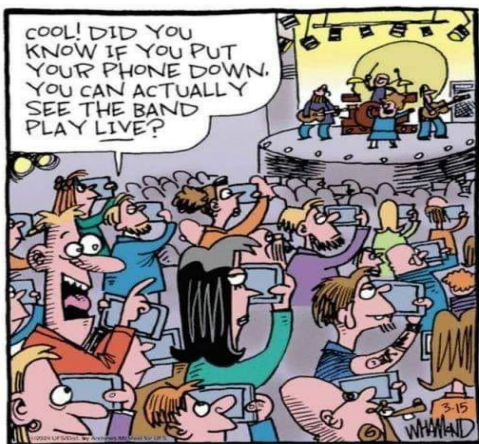
Trad and now

**All of the
CD reviews
published in
Trad&Now are
also published
as part of the CD
description for
each title in**

**WWW.
Tradandnow.com**



**If You Want Smarter
Kids Teach Them Music,
Not Coding, According
To MIT**



Trad^{and}now

www.tradandnow.com

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.

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

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.

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) (2289-169)

Open mic soiree – 3rd Thursday. 6.30PM

Poems, short stories, comedy & music.

Free admission.

Facebook: Poets at the

Petersham Bowlo

com.au

Rhymer from Ryde (663-174)

The Rhymer from Ryde's bush poetry is 98% fat free, low in salt, good for your cholesterol and best enjoyed sitting down. In true larrikin style his reciting covers everything from the silly to the serious, traditional, contemporary and original verse. Crowds around the country enjoy his easy going manner and theatrical style of delivery.

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.

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



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.



**Attention all Musicians, Music Venues,
Dance Teachers, Folk and Blues Clubs, Radio
Presenters, Poets, Festival Organisers,
Music Shops and Music Industry People.**

If you fit into any of the above, you need to read this.

Trad&Now is the longest running and only national magazine that regularly includes folk, blues, roots, bluegrass and world music and festival contact information to enable audiences to locate the music events that they may want anywhere in Australia. It does this in its news and festival pages, in the Gig Guide, and in the past in a National Club, Dance and Radio Network Directory at the back of the magazine. This has been replaced by a series of seven separate bespoke directories strategically placed in relevant parts of the

magazine.

Each directory includes a great deal more information about each entry and the information will be kept up to date by ensuring that each contributor is also a subscriber.

The seven separate directories are categorised under: Music Industry and Organisations; Musicians and Performers; Venues and Clubs; Festivals; Dance; Radio; and, Bush Poets. If you fit into any of these categories and would like your additional information included in the new expanded directory, please complete the form

on the next page and return it to us, and we will include the information in the next available edition.

Entries in the new expanded directory are completely free but we require someone connected to each entry to be a subscriber to the magazine to ensure that the information is kept up to date.

The entry will remain in the directory for as long as the subscription remains current and a subscription only costs \$66 for 12 months (8 editions) and includes a free compilation CD.

**1 Boona Lane, Saratoga NSW 2251, Australia- Phone: 0410 522 070
Email: info@tradandnow.com - Website: www.tradandnow.com**

Also, talk to us about how you can have your festival programme published in full in Trad&Now and as a separate publication for use at the festival at our special price

PLEASE LIST MY ORGANISATION IN THE FOLLOWING DIRECTORY:

Dance: Radio: Poetry: Performer: Festival: Clubs: Music Industry:

Name of Organisation:

Description of activity (up to 25 words):

Regular event (if you have one) takes place:

Contact information (for publication):

Email address (for/not for publication):

Postal address (not for publication):

All organisations listed will need to take out a subscription to Trad&Now (\$66 for 12 months - 8 editions).

One directory entry per subscription.

Current subscriber Yes: ☐ No: ☐

Subscription name and address if different to above:

The listing will remain in place for the life of each subscription and each subsequent renewal.

Cheque (payable to Ducks Crossing Publications) ☐

Credit Card Number:

Expiry Date:

CW:

Information for direct debits:

Bank: CBA; Branch: Woy Woy;

Account Name: Ducks Crossing Publications; BSB: 062-627; Account Number: 1014 3524

Email: info@tradandnow.com - 1 Boona Lane, Saratoga NSW 2251 - Phone 0410 522 070- www.tradandnow.com

Trad&Now Order Form

Trad&Now is an independent, monthly magazine designed to serve the Australian folk, blues, roots, world, bluegrass and alternative music community.

Primarily, it is available by subscription at www.tradandnow.com,

however, it is also available from newsagents throughout Australia.

Help to keep the tradition alive by subscribing to Trad&Now.

Have Trad&Now home delivered at less than the cover price. That way you'll ensure that you don't

miss a copy and you'll be up to date with all the latest news and information.

Subscriptions only cost \$66 for 12 months (8 editions) or even less per copy at \$121 for two years (16 editions) including postage and GST.

Subscribers receive a FREE compilation CD for each year of the subscription.

Back copies are available at \$3 each plus \$2 P+H each.

Contributions and photographs to Trad&Now are welcome.

Trad&Now SUBSCRIPTION and CD order form

Post it to: 1 Boona Lane, Saratoga NSW 2250 - Australia or you can order online www.tradandnow.com

Overseas subscribers add \$Au30 per year

☐ Please send me the next 8 issues (one year) of Trad&Now starting with edition
for only \$66 including postage & GST and my free copy of "free copy of a compilation" CD

☐ Please send me the next 16 issues (two years) of Trad&Now starting with edition
for only \$121 including postage & GST and my 2 free copies of "free copy of a compilation" CD

Back copies are available at \$3 each plus \$2 postage and handling for each copy

CD/Book Number & Title

TN \$ TN \$

TN \$ TN \$

TN \$ TN \$

order 4 or more CDs/Books and Receive absolutely free* Tapestry Vol 1 ☐

Tapestry Vol 2 ☐

Tick the appropriate one only

☐ CD2

☐ CD3

☐ CD4

☐ CD5

☐ CD6

☐ CD7

☐ CD8

☐ CD9

☐ 4 issue subscription (0z only)

For first two CD's ordered in Australia add \$7.00 postage & packaging

Postage \$

TOTAL \$

Name:

Address:

State: P/Code: Phone:

E-Mail:

Here is my \$ by:

☐

Master Card

☐

Visa Card

☐

Cheque (payable to Ducks Crossing Publications)

Credit Card

Number:

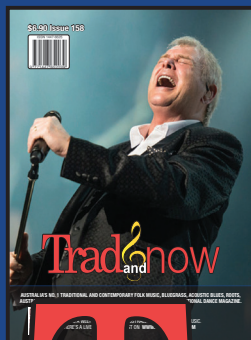
----------------------	----------------------	----------------------	----------------------	----------------------	----------------------	----------------------	----------------------	----------------------	----------------------	----------------------	----------------------	----------------------	----------------------	----------------------	----------------------	----------------------	----------------------	----------------------	----------------------

Name on the Credit Card:

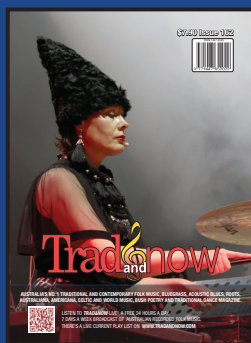
Expiry Date: CVV: Signed:

Information for direct debits: Bank: CBA; Branch: Woy Woy;

Account Name: Ducks Crossing Publications; BSB: 062-627; Account Number: 1014 3524



Trad and now



Q:

What's the perfect gift for a music lover that has everything?

A:

A 12 month (8 editions) subscription to Trad&Now with a compilation CD all for only \$66, a gift they can enjoy not just once, but all year round.

Phone 0410 522 070

To order online www.tradandnow.com

Name: _____ **Ph:** _____
Address _____

**Please send a cheque, money order or credit card details payable to
 Ducks Crossing Publications, 1 Boona Lane, Saratoga NSW 2251**



DEERING

The Great American Banjo Company

Makers of DEERING, VEGA, & GOODTIME Banjos.

4-string, 5-string, & 6-string banjos • Made in U.S.A. • Play Banjo Today!

ZENITH MUSIC

309 STIRLING HIGHWAY CLAREMONT
WESTERN AUSTRALIA

Ph: (08) 9383 1422 W: zenithmusic.com.au

Email: info@zenithmusic.com.au