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# Trad & now

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.



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# A true community event in a hall near you



Spring 2019, Jackson

**Festival of Small Halls Australia is a series of tours that takes the best folk, traditional and contemporary acoustic artists and sends them on the road to tiny halls in communities all over Australia.**

Festival of Small Halls Australia was inspired by an annual event in Prince Edward Island, Canada.

In Australia, our regional tours have been running since 2013.

As of 2024, we have produced 700 shows over 43 tours in 380 unique communities, worked with over 900 local support artists and lifted the spirits of 67,000+ rural, regional and remote audience members.

Festival of Small Halls is a project of Woodfordia Inc, producers of Woodford Folk Festival, in partnership with

many other wonderful Australian festivals, regional partners and supporters of folk, traditional and contemporary acoustic music.

Unlike traditional music tours, each night of the tour is co-hosted by a local community group, hall committee or council, and it is a chance for a town to show off their warmest welcome.

We create authentic, long term partnerships with host communities to ensure longevity and legacy beyond the first project.

The artist line-up for Small Halls is always one Australian act and one International act.

They've been chosen for the tour not only because of their beautiful songs and tunes, but because they have the ability to really connect with the people they play for, whether through storytelling, the ability to tell a good joke (or a truly terrible one), and a real interest in visiting places a little off the beaten

track.

It's an opportunity for welcoming communities to invite fantastic international and domestic musicians into their towns, and a way of exploring this vast country in the spirit of hospitality, good music and great fun.

From our farmlands to the flood lands, the rainforests to the outback, Festival of Small Halls Australia audiences can expect a beautiful night of original music, as well as a chance to catch up with their families and friends during a supper break, where cake and tea are served.

It's an all ages event and all are welcome.

See our current tours and find out more: [festivalofsmallhalls.com](http://festivalofsmallhalls.com)

Bring us to your local hall.  
Email [smallhalls@woodfordia.com](mailto:smallhalls@woodfordia.com)



# Australian band nominated for Best Album at International Folk Music Awards

**Australian Epic Folk group, The Heart Collectors, have been named finalists for Best Album at the International Folk Music Awards.**

The band's latest album, *The Space Between*, has earned them recognition amongst an exceptional group of international folk artists, including Sierra Ferrell (*Trail of Flowers*), Kaia Kater (*Strange Medicine*), and Aoife O'Donovan (*All My Friends*).

This nomination caps

off a milestone year for The Heart Collectors, who spent nine months touring the USA, performing across 25 states to packed venues and sharing their evocative album with American audiences.

Their unique blend of folk-pop and emotionally resonant four part harmonies, which Spotify has characterised as 'Epic Folk', has captivated listeners worldwide.

The IFMA's awards ceremony will be held during the opening night of Folk Alliance

INTERNATIONAL  
FOLK MUSIC  
AWARDS  
2025  
**Album  
of the Year**  
NOMINEES



International's 37th Annual Conference, running February 19–23, in Montreal, Canada.

*The Space Between* is available on all streaming platforms and on the band's website <https://theheartcollectors.com>



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# The Healing Harp

by Peter Dawson



Chloe Matharu

**The Uniting church in Buninong, Victoria, has become a venue on the folk circuit thanks to a bequest from a late parishioner.**

The inaugural show featured Scottish singer and Celtic harpist, Chloe Matharu.

Supporting her was the duo, Andrea Kirwin and Claire Evelyn, who had arranged the tour, including gigs at Woodford and Cygnet, with upcoming performances at Port Fairy Folk Festival.

Their songs sounded angelic as the combined sounds of Claire's harp, Andrea's voice and guitar soared into the arched ceiling of the building.

My favourite song of Andrea's is 'Little Birdy', which I have heard many times, but with harp accompaniment, it was spine-

chillingly poignant!

'Little Birdy' and 'Drummer Boy', the moving tribute to Matt Sykes, a late friend and musician, were songs from Andrea's debut solo LP 'From The Ground Up' released in 2013.

The sweet ditty 'In the Garden' was off the live and

acoustic third album, with Claire on harp in place of Andrea's sister, Litia, who had played ukulele on the record.

In 2021, Andrea's album, 'Bloom' was released and the sparse arrangements of voice, guitar and harp for the performance of the title track, 'Beautiful Morning' and 'Firenze' were stunning!

Amusing the crowd was Andrea's hilarious explanation of her Fijian background with the tradition of a person's middle name denoting a significant event or feeling at the time of birth.

One person had been named after a cyclone and Andrea's middle name, Viti meaning Fiji, was because her mother gave birth to her in Queensland and was missing her homeland.

Claire explained the healing qualities of harp music, declaring that tests in Europe have revealed cancer cells exploding and being destroyed by the music.

'Wintermoon', the final song, was first recorded live by



Chloe Matharu at Uniting Church

Andrea and the Yama-Nui Band in 2019, but the version with Claire's delicate fingering on her Australian-made Celtic harp created an emotive atmosphere of mellow calm.

Standing tall in white dress and dark hair flowing, Chloe's voice, as she began a capella, was ethereal.

Enamoured with Claire's harp that Chloe was playing, 'Emigrants' Farewell' told the eternal tale of folk having to leave Scotland for a better life in the colonies.

Fantastic and fabulous, 'The Silkie Of Sule Skerry' is just one of hundreds of myths concerning seals that turn into men to capture a human bride, and Chloe's voice echoed pure pathos.

It and 'Sailing's A Weary Life' can be found on Chloe's 2024 LP, 'Sailors and Rolling Stones'.

As a merchant marine, her 'Sailing's A Weary Life' was quite autobiographical, with Chloe explaining that her husband being in the Royal Navy meant a long-distance relationship.

As a firm environmentalist, her song, 'Arctic Terns' related the type of subject the couple would communicate with each other about their separate ocean travels.

The song, like 'Catching A Free Ride', is original and had been recorded for her second album, 'Small Voyages'.

Chloe Matharu is a singer-songwriter and harpist from the West Coast of Scotland whose "proper job" is Navigational Officer in the Merchant Navy.

Regarded as an authentic voice for the female seafarer in the folk scene, her innovative music gives a glimpse into the modern mariner's life.

Small Voyages is Chloe's eight-track album of original songs inspired by Chloe's time at sea as a deck cadet, sailing around the world on oil tankers.

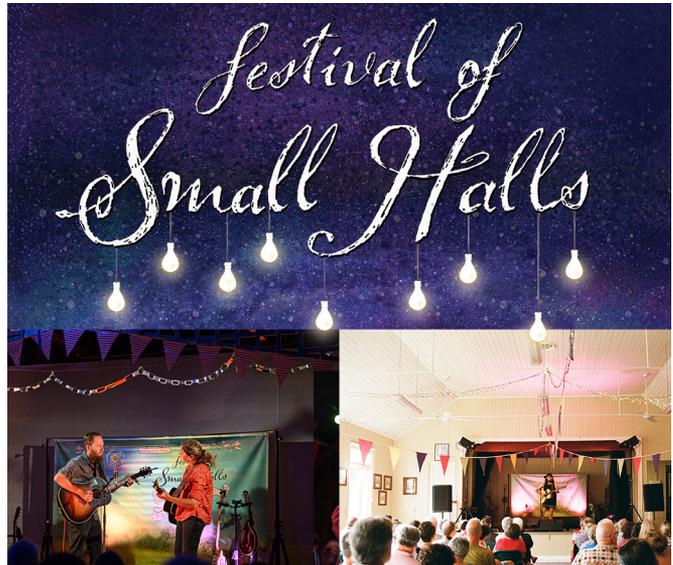
The songs are set to an evocative backdrop of Celtic harp music and field recordings of the natural world.

Her elfin tones were sparkingly evident in traditional numbers, 'The Bold Princess

Royal', 'Clyde Islands' and 'Lord Franklin's Lament'.

I would hazard a guess that Chloe's Indian heritage may have contributed to her pure, spiralling vocals that danced amongst the church's lofty rafters.

I had gone to the concert somewhat stressed and came away floating on clouds of healing melodies.



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**Victoria** - March

**New South Wales** - April

**Western Australia** - August

**Queensland** - July, September

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# Developers apologise for demolishing AC/DC house

by Tyler Jenke, TheMusic.com and The Herald Sun



The original house

**Just days after news broke of the demolition of a Sydney house considered to be the birthplace of bands such as AC/DC and The Easybeats, developers have issued an apology for the grief it's caused music fans.**

The home, which was located at 4 Burleigh Street in Burwood prior to its demolition late last year, was famed amongst music historians as being the childhood home of the Young brothers, that is, Malcolm, Angus, and George Young following their migration from Scotland in the early '60s.

The Youngs moved to Australia in 1963, staying first at the Villawood Migrant Hostel, where George Young met fellow migrant and future musical collaborator Harry Vanda.

The family moved into the Burwood house in 1965

following stays at other addresses.

That same year, George Young and Harry Vanda found fame with the release of their debut album as members of The Easybeats, while Angus Young and Malcolm Young would later form AC/DC in 1973.

As part of the 150 Years of Burwood Program, Burwood Council commissioned artist Claire Foxton to create a mural dedicated to Angus and Malcolm Young.

Located on the side of 12 Burleigh Street, the mural is just a few seconds walk from the original Young family home at 4 Burleigh Street, Burwood.

The Young family attended both Burwood Public Primary School and Ashfield Boys High School with the uniform inspiring the band's onstage outfit.

The uniforms were modified by their older sister Margaret,

whose sewing machine had two power options: AC or DC.

Designed directly in consultation with the Young family, the mural is based on a photo of the band from the 1970's by photographer, Phillip Morris, in the early days of the band's formation.

The blurred background in the design is also in reference to the original facade of 4 Burleigh Street.

However, despite the house being added to the National Trust Register of Historic Houses in 2013, it wasn't enough for its demolition to be initiated by Burwood Square Pty Ltd following its \$5.8 million purchase the previous year.

Now, Burwood Square general manager, Leon Kmita, has expressed his regret over the demolition, explaining that the house's history had not been conveyed until after the fact, the Herald Sun reports.

"We regret that the previous long-term owner did not share this vital part of the property's background with us," Kmita said.

"Learning about this connection after our plans were already underway has shocked us.

"We are genuinely sorry for this oversight."

Initial reports indicated that Burwood Square, who also purchased the adjoining property at number 2, would be redeveloping the now vacant area into a \$28.75 million

residential site.

However, Kmita now says his team is aiming to salvage materials to create a "special space" where fans of AC/DC can "gather to celebrate the band's enduring legacy".

"On behalf of the team at Burwood Square, I want to convey our heartfelt regret ... we now recognise how deeply this location resonates with the AC/DC community and fans worldwide," he said.

"We feel a strong responsibility to honour AC/DC's legacy and to make amends to all the fans who hold this band in such high regard.

"While we cannot change the past, we are dedicated to celebrating this significant part of their story," he added.

"To the global fanbase of AC/DC, please know that we hear you, appreciate your deep admiration for this legendary band, and are devoted to making this right."

While Burwood Square have expressed genuine regret over the demolition, Burwood Council have instead remained firm that the incident took place in the interest of progress.

"As it is not heritage listed



The now vacant block

or protected under local or state legislation, and because The National Trust is a community based, non government organisation, with no statutory authority, the property does not have enforceable protections,"

the Council stated.

"Burwood Council remains committed to finding new ways to celebrate the Young family and the area's rich musical heritage."



## THE LAUNCH OF THE COURT JESTER BOOK

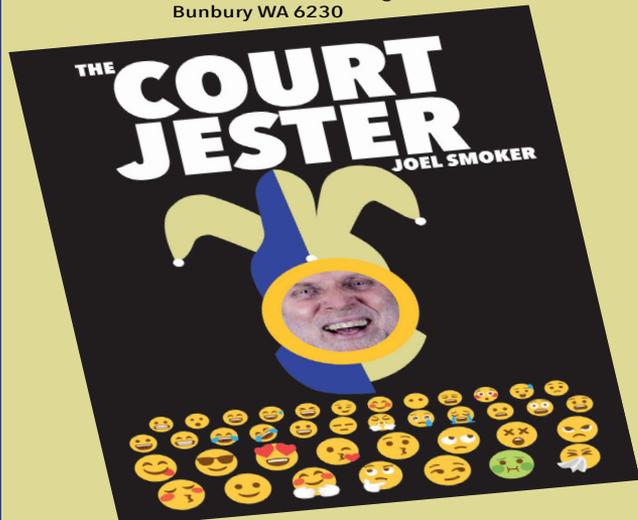
Friday 7<sup>th</sup> of February 2025

5.30 pm to 6.30 pm.

Stirling Street Arts Centre

Cnr Charles and Stirling Streets

Bunbury WA 6230



Book launch Introduction: The Rev. Greg Ross.

Song: "The Human Condition" Joel Smoker

Refreshments served by Shedley Wines

Contact details: Joel Smoker

M: 0439902520

E: [joel.smoker@bigpond.com](mailto:joel.smoker@bigpond.com)

W: [www.joelsmoker.com](http://www.joelsmoker.com)



Mural at 12 Burleigh St, Burwood

Photo by Andrew Worssam

# 10-year plan for strengthening the NSW music industry released

## The NSW Government released a Contemporary Music Strategy in late 2024.

This strategy, built on a theme of collaboration, is a 10-year plan for strengthening the NSW music industry through upskilling, improving conditions and infrastructure and championing its output.

Its focus is to enable growth through reaching new audiences, locally and globally, while contributing to community cohesion and the NSW economy in ways only music can.

While it is NSW specific much of the content is relevant to other States in Australia and the strategy reflects the thinking that government bodies have regarding music.

John Graham MLC, NSW Minister for the Arts, NSW Minister for Music and the

Night-Time Economy, and NSW Minister for Jobs and Tourism said at the launch of the strategy: Music is important to our way of life.

“It has the power to spark joy and bring people together.

“Music is also an important part of the NSW economy, with the live sector generating \$5.5 billion in economic output and employing over 14,000 people.

“The previous government declared war on the state’s music sector, including its festivals.

“Over ten years we lost more than half of our music venues.

“We have come a long way since those days and the music sector now enjoys bi-partisan support in the parliament.

“The NSW Government wants to bring music back across our state.

“We are working to wind back outdated laws, reduce costs and find new ways to support artists, venues and festivals.

“This is the first time a NSW government has stepped up with a plan to back the industry.

“With this 10-year strategy, we want to make a very clear statement: government is no longer standing in the way of music, it is standing shoulder-to-shoulder with the industry to face the challenges and embrace the opportunities ahead.

“The objectives of this strategy cannot be met by government alone, they will be met by the industry itself, with government backing.

“Success will also require continuing support from local and federal governments.

## 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.

“We also need international streamers, tech platforms and music labels working to make our music more discoverable in the global music market.

“This is still a tough moment for music in NSW, with audiences under financial pressure.

“Many of the changes we are making will have their impact when our economy bounces back.

“At that moment, we want our artists, labels, managers, venues and festivals positioned to sell out more shows and take their sound to bigger and bigger audiences, and to the world.

A lot can change in ten years.

Ten years ago, in 2014, Sydney’s lockout laws had just started, TikTok didn’t exist and COVID-19 was six years away.

The Kid LAROI was still a kid and although we didn’t know it at the time, the Big Day Out festival that year would be its last.

The Annandale Hotel and Newcastle’s Cambridge Hotel were bastions of live music, drill was mainly used in construction, ‘the algorithm’ was more likely to be a band name than a topic of conversation and streaming was yet to overtake physical sales as the largest source of revenue for recorded music.

The global recording industry was valued at just AUD \$18.7 billion, 37.8% lower than it had been at the turn of the century.

Since then, the global recording industry has more than doubled and in 2023 made AUD \$41.2 billion, growing 10.2% on 2022.

Streaming now makes up 67% of global recorded revenues (AUD \$27.8 billion) while physical sales, after suffering a



Big day out festival

significant drop, climbed back to AUD \$7.3 billion in 2023, growing 13.5% on 2022/3.

The global live music market made AUD \$59 billion in 2023, representing 32.5% of the total global music market.

The total music market, including digital streaming revenues (via both subscription and advertising), music radio, music podcasting and synchronisation/rights revenues, is forecast to grow 2.5% compounded annually to reach AUD \$207 billion by 2028.

The live music market in Australia grew to AUD \$951 million in 2023, representing 32.5% of the total music market.

The total music market in Australia, including emerging revenues from digital streaming, music podcasting, and synchronisation/ rights revenues, is forecast to grow 5% compounded annually to reach AUD \$3.6 billion by 2028.

NSW is the epicentre of

the Australian music industry, housing 50% of record labels nationally, including the three major labels, Universal Music Australia, Sony Music Australia and Warner Music Australia.

In 2023, four of Australia’s top five most streamed local acts on Spotify were from NSW (The Wiggles, The Kid LAROI, Flume and AC/DC).

While NSW makes up 31% of the Australian population, 40% of Australian artists featured in triple j’s Hottest 100 in 2023 were from NSW.

NSW has 48% of Australia’s music publishers, 30% of all featured registered artists with PPCA and nearly 29,000 registered songwriters with APRA AMCOS.

NSW’s live music ecosystem has an economic output of \$5.5 billion and directly employs over 14,000 people full time, making up 36% of live music workers nationally.

NSW has outstanding music

“Rise ‘n Reprise; a single collection”

by Maureen O’Brien ...download at

[maureenobrien.bandcamp.com](http://maureenobrien.bandcamp.com)

venues, the backbone of the live music industry.

There are 795 venues across the state that offer live music, including 55 dedicated live music spaces and 453 venues that regularly offer live music.

From beloved stalwart The Enmore Theatre in Sydney, to La La La's in Wollongong, to The Great Northern Hotel in Byron Bay and Moonshiners Bar in Tamworth, there are music venues across the state providing places for artists and music loving communities to come together and connect.

NSW is a home to a vibrant music festival industry, with over 140 music festivals offering a range of genres and experiences to delight regional and metro audiences.

While the numbers are impressive, they hide an ecosystem experiencing challenges, some years in the making.

Rapidly evolving technology, shifts in audience behaviour and external economic factors have changed how music is created, distributed, consumed and monetised.

Releases by Australian songwriters and creators are facing global headwinds, not just in engaging with international fans, but in connecting here at home.

Of the top 10,000 artists streamed in Australia in 2023, just 9.2% were from Australia.

This presents an immense challenge not just for the viability of the domestic music industry, but for Australian culture and identity.

By comparison, Trad&Now Live! streams 100% Australian artists.

But with every challenge

comes opportunity.

Adapting to these changes is necessary to ensure the industry's viability and ongoing positive contributions to NSW.

This is best achieved through a partnership approach, working closely with industry to deliver tailored initiatives and collaborating with governments at all levels, educational institutions, industry associations and communities.

This strategy, built on a theme of collaboration, is a 10-year plan for strengthening the NSW music industry through upskilling, improving conditions and infrastructure and championing its output.

Its focus is to enable growth through reaching new audiences, locally and globally, while contributing to community cohesion and the NSW economy.

The plan is to reach its goals via the following listed priorities: 1 Prioritise and protect First Nations music; 2 Strengthen the live and recorded music ecosystem; 3 Future proof the industry through upskilling and enabling collaboration; 4 Improve industry capacity, diversity, safety and standards; 5 Champion NSW music; 6 Build insights and knowledge; 7 Expand international markets; and, 8 Support music communities including regional NSW.

In the strategy, each of these points is looked at in detail followed by what the government wants to see and what the government will do to achieve each goal.

This 10-year strategy will have three cycles of implementation, with a framework of evaluation for each phase and initiative.

Each implementation phase will include: Assessment of current context; Evaluation of previous plan; Accountability measures for deliverables; and, Specific actions, programs, initiatives and targets.

As a measure of success by 2034, NSW will: Increase the number of NSW First Nations recipients of Sound NSW funding by an average of 5% per year; Increase the total number of artists supported by government funding to record and tour by an average of 10% per year; Increase the number of community based music events supported by government funding by an average of 5% per year; Increase the number of direct FTE live music industry workers from 14,000 to 20,000, a 43% increase; Increase the number of dedicated live music venues from 55 to 110, a 100% increase; Increase NSW's market share of national ticket revenue from 33.7% to 35%; Increase the contribution of contemporary music to the NSW economy from \$2.7 billion to \$3.5 billion; Invest \$103m in contemporary music (by 2027); and, Embed support for contemporary music in government.

To ensure accountability for the delivery of this strategy, NSW Government will publish annual updates on Sound NSW programs, funding, activities and performance against success measures in line with the 10-year Strategy's priorities and initiatives.

More information on the entire strategy with details on how each aim will be reached is available on the Sound NSW website.



# 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

## NSW - Bush Music Club (1115-178)

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](http://www.bushmusic.org.au)  
[bmcm1954@gmail.com](mailto:bmcm1954@gmail.com)

## NSW - Goulburn Club (2054-171)

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 - 1st Fri 7.30pm

Celtic trad sessions – 3rd Fri 7.30pm

[secretary@goulburnclub.com.au](mailto:secretary@goulburnclub.com.au)

Ph: 02 4821 2043  
[www.goulburnclub.com.au](http://www.goulburnclub.com.au)

## NSW – Hornsby Ku-Ring-Gai Folk Club (127-174)

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](mailto: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](mailto: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](mailto:info@IllawarraFolkClub.org.au)

## NSW – Jack Duggan Folk Club

Few folk club at Bathurst meeting at the Jack Duggan Irish Pub on 3rd Wed 7.30pm  
[jj.watson@hotmail.com](mailto:jj.watson@hotmail.com)

## 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](mailto:KXBears@Gmail.com.au)

## NSW - The Shack (1700-182)

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

1st Sat, Ted Blackwood Hall, Warriewood.

Ph: 0413 635 856

[RhondaLMawer@Gmail.com](mailto:RhondaLMawer@Gmail.com)

[www.ShackFolk.com](http://www.ShackFolk.com)

## NSW – Sutherland Acoustic (2311-173)

Folk club operates out of Gynea Tradies.

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

Session night on 4th Thur.  
[JG.Watson@Hotmail.com](mailto: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)**

Regular concert – 4th w/end  
Everglades Country Club  
Club performer's night –  
2nd Sat Empire Bay Hall  
Sessions – 1st Fri Anglican  
Church Hall, Woy Woy 7pm  
**Ph: 4342 6716 or 0407 917 117**  
**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 – The Cellar Folk Club (1698-172)**

Has been meeting for over  
30 years in Port Lincoln on 1st  
Sat.  
All welcome, free entry, play  
and enjoy acoustic music of all  
sorts.  
**Ph: 0428 886 870**  
**TheCellarFolkClub@gmail.com**

**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 (2253-174)**

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)**

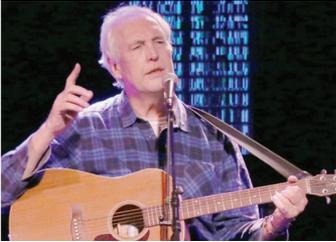
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traditional dance, music, poetry  
and song since 1959.  
Meets every Tue for round  
robin session, all in session or  
concert night.  
Family Bush Dance 1st Sat.  
**www.VFMC.Org.Au**  
**Enquiries@VFMC.org.au**

**WA – Wanneroo Folk Club (1418-175)**

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

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**a free international streaming service for Australian folk music. It can be heard 24 hours a day, 7 days a week. There's a link and a constantly updating playlist at**  
**WWW.TradandNow.com**

# The Eric Tinker Experience



**Comedy and Trad&Now senior photographer, Derek Tickner, is bringing his alter ego, Eric Tinker, to Fringe World Perth for his WA debut.**

Are you Ericsexperienced?

Eric Tinker, quipster and strummer, brings his show to WA for the first time!

He sings comic songs, tells jokes, raps (as MC Boomer) and meditates (as a cow).

The Eric Tinker Experience has been seen by packed audiences at the Edinburgh, Adelaide and Brisbane Fringes.

Eric Tinker is a stand up and musical comedian.

Offstage, Eric is known as Derek Tickner, a freelance cartographer, writer and

photographer.

Born in England, he migrated to Australia and has performed in pubs, clubs and festivals around the country.

He has done stand up spots at comedy clubs in North America, the UK and Asia.

The Eric Tinker Experience is on for one show only, at 7.30pm on Thursday February 13, at Cheeky Sparrow, Wolf Lane, 317 Murray St.

The musical comedy, Eric Tinker's Tragical History Tour, will follow the Eric Tinker Experience at the Adelaide Fringe at 6pm on March 15 at The Griffins Hotel, Hindmarsh Square, Adelaide.

## Reviews

"His songs, like Philosophy, are brilliant, dripping with double entendres and fantasy." The Barefoot Review, 2019.

"Eric Tinker is blessed with a keen sense of the ridiculous." The Clothesline, 2020.

"Eric's show is really bloody weird and so much fun.

I urge you to go and see it." Kate Rudge, Bris Funny Fest Director, 2021.

"Tinker's humour is more unusual than most - a unique brew of nerdy observation and looney lateral thinking." The Barefoot Review, 2023.

**THE HUMAN CONDITION**  
*Joel Smoker and the Red Dirt Band*

"The Human Condition" album played in full along with more Joel Smoker classics

*3pm, Saturday 26 April 2025*  
Bunbury Regional Entertainment Centre  
Tickets and info [bunburyentertainment.com](http://bunburyentertainment.com) | 1300 661 272

Scan for tickets

# 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

### Goulburn Club – 7.30pm

Feb 7: Garth & Friends  
Feb 8: Goulburn Blues  
Festival (2-11pm)  
Feb 28: Afromobollo  
March 7: Garth & Friends

### Humph Hall – 7pm

Jan 25: Dan Webster & Emily Lawler (USA)  
Feb 7: Robert Ross (USA)  
Mar 8: Allan Caswell

### Illawarra Folk Club – 7pm

Feb 7: Enda Kenny; Claire Roberts  
Mar 23: Darren Coggan; Linda Mitzi 3pm  
Mar 28: We Mavericks  
Apr 6: Pete Denahy; Olivia Coggan 3pm

### Loaded Dog – 7pm

Jan 22: Steve Turner (UK) (6.30pm Triton Hall)  
Feb 22: Traditional Graffiti; The Third Voice

### Troubadour Central Coast 7pm

Feb 22: Enda Kenny  
Mar 23: Sydney Women's Choir  
May 25: Warren Fahey  
June 28: Deziah and Date  
July 27: Paper Collar Pickers; Bruce Watson  
Aug 23: Traditional Graffiti; Mal Webb and Kylie Morigan  
Sep 27: Cope Street Parade  
Oct 25: George Mann (USA)  
Nov 23: Hayfield Mountain Hermits; The Inadequates

## QLD

### Unplugged Gigs (the BUG) 7.15pm

14Jan 21: Matt Hawkins Band; Delilah Rose  
JnJan 28: Tin Star; Wolf's Tales  
4 Feb 4: Australian Celtic Women; Sam Shepherd  
11Feb 11: Phil Monsour; 3 Miles From Texas  
18Feb 18: Dennis Duigan; Murphys Pigs

25Feb 25: Penny Davies and Roger Iltott; Men of Morrow  
4 Mar 4: Gary Shepherd; Iontach  
11Mar 11: Alexander Mills; Caroline Hammond Trio  
Mar 18: Cigany Weaver; Duncan & Jack  
Mar 25: Avalon Swing; Amanda Gilmour  
1 Apr 1: The Goodwills; Sue Wighton and the Margaritas  
Apr 8: Mystery Dogs; Amaidi  
15Apr 15: JC & The Tree; Gallie  
22Apr 22: Haystack Mountain Hermits; Jodie Murtha

## VIC

### Victorian Folk Music Club – 7.30pm

Feb 11: Marilla Homes  
Mar 11: Geoffrey Graham  
Apr 8: Nerrida Cuddy  
May 13: Joshua Batten  
Jun 10: Thursday's Child  
Oct 14: Dan McKinnon

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

# The human condition questioned



**Joel Smoker is a singer song writer, performer and visual artist from Western Australia.**

Joel works in many mediums and has exhibited throughout Australia since 1978.

Much of his work is inspired by the Kimberley region of Western Australia, the outback, where he was born and raised.

With The Red Dirt Band, Joel has recorded five distinctive albums with a strong Australian flavour.

The first album, *Out On Highway One*, explores the themes of leaving home and discovering the world.

*Outback* reflects Joel's Kimberley experiences both growing up as a child and returning to the heartland later as an adult.

*The Flesh And The Spirit*

explores more internal issues. *The Road to Nullagine* is a four song EP reflecting Joel's experiences in the north west of WA.

*Smile* deals with the passage of time and how it affects us all.

*Heaven* is a six song CD of original Gospel songs.

His latest recording, *The Human Condition*, deals with the foibles and follies of being humans.

Joel has also developed six shows about Australia, *North Of The Tropic Of Capricorn*, *The Road to Nullagine* and places further out, *Out On Highway One*, *Outback Kid*, *The Big Sing* and *Way Out West*.

Some of the shows are multimedia presentations incorporating slides, stories and songs that reflect Joel's work as a photographer and musician.

With his latest release, *The Human Condition*, Joel has enlisted the veteran musician and producer Ian Simpson who was a member of the Slim Dusty Travelling Band for many years.

Musicians who contributed to this recording include Ian Simpson (guitar, dobro, banjo and baritone guitar), Dave Clarke (fiddle, mandolin and harmonica), John Mc Nair (bass guitar) and Brendan Leggo on drums.

Ian and Brendan also provide backing vocals.

With *The Human Condition*, Joel takes on the role of the jester and holds a mirror up to our lives with songs that reflect who we are.

Beginning with the title song, 'The Human Condition', we look at the little foibles that make us human.

'I'm So Busy' captures the essence of our busy lives and how we communicate with each other.

'Calling On the Tom Tom' is a talking blues song that examines how the mobile phone has become such an integral part of our daily lives.

'She's Gone' is a country blues song about a theme central to most blues songs: the story of a man who has lost his woman.

The question is, what is he going to do about it?

'The Queen of the Desert' is a storytelling song about a beautiful girl who grew up in the outback.

'Luddites of the World Unite' is a call to arms for all people who don't want their lives to be dominated by information technology.

'Hannah and Daniel' is a wedding song that Joel wrote for his niece and her prospective husband.

'Jivin' at the Juju Bar' is a rollicking piece about jivin' at the Juju Bar except that there's a twist to the tale.

'Lonesome Cowboy' is for all those lonesome folk out there.

'Girls in Four Wheel Drives' is a tongue in cheek look at girls in all their diversity but it is also about how we stereotype people.

'Mrs Curly Goes Shopping' is another storytelling song about another outback woman, this time from Meekathara.

'There Are Not Enough Hours in the Day' is an expose of the pressures of modern life and how we should cope with them.

'Jennae' is a bitter sweet love song that charts what can happen when there is no commitment to the future.

'Plain Old Me' runs through a range of options that the singer could be, before he finally settles on who he is.

The album was recorded, mixed and mastered by Pete Grandison and at Shanghai Twang Studios in Kardinya, Western Australia.

Joel uses a court jester persona on Facebook and has now written a book The Court Jester based on that and the interactions he has with many people.

It is a follow on from the album.

"I make posts to Facebook in various personas, including the Court Jester, The Red Hooded Warrior, The Artist, Snappy Tom the Cool Cat Photographer, The Fashion Guru, The Theologian, and more that my twisted mind can dream of", Joel said.

"The beauty of this Art Form is that people respond, which

gives me cause to come up with further ideas.

"I am right now involved in a Facebook exchange with a bloke called Sven, whom I've never met, but has very strident views about religious faith.

"At this stage I don't know who is going to have the last word!

"The Court Jester book consists of 10 Posts of 10 Court Jester sayings, which means it has 100 sayings altogether.

"The last part of the book consists of 50 Court Jester sayings which are titled Outtakes, being sayings which I thought might be too offensive for the book proper or were so funny I thought that I would be the only one who'd get them!"

"The Court Jester" book will be launched at the Stirling Street Arts Centre, Bunbury, on Friday, February 7.

This will be followed by "The Human Condition Concert", at Bunbury Regional Entertainment Centre, on Saturday 26th of April.

Joel will be joined by the members of his Red Dirt Band.

Joel Smoker has six albums available on the Trad&Now website, five of which have been uploaded to TradandNow Live and can be heard there from time to time.



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# Where to next?

by Maureen O'Brien

**It took nearly 2.5 years to emerge from a very deep black covid hole in late 2022.**

What pulled me out of that hole was a commission to create a soundtrack for the Hunter Wetlands by Art Curator, Mark Kempton.

I accepted the commission with no small measure of trepidation, though it was to be the catalyst to burst the creative dam, unleashing a wave of new inspirations and delivering 3 new albums in under 12 months, a new single, and the beginnings of another new album to be released early in 2025.

But the music industry had changed ... and so had I.

I'd lost my zest for performing and without live gigs, how on earth was I going to be able to get my music heard?

What was the point of writing songs if I couldn't play gigs and people couldn't hear them?

Many readers will be able to relate to my experience, I'm sure.

Many of my compatriots suffered similar difficulties which subsequently forced them out of an industry they had previously loved.

Other changes were also evident.

Technology had changed, fans were downloading their music rather than buying CDs because they no longer had CD players, at home, in their computer, or in their cars.

Streaming had become the fashionable new way to listen to music and the devastating



impact of that is only now becoming understood by music creators, while the public generally remain oblivious.

My local community radio station at Newcastle University has always been a supporter, as have others in Sydney, Canberra, and Victoria, but the 'reach' is random and limited to specific programmers.

It's a similar story with some online stations over the years where it's also hard to maintain regular contact.

And though I've used the AMRAP system in my early years, including a couple of sweet 'wins', it has its limitations too.

This is when Trad & Now came into its own for me.

I've been a T&N user since my 1st solo album – a couple of decades ago!

A National T&N award afforded me a lot of mileage over the years.

And although my music crosses so many different genres, it is only in the folk community that such diversity is

accepted as a 'fit'.

The added advantage of quality, detailed album review/s is an absolute bonus.

In fact, it was largely due to a review of my Wetlands project that the United Nations selected my work to support their 2025 World Wetlands Day campaign.

Now, T&N Live is broadcasting my music, to my target audience, across the country and to the world.

What independent songwriter could afford a marketing budget to achieve that 'reach'?

I don't know what the future holds for the creators of new music.

I don't have any solutions for the rising problems of the industry.

But I tip my hat to T&N for its ability to sustain and grow over the past decades, in a niche market, against all competitors and all odds.

For us independents, its success is a lifeline to our future.

*Ed. No money was paid to illicit these kind words.*

# 80-year-old wins \$50,000 Australian Music Prize

by Al Newstead



Kankawa Nagarra with friend and producer Darren Hanlon

**Walmatjarri elder, teacher, and singer-songwriter Kankawa Nagarra has won the coveted Australian Music Prize (AMP).**

The 80-year-old's debut

album, *Wirlmarni*, sees her pocketing \$50,000, one of the country's biggest music prizes, and topping a shortlist featuring Nick Cave & The Bad Seeds, Amyl and the Sniffers, and ARIA winner DOBBY.

Hailed as the "Queen of the Bandarl Ngadu Delta", Nagarra is a Stolen Generations survivor born on Gooniyandi and Walmatjarri country in North Western Australia before being taken from her family and sent to a mission.

She was taught hymns and Gospel music with the mission choir, then discovered country and rock music on the radio while working on a pastoral lease.

Years later, she fell in love with the blues after seeing a busker in Derby, WA.

Singing in both Kriol and English, Nagarra's debut *Wirlmarni* (meaning "disappearing") blends blues, country, gospel and Walmatjarri songlines.



[www.tradandnow.com](http://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](http://www.tradandnow.com) ?

Quantities of many hundreds of titles, collected for nearly 20 years from performers around the country, are there for you to choose from. If you want to hear something that you recall fondly from a performance on a stage, at a club or at a festival, it's very likely to be still available for purchase from the website.

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

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



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These are songs shaped by a life of hardship yet convey resilience, empathy and messages of empowerment and environmentalism.

"I am so thrilled and proud to receive this award," Nagarra said in December of the AMP victory, which she says is a win for the remote Aboriginal community of Wangkatjungka in North Western Australia.

"Coming from the remote community of Wangkatjungka, which in the past has been shown in a negative light with the focus on the issues and problems, people don't often get to see the beautiful and positive aspects of my home," she said.

"And I know this award brings much pride to the people of Wangkatjungka, especially to the school and all the children who I hope to be a role model for."

Nagarra dedicates her win to "all my little Greats", the school children she teaches songwriting and music to in Wangkatjungka.

Wirlmarni was recorded live near Nagarra's home in Wangkatjungka, recorded in the desert with her grandchildren

at her feet, insects buzzing, and even the rustle of tin foil wrapping kangaroo tail for the BBQ.

"It adds to the flavour of the moment", Nagarra told ABC Radio National's, the Music Show.

"It was designed to be very raw, out on country and just being with people and listening to the sound of birds and other happenings within the community."

"I am not musically trained.

"My relationship with the guitar is all to do with just listening with the ear and then picking up the chords, so I call myself an interesting blues player."

Nagarra thanked her friend and fellow singer-songwriter, Darren Hanlon, who recorded and produced Wirlmarni.

Hanlon, who tours regularly with Nagarra, was seen wiping away tears of joy at the AMP ceremony in Sydney.

"The production of the album has been thousands of years in the making."

Originally devised as Australia's answer to the UK's

coveted Mercury Prize, the Australian Music Prize, now in its 20th year, is decided by a panel of more than 30 music industry judges.

The panel listened to over more than 600 eligible albums before crowning Kankawa Nagarra the winner, besting releases such as Nick Cave & The Bad Seeds' 18th studio album, Wild God, pub-punks Amyl and the Sniffers for Cartoon Darkness, and Grace Cummings for Ramona.

Rounding out the 2024 shortlist was The Dirty Three's first album in 12 years, Love Changes Everything; 2024 Best World Music Album ARIA winner DOBBY's WARRANGU; River Story; Hiatus Kaiyote's Love Heart Cheat Code; Rowena Wise's (of Folk Bitch Trio) debut solo album, Senseless Acts of Beauty; and, jazz prodigy Audrey Powne's From The Fire.

Nagarra joins an AMP hall of fame that includes previous winners RVG, King Stingray, Genesis Owusu, The Avalanches, Sampa The Great, and more.



# Live music enquiry

## **The House of Representatives Standing Committee on Communications and the Arts held a public hearing in late November for its inquiry into the challenges and opportunities within the Australian live music industry.**

On November 22, the Committee heard from witnesses including Untitled Group, TEG and Oztix.

Live Nation gave evidence on November 25.

The Chair, Mr Brian Mitchell MP, said: “The Committee has seen recent media reports relating to issues including dynamic ticket pricing and market settings for live music events in Australia.

“What has been reported captured popular attention and is very relevant to the Committee’s inquiry into live music.

“We would like to examine these issues further and allow event promoters and ticketing businesses an opportunity to discuss their perspective.”

The terms of reference of the committee are ones that will interest all that are involved with the music industry and include: sustainability and growth of the industry; suitability and location of venues for organisers, participants, and attendees; artist development and career pathways; capacity building

in facilitation and promotion of events and festivals; local economic benefits; grant and support programs; audience development and consumer behaviours; barriers to growing the Australian industry, both domestically and internationally, including those relating to export; and, building sustainability in the industry, domestically and internationally.

In October, the House of Representatives Standing Committee on Communications and the Arts held a public hearing for its inquiry into the challenges and opportunities within the Australian live music industry, focussing on insurance in the sector.

Since March 2024, the Committee has been investigating the current state of play within the Australian live music environment.

The Committee has heard that the impact of escalating business costs in the sector, including, but not solely, increasing impediments and costs in obtaining business and event insurance cover, have posed significant challenges.

The October hearing included evidence from the Insurance Council of Australia and the Australian Live Music Business Council who have each considered ways to assist the sector with respect to insurance coverage.

The Committee met with an Australian insurance broker,

H2 Insurance Solutions, which specialises in offering insurance products to the Australian live music sector.

Additionally, the Committee is interested to learn more about the organisation model and activities undertaken by Statewide Mutual.

The Mutual body was created in 1993 to help reduce the risk profiles of activities undertaken by member NSW local governments and to obtain best value insurance coverage.

The Chair, Mr Brian Mitchell MP, said: “there has been a perfect storm of escalating costs and compliance for venues and events; higher chances of negative weather impacts; changing audience behaviour; and, alternative entertainment options.

“Additionally, digitisation of music and the streaming of it, whilst offering greater choice, has, through algorithms, narrowed audience music selection.

“This has affected artists’ secondary income streams and reduced the discoverability of new artists.

“The Committee is looking to find some practical ways of assisting the sector in a manner which helps it to be self sustainable in a new music consumption paradigm,” Mr Mitchell said.



# What's next for The BordererS?

by Alex and Jim Paterson

**“You may have wondered why Jim and I stopped performing with The BordererS back in February, or maybe it didn’t even cross your mind at all (ha, ha)”, Alex Paterson said.**

“Either way, we’d like to share the real reason behind our decision.

“Three years ago, Jim faced a devastating week, when his dad, uncle, and another uncle, who was like a brother to him, all passed away.

“Overwhelmed and disillusioned with everything, he left Adelaide and flew as far away as he could and ended up in Cairns, Queensland.

“A friend suggested he visit their cousin, and he noticed that they had built a beautiful, Balinese style granny flat in their garden.

“Casually, he asked who it was for, and without a moment’s hesitation, they both told him that God had asked them to build it for him.

“After six weeks of their kindness and faith, and immersing himself in their Christian literature and DVD’s, he began to see that what may have felt like the end of everything, was actually a new beginning”, Alex said.

Jim said “I grew up as a wee Roman Catholic in Scotland, and attended Mass every Sunday until I was nine.

“The Christian Brothers would actually give you the belt in school on Monday if you didn’t know the colours of the priest’s robes.

“I also struggled to understand why the Catholics and Protestants hated each other, threw rocks at us when we passed by on the bus but then we all jovially played together after school.

“More confusion arose when I moved to London in 1986 and got introduced to Buddhism.

“It was actually a ploy to pass demo tapes on to Boy George.

“This was followed by looking like a total eejit and wearing purple robes at the Rajneesh commune in India.

“By 1993, I decided that I was now definitely an atheist, and proceeded to reject all of this religious nonsense.

“Yet, somehow, I was always searching for what life’s purpose was.

“Around about 2001, I read The Case for Christ by Lee Strobel, an investigative journalist and former atheist”, Jim said.

“Strobel’s journey to faith and ministry, after reviewing all of the historical evidence, inspired me to take the very same path as him, but for years, the connection to God was only in my head.

“I’d attend church occasionally when The BordererS weren’t touring, but in 2023, after the experience in Cairns, everything changed.

“I got baptised again and decided to dedicate my life to God 100%.

“When Jesus went from my head to my heart, it transformed my whole perspective, priorities, and purpose,” Jim said.

“Since being reborn, Jesus

has blessed Jim in countless ways, including working with autistic clients through the NDIS,” Alex said.

“He was also called to mentor children and adults in Kenya, and to help an African family out by facilitating a brand new SUV for their child who has cerebral palsy,” Alex added.

“Looking ahead, I feel that God is calling me to launch Reach Out! (The WellBeing Social Club) and create a space where people can connect, sing, support one another, and build a sense of community,” Jim said.

“Now, I realise that this article may have made you feel angry, uncomfortable or upset as it’s not about music per se, but I just wanted to share my journey with you in case you’ve also been grappling with where the world is going.

“Are you worried about all these wars, your kid’s disconnection through social media and iPhones, or what is gonna happen to us when AI is in full swing?

“If you’re curious to hear more about my journey, feel free to contact us.

“I still constantly question pastors about religion and church things, but I’ve found that you can just bypass all of that and setup your own direct link with the father,” Jim said.

*Ed. In the interests of balanced journalism I thought this perspective on life would be of interest to readers.*



# Archie Roach and Ruby Hunter immortalised

by Mary Varvaris, The music.com



**A permanent tribute to Australian music legends Uncle Archie Roach AC AM and Aunty Ruby Hunter has been unveiled, with the pair receiving statues at the Atherton Gardens in Fitzroy on Saturday, November 30.**

Archie Roach and Ruby Hunter are remembered as musicians, storytellers, and Stolen Generation Survivors who shared their experiences through their art.

Archie Roach passed away in July 2022 after a spell of long illness at Warrnambool Base Hospital, surrounded by his family and loved ones.

Ruby Hunter passed away in 2010.

Yarra City Council confirmed the installation of the statues for the two music icons in September.

Uncle Archie and Aunty Ruby's families chose the park at the Atherton Gardens Estate because it held significance for the couple.

For some time, they lived in the towers at the Atherton Gardens Estate with their sons, and Uncle Archie found his family in the park.

"Not every day a family gets a Statue," the Archie Roach Foundation said in a post on Instagram about the statues' unveiling.

The post continued: "The Wurundjeri Woi-wurrung Cultural Heritage Aboriginal Corporation,

Roach and Hunter families, and Yarra City Council warmly invite you to the launch of the new commemorative statues to honour Uncle Archie Roach AC AM Gunditjmarra (Kirrae Whurrong/Djab Wurrung)/ Bundjalung and Aunty Ruby Hunter Ngarrindjeri/Kokatha/Pitjantjatjara."

The Archie Roach Foundation confirmed that the statues were created by artist Darien Pullen, while Jefa Greenaway designed the surrounding landscape architecture.

The statues were commissioned by Wurundjeri Woi-wurrung Cultural Heritage Aboriginal Corporation in partnership with Yarra City Council.

The project was spearheaded by Roach and Hunter's families and supported by the Archie Roach Foundation, the Victorian Government through Creative Victoria, and the First Nations Directions Circle.

The launch of the statues commenced with a Welcome to Country and a smoking ceremony by Wurundjeri Elder, Uncle Colin Hunter Jnr, and performances by special guests Amos Roach, Shane Howard, Uncle Kutcha Edwards, David Bridie, and more.

"Fond and treasured memories of a bygone era for

the ole parkies like myself," said Aunty Myrtle Roach of the unveiling.

"It's only fitting my brother's statue and dear Ruby find its permanent place there for all my people and the community to share.

"We as a family feel both a sense of sadness and excitement as we celebrate two legends and so much loved members of the Roach and Hunter family."

"I'm very proud of Ruby and our brother in law Archie for their beautiful music and sounds over the years," added Uncle Jeffrey

Hunter.

Yarra City Council Mayor Councillor, Stephen Jolly, also shared a comment, noting that Uncle Archie and Aunty Ruby's contribution have left an important legacy for all Australians.

"Uncle Archie and Aunty Ruby are icons of songwriting and truth-telling," said Jolly.

"Their stories and remarkable humanity will endure, as will these statues that help us preserve and celebrate the rich history of Aboriginal and Torres Strait Islander people here in Yarra. 

## Neil Murray at the unveiling

by Neil Murray

**Here I am with Amos Roach at the statue of his parents, Archie and Ruby, unveiled today in Atherton Gardens, Fitzroy, where as part of the proceedings I'd been invited to sing "Old Mission Road" with Archie's old band.**

Here's some words I wrote after Archie had passed ( and read out today) about what he meant to me:

"Hearing about and then meeting Archie Roach in the early 90's was nothing short of a revelation for me. I'd spent years in the NT with Anangu and Yolngu people but I didn't know people from my own area. When Archie sang on my recording of "Tjapwurrung Country" I was moved to tears. Then he revealed it was his Grandmother's country.

Since then, I've always held him in a kind of awe. Like the return of a long, lost older



brother. We shared the stage on many occasions, and I was astonished at the extraordinary warmth and intimate rapport he had with his audience, the transformational healing in his art and the grace and dignity in which he held himself. He wrote and sang so many beautiful songs. I loved playing

Old Mission Road with him, for it took me right into that almost unbearable sadness yet from which one could still feel hope and joy. And like everyone, I just wanted to be with him, sharing a deep redemption, in easy company, walking home together." 

# Valé Peter Yarrow

by Henry Carrigan, Courtesy FolkAlley.com



Photo by Kathy Willens

**Peter Yarrow, whose warm tenor vocals added a quavering emotional resonance to the trio Peter, Paul and Mary, has died at the age of 86.**

He succumbed to the bladder cancer with which he had been struggling for the past four years.

Peter Yarrow is likely best remembered for his lilting melancholy song “Puff, the Magic Dragon,” which he co-wrote with poet Lenny Lipton.

The colourful lullaby like tale of the journey of a friendship through happiness and sadness became the basis for an animated television special in 1978.

Always active in causes related to social and political justice, Yarrow wrote “Day is Done” (1969), whose lyrics encourage future generations to work for justice in the world, and “The Great Mandala” (1967), an anti-war song.

Yarrow turned both “Puff, the Magic Dragon” and “Day is Done” into illustrated children’s books.

Peter Yarrow landed in Greenwich Village after graduating from Cornell, where he had begun singing and playing in his course in American Folk Literature, affectionately titled “Romp-n-Stomp”.

Soon after coming to New York in 1960, he appeared on the CBS television special “Folk Sound

USA,” and then at the Newport Folk Festival, where he met Albert Grossman, Odetta’s manager.

Grossman, hoping to put together a folk group that would rival the harmonies of the Weavers, one woman and three men, including Pete Seeger, suggested Yarrow meet Mary Travers, a contralto who had been singing in the clubs in the Village.

The two met at Travers’ apartment and sang several songs together, recognising how good their harmonies sounded.

Yarrow and Travers performed as a duo for a short time before Travers suggested they add baritone Noel Paul Stookey.

With the new trio, Peter, Paul and Mary, Grossman had his group, and they started performing at the Bitter End and other Village clubs.

Their eponymous debut album contained the trio’s version of Seeger and Lee Hays’ “If I Had a Hammer”.

Peter, Paul and Mary’s single won two Grammys, the full album sold over two million copies.

On the same album, Yarrow’s resonant voice is featured as the lead vocal on the group’s version of the Brazilian folk hit “Lemon Tree.”

In June 1963, Peter, Paul and Mary released their version of Bob Dylan’s “Blowin’ in the Wind,” which they would perform two months later at the March on Washington, in August 1963.

The song hit the Billboard Top Five that month.

Peter Yarrow joined the board of the Newport Folk Festival in 1964, just four years after his debut on that stage as an unknown performer.

In 1970, he created the New

Folks Concert at the Kerrville Folk Festival in Texas.

As part of his commitment to political involvement, Yarrow helped organize the National Mobilization to End the War in 1969, a protest against the Vietnam War that drew an estimated half a million people.

In 1970, Peter, Paul and Mary had probably their biggest hit with their version of John Denver’s “Leavin’ on a Jet Plane”.

Later that same year, the trio broke up, in part to pursue solo careers but also because Yarrow had been convicted of sexual abuse of a minor.

He served three months of a one to three year prison sentence, and President Jimmy Carter pardoned Yarrow in 1981, on Carter’s final day in office.

Coincidentally, they both died with a few days of each other, Peter Yarrow on January 7, 2025 and Jimmy Carter died a week earlier on December 29, 2024.

Following the trio’s breakup, Yarrow recorded several solo albums, and he continued to write.

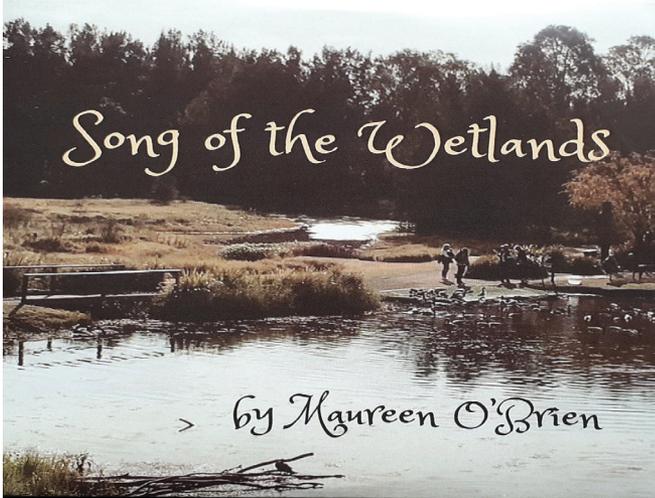
Although response to his solo albums was lukewarm, he had success with the song “Torn Between Two Lovers,” which became a hit for Mary MacGregor in 1976.

In the early 2000s, Yarrow and his daughter Bethany, along with cellist, Rufus Cappadocia, formed the group Peter, Bethany, and Rufus, releasing a CD called Puff & Other Family Classics.

In 2000, Yarrow started Operation Respect, an organisation devoted to anti-bullying campaigns in schools.



# Song of the Wetlands to be a part of World Wetlands Day



**World Wetlands Day is celebrated each year on February 2 to raise awareness about wetlands.**

This day also marks the anniversary of the Convention on Wetlands, which was adopted as an international treaty in 1971.

The International Organising body, Ramsar, selected music from Maureen O'Brien's "Song of the Wetlands" album to support their 2025 campaign.

On August 30, 2021, the UN General Assembly adopted Resolution 75/317 that established 2 February as World Wetlands Day.

"Nearly 90% of the world's wetlands have been degraded since the 1700s, and we are losing wetlands three times faster than forests", a Ramsar representative said.

"Wetlands are critically important ecosystems that contribute to biodiversity, climate mitigation and adaptation,

freshwater availability, world economies and more.

"It is urgent that we raise national and global awareness about wetlands in order to reverse their rapid loss and encourage actions to conserve and restore them.

"World Wetlands Day is the ideal time to increase people's understanding of these critically important ecosystems."

"Protecting Wetlands for Our Common Future" is the theme for World Wetlands Day 2025.

World Wetlands Day 2025 is of particular significance, as it coincides with the 15th Meeting of the Conference of the Contracting Parties to the Convention on Wetlands (COP15).

Every three years, representatives of the governments of each of the Contracting Parties meet to facilitate crucial discussions on the conservation and sustainable use of wetlands and to agree on a work program for the next

three years.

Zimbabwe is the global conservation arena for COP15 – scheduled for 23-31 July 2025 in Victoria Falls under the same theme as World Wetlands Day 2025.

The World Wetlands Day awareness campaign is organized by the Secretariat of the Convention on Wetlands.

Contracting Parties of the Convention on Wetlands have been celebrating World Wetlands Day since 1997, when it was first established.

World Wetlands Day is open to everyone, from international organisations, governments, wetland practitioners, to children, youth, media, community groups, decision makers, in fact to all individuals, as these ecosystems are important for us all.

There are 172 contracting parties around the World committing 2,524 separate wetlands occupying a total surface area of 257,489,188 hectares.

Australia has been a signatory since 1975 and has 67 Ramsar sites covering a surface area of 8,386,569 hectares.

## YOUR CHANCE TO WIN

To celebrate her music being included in this important World program, Maureen has made available ten copies of her free download of her album "Song of the Wetlands" to give away.

Simply send an envelope addressed to Trad&Now with your return address and email information on the back to go in the draw.



# My personal highlights from 2024

by Jefferson Lee

## Perhaps the highlight of 2024 for me was the touring Irish artist, Lisa O'Neill.

An observer of life.

A keen historian of everyday peoples' lives.

On first glance, a fragile looking, shy and reserved presence, but when she starts talking or singing, you sense straight away her conviction and inner strengths.

Fresh from winning national music awards in Ireland, her tour from Woodford to Cobargo to Womad to Fairbridge and more, saw her enlighten and amaze wherever she went.

With a fine mix of exceptional traditional musicians whenever she wasn't appearing solo, her songs were specific but contained universal messages.

For example on slavery and human rights, her tribute to Mary Harris, the legendary 'Mother Jones', began with the quote "Remember the dead and fight like hell for the living".

Mary was a survivor of the Irish famine who moved to Canada.

She raised four children after her husband died of Yellow Fever after they moved to America.

From the great Chicago Fire onwards, she was known as 'The most dangerous woman in America' because of her skill at unionising and campaigning that contributed to the ending of child labour in the US mining industry.

With a very slow but

deliberate guitar picking, ever introspective, she expands on her views of music and nature with notions like "the wind is the greatest carrier of things" or "a mother's heartbeat is a drum".

Sometimes we forget the vibrations of nature.

She claims she tries to tap into Aboriginal Ireland with its spiritual relationship with nature.

This is the intro to her song 'Old Nut'.

A tribute song to Sinead O'Connor called 'Tree Babies' tells of the truth telling of a brave singer-songwriter whose children were removed from her in 1980-81 in a version of Ireland's stolen generation.

O'Neill's reworking of Bob Dylan's 'All the Tired Horses' with renown musician Cormack Begley was used on the TV series 'Peeky Blinders' as the producers didn't like the Dylan version.

What a coup for her.

She performed anti-war songs and the pro-refugee song 'Full House' towards the end of her set in Cobargo.

There she concluded her bracket with her 'Dog Healer', which was adopted by the Adelaide Children's Theatre Company.

It is a song about Martin, a boy born of triplets who had non diagnosed ADHD, whose father locked him in a dog house.

Years later, he emerged in Australia as a dog whisperer and healer.

Hence the play.

It was a lullaby song with Martin curling up in a hole in the dog house imagining his mother cradling him to sleep.

Her more recent song, 'When Cash was King', was a crowd favourite everywhere.

"With no phone, no bank account, the unemployed and street dwellers can't even buy a bottle of water from 7-11 stores these days.

"I experienced that at Casino Railway Station on the way back from Woodford last week where the drink machine would only take credit cards.

No cash.

A sign of the times.

Check out both of O'Neill's CDs, they are mesmerising.

Especially the latest, which has the most ethereal feel to it that I've ever heard.

The other splendid performer of 2024 for me was the husband and wife duo Winter Wilson at the Yuin Folk Club stage at last year's Cobargo Festival Sunday afternoon session.

David Wilson has been a songwriter for many other notables for decades now but this set, spiced with continuous humour in the banter between the two, blew me away.

With songs like 'Tomorrow's Just Another Day', 'We Still Get Along (Better Now)', 'Good Morning, Good Night', 'The Angry Mother' and more, they explored the intricacies of love within families and their interaction with the social welfare system

in the U.K. over the past decade or so.

Other songs like 'This Day is Mine', 'Passing of the Storm', 'Dark Island' covered the refugee issue and the Covid lockdown with introspection that emerged as universalism.

He played amazing guitar and mouth organ.

She played flute and accordion.

Their voice harmonies were spot on.

They finished with Kip Wilson explaining she was painting her

toe nails once, a long way to get down there, with glasses on forehead.

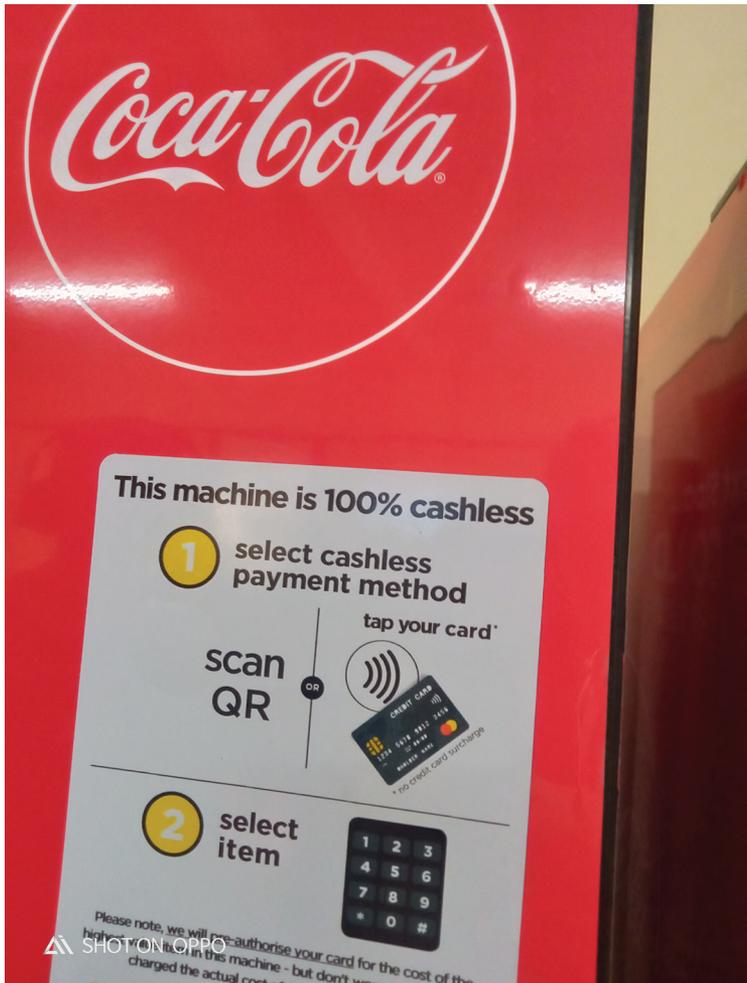
Meanwhile, David wrote 'To Hell With Monday Morning' where he sang "paint your nails my pretty one", as the most enduring set in my mind slowly wound down with the Cobargo sunset.

Other special moments for me in 2024 were Grace Petrie from the U.K. at Dashville's tenth Anniversary Festival (more next issue) and Luka Bloom's

amazing guitar work at Port Fairy Folk Festival which I mentioned in a previous issue of Trad and Now.

I should mention that I've just returned from Woodford a day early to see the touring 'Solar Odyssey' performance of French sensation solo acts Malo, Yse and Geoffrey Le Goaziou in the converted church known as the Creative Arts Centre in Annandale, Sydney.

More next issue on their Woodford performances.



# Festival News & Reviews

## A magical 37th anniversary celebration

by Woodfordia media



Jaguar jonze Photo Josie Cubis

**The Woodford Folk Festival in Qld has wrapped up its 37th-anniversary celebration, leaving an indelible mark on the hearts of thousands.**

Set amongst the forested parklands of the regenerated site, Woodfordia again transformed into a vibrant village, welcoming an aggregate attendance of 100,000 patrons for six days of music, culture, and community.

The festival commenced with a Welcome to Country and passing of the flame led by the Jinibara Dance Troupe and watched over by Jinibara Elder, Uncle Noel Blair, and Uncle Kenny Murphy, setting the

tone for a celebration steeped in tradition, creativity, and inclusivity.

From this powerful opening to its beautiful and reflective conclusion, Woodford once again lived up to its reputation as an unforgettable festival experience for first timers and those who've been coming for decades.

The beginning of the festival saw the infectious beats of Baker Boy and Yothu Yindi brought it home, delivering spine tingling performances, while King Stingray, Becca Cole, Dan Sultan, Ball Park Music and Jaguar Jonze were among the homegrown acts bringing their signature energy to the stage.

International acts like Canada's breathtaking

Begonia, French songstress Ysé, and Scotland's Elephant Sessions brought the house to their feet and added a global flair, while The Joy, South African A Cappella group, who mesmerised festival goers across the six days, joined Icelandic singer JFDR and the festival's orchestra and 150 piece choir for a soul stirring Renewal Ceremony to close the event.

Festival goers were treated to a diverse program featuring over 450 performers across 1600+ acts, on 27 stages.

Beyond the music, attendees immersed themselves in a kaleidoscope of experiences.

Workshops ranged from acrobatics, blacksmithing and

# Festival News & Reviews



Void Collective - QueerBall Photo somefx Lachie Douglas

spoon playing to Flamenco and hip-hop dance, while discussions on sustainability and cultural restoration drew thought leaders like Jeff Hanson of Sea Shepherd and SBS's Elder-in-Residence, Rhoda Roberts.

The mindfulness program offered moments of reflection, with sunrise yoga on the hilltop and high energy dance workshops with Alone winner, Gina Chick.

Families enjoyed the dedicated TinLids children's festival, where young ones engaged with beloved characters like dirtgirlworld, learned from Costa (The Garden Gnome) Georgiadis, and danced to Grammy winning 23 Skidoo and The Secret Agency alongside upcoming star, the Gold Coast's, Sunni Holden.

The festival featured its traditional New Year's Eve three-minute silence, a poignant moment of unity before ringing in 2025 and the first sunrise of the year with the harmonic resonance of Tibetan musician, Tenzin Choegyal, alongside the monks of Tibet and the UK's Sam Lee.

Festival Director, Amanda

Jackes, reflected, "To our incredible patrons, dedicated volunteers, and talented artists and performers, thank you for not only supporting Woodfordia but championing Australian live music in these challenging times.

"This year's festival was a testament to the spirit, goodwill, and resilience that defines our community.

"Together, we've created something truly special, and we couldn't be more grateful."

The Woodford Folk Festival

continues to be a beacon of sustainability, inclusivity, and artistic importance, generating significant economic and cultural benefits for the region.

With over 135,000 subtropical rainforest trees planted at Woodfordia, the festival has become a symbol of regeneration and hope.

Trad&Now's correspondent, Jeff Joseph, also submitted the following impressions of some of the acts seen mostly at Woodford's Bob's Bar.

## Elana Stone - Opening Set, Friday 9:00am

Despite battling what appeared to be lingering holiday season vocal fatigue, Elana Stone delivered a captivating opening performance to usher in the 2024-25 Woodford Folk Festival.

Her rich vocals and masterful harmonies created the perfect morning atmosphere, gracefully welcoming festival goers to the first day of celebrations.

The set was anchored by powerful bass lines and infectious rhythms, providing



Allora Photo somefx LachieDouglas

# Festival News & Reviews

an ideal foundation for Stone's distinctive voice.

Her rendition of "Staring into the Truth" stood out as a particular highlight, resonating strongly with the early morning audience.

The performance demonstrated why Stone was chosen to open such a significant festival, setting a high bar for the acts to follow while easing attendees into the festival spirit with her engaging musical style.

## The High Street Drifters

With a masterful command of traditional bluegrass instrumentation, The High Street Drifters transported their audience to the heart of Appalachia through an authentic and spirited performance.

The quartet's seamless blend of guitar, double bass, fiddle, and mandolin created a rich tapestry of sound that felt both timeless and fresh.

Their original compositions carried the weight of tradition, seeming to emerge from a bygone era while remaining



bobs barthe joy Photo JackTindall

distinctly their own.

The group's tight knit harmonies wove throughout each song, adding depth and warmth to their arrangements.

The virtuosic interplay between the flat picking guitar, mandolin, and fiddle was exceptional, with the mandolinist's skilled fingerwork adding particular brilliance to the performance.

Together, they demonstrated bluegrass musicianship at its

finest, showing why this genre continues to captivate audiences across generations.

## Robyn Martin

Watching the band members set up their equipment, the attentive audience knew they were in for something special.

Their instincts proved correct. Robyn Martin and band commanded the stage from the very first note, delivering a performance that was powerful and assured.

The performance wove together deep pocket soul with thoughtful folk sensibilities, creating an intimate journey through the complexities of human experience.

Martin's distinctive voice found a unique space somewhere between Suzanne Vega and Courtney Barnett, while remaining distinctly Australian.

From soulful contemplation to banjo driven revelry, and moments of grungy angst, Bob's Bar pulsed with each carefully crafted moment of their performance.



Baker Boy Photo somefxLachieDouglas

# Festival News & Reviews



Opening Ceremony Photo Josie Cubis

Standout moments included the evocative “Home” and a particularly moving piece featuring the lyric “we will trace our fingers upon this star” both showcasing the band’s ability to create immersive sonic landscapes that resonated throughout the venue, drawing listeners deep into their musical world.

## Mike McLellan

The early 10:20am timeslot did nothing to deter audiences from Mike McLellan’s first performance at Woodford Folk Festival 24/25.

Bob’s Bar filled with listeners eager to experience his storytelling through song.

McLellan delivered tales of seemingly distant times with both clarity and passion, his performance mesmerizing the audience and transporting them to other worlds.

There’s an exotic quality to McLellan’s songwriting.

His songs are like soundtracks to international films, populating the imagination with fascinating characters and vivid scenes.

His ability to create these

rich narrative landscapes while maintaining an intimate connection with his audience made for a compelling morning performance.

## Kerryn Fields

What began as a technical challenge transformed into a testament to Fields’ natural ability to connect with her audience at Bob’s Bar.

When faced with guitar pickup issues, Fields made the inspired decision to step off the stage and perform among her listeners for half the set, her warmth and humour turning a potential setback into an intimate gathering.

Once a replacement Gibson arrived, Fields returned to the stage to complete her performance, including sharing how she wants to die.

The set ended too soon, leaving the audience wanting more.

Fields returned for an evening performance that revealed deeper layers of her artistry.

Accompanied by double bass and fiddle, she delivered achingly personal songs that demonstrated her fearless

approach to storytelling.

Through both performances, the New Zealand songwriter’s spiritual connection to the human experience shone through, creating moments where listeners could truly find themselves in her music.

## Lucy Wise

Bursting onto the Halcyon Stage with ukulele in hand and a distinctive voice, Lucy Wise immediately captured her audience’s attention.

Her warm stage presence and rich vocal tones drew listeners into her musical world, where she masterfully blends acoustic folk, roots, and pop sensibilities.

Wise has a special gift for taking lesser known classics and transforming them into songs that instantly connect with her listeners.

Her original compositions feel like they’ve always existed, settling into the ear with the comfortable familiarity of old friends.



Closing Ceremony  
Photo MareK Knappe

# Festival News & Reviews

## Major's Creek a pleasant surprise

**I haven't been to Major's Creek in NSW for a while.**

My memories were not great but, hey, it's a festival and who knows how many of these we will get to enjoy, so I took a big breath and decided to give it a go again this year, so glad I did.

My reservation from my previous visit was the toilet facilities.

It's a big ask to suddenly cater for so many people in a paddock, but the set up this year was as good as you could get.

Instead of the plastic capsules that usually "make do" at festivals, which despite the real efforts of volunteers, never feel clean, and always feel claustrophobic, Major's

went another way.

Tin walls and composting toilets, lots of them, plenty of paper and soil to cover the waste, good wash up facilities.

Maybe it was me going back to my childhood when visiting relatives where the dunny out the back was it, but with my basic needs being met, I was happy.

Congratulations Major's Creek Festival, a shitty job really well done.

Lots of camping space for free.

A friendly little festival set around the oval.

There are two other venues, the pub, which runs an open blackboard, and the church.

I did spend most of my time

by Moir Holmes, Courtesy Monaro Musings

sessioning, but I really enjoyed a couple of local acts.

I was particularly engaged by The Other Noonans (not strictly local) who musically and politically resonated with me, and whose stage presence was just so charming.

I like the small regional festivals.

With all three that I have recently attended, I liked to hear the locals.

They usually work hard at getting a good performance together, each group is different and there is a lot of talent out there.

Major's was GREAT, no more reservations.

I will be there next time.



## Kangaroo Valley director hangs up his baton

**The weather was perfect, and it is such a lovely setting, sitting on the veranda of the bar watching the mountains at Kangaroo Valley NSW.**

This was Stuart Leslie's last festival as director and it lived up to its usual high standard.

The festival manages to cater for most folkie tastes.

There is a large marquee which caters for the headline acts and the late night rock inspired performances.

In consideration for the town, the music stops at the respectable hour of midnight, and those camping nearby do get some sleep.

There is a smaller concert venue in the pavilion which gives a more intimate audience

experience.

There are also opportunities for small groups to enjoy new performers or single concept presentations.

There is a workshop venue encouraging participation, and a few programmed sessions in the bar, singing with the Shanty Club, Aussie tunes with the Sydney Bush Music Club, and Ray Mulligan, English tunes with Blighties Revenge and, as always, impromptu Irish sessions.

I find the dance hall at Kangaroo Valley one of the very best if not the very best dance venue at local festivals.

It is small, has places to sit and watch or rest, the doors and windows open, it is part of the festival site.

The dances here are magic.

by Moir Holmes, Courtesy Monaro Musings

Canberra's own Paul and Leslie Carr had a big hand in the dance program which was varied and interesting.

A few very merry locals made the Saturday dance a challenge for the caller but the general bonhomie meant enjoyment all around.

Canberra residents were well represented, it's one of the best little festivals.

A thank you nod to Stuart for his many years in charge.

One of the best parts of the final meeting was Stuart's confidence that the festival had a group of younger volunteers taking it on, and that unlike many of the bigger festivals, the finances were holding steady.



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CANBERRA CONTRA BAND | CAPO CREEK | DAVID HALLETT | DJAADJAWAN DANCERS  
ENDA KENNY | ERIC BOGLE | FARHAN SHAH AND SUFIOZ | FRED SMITH | GEESE FLY SOUTH  
GLENN SKUTHORPE | GOLDHEIST | GREAT AUNT | GULAGA DANCERS | HELEN BEGLEY  
HITCH UP THE PONY | JACQUI MALINS | KAMERUKA BUSH ORCHESTRA | KAVISHA MAZZELLA  
KEITH POTGER | KEVIN WELCH AND HEATH CULLEN | KIMBERLY K WILLIAMS  
LILLIAN MCVEITY | LIMESTONE MORRIS | MADHAVA | MAX JOY AND THE HONEY LOVERS  
MAYPOLE WITH MOLLY | MEATY BONES | MELANIE HORSNELL TRIO | MICA MAHANI  
MIKELANGELO AND THE LONG LOST FRIENDS | MICHAEL MENAGER AND BAND  
MIKE MARTIN TRIO | MORRIGAN & WILDING | NIGEL WEARNE | OLD MAN LUEDECKE  
PENELOPE SWALES AND THE STRANDED ASSETS | POSTCARDS FROM THE SKY | PRODIKAL-1  
RACHEL MURPHY | RADICAL SON | RIVERBEND CHOIR | ROBYN MARTIN BAND | ROBYN SYKES  
SAM FLETCHER TRIO | SAPLINGS | SAPPHIRE TRIBAL BELLYDANCE | SAVOY DANCE CANBERRA  
SETTLERS SESSION | SHORTIS & SIMPSON | SKERRYVORE | STIFF GINS | STONEWAVE TAIKO  
STRINGLINE FOLK BAND | THE BUSH BILLIES | THE DINGO'S BREAKFAST DUO  
THE INADEQUATES | THE PIGS | THE SPOOKY MEN'S CHORALE | THE WALLAGA DHAANS  
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## Festival News & Reviews

# Extraordinary value for money at Cobargo

by Pam Cogar



Parvyn from Blue Guru

**Dance has always been a very important part of the Australian folk scene and long may that last.**

Now in its 28th Year, the Cobargo NSW Folk Festival, to be held from February 28 to March 2, is revving up its dance program following the success of the dance venue last year.

The size of the dance venue has been increased and a wide range of dance genres and workshops, curated by Canberra dance gurus, Paul and Leslie Carr, will see some sore feet and tired legs by the end of the weekend.

Dances include a bush dance from the wonderful local band The Kameruka Bush Orchestra, an Irish Ceili with the outstanding Austral, an English Ceili with Canberra based Blighty's Revenge, a contra dance with the Canberra Contra Club, Andy Busuttill's Balkan

Boogie, a Bollywood Dance with Parvyn from Blue Guru, a Blues Dance with Savoy Dance, and a Scottish Country Dance led by Bodalla local, Janine Holden.

Dance exhibitions will feature Limestone Morris, Batemans Bay Filipino Community Dancers and the Sapphire Tribal Belly Dancers.

Mica Mahani will be running her very popular dance workshops.

Full details of the dance program will be available once the program is uploaded to our website - [www.cobargofolkfestival.com](http://www.cobargofolkfestival.com) in early February.

You can also expect spontaneous outbreaks of dancing at the dozens of concerts over the three days of the Festival proper and probably at our special "It Takes a Village" free fringe festival, being held in the Cobargo Village on February

27 and 28.

It Takes a Village, featuring mainly local acts, is a tribute to the extraordinary work that has been done in the past five years to revive our village which was severely damaged in the bushfires.

Details of the Thursday and Friday program will also be available soon on our website.

We encourage visitors to arrive at the Showground on Thursday.

Spend some time, and maybe some money, in the village and see some of the major rebuilding work already underway.

Once again Cobargo has produced a top class line up of local, national and international acts, providing extraordinary value for money for those who can't afford the prices of some of the bigger festivals.

Headliners include the fabulous Skerryvore from Scotland, playing on all three days of the Festival, Eric Bogle, equally fabulous but no longer from Scotland, Stiff Gins, Radical Son, Old Man Luedecke making a welcome return to Australia from Canada and many, many more.

So bring your dancing shoes, your voices and your ears and support a volunteer-run community festival that has survived some tough times but has bounced back.

Did I mention value for money?



# Festival News & Reviews

## Maldon festival had plenty to see and hear

by Moir Holmes and Declan O'Connell, Courtesy Monaro Musings

**Maldon Vic. is a long, long drive from Canberra, but it's worth it.**

The Maldon festival is unique in the way it involves the whole town.

A key part of the festival is the main street, still retaining much of its nineteenth century character with small shop fronts and wide overhanging awnings.

Maldon was the first entire town in Australia to be declared 'historic' and worthy of preservation.

The National Trust named it a Notable Town in 1966.

People were becoming interested in preserving heritage buildings around the same time they were becoming interested again in Australia's folk traditions, the first National Folk Festival was held in Port Philip in 1967.

The Maldon newspaper, The Tarrangower Times, first published in 1858, is the oldest continuously published newspaper in Victoria.

The main street is the place for sessions, some have "their space" and have returned for many of the festival's 49 years.

Virtually every cafe, bar, pie shop has a blackboard venue.

As an aspiring artist, musician, singer, poet, you can get multiple opportunities to "strut your stuff".

The blackboard venues are free to access and there is a floating population of punters who just sample what is available.

There are more formal venues as well, these require wristband entry. The much missed Troubadour



2025 NATIONAL FOLK FEST

COME TO THE FOLK FAMILY REUNION!

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Canberra | Ngunnawal Country  
folkfestival.org.au



MUSIC, DANCE, SPOKEN WORD

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Josh Pyke  
Ruth Moody  
Irish Mythen  
David Francey  
Stuart Joel Nuggett  
The Tuckshop Ladies  
Chris Stout & Catriona McKay  
Will Pound & Jenn Butterworth  
Kameruka Bush Orchestra  
Tenzin Choegyral  
Sassi Spirit  
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Festival Ensembles  
Bridgerton Ball  
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Pitts Family Circus  
Young Folk Program  
Instrument Workshops  
Family Friendly Fun  
plus much more!

# Festival News & Reviews



2024 performer Albi & The Wolves

Wine Bar that was a National Festival favourite, has its home here and at the Mia Mia winery.

As a twist this year, Andrew got to be the interviewee in a Desert Island Disc type of presentation where he chose the music.

Andrew continues to present a varied enjoyable program in a very pleasant surround.

Tables and chairs under a big marquee and lots of space under the trees on the grass for families to listen and have the children playing up the back.

Other venues are spread around the town.

The church has great acoustics and the programmers are clever in what they choose to schedule here.

The main hall has the head banging rocky stuff, but there are places outside where you can sit and enjoy.

The Maldon Hotel and staff pack you in and feed you with an ongoing program of music, but my favourite is the machinery

shed.

It's a bit of a walk, but it's a great venue, good sound with lots of lovely old stuff to look at.

As the music spaces are spread out around town, there is no sound spill so each space is a joy.

You can wander between them all or if you like a particular style, quiet and gentle in the church, go for it in the hall or you can stay put.

Canberra was well represented by Ray Mulligan and friends with a couple of Aussie tunes sessions.

These were well attended, particularly on the Saturday.

A Bit of English, a subset of Blighties Revenge, ran a specialty workshop on 3/2 tunes from the Northumbrian Tradition and co-ordinated a let's get together English session on the Saturday night.

There were English Tunes blackboard gigs in pubs, just lots of fun and opportunities to play with others and be heard.

Maldon stretches out over several days to coordinate with the Melbourne Cup holiday.

Next year is their 50th ... planning is underway.

It should be another good one.

Declan O'Connell added "I made it to Maldon too".

Loved the setting in Australia's first heritage town.

My highlights included Andrew Paterson's memories between desert island tracks at the Troubadour tent, including the day that John Denver turned up at the Troubadour, when it was a folk club that Andrew ran in Melbourne.

Also, Enda Kenny's day after St Patrick's Day blues, his song about Tanya, the barmaid at the Melbourne music pub, the Lomond, who "just wants to go home" and Child of Prague, his oldie but goodie about a Czech refugee in Australia.

Loved Fred Smith at the wonderful machinery shed and Mandy Connell belting out trad ballads with her new band in the church, and Josh Cunningham from the Waifs and Felicity Urquhart's lively Troubadour gig on the Saturday night.

There were a few times when that magic festival moment when you hear that good act you've never heard before.

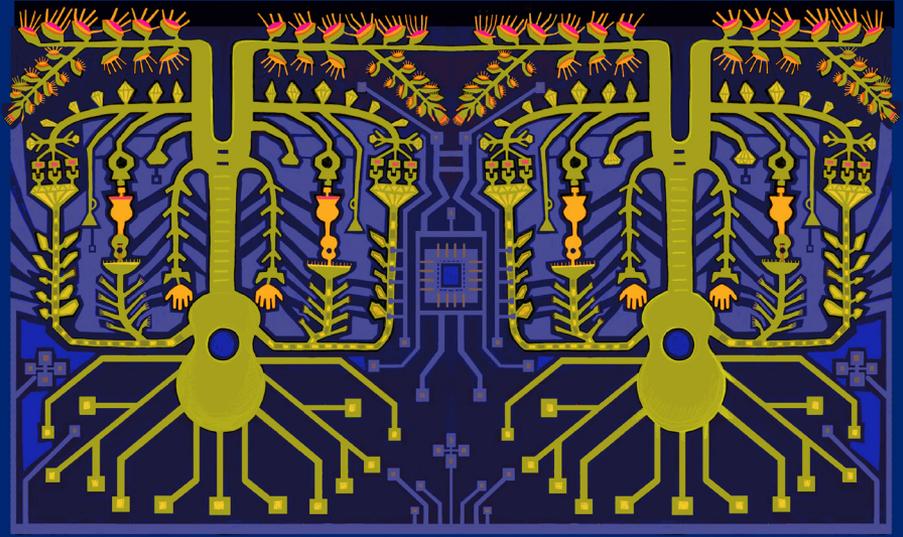
Those moments for me were Michael Waugh's beautifully wrought songs about school Christmas plays, his mother's work plucking chickens and gay history, the exuberant playing of Out of Hand, and Alanna Wilkinson's love gone wrong songs.

Three acts to look out for at future festivals.





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## Festival News & Reviews

# Immerse and discover in the Nannup bubble

by Phaedra Watts  
photos by Isolated photography

**The much loved 36th Nannup Music Festival presents an eclectic mix of live acts over Western Australia's March long weekend each year.**

It is set to the stunning bush backdrop of Western Australia's South West and the small town atmosphere of Nannup.

The community spirited event, produced by a dedicated team of staff and volunteer Committee from the nonprofit Nannup Music Club Inc, has been running since 1990 and has consistently proven to be one of the most anticipated events in Western Australia's music calendar.

Over its long course, it has created life lasting memories for multiple generations and earned an acclaimed reputation among national and international performers.

The festival highlights the best in new, emerging and Indigenous music over free and ticketed venues, and offers workshops, talks, poetry, camping, kid's activities, food and artisan markets where you're invited to share, immerse and discover in the "Nannup bubble".

It is a special place to share a festival experience and authentic good times with family and friends, a colourful celebration of music and community.

The program is diverse which provides something for all music lovers, whether young or old, into



Nannup Saturday

# Festival News & Reviews



loud or intimate, to dance to or lay in the sunshine and dream with.

Nannup is part of Nyoongar Boodjar lands with the town situated on the lands of the Bibbulmun people, with the north side of the Blackwood river (Bilyar Goorbillyup) becoming Wardandi country.

The festival takes place during Bunuru – Second summer, the season of the adolescence.

We love, honour and cherish this place and we trust that it will be respected and nurtured far into the future.

It's a 'Weekend of Discovery' where thousands gather to share

in a warm and friendly weekend in the beautiful town of Nannup.

We are proud to offer 3 annual awards.

One is The Nannup Emerging Artists Award where each year ten artists are selected from our lineup to take part.

They are asked to perform two original songs to a supportive audience and go in the running for recording time with two of WA's finest, Lee Buddle at Crank Recording and James Newhouse from Lamb Chop.

Watching the growth of these emerging artists is something very precious.

Our Festival Director's

Award is an acknowledgement to a WA artist who we believe has been outstanding in some way, through their music, their teachings or their contributions.

Our Festival brings together people of different ages and backgrounds and we love watching them connect, share and discover in our small town setting in the Bush.

We believe in and respect diversity.

Everyone is welcome at our Festival!

We endeavour to support the local community and we're proud to play a big part in the economic and social viability of our beautiful region.

# Festival News & Reviews

Two major passions for the festival are the encouragement of and belief in emerging and indigenous artists.

Our Festival has a strong connection with indigenous music and our Emerging Artist Award is a fantastic part of our event, offering growth and experience for the artists.

We endeavour to grow with and nurture the wider evolving artistic community and we're proud to support its exposure.

Our program includes workshops that create a safe space for people to talk about mental health, share their

experiences and realise they're not alone.

Together we can strengthen each other and dissolve some of the stigmas that hold us back.

The festival engages directly with the challenge of environmental sustainability through its Green Steps initiative.

We maintain a commitment to minimising the festival's environmental impact and creating opportunities to raise awareness on environmental issues.

Our aim is to take a few green steps each year and eventually put the festival at

the forefront of environmentally friendly event management.

Our venues and activities allow families to participate in all aspects of the festival.

Part of the beauty of our event is the fact that young people feel safe and welcome to immerse in and share experiences throughout the festival site.

Our little Festival goers can also enjoy our free 'Playground' venue, filled with special activities just for them.

Join us- it's a magical weekend of community and connection.



# Festival News & Reviews

## National Folk Festival is an experience like no other

by Michael Sollis  
photos by Adam Purcell



**For decades, the National Folk Festival has been a cornerstone of Australia's folk music community, a gathering where traditions are honoured, creativity flourishes, and connections are forged.**

This Easter, between April 17 and 21, the 2025 Festival promises to uphold its legacy in Canberra while embracing new voices, stories, and experiences.

Whether you've been part of the Festival family for years or are considering attending for the first time, there's something magical about being part of this shared celebration.

The 2025 program showcases a dazzling array of performers, celebrating both established names and emerging talents.

Captivating storytellers such as Josh Pyke, Ruth Moody, and Irish Mythen will perform alongside First Nations voices like Stuart Joel Nuggett and The Stiff Gins to create a powerful and diverse musical landscape.

John Flanagan and friends are bringing their James Taylor show, whilst instrumental aficionados will be treated to performances by the fiddle and harp duo Chris Stout and Catriona McKay, and the dynamic pairing of harmonica

virtuoso Will Pound with guitarist Jenn Butterworth.

Dance is woven into the heart of the Festival, offering something for everyone.

The Bridgerton Ball provides an elegant start to the weekend, while the Masked Heritage Ball celebrates the rich history of folk music played in Australia over the last 200 years.

For high energy enthusiasts, the Yankadi African Party and Latin Fiesta promise dynamic beats and vibrant rhythms.

Families can enjoy the Family Bush Dance with the Kameruka Bush Orchestra, and dancers of all levels can join workshops led by inspiring artists.

# Festival News & Reviews



The National Folk Festival thrives on the spirit of participation.

Sing alongside Ruth Moody in the Festival Choir, or immerse yourself in ensembles like the Festival Mariachi Band and the National Contra Band, which welcome musicians of all abilities.

Whether you're joining a session, attending a workshop, or simply soaking up the atmosphere, the Festival offers

countless ways to connect with the folk community.

In addition to music and dance, the Festival celebrates the power of words.

Marco Gliori, one of Australia's most beloved bush poets, returns with his signature blend of wit and heart.

Meanwhile, Sassi Spirit brings a spiritual and powerful First Nations perspective through spoken word and song, adding depth and resonance to the

Festival's storytelling traditions.

Whether you're reconnecting with friends, dancing the night away, or discovering your new favourite artist, the National Folk Festival is an experience like no other.

This Easter, join us at EPIC in Canberra to celebrate, create, and connect.

For tickets and program details, visit [folkfestival.org.au](http://folkfestival.org.au).



Will Pound and Jenn Butterworth

# 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.

## JANUARY – 2025

### NSW – Illawarra Folk Festival (1950-167)

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](http://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 (2241-167)

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](http://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](http://WWW.tradandNow.com/festivals) for more detail

## FEBRUARY

### NSW – Bush Traditions Autumn Gathering – Gunning (383-181)

Music, song and chat in the showground hall.

Free camping. 3rd weekend.

[WWW.Bushtraditions.org](http://WWW.Bushtraditions.org)

### WA – Nannup Music festival (1398-172)

A weekend of discovery, a time to gather and immerse in the beautiful surroundings of SW WA.

Labour Day long weekend – 1st weekend of march.

Phaedra@

[NannupMusicFestival.org](http://NannupMusicFestival.org)

See [WWW.tradandNow.com/festivals](http://WWW.tradandNow.com/festivals) for more detail

## 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](http://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](http://www.BMFF.org.au)

See [WWW.tradandNow.com/festivals](http://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](http://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](http://www.EelFestival.org.au)

See [WWW.tradandNow.com/festivals](http://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](http://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 - Man from Snowy River Bush Festival (663-189)**

Held annually in Coryong. Poetry competitions, themed concerts, poet's breakfasts, featured artists, bush & country music, horsemanship events.

**TheRhymerFromRyde@Bigpond.com**

**See WWW.tradandNow.com/festivals for more details**

## **JUNE**

### **Vic - National Celtic Folk Festival (1331-168)**

This winter folk festival showcases some of the world's most culturally rich performers.

Held in Portarlington on the June long weekend, the program offers a diverse range of art forms, along with the many interpretations of Celtic and Folk culture within the Australian setting.

**Mail@NationalCelticFestival.com**

**See WWW.tradandNow.com/festivals for more details**

## **AUGUST**

### **NT - Top Half Folk Festival (329-180)**

Join us from 1-4 August, 2025 to celebrate the 53rd THFF returning to the Top End.

Venue TBA

**https://www.facebook.com/tophalffolkfestival**  
**secretary@topendfolkclub.**

## **org**

**See WWW.tradandNow.com/festivals for more details**

### **NSW - Sydney Folk Festival (92-174)**

A World of Music in the Heart of the City to be held on 15-17 Aug

**Join the e-News list: www.sydneyfolkfestival.com.au**

**Ph: 0427 958 788**

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

## **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**

**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](mailto:hello@akoostik.com.au)

**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](mailto:admin@fleurieufolkfestival.com.au)

See [WWW.tradandNow.com/festivals](http://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](mailto:Denise@LovePolice.com.au)  
See [WWW.tradandNow.com/festivals](http://WWW.tradandNow.com/festivals) for more detail

**Vic - The River Folk Festival (1571-167)**

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](mailto:Info@TheRiverFolkFestival.com)

See [WWW.tradandNow.com/festivals](http://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](http://www.maldonfolkfestival.com)  
See [WWW.tradandNow.com/festivals](http://WWW.tradandNow.com/festivals) for more detail

**Vic - Mountaingrass (1569-172)**

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](mailto:Info@ABOTMA.org.au)

See [WWW.tradandNow.com/festivals](http://WWW.tradandNow.com/festivals) for more detail

**NSW - Majors Creek Festival (1690-173)**

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](mailto:Majorscreekfestival@gmail.com)

See [WWW.tradandNow.com/](http://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](mailto:WirrinaBlueGrass@Gmail.com)

See [WWW.tradandNow.com/festivals](http://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](mailto:Mail@MalenyMusicfestival.com)

**DECEMBER**

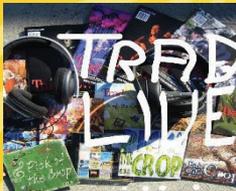
**Qld - Woodford Folk Festival (2329-174)**

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.

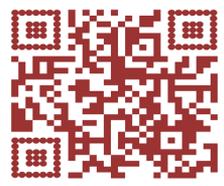
[Reception@Woodfordia.com](mailto:Reception@Woodfordia.com)  
[www.Woodfordia.org](http://www.Woodfordia.org)

See [WWW.tradandNow.com/festivals](http://WWW.tradandNow.com/festivals) for more detail



## 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.



by Pete James Wreford Dawson

Gina Williams and  
Guy Ghouse

## In Didj'n'Us

# Gina Williams

**I caught Gina Williams and Guy Ghouse at CresFest last year where the duo was buzzing like blue-arsed flies performing several shows and running workshops.**

Uncle Archie Roach once described this Noongar Warrior as, “Like a modern Edith Piaf, since she takes this old, ancient language, and she makes it beautiful, and we all fall in love with it.”

It’s a moorditj description of Ballardong yorga Gina Williams AM, the multi-award-winning songstress who writes and performs in Noongar language.

Williams’ mum and nan were both Stolen Generation.

While her traumatised

mum was in and out of her life, Williams’ dad died when she was 12, so as a baby, Williams was adopted out and then fostered twice.

Today, Williams is a big believer in addressing intergenerational trauma head on through the healing power of music, which she also uses to breathe new life into our once dying ancient language.

Ironically, Williams fell into music by accident after starting her working life as a TV journalist.

She used to scribble down songs in her spare time and submitted one of them into a song contest at the WA Music Industry Association.

She won and started securing paying gigs.

In 2009, at the age of 40, Williams enrolled in a local

TAFE course to learn Noongar and when she spoke of wanting to sing in it too, her mum, who would tell stories of getting the language beaten out of her as a koolangka, was horrified.

But she’s been doing so to great fanfare since 2012, releasing five critically acclaimed albums and winning seven WA Music Industry Awards.

Everything she and her working partner, guitarist Guy Ghouse, do as performers is informed by the four Noongar principles of: koort/heart, moort/family, boodja/land, and koolangka/children as a legacy.

As part of this legacy, Williams and Ghouse host free interactive community music and language workshops featuring storytelling, music and collective singing.

For stepping up and using her voice to enable our entire community to learn and heal together, we encourage you to put your hands together for Noongar Warrior Gina Williams AM. – (from Gina’s website)

## Radical Son



“Thanks to everyone who could make it to our performance at this year’s Sydney Festival,” Radical Son expressed enthusiastically.

“I really enjoyed being able to share a mix of my old songs and new, and celebrate Bilambiyal.”

Radical Son (David Leha) is from the Kamilaroi nation and the South Pacific nation of Tonga, with a strong stage presence, being a big man, and a mesmerising voice that at once seduces the soul and punches the heart.

Radical Son’s work draws immense power and resolve from a challenging past and a style that melds the urgency of hip-hop and the emotional punch of soul, as heard on two albums to date: *Cause N’Affect* (2014) and his stunning new album *Bilambiyal* (2024).

Released on CD and vinyl by Wantok Musik Foundation, *Bilambiyal* was crafted alongside a powerhouse team, including Full Circle Audio, Marcus Longfoot, Andy Robinson, David Bridie, Frank Yamma, Emma Donovan and many more lending their magic to the end result.

It showcases Radical Son’s cultural connection, innate integrity and powerful perception across its 13 tracks.

“I am so grateful to be releasing our album *Bilambiyal* (*The Learning*).

“I am very proud of this work,

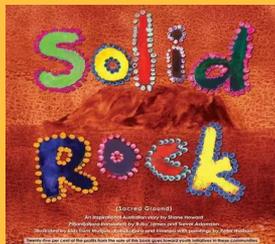
and I am so grateful to those who have collaborated with me to bring it to life.

“I believe we have created a work that we can all be proud of and I absolutely love the songs on this album, so I know you will too, even though I wish I’d had a stronger connection to Culture and Country.

“Even though there was a real disconnect and Culture and Country was not something I had a deep understanding of, still so much of my music is about my mob, my culture, my heritage.

“With almost 20 years now as an artist, I’ve stayed true to the game; stayed true to my mob and to myself, so I really do hope that that message comes through in my songs.” ~ (from Wantok website)

## Rock Solid



Three years on from the 40th anniversary of ‘Solid Rock’, when Goanna returned to the studio to create a new, stunning recording of their iconic song to honour the anniversary, the anthem has taken on a new life.

Goanna frontman, Shane Howard, had rearranged it in 2018 when he added the voices of the children of Mutudjulu

The kids, listed as APY Lands Choir, sang the Pitjantjatjara translation by Trevor Adamson and Ruby James.

Also featuring Dan Sultan, Emma Donovan, Natalie Pa’apa’a, Archie Roach, Bart

Willoughby, Amy Saunders and Myra Howard, ‘Solid Rock (Puli Kunpungka) Stronger Now’ was recorded for the 30th Anniversary of ‘Solid Rock’ in 2012, but never released.

“With the close of the climb, it seemed timely to release it now,” Shane declared.

‘Solid Rock, Sacred Ground’ was digitally released on December 16, 2022.

“It’s been very fulfilling to bookend the 40-year Goanna story with this new and compelling version of ‘Solid Rock, Sacred Ground,’” said Shane.

The recording features soulful vocals from Emma Donovan, stunning didjeridu playing from William Barton and a brilliant string arrangement by Ruth Roshan, performed by members of the Melbourne Symphony Orchestra.

“In 1982, Goanna’s hit, *Solid Rock*, brought Indigenous issues to the consciousness of mainstream Australia, now Goanna and collaborators have re-created this iconic track for a new era, and I am thrilled to be a part of it,” said string arranger, Ruth Roshan.

## Andrew Gurruwiwi Band



Kicking off what is set to be a huge year, Andrew Gurruwiwi Band performed at the gorgeous Phoenix Central Park in Sydney on January 16, followed by an appearance at Illawarra Folk Fest.



Glenn Skuthorpe

Keep your eyes and ears peeled for AGB's next single release at the end of the month, accompanied by a deadly, horror rock opera inspired video.

### Cresfest 2025

Over April 5-7, CresFest in Creswick, Victoria, will feature a plethora of Australasian First Nations artists including Joe Geia, Canisha, Stuart Joel Nuggett, Deborah N, Madi Colville Walker, Natty D, Pirritu and a mob of allied musos, such as Warumpi's Neil Murray.

### Fanzone @ Tamworth

Yawu... The full line up for

two big nights on the FanZone stage at the Tamworth Country Music Festival on January 23 and 24 from 5:15pm.

Thursday program begins with Welcome to Country, a Youth Dance performance followed by Marimayi, Edgar Conlon, Kyla-Belle, Noah Dorin, Aimee Hannan, Buddy Knox Blues and Roger Knox.

Friday's gigs include another Welcome to Country and Youth Dance performance, then a Youth Talent Showcase, Noah Overs, Mark Atkins, Dale, Robert Huddleston, Madi Colville Walker, Scott Rathman JNR and country star, Warren H Williams.

### Glenn Skuthorpe channels Mark Knofler

Adelaide Fringe 2025 and Glenn and friends will be heading North, South and up Glen Osmond Road with three shows only.

Well versed in the songs of Dire Straits, Glenn is musical director of this tribute that includes Mark Hawkins, Aldo DiSario, Mike Hayne and Virginia Slattery.

Dates are February 22 at Red Poles, McLaren Vale, March 13in the Arkaba Hotel, Fullaton, and March 15 at the Rising Sun Hotel, Auburn.



# 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](mailto:info@MonaroFolk.org.au)  
[www.MonaroFolk.org.au](http://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](mailto: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](mailto:Editor@AustralianBluegrass.com)

## Concertina Shop Australia (2300-172)

Buy, sell, consign, trade your concertina.

**Ph: 0432 346 821**  
[www.ConcertinaShop.com.au](http://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](mailto: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](mailto:Marshall@FoghornRecords.net)

## Folk Alliance Australia (587-173)

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](mailto: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](mailto: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](mailto:info@FusionBoutique.com.au)  
[www.FusionBoutique.com.au](http://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](mailto: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](http://www.GuitarFactory.net)

**Listening Through The Lens  
(2306-173)**

Roots music website – news & reviews

**Team@**

[ListeningThroughTheLens.com](http://ListeningThroughTheLens.com)

**www.**

[ListeningThroughTheLens.com](http://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](mailto:Melinda@MadCDs.com.au)  
[www.MadCDs.com.au](http://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](mailto: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](http://UnderCoverMusic.com.au)  
[www.Undercovermusic.com.au](http://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](mailto: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](mailto:WAFolk@Hotmail.com)  
[www.WAFolk.org.au](http://www.WAFolk.org.au)

# Bluegrass News



Story and photos by Lindsay Mar

## Mountaingrass 2024 review



Pete Denahy and Wide Island

**Mountaingrass Nov 15-17, 2024, relocated to the Vic. Alpine town of Bright, a much larger town than the previous venues of Harrietville and Beechworth.**

The Bright festival was held in the downtown which contains numerous hotels, motels, ski lodges, B&Bs and short term rental houses to accommodate musicians, volunteers and audience.

Cafes and restaurants catered for the hungry, and we believe there was a pizza shop serving until very very late.

There was a choice of supermarkets, various bakers, a real butcher, lolly shop, boutique stores, walking trails, scenic drives and a regional information centre.

As far as Mountaingrass music was concerned, there were three concert venues.

The Bright Community Centre on Railway Avenue was the main concert venue and hub of jamming, catering for an audience of several hundred.

The food truck located here, served ham and salad rolls, chicken salads, and wagyu beef rolls, while a local brewery provided liquid refreshments to jammers located between the community centre and car park.

The second concert venue was the nearby Senior Citizens Centre on Cobden St which provided for another audience of approximately a hundred, plus a pair of breakout rooms for workshops.

The third venue was the Courthouse Theatre on Park St, located behind the Senior

Citizen Centre, which, originally designed as a courthouse, provided superb acoustics and no electric amplification was necessary, albeit for a modest audience of forty or so.

Weather was varied, with Friday being a hot 31C, whilst scattered storms throughout the weekend necessitated umbrellas between venues.

The main hall was packed on the first night, but there was a bit of room for the audience to grow into the Saturday and Sunday shows.

Three US bands, High Fidelity, the Nokosee Fields Trio and the Alum Ridge Boys & Ashlee were present, plus numerous Australian groups.

Previously in Trad&Now we spoke long and loud about High Fidelity being the best representatives of the Reno & Smiley tradition that we are aware of, and they didn't disappoint in any of their three daily sets.

In fact it was quite amusing to listen to Jeremy Stephens' long confirmation of their commitment to Reno banjo and then immediately sing "Since Wedding Bells Have Rung" in the crooning style of Red Smiley.

Banjo figured highly with Reno's "Follow The Leader" and "Yes Sir, She's My Baby" and twin banjos on Buddy Holly's "I Got To Get You Near Me Blues".

Corrina Rose Logston was a live wire on stage, sharing

husband wife antics with Jeremy and duing with him on "Matterhorn".

North Carolinian James McDowell showed he was adept with a guitar as well as banjo on "Turkey in the Straw" and "Black Mountain Rag" and "Old Spinning Wheel".

Fellow North Carolinian (NC) and bassist Ross Sermons on occasion laid down bass and picked a guitar tribute to fellow NC Doc Watson with "Deep River Blues".

High Fidelity stayed true to the Gospel, singing "Music in My Soul", "Kneel At The Cross" and the apocalyptic "We're Living in the Last Days Now".

Nokosee Fields Duo were billed as "Old-Time", but as a guitar-fiddle combination, in addition to fiddle tunes, sang a lot of songs including "Diamond Joe" and "I'll Rise When The Rooster Crows".

As far as songs are concerned, we are most often accustomed to seeing guitar paired with mandolin, but the Nokosee Duo might give us food for thought to see more pairing of fiddle with guitar to back up the "singing songs".

The Alum Ridge Boys & Ashlee in past visits have often been billed as Old-Time, singing Carter Family numbers such as "Home Among The Hills", "Beautiful Brown Eyes" or Ashlee's rendition of "John Henry".

But at Mountaingrass 2024, they came straight out with Flatt & Scruggs' "Come Back To Me Little Darling" and then Reno & Smiley's "We'll Be Sweethearts Together" and "Dear Old Dixie" and then Larry Richardson's "Lonesome Day" complete with falsetto in the appropriate spots.



High Fidelity

They also contributed a twin fiddle Buck Owens' "Country Girl Leaving Dirty Tracks" and David McLoughlin's (of the Johnson Mountain Boys) "Going Back To Old Virginia".

Local Australian bands included Pete Denahy and Wide Island who, with Pete's humour, opened the weekend, making jokes on everything from choosing his own burial plot at the Yackandandah Cemetery to his own ethnic background.

His mother is Asian and father from Cork, making him Cork-Asian.

Meridian, the band from the NSW south coast, opened with "The Gospel Plow" and then the Louvin Bros' "I Don't Believe You've Met My Baby", before going on to other songs such as "Deep Elum Blues" and Monroe's "Walk Softly On This Heart of Mine" and a Meridian original, "Travelling Shoes".

High Street Drifters are the latest Australian Bluegrass powerhouse and obliged with Gage singing Jim and Jesse's "Diesel On My Tail" complete with Justin providing the McReynolds cross picking.

Their repertoire was highly varied with Mae fiddling "Garfield's Blackberry Blossom" to Dan singing "Cold On The

Shoulder" to Justin writing his own instrumental "Merri Creek".

Rhiz, Pete & The Taggin' Along Band were one of the groups we saw at the Senior Citizens Centre which, fully packed out, necessitated the hall's rear doors being opened to the standing crowd gathered in the foyer.

The band featured Rhys McCarthy guitar, Peter Daffy guitar, Ross Sermons bass, Donal Baylor fiddle and clawhammer banjo and Pete Fidler mandolin and Dobro, who worked their way through country songs of the 40s, 50s and 60s such as Patsy Cline's "(Remember Me) I'm The One Who Loves You" to fiddle tunes such as "Fire on the Mountain" and "East Tennessee Blues" to an original "Sleep Walking Back To You".

The Courthouse Theatre was built with an integral sound reinforcement system and all concerts here were entirely acoustic.

Gary Crocket presented an hour of songs of home, The My-T-Fine Trio dedicated their set to late band member, Len Newland, while John Boothroyd has grown into the ultimate recursive Old-Time banjo player explaining that he learnt one of his numbers

"Banjo Bounce" from an old recording of himself.

Peter Sholtz's Saturday morning 9:00am banjo workshop was one we attended with five beginners where Peter taught basic forward and backward rolls, encouraging novices to play loud and explained how metronomes can influence your playing especially in regards to swinging the beat, citing Ben Eldridge on one extreme and Ron Block on the other.

Trevor Holder of the Alum Ridge Boys, backed by Andrew Small on guitar, continued a second hour of banjo workshop demonstrating how Reno developed techniques such as brush strokes to separate his sound from that of Earl Scruggs with "When You and I were Young Maggie" as an example.

Trevor also spoke of Reno's approach to left hand pressure on the strings for tonal affect while audience questions included how much pressure is allowed to the right hand on the head and bridge.

Corrina Rose Logston's fiddle workshop, with Jeremy on guitar, taught "Faded Love" embellishments such as double stops, D string droning, and hammer-ons involving thirds rather than seconds.

Pete Denahy asked for bowing exercises and Corrina quoted her mentor Jim Buchanan's isolation exercises, bowing first with fingers only, then wrist and fingers, then elbow wrist fingers, holding a CD under her arm while doing so, then shoulder elbow wrist fingers.

She also added a staccato exercise on each string at the frog, centre and tip of the bow.

Workshops were not

restricted to instruments only and High Fidelity provided a gospel singing workshop to a church sized crowd of approximately 60-80 people.

They discussed the development of Bluegrass harmony singing from Church services, then describing their own arrangements as a "duo" with the third part filling in the duo arrangement, and where harmonic gaps appearing between the lead and tenor might be filled by the baritone crossing from below to above the lead.

We congratulate and thank the committee on the move to Bright and a wonderful event in 2024 and acknowledge the passing of the committee presidential baton from Mick O'Neil to Jacinta Connery.

Looking forward to 2025.

### Festival watch

The 41st Yarra Junction Fiddler's Convention Vic, just an hour's drive east of Melbourne, is a week earlier than the traditional 3rd Friday, and this year is Feb 7-9.

All the regular features will continue, including concerts and jamming, hot showers and long drop loos, but after 40 years, if it ain't broke, why fix it?

The Great Alpine Pick (GAP) is scheduled for Feb 21-23 at the Victorian Alpine town of Harrietville and is simply a picker's weekend for Bluegrass and Old-Time musicians, although we understand that there will also be a series of concerts this year.

Harrietville offers two hotels and other ski-resort accommodation but the hub of activities continues to be the Harrietville Caravan Park, which

also hosts a Sunday morning chalk board concert.

The Sandford Bush Music Festival, Casterton Vic, Mar 7-9, includes in its lineup, Backwater, Cartwheels, Crooked Road, Duck Downpickers, Johnny Can't Dance Cajun Band, Tony O'Rourke, and Andrew Clermont's Supper Club.

The Port Fairy Folk Festival Vic Mar 7-10 includes from the USA The Brother Brothers and from India, Grassy Strings, their second visit within six months.

Australian Jam Camps, in the Pete Wernick method, as hosted by Greg McGrath for some years at various locations throughout Australia, are weekends especially for new Bluegrass pickers learning to play with others.

The next Jam Camp is proposed for May this year at the Catalina Lake Front Retreat, Lake Macquarie NSW.

### Other Bluegrass news

The Sydney Bluegrass and Traditional Country Music Society of Australia (BTCMSA) first Saturday monthly meetings will take an extended summer recess, with the next monthly meeting at Annandale scheduled for Apr 5.

The BTCMSA Feb and Mar get-togethers will be replaced by Pick-in-the-Park(s) on first Sundays Feb 2 and Mar 2 from noon onwards at Banjo Patterson Park, Gladesville.

The Eltham Hotel NSW, last-Thursday-of-month jam sessions, are already underway in 2025 with the first jam being held Jan 30.

Last month we reported that Kristy Cox's new album "Let It Burn" was nominated for a Tamworth Bluegrass Recording

of the Year, but we can now add that it has also been nominated as Traditional Country Album of the Year as well as Toyota Album of the Year.

Jan Dale's Melbourne radio show Southern Style PBS 106.7 FM Tuesdays 1pm-3pm will feature on Feb 11, Double Dole Stringband, and on Mar 18, Old Man Leudecke.

### The Brother Brothers

The Brother Brothers of the USA, though not strictly Bluegrass, will have an appeal to Bluegrass as well as acoustic fans as they tour Australia, Feb 27 The Citadel Murwillumbah NSW; 28 Megan Hall NSW; Mar 1 Royal Hotel Dungog NSW; 2 Fillmores Kiama NSW; 7 Port

Fairy Folk Festival Vic; 14 Blue Mountains Music Festival, Katoomba NSW; 20 Smiths Alternative, Canberra ACT; 26 George Lane, St Kilda Vic; 27 Trades Hall, Ballarat Vic; 29 Archies Creek; 30 Northcote Social Club Vic.

### Australian artist dates

Runaway Dixie will perform at the Feb 20 – Mar 2 Terara Country Music Festival, Nowra NSW.

The Double Dole Stringband play the Feb 28 – Mar 3 Nannup Music Festival WA.

Kevin Welch and Heath Cullen's Together in Concert Tour Mar 14 Qirkz in the Hunter Valley NSW; 15 Bulli Heritage Hotel NSW; 16 Royal Hotel

Queanbeyan NSW.

Corn Nut Creek pick at the Mar 21-23 Yackandandah Folk Festival Vic.

Pete Denahy and the Travelling Country Band celebrate the Music of Slim Dusty with their Travellin' Still tour, Feb 26 Brothers Sports Club, Bundaberg Qld; 27 Kingaroy Town Hall Qld; 28 Majestic Theatre, Pomona Qld.

Pete Denahy soloing (with friends), will be right at home at the Mar 21-23 Yackandandah Folk Festival Vic.

### Transcription

This month we have the Baker tune "Ball and Chain Hornpipe" by way of West Virginian fiddler Bobby Taylor.



## Ball and Chain Hornpipe

Traditional arranged by Bobby Taylor  
Transcribed by Cathy Grant

The musical score for "Ball and Chain Hornpipe" is written in G major (one sharp) and 4/4 time. It consists of four staves of music. The first staff begins with a repeat sign and a key signature change to G major. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Above the notes are chord markings: A, Bm, A, Bm, E. The second staff continues the melody with notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Above the notes are chord markings: A, Bm, A, E, A, E, A. The third staff continues with notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Above the notes are chord markings: A, Bm, A, E. The fourth staff concludes the piece with notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Above the notes are chord markings: A, Bm, A, E, A. The piece ends with a double bar line and repeat dots.

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

# 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 folk, jazz songs. Known for their fine songwriting and sweet harmonies they regularly perform around the festival circuit.

0416 546 410  
maudeesmail@inet.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

## 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

## Chasing the Moon (2309-174)

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.

C0kunbor@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

## Edward Nass (147-181)

Solo folk singer with ballads about everyday life with strokes of humour, heart and a dash of quirkiness.

Songs resonate with the shared experience that binds us all.

EJNass@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 Cleeves 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**

**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  
(1954-174)**

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**

**MJMMartha@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**

**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**

**Newport Bush Orchestra  
(1334-173)**

Community group playing

Australian trad tunes and songs.

Available for bush dances and performances.

Rehearse 2nd & 4th Mondays.  
New players welcome.

**Davelsom@Bigpond.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 Illott (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 (1127-182)**

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 (2040-175)**

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 (1954-174)**

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**

**Traditional Graffiti (2294-173)**

5 piece multi-instrument band specialising in traditional, contemporary & humorous British folk songs and tunes, with heaps of audience interaction.

**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 (1357-174)**

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**

# Folk Alliance Australia receives Music Australia funding

by Keith Preston and Brianna Roberts

**FAA President, Keith Preston, stated that “we are delighted to announce that Folk Alliance Australia has been successful in its application for funding through the new ‘Core Contribution Fund’ offered by Music Australia.”**

This funding program will run from April 2025 to April 2027.

FAA will utilise the funding to: Build FAA organisational capacity and sustainability; Support diversity and equity in the folk music sector; Further develop the annual Australian Folk Music Awards; Support and develop the new Australian Folk Festivals Network and hold a second Folk Festivals Conference in 2026; Further our relationship with Folk Alliance International; Build FAA membership and marketing of FAA and the overall Folk music sector; Upgrade the FAA Website and online member services; Further develop our youth program and artist forums; and, Develop and complete our Folk Performers Touring Directory’

Funding will allow the creation of some (new) project coordination and/or part-time paid positions/roles within FAA and will build our impact, capacity and professionalism

within the Australian music industry.

The Committee of Folk Alliance Australia thanks Music Australia and the Australian Government for this important funding that recognises the importance of Folk music and arts in Australia.

The grant is part of Music Australia’s inaugural Core Contribution Fund, designed to support the core operations of Australian organisations providing services to the contemporary music industry.

The two million dollar investment will support 17 organisations to strengthen core operations and staffing, administrative and running costs, and professional skills development for artists and arts workers.

It will also support organisations to expand their impact by facilitating sector development initiatives and engaging in market development activities.

This two-year investment will have a significant and important impact for the organisations supported and the broader music sector.

The recipients join a strong ecology of contemporary music industry organisations already funded by Music Australia

through Delivery Partnerships, including the Association of Artist Managers (AAM), Australian Independent Record Label Association (AIR), Live Music Office (Live and Local Program), Sounds Australia and The Push.

Among the organisations funded, 16 out of 17 are national organisations, with a key focus on diversity, genre and industry sectors.

Electronic music, country, folk, jazz, improvised music, musical theatre, children’s music and screen composers will all reap the benefits of enhanced collective representation with this core funding.

Peak bodies representing industry sectors including festivals, grass roots live music businesses, producers and engineers, music products, publishers and crew will increase their capacity to advocate and provide targeted services and activities for their members.

Music Australia has also committed to funding the Australian Music Industry Network (AMIN) with their renewed focus on supporting grass roots industry and delivering strategic programs and industry development.

AMIN represents the coalition

of eight state and territory peak music industry bodies including Music ACT, Music NSW, Music NT, Music SA, Music Tasmania, QMusic and West Australian Music (WAM).

Director of Music Australia, Millie Millgate, said: "It is imperative that Music Australia invests in the entire contemporary music ecosystem, which requires a strategic balance of support for individual artists, commercial companies and not-for-profit organisations.

To date, Music Australia funding has been awarded to

more than 400 artist projects (including bands, solo artists, producers and songwriters) and it's great to be able to kick off 2025 with core funding being allocated for the first time, to a range of nationally representative organisations, that collectively provide enormous support to Australian artists and industry professionals alike."

The recipients include: Australian Music Industry Network; Australasian Music Publishers' Associated; Australian Festivals Association;

Australian Guild of Screen Composers; Australian Live Music Business Council; Australian Music Association; Australian Women in Music; Black Music Alliance Australia; Country Music Association of Australia; CrewCare; Electronic Music Conference; Folk Alliance Australia; Home Grown Musicals Aus; Major Minor Music Australia; Music Producer and Engineers' Guild; One of One; and, Sydney Improvised Music Association.



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# 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](http://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/australian-spectrum/](http://www.alive905.com.au/shows/australian-spectrum/)

**Every Tuesday 9pm-12pm**  
[australianspectrum@gmail.com](mailto: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](mailto: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](mailto: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](mailto:LMFMRadio1@gmail.com)

## **NSW – One of the Folk**

92.3FM Bathurst

“Music for Folk” program.

Every Saturday 12-2pm

[FestivalofFolk@gmail.com](mailto: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](mailto: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](mailto: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](mailto: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](http://3wbc.org.au)

[WBCRFolk@Hotmail.com](mailto: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](mailto:moonlightau@gmail.com)

## **Vic - Southern Style PBS**

106.7 FM Melbourne  
Presented by Jan Dale live and archived on [www.pbsfm.org.au](http://www.pbsfm.org.au)

Bluegrass, Old-Time and some Blues, Cajun and Western Swing.

Tuesdays 1-3pm (AEST)

[ozbluegrass@gmail.com](mailto:ozbluegrass@gmail.com)

# CD book Reviews



## Michael Waugh - Beauty and Truth

CD review by Julie Cavanagh

**The first time I ever heard Michael Waugh perform live he had me, and a fair proportion of the rest of the audience, in tears.**

His beautifully crafted songs are written with empathy, taking everyday feelings and stories and sharing them with the audience.

Waugh's latest offering, *Beauty and Truth*, is an unashamedly personal album, full of love, hope and pain.

It's expertly produced by Shane Nicholson, with a very accomplished backing band, featuring Ali Foster, James Gillard and Ollie Thorpe, with backing vocals from Jen Mize and The Roslyns, and including Shane himself on an astonishing array of instruments.

The title track is a standout, the angst of someone trying to cope with a life they thought they should try to live but didn't fit in to and then, letting go with

honesty and love.

Michael says this song took him a long time to write, but it fits emotionally alongside the heartfelt 'Father's Day', which was actually written some years ago.

Unsurprisingly, 'We Are Here' and 'Fix Me' have become anthems of gay pride and hope, with authentic and confronting verse formed by a master storyteller.

The album takes a turn to romance with 'Out', 'Playlist' and 'Moved' as Michael sings of a budding relationship and little things that those in love will share, such as a playlist of songs that remind them of one another.

The album is dedicated to his partner TJ, now his fiancé.

But we are also reminded of his role as a teacher and mentor, when he writes of 'Young and Dumb', prompted by an email from a student and addressing issues of self doubt.

'Songs About Women' and 'Patsy Cline' both feature strong women, but 'Songs' will resonate with those fighting against violence towards women, while 'Patsy Cline' is a tribute to the country songs of Patsy and Tammy.

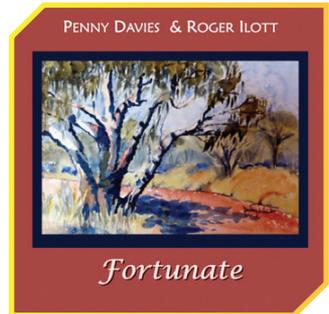
I very much doubt there is anyone who likes to imbibe a little who cannot associate with the lyrics of 'To Be Alive', so have a listen and just remind yourself, it is good to be alive!

I loved this album when I first heard it.

The writing is thought provoking and the musical production first class, so each listen reinforces my opinion that it deserves greater recognition.

When accepting the award for Best Contemporary Album of the Year at the Folk Alliance 2024

Folk Music Awards, a bemused Michael told the assembled artists, judges and guests that he was surprised they had voted for such a 'gay album', but I don't think they did – they voted for the sharing of real-life experiences. And isn't that folk??



## Penny Davies and Roger Ilott - Fortunate

CD review by Tony Smith

**This 2024 album of a dozen high quality tracks over 40 enjoyable minutes from Restless Music adds yet again to the esteem in which this veteran folk duo is held.**

Assisted by Tony Ilott on bass guitar and Andy Wilmott on drums, Penny Davies (vocals, mandolin, bowed mandola and drums) and Roger Ilott (vocals, acoustic, classical and twelve string guitars, pedal steel, banjo, keyboards and bass guitar) again demonstrate their competence and comfort with the folk idiom.

The opening track for example, 'Another Day', runs to a variant of 'I'll Tell Me Ma', a jaunty tune that skips along.

The pair wrote 'Imagine Justice', 'Emu Field' and 'Scattering Jewels' and arranged the traditional songs lamenting the disappearance of 'Lord

Franklin' and the Welsh romance 'Daw Nghariad'.

Davies penned 'Another Day', 'Tachybaptus', 'Little Grebe' and 'The Emerald Sail'.

Ilott wrote 'Wooloweyah'.

'Only Profits, Not Workers' (K.Baker) and 'Roll and Sway' ('Spinifex' / J.Broomhall) could be considered covers.

As always with their work, a feature of this CD is the variety of arrangements.

There is one recitation 'Tachybaptus' backed by melody lacing.

'Little Grebe' opens with unaccompanied voices in harmony reminiscent of the Wailin' Jennys and then proceeds with banjo.

Several tracks relate to the ocean.

There is the lament about Lord Franklin's disappearance which has been recorded by vocalists as prominent as Sinead O'Connor.

Franklin was at one time governor of Tasmania and died searching for the northwest passage around Canada.

'Roll and Sway' has a relaxing waltz tune, 'Wooloweyah', named for a town and lake on the New South Wales north coast, is almost a lullaby and 'The Emerald Sail' a longing for home.

In these songs, the rocking feeling is enhanced by a slightly slack sound on the guitar.

Birds get a few mentions with 'Tachybaptus', a story of survival, and 'Little Grebe' and there is a hint of this aspect of nature in the title at least of 'Emu Field'.

There are a couple of other strong themes.

'Profits, Not Workers', which Ilott sings clearly and strongly, describes other outrages the asbestos scandal at places such as Wittenoom.

'Emu Fields' chronicles the

horror visited on the land and its people by nuclear testing.

These are direct criticisms of plutocrats and weak governments which permit such outrages.

There is also a strong sense of realism about treatment of Indigenous people.

'Imagine Justice' invites us all to take responsibility for the destruction of Aboriginal society which amounts to nothing less than genocide.

Can we imagine what justice might look like for these dispossessed people whose culture and identity has been stolen along with their land?

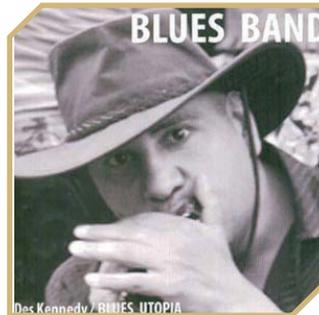
As ever, this experienced duo know instinctively just how long to keep the entertainment flowing.

They scatter sparkling jewels all right.

The jewels are their songs.

Fortunate shows that Penny Davies and Roger Ilott are at the peak of their powers of songwriting, arranging and performing.

Lucky are we to experience these mature musicians in their prime.



### Des Kennedy and Blues Utopia - Blues Band

CD review by Tony Smith  
TN1587-72 - \$25

As well as Des Kennedy on Harmonica, Blues Utopia features Chantelle Kennedy

on piano, Harold Flint on guitar, Syth Dene on bass, Corey on didgeridoo and Zoe on congo drums.

The 15 tracks on this album occupy about 50 minutes.

The tracks are: '6 O'Clock Blues', 'Ain't Blue No More', 'Beyond Blue', 'Devil Ways', 'Evil Ways', 'Got a Bone to Pick', 'Heart Breaker', 'It Must Be a Blue Moon', 'Joy Forever', 'Love Sick', 'Make Me Smile Pussy Cat', 'Mistreatin' Mama', 'My Cherry', 'Sweet Heart of Mine' and 'Sweet Candy Cane'.

Previous to this album, Des Kennedy has released with Blues Utopia 'Harp 'n' Soul' and the double CD 'The Blues Man'.

This is hard core harmonica for 'Gob Iron' fans and players.

Most blues harp albums include at least a little voice but not this one.

There is no doubt that this is virtuoso harmonica playing.

Potential emulators would no doubt wish to know makes and models.

The general listener should know that harmonicas come in all keys, major and minor, tremolo style, chromatic as well as diatonic.

Kennedy starts each track with what amounts to an attempt to speak through the harp.

Sometimes the opening phrase sounds like a statement.

At other times, he seems to be asking a question.

Besides displaying his skill, he works on expressing the feelings he wants to convey in each track.

Given the theme of the album and indeed the nature of blues harp generally, it is not an easy instrument on which to express happiness.

Nevertheless, a few of the titles suggest that Kennedy sometimes aims for a more

upbeat mood.

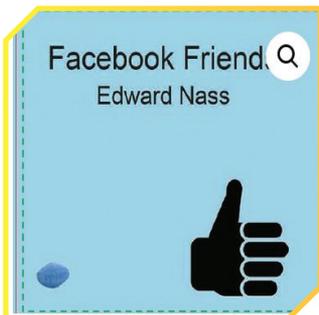
None of these tracks is particularly fast or slow.

Most conform to a moderate sort of tempo.

Kennedy shows a deal of Louisiana style with plenty of vibrato and regular pauses to communicate with the backing instruments.

Perhaps other arrangements could give greater variety to the pieces, but there seem to be some recurring patterns, if not repetition.

Whether audiences will want to sit and concentrate on the playing or have this CD running in the background, listeners will rarely find more competent blues harp playing than that displayed by Des Kennedy and Blues Utopia on Blues Band.



### Edward Nass - Facebook Friends

CD review by Tony Smith –  
TN2570-91 - \$20

**The friends are Edward Nass on guitar and vox, Reid Stevens on bass and piano, Mark Lindsay lead guitar, Tom Steele drums and Wayne Murray on organ.**

Stevens, Lindsay and Steele provide backing vocals as does Jan Dandridge.

Generally, Nass' voice is clear so that the lyrics are unmistakable.

Several tracks relate to email

and the internet.

These include the title track 'Facebook Friends', 'Well Connected Guy' and in a roundabout way, 'I Don't Need Google' – "because my wife knows everything".

'Should I Go Before I Go' ponders on the great mystery of life and its end, which is usually untimely.

The relationship theme continues in 'The Day I Slept With Tracey Bunn', 'These Tears', 'Drunk Girls', 'Working in the Yard', 'Working in the Home', 'Viagra' and 'Skinny Like Wayne'.

'I Don't Have to Shave Today' and 'Bumper Stickers' are quite witty.

Perhaps for me, the best track musically is 'Supermarket Blues'.

The walking bass and electric guitar combine well and the lyrics are good.

The first bars of each song are somewhat repetitive.

The bass opens with a 'da-dum da-dum' that is probably fine when the songs are heard individually as they might be in a live performance, but less so when they are lined up in succession, as on a CD.

The opening bars root the tunes firmly in the country genre.

You can picture a cowboy jumping into the saddle for yet another ride across the range.

There is a hidden track, 'Memory Lane', with the note: 'because I wanted it recorded'.

This is quite a good song, expressing a strong idea.

I am not quite sure I understand why it is different.

Perhaps it was recorded live?

The slightly mischievous look in the eye of the bloke in the photo on the sleeve notes of this 2017 album gives some clue as to the general theme of these songs.

Here are tales of ageing Australian males in the twenty-first century, telling of some of

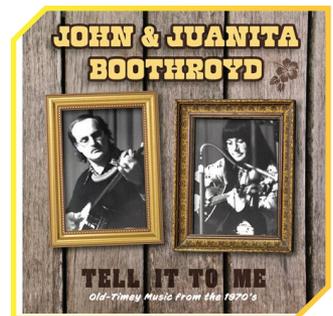
the ironies we in that category can experience.

You do not have to agree with all the sentiments to appreciate the sharpness of these observations.

The little blue pill on the cover together with a thumbs-up sign show that the lyrics of these often self-effacing songs come from the 'heart'.

There is nothing disguised by avatars.

Edward Nass is honest and open and this candour is the album's main appeal.



### John and Juanita Boothroyd - Tell It To Me: Old Timey Music from the 1970s

CD review by Tony Smith  
TN2567-88 - \$25

**This 2024 album is a retrospective of music by a couple Rob Lewis says 'taught us to love the Carter family' and 'music from the Appalachian Mountains'.**

The couple 'kept the old time music flame burning in Melbourne' and John does that still.

Lewis, and the album producer Piet Groenveld, played with the Last Gasp Blue Grass Band and often with the Boothroyds.

Indeed, the first ten tracks were recorded in Melbourne during the band's concerts.

Marnie Sheehan provides

fiddle and vocals on some of the later tracks.

The title track is reprised at the end with a 'string band version' and the tune is in the public domain.

Other tracks so credited include 'Bill Cheatham', 'Red Haired Boy', 'Johnson Boys', 'When I Die I Live Again', 'Hallelujah to the Lamb' and 'Black Eyed Susie'.

These older traditional tracks are not the only classics.

There are Carter tunes ('Sad and Lonesome Day', 'Cyclone of Rye Cove', 'Sweet Fern' and 'Kitty Alone and I'), Bill Monroe's 'I'm Rolling On', Alan Lomax's 'Black Jack Davy' and Langston Hughes' 'Old Weary Blues' to name but a few.

Some tracks reflect hard times: 'Tough Luck', 'All the Good Times are Past and Gone', 'Hobo's Lullaby', 'The Lazy Farmer' and 'Coalminer's Blues'.

There are a couple of travelling tracks: 'Eight More Miles to Louisville' and 'Boat's Up the River', while 'Gonna Lay Down My Old Guita' and 'Banjo Bounce' have musical themes.

The latter track and 'Bill Cheatham' highlight John's excellent banjo picking while 'Red Haired Boy' shows that Juanita's guitar can carry a tune as well.

The guitar accompaniment comes into its own especially on 'Hobo's Lullaby'.

Mind you, the banjo is strong throughout and shines especially brightly on 'Hallelujah to the Lamb'.

Mostly, Juanita, who sadly is no longer with us, carries the lead vocals and her diction is always clear, but John leads on 'Boat Up the River'.

So there is plenty of variety on this album of over an hour's length.

On 'The Lazy Farmer' there is a minor key feel and some soaring fiddle and 'Black Eyed

Susie' seems to have harmonica.

The harmonies are fine throughout but seem to work particularly well on 'Gonna Lay Down My Old Guita', 'Coalminer's Blues' and 'I'm Rolling on'.

In 'When I Die I Live Again' there is a distinct feeling of gospel.

With such diversity and balance in evidence, it is hard to single out any tracks for attention.

The label 'Strictly Country Music and Strictly Music' is found in the Netherlands., so John and Juanita Boothroyd have achieved much deserved international recognition.

Every fan of old timey, bluegrass, Americana or hillbilly music will want to own this album.

But anyone who appreciates fine music will recognise the skill of the Boothroyds and enjoy the swing in these tunes.



### Maureen O'Brien - Embrace the Season

CD review by Tony Smith  
TN2571-91 - \$22

**There is no doubt that the prolific Maureen O'Brien is among Australia's most professional songwriters and entertainers.**

O'Brien is likely comfortable in any situation and has such a wide range of talents that she can apply them to a great variety

of topics.

In this brief album of 8 tracks (25 minutes), O'Brien produces mainly original songs.

She includes 'I Heard the Bells' (Longfellow) and ends with the New Year standard Robbie Burns' 'Auld Lang Syne' in her own unique arrangement.

As well as O'Brien with her trademark vocals and piano, there are contributions from long term collaborators Zac Limon (lead guitar, percussion, recording and engineering), Nigel Limon (bass guitar), Russ Redford (blues harp) and Stevi Cannon, Gayle Dedman and Maureen Reeves (support vocals), while Ian Innes supplies the necessary bagpipes.

The album was recorded at Lampstand Studio, Ashtonfield.

The poinsettia makes a great sleeve.

When I was busking in December, one donor commented that it was good to hear genuine carols and not just popular songs.

While Christmas should be a time for traditions, that does not preclude expression of new reactions to the season.

John Lennon's 'Happy Christmas: War is Over' was inspired by the secular and sacred aspects of Christmas and its modern reception.

Strong traditions certainly survive in pure form but they also evolve and adapt.

I always enjoy writers such as Colin Buchanan and Greg Champion parodying traditional carols – 'Deck the Sheds with Bits of Wattle', and where would we be if Wheeler and James were too daunted by tradition to produce the Australian series that includes beautiful choral pieces such as 'Christmas Bush', and 'Three Drovers'.

The need to put carols into local idiom has been understood for 500 years – the 'Huron Carol' is a special example.

In the upbeat 'Christmas

Grumblers', O'Brien puts the 'whiners' firmly in their place, reminding them that Christmas is not about them.

In the gentler 'Embrace the Season', she sings of memories and in 'December Excitement' reminds us of the centrality of childhood to Christmas, especially in Australia.

'A Little Kindness' is rather wistful and it recommends caring for one another while 'Waitin' Up for Santa' provides a humorous answer to the question of who the real Santa is.

Some years ago when two grandchildren, cousins, were six and five, they stood by the tree and debated the meaning of Christmas.

One reckoned it was about the nativity and that Jesus was the reason for the season.

The other said Santa Claus was it.

There is a tension between giving and receiving at Christmas, between the spiritual side and the materialistic.

Happily, Maureen O'Brien comes down firmly on the spiritual meaning, without becoming preachy.

Her version of 'I Heard the Bells' is strong and emphasises the need to listen with your heart.

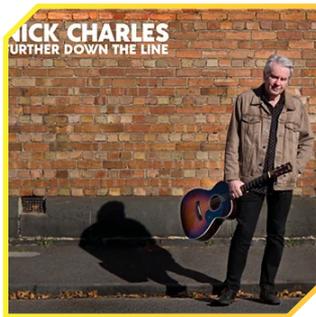
The message is plain, peace on earth and goodwill to all.

The best track is 'Letter to Santa'.

Here O'Brien imagines a child in a war torn country such as Gaza or Ukraine, writing a letter in which she asks for just those things only we can supply.

Why is it too much to ask?

I will happily place Maureen O'Brien's Embrace the Season in my Christmas collection, somewhere between the Chieftains and Rockwiz.



## Nick Charles - Further Down the Line

CD review by Tony Smith  
TN2568-91 - \$20

**Fans of Nick Charles, who is perhaps Australia's best finger picking guitarist, will probably have some doubts that he can be keeping getting better and better, but this 2024 album proves that he does!**

Most of these tracks, whether songs or instrumentals, are Charles' own work.

He shares writing credits for 'Sleeping in a Strange Bed' with Doc White, covers Dylan's 'One More Night' and gives an instrumental rendition of Clapton's 'Wonderful Tonight'.

He also mentions that he has been performing 'forever' Travis' 'Cannonball Rag' and has finally recorded his own version.

In 'My Father's Books', Nick Charles acknowledges that his father left him far more than he had earlier realised.

In 'The Photo', he muses on the first published image of blues Legend Robert Johnson.

The photo is not very clear and Charles remarks that it is 'bluesy and raggy like the great man's music'.

Chances are that future admirers will note how suitable to the blues is Charles' own husky voice.

'Macfarland Street' and the revisited 'Lullaby for Hamish' are very listenable guitar tracks.

The bonus track 'Once, I Knew You' was recorded at Toyland Studio Northcote by Adam Calaitzis during a 'Guitar Music' session.

By far my favourite tracks are 'Along the Milky Way' and 'Right Before Our Eyes'.

Charles rightly describes the former as 'instrumental jazzy blues with a debt to Ellington's beautiful melodies'.

He says that the Milky Way is endlessly inspiring, and this love of the natural environment pairs neatly with the latter song which is enhanced by Liz Frencham and Ed Bates.

There are many songs which draw our attention to climate change.

Some shout into our faces while others bemoan the loss of species and the inaction of governments.

Charles' take is gentle and simple, but also uncompromising in its impact.

Charles thanks Craig Pilkington (Audrey studios, Coburg), Troy Burg, Damien Sutton and Barry Gittins for production work, but mainly the album is a Nick Charles production.

As well as playing guitars, mandolin and percussion, Nick Charles is chief vocalist on these tracks.

That great collaborator, Liz Frencham, provides double bass and vocal harmonies and Ed Bates plays pedal steel.

Charles endorses Maton guitars, John Pearse strings and Lucas Miles amplifiers and it is good to know what hardware is helping him to produce these beautiful sounds.

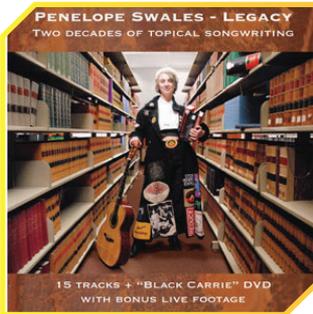
The album sleeve has a photo of Charles looking relaxed on a park bench.

Indeed, his style is so

laid back that it might seem effortless.

But all the aspiring finger style pickers out there should be warned that Nick Charles' unique skill is the result of hours of patient work building on huge natural talent.

If you enjoy Further Down the Line, best look forward to another CD even further down the line.



## Penelope Swales - Legacy

CD review by Tony Smith  
TN1895 78 - \$35

**This retrospective album finds the prolific Penelope Swales with already two decades of songs to her credit.**

As well as the CD, the bundle includes a DVD with live performances from festivals, an ad for the British Greens, a speech by a prominent Green activist kidnapped and held for six years in Colombia, and Swales' video clip of 'Black Carrie'.

Carrie was an inspirational environmental activist known for her long black hair.

Penelope Swales puts her beliefs into action.

She has been motivated by the need to address the crisis facing the earth because of the abuse of nature and human's constant efforts to harness it for greed.

She has been arrested with Black Carrie at an anti-militarism demonstration.

The generous 15 tracks over some 73 minutes include 'Legacy 2010', 'Black Carrie', 'Mother Song', 'Lionhearts' © Dale Jones, 'Our Apartheid', 'Black Snake Range', 'Car', 'No Way In, No Way Out', 'Safe Home', 'Guenevere & the Fire' © Fred Small, 'The Old Man in the Rock', 'Aunty Betty', 'Madness, Minds & Mortgages', 'Steel-Hearted Annie' © Kath Tait and 'So Lucky'.

Generally, Swales plays guitar, stomp box, beatbox and sings, providing both lead vocals and harmony.

Because the tracks are gathered from a variety of recordings as this is her tenth album, there is a huge supporting cast of musicians, recorders and producers.

Swales thanks especially Stephen Luntz to whom the album is dedicated, Mal Webb, Heidi Douglas, Brian Walters, Josephine Naughton, Peter Haydon, Carl Panuzzo, Jack Spira, Robert Dillon, Martin Stollwitzer, Maxine Eades and the staff at the Monash Law Library.

The sleeve includes the lengthy lyrics for the rewritten and recorded 'Legacy 2010' and for 'Black Carrie'.

While most of the tracks are copied directly from the previously released albums indicated, 'Black Snake Range' is previously unreleased, 'No Way In, No Way Out' is re-recorded and 'So Lucky' is also re-recorded.

A few themes emerge with some songs linking them.

For example, 'Mother Song' and 'The Old Man in the Rock' show the importance of respect for and learning from the land and its custodians.

And although 'Our Apartheid'

primarily concerns the symbols and icons of South Africa, Biko, Soweto and Mandela, there are warnings here for us.

This track also shows the flexibility of Swales' arrangements, as the drumbeats are just right.

So too, the opening of 'Guenevere' has a nice flamenco feel.

There is some variety of arrangements but the overall impression is of busy-ness.

The songs are word rich.

In the final track, 'So Lucky', a capella voices bubble along in a kind of round or canon style.

The main message is spoken over a sung background, with the roles sometimes reversed.

'Black Carrie' should carry a warning.

This track is an ear worm and will stay with you for days.

After 2010, Swales went on to a career as a legal aid lawyer, again putting her principles into action and another album release in 2024.

This album conveys a sense of power.

Even the songs which mock the environmental villains such as cars and mines offer hope.

Every song is forcefully delivered, so that the album as a whole makes for highly charged listening.

Penelope Swales was, at the time of the release of Legacy, studying for a double degree in Law and Indigenous Studies.

If you had to choose words to describe her songs, they would include strong, fearless, well-researched, uncompromising and deadly.

**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](http://WWW.Tradandnow.com)**



### Rebecca Wright - All I See

CD review by Tony Smith  
TN469-32 - \$30

**This album contains original tracks except for the two acknowledged.**

The songs are 'Perfect Weekend', 'Sunshine (Part 11)', 'All I See', 'Frangipani Sunsets', 'Here She Is', 'Feet and Hands', 'February' by Dar Williams, 'All Wrong', 'By Way of Sorrow' by Julie Williams, 'Winter's Coming', 'Listening to My Heart' and 'Up and Down (Live)'.

The final track was recorded at the Wintermoon Festival.

This album features Declan Affley Award winner Rebecca Wright on vocals, cello and acoustic guitar.

She is supported by Gary Ward (bass guitar), Erin Sulman (drums, percussion, backing vocals), Jay Bishoff and Mick Thatcher (guitars), Steve Cook (Irish bouzouki, mandolin), Ross Nixon (keyboards), Belinda Ford (Irish flute), Geo Heathcote (saxophones, harmonica) and Alan Kelly (bodhran, guitar, backing vocals).

Full lyrics are supplied but these are not vital as Rebecca's voice is clear and the arrangements are such that the instruments do not overwhelm the words.

Pretty clearly, the title of the album reveals that these songs are a personal viewpoint.

Each concerns an aspect of

love and relationships.

Some are about the joy of finding a special person, while others regret the ending of a relationship, or the effect of being apart.

Others again are about memories and how we cling to them.

Some even explore the singer's own personality and what she discovers about herself when in a relationship, her needs, her weaknesses, and her strengths.

Interestingly, Rebecca writes consistently from the female point of view.

Another important theme is change and development.

For one so young to be able to look back and write about how she is changed is rare.

It is also rare for a young person to be able to project ahead and put herself in the mind of an elderly woman, but she does this very well.

In more recent years, Rebecca teamed with Donald McKay and moved to Scotland to immerse herself in Scottish traditional music.

The partnership has proved highly successful with both their live performances and the 'Over Burns and Braes' album popularly acclaimed.

In All I See, Rebecca Wright showed great potential as a singer, songwriter and instrumentalist.

It is no surprise that she went on to enjoy further success both in presenting traditional music and in writing originals.

**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](http://WWW.Tradandnow.com)**



### Winter Wilson - Home

CD review by Tony Smith

**This 2024 CD is an important addition to the repertoire of British duo Kip Winter and Dave Wilson.**

It represents full emergence from the shock of the Covid lockdown that drained so much energy from folkies during the early months of this third decade of the century and deprived them of many opportunities to perform in public.

Home shows that Winter Wilson have grown stronger than ever.

When the going gets tough, the really resourceful answer the challenge.

The tracks are 'Anyone's High Street', 'A Time of Big Seas', 'Home', 'Every Day Brings Something New', 'Hitch up the Wrecking Ball', 'A Fine One', 'Let Love Do the Rest', 'Where E'er the Winds Might Blow', 'A Whole Lotta Nerve', 'I was Born in Black & White', 'Halfway Round the World' and 'The Ballad of Little Mary'.

Wilson wrote all the songs except the last which was penned by Winter.

The duo share the vocals, while Winter plays piano accordion, guitar and flute and Wilson adds guitar, banjo, mandolin, concertina and percussion.

Winter also did the tasteful

artwork and design while Wilson recorded and mixed the tracks which were mastered by Spencer Cozens at Steinway recording.

Winter Wilson say that this CD is a labour of love with some interesting moments, and the sleeve is strewn with hearts and a sketch of a humble cottage.

But home is where the heart is and ultimately, it is inside your head.

The full lyrics list and succinct comments about each song make it clear that this is a very well balanced album.

The comments also show that Winter Wilson are aware of the style of their writing and performance.

Some tracks express philosophies, mainly concerned with getting on with life when suffering adversity, while some take the frustrations of life and sing them out in blues style.

Others tell highly personal stories but which have universal themes.

For example, all baby

boomers will relate to Dave Wilson's experience of a black and white world in a struggling housing estate.

And Kip Winter's story about taking a DNA test and finding some new history halfway around the world echoes a common fear we have when we think about the secrets that families keep.

The 'slow sea shanty' about Little Mary is a beauty.

This song begins with Winter's voice a capella and then Wilson adds fine harmonies and some haunting concertina.

An obvious feature of all these songs is that the instrumental arrangements are just right.

On 'Anyone's High Street' for example, there is an upbeat guitar introduction while 'A Time of Big Seas' with its banjo accompaniment and accordion threads has an earthy simplicity that Winter's voice enhances.

One of the best characteristics of these songs is that both vocalists have clear

diction.

This is important when the appeal of these original pieces lies firstly in their content.

he clear delivery gives an honesty and cleanliness to the songs.

The tongue in cheek 'A Fine One' is a classical tragedy in modern guise.

The heroine here suffers the kind of psychological abuse lately identified as an insidious form of domestic violence.

'Let Love Do the Rest' has very fine mandolin and accordion and for me, one of the best choruses, both in words and tune.

'Catch your breath and let love do the rest' and 'Where E'er the Winds Might Blow' highlight Winter's flute and blends with the supporting guitar.

Winter Wilson continue to improve as performers and their songwriting becomes more sophisticated.

By any standard, Home is among the best folk CDs of the last twelve months.



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# 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**

### Rhymer from Ryde (663-189)

The Rhymer from Ryde's bush poetry is 98% fat free, low in salt, good for your cholesterol and best enjoyed sitting down. In true larrikin style his reciting covers everything from the silly to the serious, traditional, contemporary and original verse. Crowds around the country enjoy his easy going manner and theatrical style of delivery.

**Ph: 0419 415 137  
TheRhymerfromRyde@Bigpond.com  
www.TheRhymerFromRyde.com**

### Vanessa Craven (2059-169)

Award winning musician. Has a published book of poetry.

**AcousticSessions@Mmnet.com.au  
www.AcousticSessions.com.au**

### WA Bush Poets (1071-169)

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

### Albany Bush Poetry Group

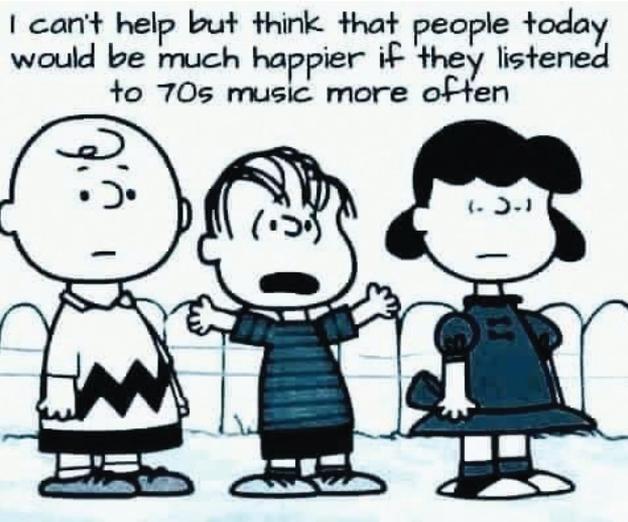
Last Tuesday 7.30pm 1426 Lower Denmark Rd, Elleker  
**Ph: 9844 6606**

### Bunbury Bush Poets

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

### Peel Poetry Group

1st Tuesday Ravenswood Hotel  
**Ph: 0417 099 676**



# Poetry and the written word

## Gallipoli

by Keith Lethbridge

They came from the south and the great nor'  
west

Where the brolgas dance and the eagles nest,  
To scrape their boots on a city mat,  
And to warm their skull in an army hat.  
They were timber cutters and diggers of wells,  
With never a thought for the Dardanelles,  
But to join their mates from across the land  
And march to the beat of an army band.  
They cleaned their rifles and trained to kill  
And to carry a pack in an army drill,  
To force down rations and not complain  
Of the blazing sun or the driving rain.  
They came from the farm and the shearing pen,  
The wide-eyed boys and the whiskery men,  
From the mining camp and the factory floor,  
And a prayer went out as they left this shore:  
Come back!

Then into a thundering cloud they ran  
And the ship was tossed as the storm began,  
But the tough old sergeant had trained them  
well  
And they'd follow him straight to the jaws of  
Hell.

So the gear was stowed in a canvass sack  
To be carried up high on a soldier's back,  
And the sergeant bellowed: Button your lip!  
We didn't come here for a fishing trip!  
Then the night grew dark and the moon was  
gone

And the scuttlebutt said that the fight was on,  
So the sergeant issued a sharp command,  
To head for the boats and prepare to land.  
Then over the edge to the landing craft  
To be suddenly rocked from the fore to the aft

**10 -13th  
APRIL, 2025**

**2025 Victorian Bush Poetry  
Championships**

**\$8000 in Cash & Prizes**

**Including**  
**\$1000 Overall Written Champion**  
**\$1000 Overall Performance Champion**  
**\$1000 Overall Grand Champion**  
 + \$5000 in competition section prizes & trophies

**Performance-**Classical, Modern, Original Serious, Original Humorous,  
Yarnspinning, Novice, Man from Snowy River Recitation, One Minute Poem.  
**Written-**Original Serious & Comedy  
 + 3 Poet's Breakfasts, Anzac Tribute Show, Campfire/Singalong sessions etc.  
 Featured Poets: Gregory North, Geoffrey Graham, The Rhymer from Ryde, Tim  
 Sheed-Entry Forms & conditions found at [www.abpa.org.au/events.html](http://www.abpa.org.au/events.html)  
 Enq. 02 6076 1992 [events@bushfestival.com.au](mailto:events@bushfestival.com.au) [www.bushfestival.com.au](http://www.bushfestival.com.au)

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SNOWY RIVER  
BUSH FESTIVAL**  
*Corangaroo Australia*

**Sponsors: ABPA, Linton Vogel & R. M. WILLIAMS**  
EST. 1932. AUSTRALIA

# Poetry and the written word

And the sergeant muttered: You heard the plan!  
Were you hopin' to live forever man?  
Let's go!

Then the Turkish armoury roared again  
To shatter the lives of a dozen men  
And somebody shouted: Be steady now!  
As a body went spinning across the bow.  
No place to run and no place to hide,  
It was on to the shore or over the side,  
With blood-soaked bodies and cries of fear  
There was never a moment to shed a tear,

Then the beach came up with its sand and rock  
And they looked for a leader to ease their shock  
The one they followed for months gone past,  
But the tough old sergeant had breathed his  
last.

So now they were left with a leader gone,  
And nobody ready to guide them on,  
But the battle was fought at a hectic pace  
And another man rose to take his place.  
Lead on!

So they dug their cover and inched ahead,  
With a thousand maimed and a thousand dead,  
With the cliffs above and the beach below  
And the mid-day sun with its searing glow.  
Then the flies descended, as flies will do,  
To cover the dead and the living too,  
While destruction rained from the cliffs above  
In a battle that only a fly could love.  
Then many a soldier buried his mate  
But prayer and sorrow would have to wait,  
For the battle raged and the toil was hard,  
To advance for an inch or defend a yard.  
Then day after day and night after night,

Bloodied and battered, with no respite,  
Though many a wounded comrade fell,  
They stuck to the task and performed it well.  
Fight on!

Unbearable months of fear and doubt,  
Then came the order: We're moving out!  
So the walking wounded limped to the shore  
And those who could travel went home once  
more.

Back to the mothers who shed a tear  
And the wives who waited in hope and fear,  
Back to the lovers, loyal and true,  
With the courage to start their lives anew.  
But some returned to a different fate,  
And the pain of a lover who didn't wait,  
With crippled body and tortured mind  
And a war that could never be left behind.  
Not the cutting of cane in the blazing sun  
Nor the loneliest camp of a cattle run,  
Could ever erase the pitiful plight  
Of a soldier's tears in the dead of night.  
She's gone!

You can wrap it in glory, if that's your way,  
Or march at the dawn of an ANZAC Day,  
You can flash your medals with national pride,  
Or preach up a storm on the mountainside,  
But all I ask is a moment's thought  
For those who suffered and those who fought,  
Who left as boys but returned as men  
And prayed it would never occur again.  
For there's neither triumph nor peace of mind  
To think of the thousands left behind,  
And for every battle a terrible cost,  
Regardless of whether it's won or lost.  
Those shearers, labourers, teachers, cooks,

# Poetry and the written word

## The Victorian Bush Poetry Championships

by Graeme Johnson



**We are thrilled to announce that in 2025, the Victorian Bush Poetry Championships will again be included within the Man from Snowy River Bush Festival's programme of events from 10-13 April.**

The Championships have not been held on consecutive years for quite some time and believe me they return "Bigger, better & brighter" than ever before in April 2025.

The 2025 Championships will be a "Landmark" event in the history of Australian Bush Poetry competitions with a record \$8,000 on offer.

Yes, you read it right, \$8,000 in total prizemoney including trophies.

As well as the \$4,000 worth of prizemoney usually offered for the Written & Performance sections, this "Premier/Showcase" event will also offer, for the first time, 3 new Awards valued at \$1,000 each!

These will be for the "Overall Written Champion", the "Overall Performance Champion" and

the "Overall Grand Champion" being the best combined score over both the written and performance sections.

Under this system, it is quite possible that 1 single performer could win \$4,000 of the total \$8,000 of prizemoney on offer.

All the regular Performance Championship sections will be on offer in which competitors vie to show their skills over a range of subject matter including Classical, Modern, Original Serious and Original Comedy.

Males and females are judged separately in these sections.

There will also be Yarnspinning and Novice competitions where males and females judged together.

In honour of the great A.B. 'Banjo' Paterson, Friday night's competitions will kick off with the 'Man from Snowy River Recitation' section where three pre-selected poets will grapple for the title of 'Best Recitation' of Banjo's classic piece.

There'll be 'Walk-ups' aplenty with three Poet's Breakfasts hosted by those rascals "The Rhymer from Ryde" and his

sidekick Matthew Hollis.

Never fear there'll be time to sit back and relax as well with Kevin McCarthy and Simon Dillon hosting the 'Singalong Campfire Sessions' late into the night on 'Banjo's Block'.

Senior Judge and Assistant Poetry Events Manager, Graeme Johnson, will be joined by "Featured Poets" Gregory North, Geoffrey. W. Graham, The Rhymer from Ryde and Tim Sheed, who will also assist him on the various judging panels.

Due to time restrictions imposed by the festival programme, a strict limit of 15 individual entries in each male and female division of each performance section will be imposed.

It is the responsibility of each contestant to ensure that their entries are placed early to avoid disappointment.

Entries close on February 28.

Entry forms and Information Sheets are available on the following websites:

[www.bushfestival.com.au](http://www.bushfestival.com.au)

[www.abpa.org.au/events.html](http://www.abpa.org.au/events.html)

# There's lots to keep you moving in Canberra

## The dance scene in the ACT continues to flourish with many cultural forms taking place regularly.

Dancing in the Park continues from Monday, January 27.

So if you are in the ACT in January and/or February, grab your dance shoes or musical instruments and head to Commonwealth Park on Mondays.

Dancing starts at 6.30pm and goes to dusk just after 8pm, but you can come and go whenever it suits you.

A gold coin donation is gratefully received, as the National Capital Authority charges for the use of Stage 88.

Stage 88 is covered, so we'll be dancing no matter what the weather is.

All dances are fully taught and called by expert teachers,

so the evenings are suitable for everyone from ages about 10 and up, plus there is live music to enjoy.

If you'd like to picnic on the lawns or on the Stage before the dancing, you can bring your own food, drink etc and arrive at any time.

The schedule for the rest of summer is: Jan: 27 and FEB: 3, 10, 17 and 24.

Also organised by the Monaro Folk Society (MFS) is Contra in the Caves.

On Saturday, January 18 they will host the yearly MFS Contra party.

It's time to book the camping site and finalise your plans!

Cool off at the concert in the caves on Saturday evening, then heat up Wee Jasper Hall with some great dancing.

Camp over if you feel

outdoorsy and then come along to a session in the camp ground on Sunday morning.

Cool off again in the Goodradigbee River or spring fed creeks with a swim on Sunday and drive home refreshed in body and soul.

The full itinerary is: Saturday

2pm Tour of Carey's cave

4:45: Entry to the cave for the concert.

5:00 - 6:15pm Concert in Carey's Cave featuring members of the Canberra Contra Club and friends.

6:30pm-7:30pm. Picnic BBQ outside at Careys Cave.

8:00pm-late. Free Contra Dance at Wee Jasper Memorial Hall

Also in the ACT are regular Irish Set Dancing class held on a Wednesday resuming on February 5.



# 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.

## 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@atbds  
dancesa.com.au  
http://www.atbds  
dancesa.com.au/**

## Vic – Victorian Folk Music Club (1471-168)

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

**Enquiries@VFMC.  
org.au**

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# Trad and now

**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](mailto:info@tradandnow.com) - 1 Boona Lane, Saratoga NSW 2251 - Phone 0410 522 070- [www.tradandnow.com](http://www.tradandnow.com)

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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.

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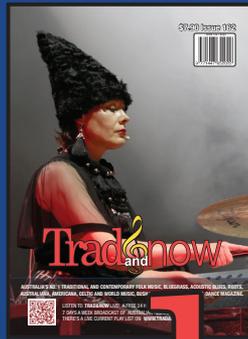
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