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Demons & Dreamers

by Stuart Coupe



Keeping North

Songs can come from anywhere.

From adventures, from history, from matters of the heart.

Most of the songs on Keeping North's debut album, 'Demons & Dreamers', come from the imagination of songwriter, Steve Tyson.

Little pieces of fiction or other peoples' made-up stories, but perhaps inspired by the real world and lives well-lived.

Tyson has long been regarded as an important songwriter in the Australian landscape, critically acclaimed for his solo work.

Said respected critic Noel Mengel (former chief music writer for the Courier Mail), 'these are songs that are built to last, powerful, passionate songcraft that is worthy of your time.'

Ian Dearden, in this very magazine Trad & Now, said this of Tyson's last solo album: 'another masterpiece from a master songwriter'.

The songs on his four solo records were largely personal, following a lifetime of traveling the globe collecting stories, touring Europe six times with his band Rough Red, and reflecting on family history.

Following a period of touring his last solo album 'Banjo's Last Ride' with his band the Train Rex, Steve had plenty of downtime and found himself listening to The Delines, the Robert Plant/ Alison Krauss collaboration, Alison Russell's duo Birds of Chicago, and delving back to hear the great country duets, like Tammy Wynette and George Jones.

Also on high rotation on his car's CD player was early Joe Tex, and Albert King.

Said Steve, "I'm a huge fan of Willy Vlautin, both as an author, and as a songwriter in The Delines.

"His songs are just wonderful dark stories, fictional snapshots of American life.

"I had also been rediscovering some things I played and listened to when I first started playing in bands, the soul stuff put out by Sam & Dave, Otis Redding, and Joe Tex.

"I really loved 'Show Me', Joe Tex's big hit.

"But then I discovered all this other stuff Joe wrote and produced, and it was country music.

"He wrote and produced a whole album for the Australian singer Diana Trask way back.

"That crossover thing, that country soul thing really interested me.

"You get that from Ray Charles of course, one of the greatest R&B performers singing country songs.

"Going through my early guitar player phase, listening to Clapton and Hendrix, I rediscovered the guys that influenced them, like Albert King and Freddie King.

"So, all this music was playing in the background after the Train Rex tour, all these records were on rotation in my car, where I do a lot of my listening, as these new songs started to emerge."

Together with guitarist Ian Shawsmith and drummer Stu Hoffman, Tyson grew up in

in Brisbane at the time of the notorious Fitzgerald Inquiry into corruption, playing gigs in clubs run by petty gangsters and bent cops.

The characters that frequented those venues provided plenty of lyrical fodder for these songs written many years later.

"We would play gigs in Fortitude Valley and head out for a drink after the show.

"One of the places we would go to was called Louie's in Wickham Street, and it was an illegal casino.

"Everyone in Brisbane knew where it was, but apparently the police and politicians had no idea it existed.

"Funny about that.

"There is a classic story, and I honestly don't know if it is true or if it is an urban myth, but people swear that there was a police barricade in place in Wickham Street at around 3 o'clock in the morning as a crane was lifting a massive roulette table up into the first floor of the building where Louie's was!"

Those events and those characters inspired the songs 'Gary Sets the Meter', 'Wickham Street', and 'The Nash' on the album.

Tyson's songs came together based on the trials and tribulations of troubled characters.

Two strung out junkies on opposite sides of the world trying to get together in the song 'Singapore'.

Domestic violence rearing its ugly head in 'Baby I'm Your Man'.

A bored, neglected young man growing up in a faded outback town in 'Save Me'.

Tarnished, desperate working girls from Kings Cross in 'Broken'.

An Irish girl fleeing The Troubles and taking refuge in Melbourne in 'Dear Belfast'.

Star crossed lovers travelling through late night Europe in 'Lightning Strike'.

The current single from the album, 'Swimming in Deep Time', was inspired by the Tim Winton documentary series, 'Ningaloo'.

In that show, Tim coined the phrase which became the song title.

Steve continues, "I heard that line and just grabbed a pen and wrote it down, thinking it was just an amazing line to use somehow.

"When I wrote the song, I was imagining characters that might exist in a Tim Winton novel.

"I actually sent the song to Tim via his agent, and had a



lovely response.

"He thanked me for using the line and for thinking of him."

There are a couple of songs that are inspired by true stories or events.

'Jessie' is based on the life of the Australian female bushranger, Jessie Hickman.

One of the most powerful songs on the album is 'Water'.

Steve explains, "Sometimes you find songs just from looking in your own backyard.

"I have friends in Lismore who got smashed yet again in the floods of 2022.

"I was helping friends in Mullumbimby clean up after that devastation.

"At the same time, a couple of my old school friends were going through yet another year of drought on their properties in western Queensland.

"How do you balance all that?

"How do you cope?

"I can write a song about it, I know it won't help those folks, but I guess it's just my way of saying I understand your pain."

Musically, Tyson had some pretty firm ideas about how he wanted things to sound.

He brought his longtime guitarist Ian 'Sal' Shawsmith on board, as well as bassist and singer, Jodi Murtha, who had been a member of Steve's Train Rex touring band.

"I had a very clear vision for these songs, and I knew we just had to have pedal steel incorporated into them.

"Jeff Spencer heard the stories and wanted in.

"He just got it straight away".

Drummer Stu Hoffman is Tyson's oldest friend.

They first played in a band together when they were 12 years old.

"It's just incredible that we have come full circle and we are playing together again."

Why Keeping North, why a new band, not just another solo project?

Steve explains, "Because these are different songs, it's a different approach.

"They aren't my personal songs, they are songs about other people, and they just wouldn't work as well if they were on a solo album.

"Plus, I love being in a band.

"I was in Rough Red for twenty five years, and they were great years, great times.

"I love the camaraderie of a band.

"I don't call the shots.

"The other guys all have input into the songs, and that's just how I like it to be.

"I'm based back in Queensland now, and the rest of the band is all in the South-East region, so getting together to rehearse and arrange stuff is a lot easier."

The end result is a set of alt. country tunes.

Americana is the preferred terminology these days, laced with the blues, tinged with soul, and informed by folk music.

The band is in the middle of an album launch tour through South-East Queensland and northern New South Wales, before heading south later in the year, and playing some festivals.

Ed: Steve Tyson has four albums available for sale on the Trad&Now website as well as this new one when it arrives.

Three of those albums have been uploaded to Trad&NowLive! and can be heard there from time to time.

He is also a member of Rough Red who have seven albums available for sale from the Trad&Now website, four of which have been uploaded to Trad&NowLive! and can also be heard there from time to time.



Keeping North

Join the global song swap for Make Music Day

#MySongIsYourSong is a Make Music Day project organised by the Make Music Alliance.

Learn a song by another artist and hear yours covered in return.

Songwriters, composers and bands of all styles and walks of life are invited to participate.

Partners will be introduced by May 12th, to give you all plenty of time to communicate and get to know each other's work while recording your version of their song.

You'll make their song your own, share a video of it on Instagram or YouTube on June 21st, and use #MySongIsYourSong to join in the celebration!

You do not need access to professional recording equipment to enter this song swap.

Any kind of recording that captures your creative concept is fine.

Just work with what you have to get your ideas on to the recording.

Creativity is the single most important factor here.

Organisers said that they are excited to hear what you come up with.

They especially want to encourage you to use any unusual or unique instruments or techniques that you know.

Let your imagination fly!

#MySongIsYourSong is being coordinated this year by Make Music Nigeria.

Register by Monday, April 28, receive your pairing with another songwriter by Monday, May 12, and record your cover of their song.

On Make Music Day, Saturday June 21, post your recording of your partner's song on Instagram or YouTube, and send the link to makemusiclagos@gmail.com by midnight (New York time) on Saturday June 21.

THE DEBUT ALBUM from KEEPING NORTH

DEMONS & DREAMERS



Songs can come from anywhere. Most of the songs on 'Demons & Dreamers' are little pieces of fiction perhaps inspired by real lives well-lived. A set of alt.country tunes laced with the blues, tinged with soul, and informed by folk music

KEEPING NORTH

CDs, downloads, merch from www.keepingnorth.com

Immortal: A video tribute to Australia's folk legends

by Bruce Watson



Screening at Newstead Live January 2025

What is the 'Immortal' Project?

Over the decades, the Australian folk scene has produced many extraordinarily talented people who are no longer with us, but who have all played a key role in expressing, defining and shaping Australia's changing cultural identity.

Immortal is a video that remembers and celebrates those in the Australian folk scene who have left a lasting legacy through their music, inspiration, knowledge and passion.

This includes performers, songwriters, collectors and inspirers.

The video documents the greats of the Australian folk scene in a tangible, entertaining way and provides a permanent record in the one place.

It also gives inspiration to the next generation.

It was inspired by a similar, but simpler, project by NZ folk legend,Chris Priestley.

The video runs for 56 minutes, celebrating 76 individuals and acknowledging a further 164.

Using photographs, video and audio recordings, it captures the essence of these individuals, their lives and their creative cultural contribution.

While the focus is on performers, singers and musicians, it does not ignore significant people in spoken word, dance and collecting.

It includes broad representation from across Australia.

The making of 'Immortal'

Bruce Watson has worked for hundreds of hours over 15 months to put the project together.

Every image, audio clip and video clip had to be sourced.

Dozens of people were contacted for advice, permission and material.

Sometimes it took several hours' work just to get a single picture, and then there was the editing, with thousands of decisions and judgments, large and small, to be made.

Some boundaries were necessary to keep the project manageable.

Immortal focuses on those who died from the year of the first National Folk Festival (1967) to March 2025, when the video was completed.

Determining who to include was a complex task.

More than 50 people with a long association in the Australian folk scene were asked to provide their list of who they thought should be included.

That provided a starting point.

This was supplemented by many conversations and Bruce's judgement, followed by three public screenings where feedback and suggestions were sought, making this a true community project.

Where possible, family and loved ones were contacted and their permission and blessing sought.

They also provided many of

of the photos, videos and audio tracks.

Drafts of the video were screened at three folk festivals in early 2025, accompanied by a panel discussion featuring a range of prominent people from Australia's folk movement.

These discussions explored issues of change and continuity within the folk scene and Australian culture, and generated huge interest and excitement.

Since the project commenced in early 2024, around 150 people helped by providing advice, information, material and permissions for the project.

Their generosity is inspiring and greatly appreciated.

They are acknowledged in the video.

This project was supported by a grant from the Troubadour Foundation.

Here are just a few of the people included in the video: Alistair Hulett, Danny Spooner, Declan Affley, Denis Kevans, Don Henderson, Frank Traynor , Gary Shearston, Gordon MacIntyre, Harry Robertson, Ian Simpson, John Dengate, John Meredith, John Thompson, Lis Johnston, Marian Henderson, Michael Kennedy, Michael O'Rourke, Mick Flannagan, Peter Ellis, Peter Parkhill, Ronnie Summers, Sally Sloane, Shirley Andrews, Trevor Lucas , Wendy Lowenstein, and Zulya Kamalova.

The video is located on the Immortal folk website.

The address and QR Code are at the end of this article.

The website was created to provide context around the video and it is the tip of the iceberg of material that makes up this project.

It includes background to the project and reviews, as well as listing the names of all of the people included in the video, as well as an annotated list of useful web links which provided valuable material for the project and which will be of interest to anyone who is inspired to find out more about any of the Immortals.

What's next?

Bruce would love to screen the video and host discussions about the history, changes and future of the Australian folk scene at any folk festival and folk club that is interested.

He is also considering more in depth videos along certain themes, as well as oral history interviews related to the project.

Early reactions to the video have been enormously enthusiastic:

- BRILLIANT! A cultural treasure of incalculable value. I am moved almost beyond words. (Phil Lobl)
- Wow! What a wonderful video! Brilliant photos, brought back some great memories. (Martyn Wyndham-Read)
- An amazing project! What an emotional journey! How lucky are the present generation to have this wonderful tribute to enable them to appreciate those who were an important part of the establishment of the Australian folk movement. (Kate Delaney)
- It was very moving. This will become a very valuable resource. (Rob Willis)
- Wow. Fantastic. Needs to be played at every folk festival. What a brilliant tribute. Five stars. (Dave O'Neill)

Ed: Bruce Watson has seven albums available from the Trad&Now website, five of which have been uploaded to Trad&NowLive! and can be heard there from time to time.

Free Australian Folk Music all year round!



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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.

Music in the valley

by Chris Woodland



Musicians at Deep Creek, Araluen c.1920 dressed in their Sunday best and ready for session.
William 'Bligh' Marshall is at rear left, whose house it was.
He was the uncle of Johnny Marshall (see BMC Singabout Vol.5, No. 4.) whose slab house it became.
Front Row: Alby Matthews and Johnny Marshall's two cousins, brothers Peter and Jim 'Kaiser' Simpson.

Of course, the old days were not good for everyone in early Australia, especially for the Chinese, the indigenous Australians and serious problems between Catholic and Protestant followers were common.

However, the love of music, singing and recitation was always an attraction that brought all types together.

When I first visited the old gold town of Araluen in 1958, I discovered a very sociable and friendly population that included old timers who still played button accordions, fiddles, mouth organs and could recite earlier bush poems.

It was only the older men who were playing those instruments, while the occasional woman would present a song or two.

The picturesque Araluen Valley has inspired many creative people, including Banjo Paterson, Henry Kendall, several artists and some locally born poets, musicians and singers.

One of the most notable identities in my experiences there was Mollie Collins (1901-1981), who owned the Araluen Hotel.

Mollie was not a performer, but an active sponsor and lover of the arts generally.

She was a very quirky person whom some would refer to as eccentric.

She looked on me as her wild colonial boy, which suited me as she would encourage my singing, and that of others.

She would spread the word if she knew I was coming to town, which would attract more patrons for the occasion, who were generally starved for entertainment.

More than usual, locals would be involved in these evening gatherings.

Mothers would bring their children, Mollie would provide something for the visitors to nibble on, and the open fire would provide a warm, friendly atmosphere during the cooler months.

Of course, everyone would need to pay attention to Mollie's extended oral discourse about the Valley, evening, and the people performing, and so it went on (and on).

Some locals had set Friday evening aside as their card night.

Their displeasure at being held back from their intention was always patently obvious.

Old Johnny (sometimes called Jacky) Marshall (1897-1979) would come out from Deep Creek at the head of the valley most Saturdays.

He would leave a hurricane lantern in the bushes beside the road, then keep walking down to New Town (North Araluen) where he would leave an order for some food and other weekly requirements at Mundy's Store, to be picked up when he had finished his socialisation and returned to his slab hut residence later in the night when activities had completed.

Often, I would take the old

chap home and stay the night, usually enjoying a shot or two of whisky over a few tunes.

One night, I heard Johnny sing a complete song in his sleep!

It was Forever and Ever, a more recent song penned and sung by Perry Como.

Johnny's day at the pub would have him playing the squeeze box (melodeon, often referred to as a squeeze box and sometimes a windjammer), tin whistle, mouth organ and sometimes, but rarely, his cornet.

His best performances were his actual recitations.

I later discovered that most of his poetry repertoire came from the 1905 Bulletin publication.

Someone in the Deep Creek area must have had a copy.

When Johnny recited Barcroft Boake's tragic Skeeta, there wouldn't be a dry eye in the pub.

The Smith brothers (Ray and Peter) and I were there for Johnny's Sunday roast one weekend.

When it was ready to be consumed, he got his cornet out and played a few bars of The Wild Colonial Boy and soon after, his fossicking neighbour from down the hill, who lived in an old shed, came slowly up to join us for the Sunday baked dinner.

Jim 'Kaiser' Simpson (1893–1973) was another from Back Creek.

He was Johnny's cousin, their mothers having been sisters.

Jimmy played for many dances over the years and was well known for his extensive repertoire, beautiful timing and playing ability.

Like his cousin, he was a thorough gentleman.

He would leave his accordion at the pub, which was much easier than lugging it to and from Back Creek after a session at the pub.

Jim lived very close to Johnny and, as he got older, he became dependant on Johnny.

I once asked Johnny how Jimmy was keeping and he answered with, 'He's like an old black snake Chris, he follows the sun around all day'.

Jim had a brother, Peter, who played the fiddle.

I had little to do with Peter as he passed away about the time I was getting to know the area and its people.

Apparently, Peter would ride his pony home after a lengthy musical session at the pub.

At least on one occasion, he was found sleeping on the ground near a closed gate while his pony was standing by the



gate patiently waiting for his rider to awaken and finally open the gate, remount and continue their interrupted journey home.

An Irishman would sometimes come down from Canberra for the day to appreciate the singing, complaining that there was no Craic in the National Capital on Sundays.

On several of our visits, John Meredith (1920–2001), the famous folklorist and collector of Australian folk songs, would accompany Jim and others with the lagerphone, a bush music percussion instrument consisting of bottle tops screwed to a broomstick (or similar) and a rattle stick which is tapped and/or drawn across the broomstick, causing a jingling sound.

The end of the broomstick is thumped on the floor in time with the music.

Though Jim said nothing, he was obviously not happy with a lagerphone being played just to the side of him.

Constant looking around at the offending instrument said much more than simple words could!

Mollie bought Jim's last squeeze box for him to use in the hotel.

After he died, it was passed on to me when Mollie passed away.

It now resides in the Braidwood District Historical Society Museum, Wallace Street, Braidwood.

John Meredith's old Lagerphone, which had been passed on to me is also safeguarded there.

The late Ray Morton of Queanbeyan visited the valley frequently, having a place down the Moruya Road called Mudmelong.

He was so impressed with John Meredith's lagerphone that he made one himself, using it whenever he could.

It almost became a part of him!

Noted entertainers of those days, other than the local performers, included noted folklorist, John Meredith OMA, entertained at Collins Tavern, as has old Mr Little, the father of Indigenous recording artist, Jimmy Little.

There was at least one visit by well known singer of traditional bush ballads, Dave de Hugard.

Roger Thwaites, another well known songwriter and performer, and now a resident in the Araluen district for many years, has sung there and the Bush Music Club attracted such a crowd when they visited in the mid 1960s that they had to perform outside on the road!

Many other travellers with entertaining skills have sensed the atmosphere of the place and come forth with songs or poems or gone outside and returned with an instrument of some kind to contribute an item or so of their own.

Another resident of interest in the Valley was Lyn Hosking, whose first name changed suddenly in June of 1959.

On that occasion, he was leaving the hotel with a bottle of beer in his hand.

Coincidentally, I was finishing the Lawson/Slim Dusty song which closes with the words … 'visions come to me of Sweeney with his bottle in his hand'.

I returned from Bourke later in the year, possibly October, and was enjoying a beer with a couple of locals when Lyn came in the door, and I greeted him with 'G'day Lyn'.

The other two welcomed him, almost simultaneously, as 'Sweeney'.

I said, 'but his name is Lyn', to which they said, since I'd sang that song when I was there last time, his actions fitted the song so much that they had dubbed him Sweeney and he'd been called that ever since.

He was known to all as Sweeney until his death in January, 2014.

He had carried that nickname because his actions had fitted in with the words of a song at the time and had carried it for 55 years.

I consider my association with Araluen and the old musicians and their old (non-electrified) huts with their open fireplaces, a very special time in my long life, an experience that has disappeared from the modern times, but is a rich part of our heritage.

I wish I could relive it again.

Those days were some of my very best 'good old days'.



John Meredith's lagerphone presented to Mollie Collins of Araluen in the first half of the 1960s.

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
bmcmail1954@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
Ph: 02 4821 2043
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

NSW – Humph Hall (2288-171)
Humph Hall at Allambie Heights, is used as a rehearsal and performance space for Loosely Woven.
Since opening in 2009, it has also hosted performances by hundreds of artists from around Australia and across the globe.
Wayne@HumphHall.org

NSW – Illawarra Folk Club (1765-185)
Club comprises local musicians, dancers, poets, storytellers and culturally minded folk.
Concerts 1st Fri City Diggers Club, Wollongong.
Ph: 1300 887 034
info@IllawarraFolkClub.org.au

NSW – Jack Duggan Folk Club
Few folk club at Bathurst meeting at the Jack Duggan Irish Pub on 3rd Wed 7.30pm
jg.watson@hotmail.com

NSW – Loaded Dog Folk Club (1726-173)
Sydney's finest acoustic folk venue, showcasing the best acoustic folk music.
Normally 4th Sat 7pm
Tritton Hall, Hut 44, Addison Road Centre, 142 Addison Road, Marrickville
Ph: 0492 977 202
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
www.ShackFolk.com

NSW – Sutherland Acoustic (2311-173)
Folk club operates out of Gymea Tradies.
Concert night with invited guest artists and walk ups on 2nd Thur.
Session night on 4th Thur.
JG.Watson@Hotmail.com

NSW - Toongabbie Music Club (2148-191)
Welcome all performers from beginners to professionals. Musicians, Singers, Poets and yarn spinners.
Since 1983 performed at festivals, charities, etc.
Meet 2nd & 4th Fri (except Jan) 7:30pm and 3rd Wed

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 – 1st Sat 2-4pm @ Darwin Community Arts, 1 Travers St, Coconut Grove.
Tunes session – 1st Sun 4.30-7pm @ Last Supper Pizzeria, Cavenagh St, Darwin.
FB: topendfolkclub
Secretary@TopEndFolkClub.org

Qld – Brisbane Unplugged Gigs (the BUG) (1362-169)
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 – Port Pirie Folk Club (2204-185)
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 – Camberwell Chorus Singers (1348-172)
Chorus singing sessions, 3rd Tues.
Covers folk, country, blues & pop. Instruments welcome.
8pm Tower Hotel, Melbourne
CamberwellChorus Singers@Gmail.com

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

WA – Wanneroo Folk Club (1418-175)
Meets 2nd Fri, Donchester Hall, 2 Dugdale St, Warwick
www.WAFolk.org.au

AI's impact on the future of the music industry

by Richard L'Hommedieu – Courtesy Making a Scene

Artificial Intelligence (AI) is no longer just some futuristic concept ripped from the pages of a sci-fi novel, it's here, and it's already woven deeply into our daily lives.

From how we shop and communicate to how we create, AI is becoming more than just a background tool.

In the music industry, it's starting to take centre stage in ways that indie musicians simply can't afford to ignore.

I find myself having this conversation again and again with independent artists, and it usually starts the same way: with a mix of concern and scepticism.

There's a lot of fear out there, and understandably so.

The dominant narrative often paints AI as some kind of creative overlord machines making soulless music, replacing human songwriters, and rendering the art form obsolete.

But the reality is far more nuanced, and honestly, much more exciting if you're willing to look beyond the surface level soundbites.

The music industry is undergoing a massive transformation, and decentralization is right at the heart of it.

We're stepping into a future where indie artists won't just be writing and performing songs, they'll also be responsible for producing, marketing, distributing, and connecting directly with fans.

That's a lot to juggle, and the truth is, you can't do it all manually, not without burning out or losing precious creative time.

That's where AI becomes more than just helpful, it becomes essential.

Think of AI as a superpowered assistant that doesn't replace you, but instead helps you handle the workload smarter and faster.

For instance, AI can spark new songwriting ideas when you're stuck, help you shape a beat or harmony when inspiration hits at 2 AM, or even analyse your song's mood and structure to find ideal fans or playlist placements.

It can automate tedious marketing tasks, offer data driven insights about who's listening to your music, and even help craft the perfect social media post or email newsletter.

AI tools like LyricStudio and Jasper are changing how lyrics get brainstormed.

Magenta Studio lets you build on your own melodies with generative ideas.

Plugins like iZotope and Sonible make pro level mixing accessible to bedroom producers.

Platforms like Cyanite, Chartmetric, and Beatchain help you market smarter, not harder, by understanding how your music is perceived and where your fans are hiding online.

We're talking about an entirely new way of managing your music career where you, the indie artist, are the CEO of your brand.

You're the songwriter, the producer, the publicist, and the strategist.

With that kind of responsibility, it only makes



sense to lean on technology that can amplify your strengths and give you more time to focus on what matters most: the music and the message.

As the industry continues to decentralize and give more power back to creators, AI will be one of the most important tools in your kit.

It won't just be about keeping up with the competition.

It will be about building a sustainable, independent music business that thrives in the modern world.

So instead of fearing the tech, it's time to learn how to work with it.

Embrace it as a collaborator, not a replacement, and you'll be way ahead of the curve.

1. Sparking Creativity Ethically in Songwriting

AI is rapidly becoming a valued collaborator in the songwriting process, empowering artists to expand their creative horizons, overcome writer's block, and explore fresh musical territory.

Ethically incorporating AI into songwriting doesn't mean replacing human creativity.

Instead, it means using AI as a complementary tool that enhances human inspiration and artistic expression.

Platforms such as AIVA and Soundraw are excellent starting points, offering musicians AI-generated melodic ideas, rhythm patterns, and chord progressions that can serve as springboards for new compositions.

For example, if you're struggling to develop a catchy chorus or find the right chord progression for your verse, AI can help by generating numerous variations based on your chosen style or mood, inspiring new directions you might not have previously considered.

Another remarkable AI songwriting assistant is LyricStudio, which helps artists craft compelling lyrics by suggesting phrases, rhymes, and themes tailored to your unique songwriting style.

LyricStudio analyses your existing ideas and presents fresh concepts, allowing you to overcome creative hurdles effortlessly.

AI can assist with lyric writing, helping you structure your ideas clearly, creatively, and engagingly.

For musicians interested in exploring harmonies and complex musical arrangements, AI tools like Hooktheory and Orb Composer offer comprehensive solutions.

Hooktheory uses AI algorithms to suggest chord progressions and melodies that are theoretically sound and musically appealing, making it easier for artists to experiment confidently.

Meanwhile, Orb Composer not only generates melodies and harmonies, but also suggests entire orchestral arrangements, helping songwriters visualise fully fleshed out compositions quickly.

Artists looking to experiment further can turn to Scaler 3, a collection of AI-driven plugins that offers interactive tools like Melody Generator, Drum Generator, Bass line Generator, and more. Each is designed to stimulate creativity by providing AI-generated musical suggestions based on your input.

These plugins allow artists to effortlessly experiment with different musical directions, accelerating the songwriting process while maintaining human creative control.

In addition to using these platforms, songwriters can enhance their creative process through thoughtful prompt engineering.

Prompt engineering is essentially the art of giving AI clear, specific, and creatively framed instructions.

For example, instead of asking, "Write a love song," a more refined prompt would be, "Give me three lyrical themes about unrequited love in a rainy city, written in the style of indie folk."

If you're stuck on a second verse, you might prompt, "Suggest a second verse that builds on the theme of hope and recovery after heartbreak, using metaphors related to nature."

You can use structural prompts like, "Provide ideas for a bridge that contrasts emotionally with the verses but resolves into the chorus."

For exploring rhyme schemes, try "List rhyming couplets that fit the theme of personal growth and resilience, suitable for a pop ballad."

These types of prompts ensure the songwriter remains in control of the creative vision, while AI becomes a tool for expanding perspective, sparking ideas, and unlocking new lyrical directions.

It's a collaborative dance.

AI assists in the brainstorming, but the artist decides what stays, what gets reworked, and what hits the cutting room floor.

Ethical AI songwriting also involves transparency and

openness about the creative process.

Sharing with your audience how AI influenced your work fosters trust and deeper connections with fans.

In a decentralized music industry, fans appreciate and value authenticity, and acknowledging AI's contribution can create fascinating narratives around your songs, further engaging your listeners.



2. Enhancing Efficiency in Music Production

Let's talk studio work, arguably one of the most time consuming and detail heavy parts of being a musician.

AI is completely flipping the script when it comes to music production by making studios smarter, faster, and far more efficient.

And let's be honest, in a world where fans stream music instead of buying it outright, making high quality recordings quickly and affordably isn't just nice, it's necessary.

The economics of recorded music have changed dramatically.

It's no longer the product that sustains an artist's career, it's the gateway.

That means your recordings have to sound incredible to compete, without breaking your budget or burning you out.

For indie artists and producers, AI-powered production tools are becoming game changers.

These tools aren't about cutting corners, they're about getting you from idea to finished track with less friction and more freedom.

Instead of spending hours manually adjusting EQ or trying to find the perfect compressor setting, AI can analyse your mix and suggest pro-level adjustments instantly.

This frees up your mental bandwidth to focus on what actually matters, the emotion and intent behind the music.

One standout tool is iZotope's Neutron.

It uses machine learning to recommend EQ moves, compression, and saturation settings tailored to your individual track.

It's like having a virtual mixing engineer in the room with you, offering suggestions without taking over your creative process.

Then there's Ozone, also by iZotope, which helps with mastering.

It can make your song sound polished and ready for release with just a few clicks.

Another great option is Sonible's smart:EQ and smart:Comp.

These plugins adapt to the content of your track in real-time, making intelligent corrections that enhance clarity, balance, and tone.

It's especially helpful when working in less than perfect recording environments such as bedroom setups or mobile rigs.

AI also helps on the sound discovery front.

Tools like Algonaut Atlas and XLN Audio LIFE make it easy to organise and experiment with your drum samples using visual maps and AI-powered suggestions.

Instead of digging through hundreds of folders, you get an intuitive interface that helps you find the perfect kick or snare in seconds.

And we can't forget the role of Splice's AI-powered Similar Sounds feature.

This tool helps you find samples that match the vibe you're going for, letting you build cohesive productions faster.

Plus, there's Scaler 3, which can help generate chord progressions, melodies, and basslines, all rooted in music theory, so you're never starting from scratch.

What all these tools have in common is that they put power back into the hands of creators.

You don't need a million dollar studio or an engineering degree to produce music that sounds polished and professional.



You just need the right tools, and AI is making those tools more accessible than ever.

So, whether you're tracking vocals in your bedroom, producing beats on the go, or polishing up a track for distribution, AI is like having a 24/7 production assistant at your side.

It takes care of the technical heavy lifting so you can keep your head in the creative clouds, where it belongs.

These tools democratise professional quality music production, enabling independent musicians to produce high quality music without large budgets or extensive technical knowledge.

3. Targeted marketing through AI-driven analytics

Effective marketing is essential for indie musicians seeking visibility in a decentralized industry.

AI analytics platforms like Cyanite.ai examine a song's sonic DNA, its mood, energy level, tempo, and instrumentation, helping artists match their songs to the most fitting playlists, sync opportunities, and promotional strategies.

This sonic fingerprinting gives artists a data backed understanding of how their music is perceived and where it fits in the wider musical ecosystem.

In addition to Cyanite, platforms like Chartmetric and Viberate integrate streaming data, social media engagement, and geographical metrics.

These tools provide insights into fan demographics, growth trends, engagement rates, and even predict virality.

Artists can use this information to schedule releases, optimise ad targeting, and identify their most loyal listeners.

AI-based marketing platforms like ToneDen and PlaylistSupply further empower musicians to promote their work more effectively.

ToneDen offers smart advertising tools that create automated campaigns based on user behaviour, while PlaylistSupply helps indie artists identify curators who are most likely to add their songs to relevant playlists.

Revelator and Feature.fm bring in powerful data dashboards, real time fan analytics, and automated marketing features, allowing artists to track campaign performance and fan interactions in detail.

Meanwhile, Beatchain offers an all in one solution where musicians can manage social media, track engagement, and run AI-assisted ad campaigns that adapt in real time based on user interactions.

AI can also play a role in creating marketing content.

Tools like Lately.ai can generate social media posts from press releases or blog content, while Copy.ai and Writesonic can assist with writing engaging captions, emails, and ad copy that aligns with the artist's brand voice and audience tone.

Moreover, platforms like Musixmatch Pro allow artists to sync their lyrics with streaming platforms, optimizing discoverability through lyric search and AI-based subtitling, which enhances the fan experience and creates new engagement points.

Together, these AI tools allow independent musicians to not only find and understand their audience but also to communicate with them more effectively.

With personalized, data driven campaigns and real time feedback loops, indie artists can refine their strategies continuously, maximizing streams, boosting fan loyalty, and generating revenue through smarter, more precise outreach.

Conclusion

As we embrace the decentralized future of the music industry, AI emerges as an indispensable ally.

Ethical use of AI sparks creativity, boosts production efficiency, and sharpens marketing strategies.

This empowers independent artists to innovate authentically, connect deeply with fans, and build sustainable, flourishing careers in an ever evolving musical landscape.

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
Apr 25: Round Midnight Duo
May 10: Lilac City Brass Band 6.30pm
May 23: Trev Tak
Jun 6: Garth and Friends 6.30pm
Jun 27: Mike Baker
Jul 4: Garth and Friends 6.30pm

Hornsby Ku-Ring-Gai Folk Club – 7pm
May 16: The White Horse Band
Jun 20: We Mavericks
Jul 18: Mike Martin
Aug 15: Felicity Dowd
Sep 19: Two Voices in the Crowd

Humph Hall
May 17: Dignified Anger 7.30pm
Jun 1: Warren Fahey & Marcus Holden 2pm
Jun 15: Vov Dylan Trio 2pm
Jun 21: We Mavericks 7pm
Jun 28: Jaga Band 7pm
Jul 12: Crossing Strings (Austria) 2pm
Jul 18: Vincent Cross (USA) 7pm
Jul 25: Bruce Watson (Vic) 7pm

Loaded Dog – 7pm
May 24: Blue Mallee; Go Twos
Jun 28: Peter Campbell; Margaret & Bob Fagan
Jul 26: Paper Collar Pickers; Bruce Watson's Immortal

The Shack – 7.30pm
May 10: Traditional Graffiti; Cameron Jones Trio; Ben Harris
Jun 7: Nadya Sings Piaf; The Shruti Brothers; Ben Osmo
Jul 5: The Water Runners; The Go Twos; Vincent Cross (USA)
Aug 2: Squeezebox Boogaloo; Ricardo Steyer Choro Trio; Rowan S Kaine

Troubadour Central Coast 7pm
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
Apr 29: Milena Luna; Asleep at the Reel
May 6: Jesse McCormack; Lizzie Flynn & the Runaway Trains
May 13: Flaming Accordion Club; Maude Linn & the Tearjerkers
May 20: Peranya Visitchantaragoon & Gareth Mewes; Sue ray
May 27: Lucy Gallant; Absolutely Scandalous
Jun 10: CC and the Flames
Jun 17: Paddy Dempsey; Elbury
Jun 24: Rebecca Wright; The Shining Hour
Jul 1: Karen Anderson
Jul 15: Estampa
Jul 22: Vincent Cross (USA)
Jul 29: John Reeves' Rag Bag Trio

VIC

Victorian Folk Music Club – 7.30pm
May 13: Geoffrey Graham; Phil Lester
Jun 10: Pleasant And Delightful
Jul 8: Saoirse
Aug 12: Cate Taylor
Sep 9: A Cappella night
Oct 14: Suzette Herft
Nov 11: Fairbairn and O'Mara
Dec 9: Burning Bridges

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

Neil Young plans free Ukraine concert

by Tyler Jenke - Musicnews.com



Neil Young stands with Ukraine so much that he's set to stand on one of their stages in just a matter of months.

The veteran Canadian rocker has announced that, off the back of an incredibly divisive meeting between Ukrainian President, Volodymyr Zelenskyy, US President, Donald Trump, and Vice President, JD Vance, he will be performing a free concert in the country.

"Neil Young and the Chrome Hearts will open the upcoming Love Earth Tour of Europe in Ukraine with a Free Concert for all!" he wrote on his Neil Young Archives (NYA) website.

"We are currently in talks and will make the announcement of details here at NYA."

The recent meeting between the Ukrainian and American heads of state took place on Friday, February 28, and garnered widespread criticism of the way in which Trump and Vance both handled the meeting and spoke to Zelenskyy.

Condemnation of the American leaders' behaviour was widespread, with numerous countries, including Australia, expressing their support of Ukraine.

Young is no stranger to criticising Trump, often invoking his 1989 song, Rockin' In The Free World, which he previously sued Trump for playing without permission, while doing so.

"Under 47's leadership, the US has lost its standing," Young wrote in a website post titled, Leader Of The Free World No More, last month.

"Loyalists will never be stronger than Patriots, and Patriots are in the majority here in the USA.

"Our Patriots will take to the streets to peacefully demonstrate.

"There will be a moment of truth in our country and we will show the world who we really are.

"The USA will again be the leader of the Free World."

Young's upcoming tour plans will launch in June with a run of European tour dates, before heading to the U.S. in August.

Trad&Now www.tradandnow.com

Did you know that the world's largest range of Australian recorded folk music and related genres available for sale is featured on the Trad&Now website, www.tradandnow.com ?
Quantities of many hundreds of titles, collected for nearly 20 years from performers around the country, are there for you to choose from. If you want to hear something that you recall fondly from a performance on a stage, at a club or at a festival, it's very likely to be still available for purchase from the website.
If it's out of stock, we will try and source it for you from the original performers.

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

No music on a dead planet

by Tim Shiel, Green Music Australia Community Organiser



Green Music Australia is running the No Music On A Dead Planet campaign to keep the climate crisis as a key issue in the lead up to the 2025 federal election.

"As a charity, Green Music isn't here to tell you who to vote for," community organiser Tim Shiel said, "but we can recommend apolitical tools that help you make an informed decision aligned with your values."

"The music community is calling on political candidates to make climate a top priority, and we're right there with them, as you can see from an amazing activation at the Corner Hotel in Naarm (Melbourne)."

The Naarm music community united at Melbourne's iconic Corner Hotel in Richmond to collectively call for decisive climate action ahead of the upcoming election.

Missy Higgins, Sam Teskey, Angie McMahon, Mark Seymour, Vika & Linda Bull, Louis Macklin (Jet), Kevin Mitchell, Mahalia Barnes, Paul Dempsey and Stella Donnelly were among the hundred artists in attendance, signing a public billboard in an inspiring gesture of solidarity around climate action.

Missy Higgins said at the event: "Climate is the most important thing right now.

"It's urgent that we send a message to our politicians that this is something that's really important to us."

Paul Dempsey: "Climate is the most important issue at this election.

"Human beings are incredible problem solvers, and this is the biggest problem we've ever had to solve, and it's really well past time we got started."

Stella Donnelly: "I'm here to put my name on the wall because I care about this planet.

"I care about the birds.

"I don't feel like our government has done enough to protect this place and us."

The poster will stay up for the rest of the election campaign, so if you want to sign it, head to The Corner Hotel in Richmond any time, take a Sharpie with you.

"Below, we've compiled some of our favourite non-partisan tools that are designed to help every Australian understand what they are choosing from when they step into the ballot box", Shiel said.

"We encourage you to put a minute aside and use these tools, even if you feel pretty firm in your voting choices, and especially if you don't.



Missy Higgins signs the white board

“The media landscape gets very noisy in the final weeks of an election: these tools, and the election scorecards released by trusted climate organisations, provide much needed clarity for those who just want to make a choice they feel good about.

“So if you know someone who might be in that 12% of people that's just going to "decide on the day", maybe tell them about these tools and help them make a more informed decision about the candidates in their electorate.”

The ABC's Vote Compass is back for 2025 and already over 600,000 Australians have used it to figure out whether they align with the policies proposed by the key parties.

It's a reliable and useful tool, but if you want to go deeper, Build A Ballot is a free online tool which actually gives you feedback at an electorate level.

Similar to Vote Compass, it asks you a series of questions designed to get you thinking about the key issues of today, including cost of living, energy, health and education, but it then shows you how closely you align with the candidates in your actual electorate, across both the House and the Senate.

“We also recommend checking out the scorecards that are being released by climate groups including the Climate Council, and ACF, or check out your local grassroots environmental groups for available scorecards in your electorate”, Shiel said.

Green Music Australia does not endorse any specific candidate or political party.

This is a grassroots, decentralised campaign which engages artists from across genres and locations to feel empowered to advocate for the planet.

Musicians involved in the campaign are acting independently and opinions shared by artists are their own.

Green Music’s role is to organise, facilitate and inspire musicians and the broader industry to make changes to improve environmental performance, from energy use to packaging and waste to transport.

“Through leading by example and bringing audiences along with us, we can create deep, cultural change”, their mission statement stated.

“A central focus of our activities is to stand in solidarity with First Nations people who have been protecting this land for tens of thousands of years and have the knowledge and culture to guide us back home.

“Our campaigns for environmental change cannot be successful without honouring and normalising First Nations leadership, and centralising and amplifying their voices.

“Our members and supporters come from a broad cross-section of society: musicians; artist managers, agents and promoters; environmental consultants; venue and festival managers; and those who love both music and the environment.

“What if every festival and venue in Australia banned single-use plastics and supported the reusable revolution, producing little to no landfill waste?

“What if every artist could tour carbon neutrally and offset their impact on the planet?

“What if artists fostered the creation of a new normal, which placed First Peoples First and sought to centre Climate Justice?

“What if the industry’s stages, events, studios and transportation had a positive impact on the planet?

“What if musicians became the cultural voice for inclusive environmental change, using their sphere of influence to lead audiences and governments into a greener world?

“Music is a powerful force.

“Together we can harness its power to create a healthier planet and a better future.”

Music Industry and Organisations Directory

ACT – Monaro Folk Society (1779 -171)
Run a variety of folk music and dance workshops and other events in Canberra. Tuesday night music group session
info@MonaroFolk.org.au
www.MonaroFolk.org.au

Australasian Bluegrass and Old Time Music Association (ABOTMA) (2282-169)
NFP organisation formed in2013 to support the teaching, performance and promotion of these genres of music in Australia and New Zealand. Present the annual Mountaingrass Music Gathering in Vic.
Info@ABOTMA.org.au

AustralianBluegrass.com (478-169)
A website bringing Bluegrass & Old-time music news and event information from all over to Downunder.
Editor@AustralianBluegrass.com

Blues Portrait (1303-176)
Blues Portrait is a series of books. They are a profile of Australian blues and have interviews with over 170 musicians, providing an insight into the modern Australian blues scene.
Ph: 0427 835 798
BaileyPauline38@Gmail.com

Concertina Shop Australia (2300-172)
Buy, sell, consign, trade your concertina.
Ph: 0432 346 821
www.ConcertinaShop.com.au

Damien Gerard Studios (2292-169)
Recording studios est. for over 30 years recently moved to West Gosford, NSW – SSL Console, Neve 1073s, Pro Tools, 2" tape, mastering, large live rooms, huge amount of outboard, backline, classic instruments.
Ph: 0416 143 030
Marshall@DamienGerard.com.au

Foghorn Music Group (2292-169)
Record label, PR company, music publishing, music consulting, CD and vinyl manufacturer.
0416 143 030
Marshall@FoghonRecords.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

Folk Federation of NSW (32-199)
Champions the folk arts in all their diverse forms, supporting folk artists and bringing folk music and folk arts to the widest possible audiences.
FolkFederationofNSW@gmail.com
https://FolkFedNSW.org.au

Fusion Boutique (2294-177)
A multi-award winning booking, producer, promotion and event management business presenting premier live music in a wide range of Blue Mountains NSW venues.
info@FusionBoutique.com.au
www.FusionBoutique.com.au

Greyrose Photographics (497-171)
Festival event photographers and writers with 25 years national and international experience.
No event too small or too far away.
Greyrose3@Bigpond.com

Guitar Factory Gladesville (1275-200)
Guitar specialist store. Agents for most leading brands including Lowden, Collings, Dana Bourgeois, Ome Eastman, Gold Tone, GFI.
Ph: 02 9817 2173
www.GuitarFactory.net

Listening Through The Lens (2306-173)
Roots music website – news & reviews
Team@ListeningThroughTheLens.com
www.ListeningThroughTheLens.com

MAD CDs (2000-199)
Have been providing world class packaging and disc replication for independent musicians since 1999.
Ph: 03 5762 5490/ 02 9557 9622
Melinda@MadCDs.com.au
www.MadCDs.com.au

No Daggy Music (2000-199)
Provide live music from a variety of musicians, bands or duos performing blues and roots, 60s – 80s classics, multiple harmonies and dance music for any function in the Sydney, Central Coast and Hunter area.
Ph: 0418 649 477
WilmaVanLaar@Yahoo.com.au

Rouseabout Records (1078-170)
Part of Undercover Music and is home to Eric Bogle, Gary Shearston, Warren Fahey, Marcus Holden, Robyn Archer & many more.
RouseAbout@UnderCoverMusic.com.au
www.Undercovermusic.com.au

Trad&Now
National folk music and dance magazine published every 6 weeks. Website has the world's largest selection of Australian recorded folk music for sale as well as books and DVDs.
Ph: 0410 522 070
Info@TradandNow.com
https://TradandNow.com

WA Folk Federation (1418-175)
Umbrella organisation est. 1970 promoting folk music, dance and spoken word in Western Australia.
WAFolk@Hotmail.com
www.WAFolk.org.au

When elections and music collide

by Jeff Jenkins, TheMusic.com

From Tex Perkins running for parliament to Bob Katter throwing eggs at the Beatles, this is the wild story of what happens when music and politics collide.

Can music change the world, or swing an election?

For the first time, we have a genuine music fan in the Lodge.

Sure, Scott Morrison loved Tina Arena, he said his interest in her music was "bordering on unhealthy", and he played April Sun In Cuba on the ukulele, but, Albo (Prime Minister Anthony Albanese) actually loves music.

He goes to gigs and has record players at the Lodge, Kirribilli House and in his office at Parliament House.

Albo will sometimes drop lyrics into his speeches.

At the start of the last election campaign, for example, he declared: "Hey Ho, Let's Go!".

The Prime Minister has programmed Rage on the ABC, worked as DJ Albo, been an ambassador for Record Store Day, and provided cover quotes for local music books: Stuart Coupe's Shake Some Action saying "Stuart's passion and love for music is infectious" and Murray Engleheart's Radio Birdman biography saying "Radio Birdman live brought loyalty as strong and powerful as their music. Yeah hup!".

Albo has pledged: "We want to support and export more Aussie music to the world."

AC/DC was the PM's first gig and he loved seeing the Oils (Midnight Oil) at Selina's.

He would sleep on the beach at Coogee if he missed the last bus home.

By contrast, the Liberal Party recently issued a social media post where Peter Dutton was asked, "Do you have a campaign playlist, any songs you're listening to at the moment?"

Dutton replied: "I like a little bit of slow paced Billy Joel… a little bit of Piano Man.

A pretty eclectic list, otherwise.

A bit of Luke Combs on there as well.

And then the Liberals went from flip-flop to hip-hop.

After ditching their plans to outlaw working from home, the Liberals declared that "Albo's gotta leave" in their "diss track" Leaving Labor.

But does a love of music rock the vote?

As Billy Bragg reflected in Waiting For The Great Leap Forwards: "Mixing pop and politics, he asks me what the use is?"

America has a grand and sometimes dodgy tradition of politicians trying to align themselves with the biggest stars of the day.

Campaigning in New Jersey in 1984, Ronald Reagan said: "America's future rests in a thousand dreams inside your hearts.

"It rests in the message of hope in [the] songs of a man so many young Americans admire, New Jersey's Bruce Springsteen and helping you make those dreams come true is what this job of mine is all about."

Springsteen responded on stage in Pittsburgh two days later: "The President was mentioning my name the other day and I kinda got to wondering what his favourite album must've been.

'I don't think it was the Nebraska album."

Reagan's presidential opponent, Walter Mondale, would later add: "Bruce Springsteen may have been born to run, but he wasn't born yesterday."

American politics has also seen some Petty differences.

Tom Petty's I Won't Back Down has become a go-to song for politicians.

The artist was forced to send George W. Bush a cease and desist letter when he used I Won't Back Down during his 2000 presidential campaign.

Petty later played the song at Al Gore's house after Gore conceded defeat to Bush.

Twenty years later, Petty's family sent another cease and desist letter, this time to President Trump.

"Trump was in no way authorised to use this song that furthers a campaign that leaves too many Americans and common sense behind," the letter stated.

"Both the late Tom Petty and his family firmly stand against racism and discrimination of any kind.

"Tom Petty would never want a song of his used for a campaign of hate.

"He liked to bring people together."

When Joe Biden beat Trump in 2020, he played I Won't Back Down as part of his victory speech.

Petty's family said they were "touched to see Tom included on such an important night in America".

In the US, there is a long list of artists who have been Trumped and have demanded that the President stop using their music at his events, including ABBA, Adele, Aerosmith, a-ha, Andrew Lloyd Webber and The Animals, and that's just the acts starting with A.

In Australia, the story of music and politics has been a little less tumultuous, but it's still a wild ride.

Strap yourself in.

As we head to the polls, here's a look at those crazy times when music and politics have intersected.

Aussie political songs really got started with Whitlam's classic It's Time in 1972.

Led by the fine vocals of Alison MacCallum, the cast included Little Pattie, Col Joye, Bert Newton, Jack Thompson, Barry Crocker, Judy Stone, Jacki Weaver, Brian Henderson and Tony Barber.

The song helped Gough surge to power after 23 years of conservative rule.

Gough provided unprecedented support to Australia's arts sector and started Triple J (double J as it was then).



He also became the first Prime Minister to quote a local rock band when he said, "Ego is not a dirty word".

And, of course, Gough would inspire the name of Tim Freedman's multi-platinum band, The Whitlams.

As Midnight Oil would later reflect, Gough was tough 'till he hit the rough.

In 1975, after the Dismissal, he fought a bitterly contested election against Malcolm Fraser.

After the success of It's Time in 1972, the Liberal Party decided to unveil a song of their own, Turn On The Lights, written by Mike "Up There Cazaly" Brady and sung by Renée Geyer.

"I had never experienced anything like the publicity furore which broke when Turn On The Lights went to air," Mike Brady recalls.

"Renée was booed at her concerts.

"She made an extraordinary statement to the media that she didn't know it was a song for the Liberal Party.

"Give me a break!

"Ray Evans, her then manager, and Renée knew very well the client was Malcolm Fraser."

When The Beatles came to Australia in 1964, they were greeted like heroes … except in Brisbane, where they were pelted with eggs.

The Fab Four was furious, demanding that the culprits come forward and meet them "face to face" at their hotel, which, funnily enough, was called Lennon's.

Forty years later, Bob Katter, the member for Kennedy in north Queensland, outed himself as one of the egg-throwers, revealing it was a university prank.

The maverick MP, affectionately known as the "Mad Katter", is the longest serving member of the House of Representatives, having been elected in 1993.

Paul McCartney explained their encounter at the band's Brisbane hotel.

"We had a bit of a chat with them, more of a debate really, and we all ended up friends.

"We asked them why they threw the eggs, and they said they were sick of hearing our records on the radio.

"So we told them to throw eggs at the radio stations.

"They said they were sick of the kids screaming at us, too,

and we asked if they were game enough to throw eggs at the kids.

"But we finally made them see that by throwing eggs at us they were starting a trend, and they apologised for that."

At the 2019 Australian election, Clive Palmer thought he would rework Twisted Sister's 1984 hit, We're Not Gonna Take It.

Palmer turned it into "Australia ain't gonna cop it".

Twisted Sister's Dee Snider was not happy, so he took Palmer to court.

The big-spending Aussie billionaire claimed that he wrote the lyrics and the melody was lifted from O Come, All Ye Faithful.

The Federal Court ordered Palmer to pay $1.5 million in damages.

Snider tweeted: "It's over, baby! WE WON BIG!!".

In 2022, Snider issued a statement: "Attention qanon, magat fascists: Every time you sing We're Not Gonna Take It, remember it was written by a cross-dressing, libtard, tree-hugging half-Jew who HATES everything you stand for.

"It was you and people like you that inspired every angry word of that song! So F**K OFF!"

The Tasmanian Liberal Party used Hunters & Collectors' anthem Holy Grail for their election launch in 2002.

The band was not happy.

"We are disgusted by the appropriation of our much loved anthem by a political party that we utterly despise," Mark Seymour said.

"We would like to make it known to the people of Tasmania that we are opposed to everything that the Liberal Party stands for."

In 2017, the Liberal Party's then Energy Minister, Josh Frydenberg, made a speech to promote the government's soon to be dead "national energy guarantee".

"More than 30 years ago, Jimmy Barnes came to Port Kembla to make the film clip for Working Class Man," Frydenberg said.

"Today, the Prime Minister [Malcolm Turnbull] has come to Port Kembla to create jobs for Australia's working-class men and women."

Barnesy shot back: "Hey Josh Frydenberg, don't use my name or my songs to sell your shitty policies.

"You don't represent me."

The Aussie legend also fired up when far right group, Reclaim Australia, played Khe Sanh at their rallies.

"If you look at my family, you can see we are a multicultural family," Barnesy pointed out.

"It has come to my attention that certain groups of people have been using my voice, my songs as their anthems at rallies.

"None of these people represent me, and I do not support them.

"I only want to say that the Australia I belong to and love is a tolerant Australia.

"A place that is open and giving.

"It is a place that embraces all sorts of different people.

"In fact, it is made stronger by the diversity of its people."

John Farnham didn't write You're The Voice, but he's very protective of the song.

"Anyone can sing that song if they want to," he wrote in his autobiography The Voice Inside.

"I don't have any control of it.

"But to use my recording of it commercially, as an ad or something like that, I won't let that happen.

"The only time I allowed it to be used like that was for the Indigenous Voice to Parliament referendum.

"When I was approached, I said yes immediately, because in my mind really, what's it going to hurt?

"How does letting a group of Aboriginal and Torres Strait Islander representatives offering advice on government laws and policies that directly affect them hurt non-Indigenous people?

"I mean, it's not going to cost anybody anything.

"I only wish more people had voted yes."

A little-told story: John Farnham's manager, Glenn Wheatley, nearly switched to federal politics.

In 1989, John Howard approached Wheatley, wanting him to run for the seat of Isaacs.

Howard suggested that Wheatley would be the Arts and Communications Minister if the Liberals formed government.

"I was flattered and just about ready to cross the line and commit."

But Wheatley was having major business problems trying to build an upmarket nightclub in Melbourne called The Ivy, so he decided to pull the pin on his prospective political career.

"It was a sad day because I couldn't make a decision based on what I really wanted to do but on what I had to do," he later reflected.

"The Ivy had put paid to any future I could have had in politics."

Fun fact: The seat earmarked for Wheatley is now held by

Labor's Mark Dreyfus, the son of noted Aussie composer, George Dreyfus, who wrote the iconic theme to the ABC TV series Rush, a Top 5 hit on the pop charts in 1974.

I once asked Mark Seymour if he thought Peter Garrett would make a good Prime Minister.

He replied: "For sure, absolutely.

"I don't doubt it for a moment.

"I'm a big fan of Peter Garrett, a really big fan.

"Peter's there to do good work, he's there for the right reasons… I want him to go all the way."

When Midnight Oil were inducted into the ARIA Hall of Fame in 2006, Silverchair performed Don't Wanna Be The One, and Daniel Johns spray painted "PG 4 PM" on the stage wall.

Peter Garrett didn't quite go all the way, but he did become a minister in the Rudd and Gillard governments, serving nine years in parliament.

His 2004 election came 20 years after his first political tilt when he ran for the Senate for the Nuclear Disarmament Party.

Peter Garrett wasn't the first chart topping pop star to enter parliament.

The Seekers' Athol Guy, a great mate of prominent Liberal Andrew Peacock, was a Liberal MP for the Victorian seat of Gisborne from 1971 to 1979.

Though they were on opposite sides of the political fence, Gough Whitlam spotted Athol Guy at a campaign event when he was running for PM in 1972.

"Come over here, Guy," Gough ordered.

"Let's get photographed together and make each other famous!"

In 1998, Redgum's John Schumann took on Alexander Downer in the South Australian seat of Mayo, taking the sitting member to preferences.

Schumann later told me he considered running for the Senate with his good buddy Shane Howard.

"We thought about a joint ticket," he revealed.

"You can have union hacks and lawyers, which is essentially what the parliament comprises, so we thought, wouldn't it be interesting to have some poets and philosophers?"

Other musicians who plotted political careers include country star James Blundell, who ran as a Senate candidate for Katter's Australian Party in 2013, and CDB's Gary Pinto, who ran as a Family First candidate at the 2006 Victorian state election.

Angry Anderson ran for the National Party for the federal seat of Throsby (now known as Whitlam) at the 2013 election, under his real name of Gary Anderson.

He received 10 per cent of the vote.

Go-Betweens' drummer, Lindy Morrison ran for the Democrats against Malcolm Turnbull at the 2004 federal election.

And, Gotye's band, The Basics, formed an official party, The Basics Rock'n'Roll Party, to contest the 2014 Victorian state election.

Band members Kris Schroeder and Tim Heath unsuccessfully ran for the Northern Metropolitan Region.

As The Age noted, it became "just some party that voters never got to know".

Occasionally, politicians have got involved in the music business.

Prime Minister Paul Keating famously managed Sydney band The Ramrods in the '60s, saying he took them "from nowhere to obscurity".

They released two singles: Since You Broke My Heart and You Should Have Held On.

By the time he became PM, Keating preferred classical music to rock.

But he genuinely loves music, saying: "Music, for a mind, is like an electric current for an electric motor.

"Once the current comes and the magnetic impulses turn it … it's like that when the music comes into your mind, and you start thinking about other things.

"Suddenly you think, 'We can do this, we can do that', if you let the music carry you along."

Tex Perkins is a rock god, but can you see him as a politician?

At the Victorian state election in 2014, Tex actually ran for the seat of Albert Park, and like Cleaver Greene in Rake, his pitch was: Don't Vote For Me.

Tex's brief political foray was the brainchild of St Kilda councillor and rock photographer Serge Thomann.

They had only one policy, Save The Palais.

But when the Labor Party pledged to preserve the historic venue, Tex's candidacy was redundant.

The only problem was, Tex was already on the ballot.

"I kept campaigning right up until the election, telling people NOT to vote for me, and they'd say, 'What a unique, refreshing approach, I'm voting for you'.

"It was a total Catch 22.

"For a little while, I was sweating with the idea that I might actually win."

Tex voted for the Greens but he ended up receiving 1,614 votes, 4.41 per cent of the count, more than the Family First and Sex Party candidates.

Tex was compared to Peter Garrett and Bono, "I gotta admit that hurt".

So, is his political career now over?

"I played that card," he says.

"It was once and only".

But then he adds, mischievously, "But you never know, I could be back".

Tex is not afraid of the occasional political statement.

During the ABC's New Year's Eve show in 2019, he flipped the bird to Scott Morrison.

John Howard didn't appear to be a big music fan.

He claimed to like Bob Dylan, but for his music and not his lyrics, which is a curious thing to say.

Frenzal Rhomb didn't dig John Howard.

At the Big Day Out, they smashed John Howard piñatas to pieces, and in 2004, the band's guitarist, Lindsay McDougall, organised a compilation album called Rock Against Howard, featuring tracks from a stack of Aussie acts, including Something For Kate, Bodyjar, David Bridie, Even, The Anyones and TISM.

The album also revealed that the then leader of the Australian Democrats, Andrew Bartlett, had been a member of an '80s Brisbane band called Too Green For Summer.

He later became an announcer on 4ZZZ, presenting a show called Bartzzz In The Belfry.

News Corp columnist, Andrew Bolt, gave the Rock Against Howard album a rave review, saying it was proof that the Left "is festering in flesh melting, reason rotting hate".

In 2002, Robert Doyle, the leader of the Liberal Party in Victoria, used Boom Crash Opera's Dancing In The Storm to launch the party's election campaign.

The party had cleverly edited the song, leaving out the opening lines: "Lying in the dark, I know you are awake/ I will not give in, I will not give in/ Pulling faces and admitting not a thing" – and, also omitting the song's conclusion: "Honestly, my foot is always in my mouth/ Still the words come out, the words come out – not the truth, but I have nothing to confess."

The party preferred to focus on the rousing chorus: "Here we go, here we go for one more turn."

Edits or not, the band was not happy.

They said they were not asked for permission to use the song, and if they had been, they would have said no.

In 1993, the Liberal Party did ask Boom Crash Opera if they could use Bettadaze for their federal campaign.

"We said, not on your nelly," Pete Farnan reveals.

"I really wouldn't want to help the Liberal Party."

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A perfect folk festival in a winery

by Mary Liddy



We Mavericks

Set in a winery at Mia Mia in Victoria, the 2025 Burke and Wills Folk Festival was a special and wonderful event held over the long weekend in March.

It was more like a garden party with the best music, food and wine.

Yes, you read that right, in a winery with lovely wines.

One big breezy venue, so no dilemmas about where to next.

Just sit and you were set.

Andrew Pattison, a longtime supporter of folk music in Australia, and partner Heather McCormack, organised the annual event at their property.

Around 150 people gathered under one big top for nonstop, top notch, music.

Think Rod McCormack, Gina Jeffries, Bernard Carney, Peter Daffy, Enda Kenny, We Mavericks, Paul Wookey, Matt Joe Gow, Mandy Connell, Rhiz & The Sugarplums, and many more.

There's not enough space here to include everyone's names, but it's Googleable.

Rod McCormack, production wizard, did the sound for the entire festival.

We heard every artist at their best.

Bruce Watson regaled us with songs and stories.

Graham Wilson shared his magic, bringing tears to our eyes.

Matt Joe Gow sang from the heart, and his beautiful clear deep guitar chords resonated with intensity, matching the love he brought through in his songs.

Enda Kenny entertained us mightily, uplifting, amusing and inspiring.

It was simultaneous magic.

I laughed and cried, then I wanted to rush off and write my own songs.

But I didn't, I was glued to my seat.

Enda's vocal range soared and wrapped around melodies that lifted us into his world as we listened.

His tapestry of stories took us through laughter, joy, sorrow and inspiration.

Bernard Carney sang stories from people and life.

We were treated to his songs about people, family, and one that even wove cricket into romance, yes, he really did that.

All with guitar mastery that danced and pulsed through it all.

He sang of peace: a song about paper cranes, you could hear a pin drop.

Then his grandfather song, 'When You Were Asleep', had us cracking up 'til the poignancy of his words brought us back to quiet.

He sang too from a woman's perspective, in 'Barbed Wire Around the Harbour', communicating a mother's anguish when her son was serving on a submarine in 1943.

Again, silence as the audience heard the pain and felt her grief and anger.

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He is such a powerful songwriter, but with a sense of humour.

'Shit' he says, when he forgets a line.

Momentary laughter, then we're again drawn into the world of his song.

Lyrical and exquisite traditional guitar style, hand in hand with a great story that shape shifts into a bluesy swing.

One guitar creates two voices!

How does he do it?

The 'First Songs' sessions were fascinating, with performers sharing their early influences, the first song they'd been influenced by, written and also performed.

It was great to hear how they'd been entranced by the likes of Johnny Cash, the Beatles and other illustrious and not so well known talents.

Is it honesty in a singer's voice and words that moves an audience so strongly?

Les Thomas has that.

An energy that draws you near and makes you feel deeply human.

He told of friends, Melbourne identities, and his life in a way that we were feeling it might be us in them.

His song 'Eloise', about a terrible murder, is one that calls to men to step up and be better role models to boys, a song we need to hear and need to share.

'Man on Fire', for those who've been through heavy shit (his words) inspired with hope that rises from an honest apology.

Human connection and solidarity shone through his song, written the day after the Voice referendum failed.

Inviting audience participation, we sang along with hearts and gusto.

A country trio, Rhiz McArthur & Peter Daffy with James Gillard, gave us Patsy Cline and other greats with harmonies and double bass.

The air above them rang.

Their new album includes country songs from the 50s as well as some of their own that sound like they're from the 50s, all foot tapping and fresh.

Opera-trained singer and songwriter, Marilla Homes, thrilled us with an aria, in French, from the Pearl Fishers, without amplification.

She enthralled us too with a hauntingly beautiful call to elders and the lands of the Yorta Yorta people.

Her own song ,'Never Waste a Waltz', urged us to dance, and was perfectly accompanied by Peter Anderson on accordion and the brilliant Mandy Connell's sweet harmonies.

Marilla then gave us, 'He

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Fades Away', by Alistair Hewitt, where a woman sings poignantly of her husband's suffering and death from lung damage from the asbestos mines in Wittenoom.

We were moved into respectful silence.

We were treated to many magical performances by Rod McCormack over weekend.

Both solo and with others, his own songs and covers.

Rod's guitar and fingers speak several languages fluently, including bluegrass, country and folk, among many others, with rippling melodies that back Gina Jeffries' stunning vocals.

Then there is his banjo wizardry, breathtakingly fun!

Gina Jeffreys' songs and voice transported us to the sacred, to love, and to all we hold dear.

She rocked us and moved us with both covers and her own songs.

She added energy and humour to every moment that she was on stage, delighting us with her vocal mastery.

It's no wonder that she's won so many awards and is recognised as being one of the greats.

It was a privilege to hear her sing.

Add to that the mastery of James Gillard on bass, whose steadfast playing added the heartbeat that held it all in place.

He was another legend at this wonderful festival.

Khristian Mizzi's rendition of Mathew Dodson's, 'A Break In The Clouds', gave us lovely, soaring vocals, accompanied by his rhythmic backing on guitar.

His own songs, for friends and family, remind us of our humanity and love for each other.

Many, many more songs would not have been enough.

Peter Daffy gave us Sweet Memories and other songs of yearning, activist songs, bluegrass numbers and even a Gordon Lightfoot number, Early Morning Rain.

Peter's finger picking held the melody while adding an almost orchestral accompaniment.

He's a master.

Cadabria gave us delightful harmonies across four voices that invited us to listen deeply and at other times to have the fun of a sing along.

Each performer is an artist in her and his own right.

They performed both covers and original songs and impressed us all with their



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perfect delivery.

This was topped off by a final session with Paul Wookey, Rod McCormack and James Gillard doing their best thing, and requests.

This Festival was a seamless sequence of one masterful artist after another who transported us with each song.

Meals were provided, the bar sold excellent wines from the vines in the side paddock, and the one large venue was perfectly breezy in the hot weather.

Camping was basic but adequate, with hot showers and loos.

If you wanted to, you could stay and pick grapes when it was all over.

I stayed in the shade and wrote you this, hoping you're not too sad to have missed it.

However, although this festival was the last, I hear there may be shorter versions down the track.

It's googleable on Burke and Wills Winery Music Events.

Now where's that glass of wine?



Sea Shanty Festival has plenty to offer

by Colin Anker

Ahoy there, the Bunbury Sea Shanty Festival is back for 2025 with more bands and an extra venue to boot.

This year the festival sees over thirty sea shanty and folk bands sail down to the port town of Bunbury, Western Australia.

Groups attending this year are coming mostly from the sea shanty mecca of Western Australia, but we also have two groups from the Eastern States, The Salty Sirens from Brisbane, Queensland and The Stranded Wailers from Hobart, Tasmania.

The three day festival, running from July 4 to 6, will be packed with workshops such as “How to start your own sea shanty group”, “How to write a sea shanty” and “How to sing a sea shanty”.

The popular “Write your own sea shanty competition” will be held again with contestants writing and performing their own original work in front of a supportive crowd.



There’s heaps of free family fun events such as the Mad Tatters Morris dancing, International Dance, the Pesky Pirates high flying show, a Virtual Reality Pirate Game, Face Painting and Songs of the Swan River Colony.

Other highlight events will be the “Who dunnit?!” Murder Mystery Pirate dinner, a water cannon display by Svitzer tugs, Bunbury Sea Rescue Boat tours, a raunchy adults only bawdy sea shanties session, the “Big Sing” finale and a live telecast of the opening ceremony with the Royal Australian Navy.

So come along to the Bunbury Sea Shanty Festival 4-6th July.

Get your tickets at https://bunburyshantyfest.au/





Cute little Cresfest

by Pete James Wreford Dawson



Freya and Tom McGowan

Over the 4th to 6th April, CresFest in Creswick, Victoria, featured a plethora of Australasian First Nations artists including Joe Geia, Canisha, Stuart Joel Nuggett, deborahN, Madi Colville Walker, Natty D and Pirritu.

The line up also included a plentiful swag of local musos and some of Australia's prime performers, like Warumpi Band's Neil Murray and Afro-Kreol artist, Grace Barbé, who is also bassist for the new Cat Empire.

Out in the street there was always something going on over the weekend, such as the Kyneton Street Band, which paraded while playing strapped on wooden marimbas, horns and percussion under the direction of multi-instrumentalist Andy Rigby.

Uptown Brown was everywhere with his one-man band high jinks and enthralled the passing crowd.

ChoirZone on Saturday morning was a massed choir event with the several mobs of singers performing a capella on the Old Post Office steps.

The KidsOwn KidZone in the Primary School grounds involved the youngsters in circus skills, music and art workshops, while teenage singers performed for them.

Daughter and father duo, Freya & Tom McGowan played three sets at KidZone and, as I was enjoying a bite to eat from one of the food trucks and sitting nearby, I was most impressed by the young lass's pure voice and her Dad's fine guitar work.

There were many opportunities to hear people talk, including Six Peaks Have Spoken: Are We Listening? - Barry Golding's discussion of his book about the Southern Dja Dja Wurrung Country.

Workshops were everywhere for both artists and festival goers, and so punters were able to join in playing instruments, such as drums in the Rhythms of Africa Extravaganza that brought together 100 local children with Creswick Drum Circle, Hanz On Drumming and Creswick Chorus.

There were two free concerts at the Mill Museum, numerous street events, plus buskers and an open mic program in Rosie the Caravan outside the IGA.

Ukulele maestro Azo Bell had made a rare journey south from Byron Bay for the Friday night's Uke Jam Session at the Farmers Arms and over Saturday and Sunday he performed three shows and conducted a workshop.

On Sunday I got to the festival too early, as I had forgotten that daylight saving had finished.

Stuart Joel Nuggett was the first performer scheduled for the Primary School and he played a set of stalwart songs reflecting his Jingili culture.

He was backed by a firm country flavoured band, whose drummer was Mark Smith, an old mate of mine from Darwin who has been at the forefront in promoting indigenous musicians from the Top End.

Afterwards I interviewed Stuart for my In Didj'n'Us radio program then watched as he and the band ran a workshop for the kids.

'Uncle Willie' is one of my favourite songs of Joe Geia, so I

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NattyD

I was so pleased that he played it at the Primary School hall, where all of his three shows were staged.

Pirritu is a singer that I have followed for some years and his songs, like most First Nations artists, communicate the stories of his people's struggles and their survival, as well as personal tales.

En route to the Primary School I had to pass the comical theatrical show of the Magic Pudding for the kids, as Norman Lindsay apparently had a link with Creswick.

I only managed a glimpse of cultural fusion gigs by Torres Strait's deborahN, Madi Colville Walker of the Yorta Yorta mob and Solomon Islander, Natty D, but was pleased to see they all had good audiences.

The Primary School was my favourite venue as it had good sound and wasn't too large or noisy like the pub gigs.

Canisha and The Maes also played sets there and it was enjoyable to hear strong young women singing about life themes with sincerity and meaning.

Other acts there were Aussie-German group, The Beez, world weary traveller Archer, instrumental wizard Geoffrey Williams, and the bluesy Indian Grassy Strings.

The Black Sea Ensemble is a musicians' club in Northcote that closed the outdoor stage by the rotunda on Sunday with Balkan rhythms, a vibrant singer and whirling accordion melodies.



Where music, magic and community collide

by Susie Renton



The 2025 Townsville Qld Folk Festival is more than just a weekend of incredible live music, it's a celebration of creativity, community, and conscious living, set against the breathtaking backdrop of Foots Hill Station, Reid River.

From June 6–8, festival goers will gather and camp to enjoy a soul stirring mix of folk, roots, and world music, explore vibrant markets, taste delicious food, and take part in hands on workshops, all while embracing a strong commitment to sustainability and zero-waste practices.

This year's full artist lineup has been announced, and it's packed with some of the most beloved names in the Australian folk scene.

Multi award winning ensemble Austral leads a diverse and exciting bill, alongside crowd favourites David Flower and Tessa Devine, heartfelt harmonisers Those Folk, the cheeky and charming Tuck Shop Ladies, and the wildly theatrical Ungus Ungus Ungus.

These acts and many more promise a soundtrack of joy, storytelling, and connection across the weekend.

Take a stroll through the festival marketplace and discover a world of handmade goods, ethical fashion, and artisan wares.

From hand thrown ceramics to upcycled clothing, artworks, jewellery, and timbercraft, each stall offers something truly unique, often made locally or from sustainable materials.

The clothing and homewares stalls offer the perfect place to refresh your festival look or take home a meaningful memento, all while supporting small, creative businesses that align with the festival's values of ethical and conscious consumption.

The food at Townsville Folk Festival is as memorable as the music.

A carefully curated range of food stalls will serve up a global smorgasbord.

There will be woodfired pizzas, gourmet vegan dishes, home-cooked Italian favourites, smoky barbecue dishes, coffee, potato treats, fresh juices, sweet treats, and more.

Many stalls use local ingredients and serve with eco-friendly packaging, in line with the festival's goal to minimise waste and tread lightly on the land.

Creativity is everywhere at the festival, and everyone is invited to take part.

The Folk Fest Rising Stars Band Academy is a collaboration between the Townsville Folk Festival and King Konz School of Music, designed to mentor and showcase emerging young musicians.

Dive into interactive workshops on music, arts, movement, and mindfulness.

Make something with your own hands, learn a new rhythm, or just play for the fun of it.

Kids will love the Kids Fest area filled with fun activities, and the whole family can enjoy dressing up for the Family Parade and then watching the

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spectacular Circus Alabanza Fire Show, dazzling circus and dance acts, and get involved in the much loved Bush Dance.

Plus, don't miss the quirky and beloved Homestead with billy tea and damper and the Home Brew Competition, where local brewers share their finest backyard creations in friendly competition.

At its core, the Townsville Folk Festival is deeply committed to protecting the environment.

With dedicated sustainability teams and a push for reusable products throughout the site, the festival is proud to be moving toward zero waste.

Festival goers are encouraged to bring reusable water bottles, cutlery, and good vibes and take all rubbish home with them.

Want to get even more involved?

A wide range of volunteer opportunities are available, from site set-up, event operations and artist liaison to eco-warrior roles helping the festival stay clean and green or helping with packdown after all the fun.

Volunteering is a rewarding way to connect, contribute, and be part of the community that brings this special event to life.

Whether you're there for the music, the makers, the food, the fire, the camping or the friendships, the 2025 Townsville Folk Festival promises an unforgettable weekend of inspiration, creativity, and connection with heart, soul, and a deep respect for the land we gather on.

Organised by the passionate volunteers of the Townsville Folk and Acoustic Music Club Inc., this not-for-profit event is a celebration of creativity, inclusivity, and good old-fashioned fun.

Whether you're a first-timer or a seasoned regular, the 2025 Townsville Folk Festival invites you to connect, camp, dance, and dream in a truly magical setting.

Tickets are selling fast—grab yours now at townsvillefolkfestival.com.au



Playmakers at Pinjarra

by Christine Boult
photos Ella Vervest



Bluegrass Parkway

Playmakers initially flourished for eight highly successful years as part of the Perth International Arts Festival's Great Southern Program in Albany, Western Australia.

It was a cherished event by the community and brought together world renowned instrument makers and musicians with passionate local crafters, players, and music enthusiasts.

Rod Vervest has revisited this concept in mid April, and the 2025 Playmakers at the Fairbridge Village at Pinjarra proved a resounding success.

He brought together a formidable line of musicians and makers.

Rod then enlisted family and friends as enthusiastic volunteers and created a wonderful weekend of workshops and music.

Superlatives are the only adjectives available for this festival.

Many faces from past Fairbridge festivals were familiar and at the opening Rod discussed the gamble of creating a new festival when so many were folding.

Playmakers had limited tickets available and, thankfully, will not be in the red.

Fewer numbers also meant less of a footprint on the fragile Fairbridge environment which, for a variety of reasons, could not sustain the large crowds of the previous festival.

Playmakers comprised two components: workshops/ presentations and performances.

Not knowing quite what to expect, I found the workshops enthralling and exhilarating.

Kristina Olsen opened the festival with Peter Grayling.

Her storytelling and wit set the scene for a great festival.

The demographic was lowered by The Inadequates.

Their bright jackets, scintillating harmonies and high energy made them a firm favourite, especially with the younger crowd.

What a way to start a festival!

Saturday saw the beginning of an amazing programme of hands-on workshops and presentations by instrument makers.

I missed The Inadequates' Marcus Church and Lawson Mackriel presenting fundamentals of Bluegrass Mandolin and Guitar, but the feedback was positive.

Andrew Winton demonstrated the world's only 13 string, double neck lap-slide cypress tree root, called the "Lucky 13" from Alabama.

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Bluegrass Parkway presented a bluegrass vocal workshop and Mark Cain presented a workshop on playing tubes!

I attended hands on "Uke with Minky".

This workshop provided a broad range of skills that made it useful for beginners and more experienced players.

She was assisted by Albany ukelele maker, John Maddison.

John skilfully compered the Clubhouse venue and often gave extra information regarding making ukuleles.

He makes them at the men's shed in Albany.

Andrew Ellis and Craig Sinclair discussed sound and making guitars.

Ellis guitars have an international reputation.

Ellis guitars are played by members of Pearl Jam, Foo Fighters …

Andrew discussed his methods of making and emphasised that he made instruments with features to order.

He brought in a sample of his double necked guitar.

His guitars and his playing were extraordinary.

Then it was back over to the dining room to hear about the octave viola with Shenzo Gregoria and Sign of Four.

This instrument can sound like a cello.

Shenzo demonstrated the use of extended techniques with a loop pedal.

Unfortunately, these instruments are hard to locate, although it was mentioned that one was for sale on Market Place.

Shenzo played and demonstrated the remarkable octave viola throughout the



weekend.

There were workshops demonstrating Sonic Possibilities (Sign of Four), Strathspey Fiddle (Fiona Davidson and Paul Johnson) and the Piedmont Blues (Craig Sinclair and Rod Vervest).

Some workshops had hands on components and several children, as well as adults, participated.

Quite wonderful to watch and listen.

The sharing of music and blurring of audience and performers was noticeable, as this proved to be a highly inclusive festival.

Andrew Tait is an international luthier and maker of double bass as well as viols.

He showed us a sixteenth century viol he had reconstructed.

It is not a relative of the violin and originated in the rabab, a bowed string instrument played by the Moors of Aragon, and the vielle, a medieval European fiddle.

Few early viols have survived as they were often broken down and used to make violins and other instruments when the viol went out of favour.

Andrew also played his beautiful, antique instrument and discussed its background.

He showed us how he had pieced together this viol and crafted parts to bring this unique instrument back to its former glory.

Andrew has built several viols and plays monthly in a group in Perth.

His knowledge of his craft and his playing abilities gave insights into this instrument and its current place in our musical world.

Paul Duff from Bluegrass Parkway gave a demonstration on how to create the sunburst pattern on a bluegrass mandolin.

He described how they were made and carved, he uses American timbers, and why they have their features, such as

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The Inadequates

scrolls and the flat back.

There is some thought that the sunburst replicated the wearing pattern from well played mandolins.

With his trademark humour, Paul donned his rubber gloves and bits of t-shirting.

He mesmerised us, wiping dyes on and off the back of the mandolin.

While doing this, he demonstrated diluting dyes and resins and giving hints of what to use for the best finish.

He also talked of the benefits of not using varnish but instead using an early version of shellac.

At the end, he held up a wonderful sunburst back of a mandolin.

Paul is a skilled maker and has sold over 200 bluegrass mandolins in the USA.

The final presenter was Eddy Jay.

Eddy builds concertinas, accordions and fiddles using a 3D printer.

He has recently relocated to Albany from the UK and is still rebuilding his workshop.

I found Eddy's approach fascinating.

Eddy has reimagined the concertina.

While still using the internal radial pattern for keys, he has changed the way they work, making them more responsive and robust.

He is using high quality accordion reeds that have plastic valves.

They sound great and the action is crisp.

The sound across the concertina is even.

This is a problem sometimes with the higher and lower notes of traditional concertinas.

The concertina I tried was light and a bit like a spaceship, but I was impressed.

Eddy had designed the fingering system to replicate a French button accordion.

I found it a challenge, but Jackson Church, the accordion player from The Inadequates, had it sorted out very quickly.

So, what a revelation, here is someone thinking outside of the box and recreating a traditional instrument and placing it firmly in the twenty first century.

Eddy also composes and played several tunes with his wife Josephine.

All the instrument makers at this festival showed innovation and passion.

WA has talented makers I had not known existed.

I went along to Playmakers not really knowing what to expect.

I didn't just like this festival, I loved it.

A seasoned folkie said she learnt so much and that the presentations enhanced the way she looked at performances.

I know I have missed out on some performers, but everyone was a master/mistress of their instruments and all groups were dynamic and enthralling.

This festival, while not always folk, moved us forward.

It presented insights into what goes into creating high quality music and how it all fits together.

The atmosphere was warm and welcoming.

Well done Rod Vervest and team on filling a gap in our musical world.

I'll be back next year, as I'm sure will many of this year's participants.

This is a WA event not to be missed.

This is what a folk festival looks like

by Jeff Joseph



Adam McGrath

The Auckland Folk Festival, held annually at the Kumeu Showgrounds, has long been a cherished event for folk music enthusiasts.

I was invited to attend this year's festival, and it proved once again to be a beacon of music, where folk traditions were celebrated alongside exciting new interpretations.

The festival is a beautiful reminder of the power of live music, community, and shared experiences.

From intimate workshops to high energy performances, it's an event that encapsulates everything a great folk festival should be.

The event brought together a diverse range of performers, from seasoned veterans to emerging talent, and the variety of musical genres and workshops offered something for everyone.

The highlight for me was, without a doubt, the jamming sessions, spontaneous, welcoming, and electric, with some truly magical moments.

The workshops offered a fantastic opportunity for festival goers to dive deeper into the craft of music, dance, arts, and traditional crafts.

These sessions are an essential part of the festival, giving attendees a chance to learn new skills, refine existing ones, or simply immerse themselves in different folk traditions.

There were workshops for every type of folk music lover.

Whether it was a traditional Colombian folk dance workshop, Morris dancing, or the Scottish country dancing session, there was no shortage of ways to get involved.

Songwriting workshops, including one with Adam McGrath, gave participants insight into the art of crafting a song that tells a story.

Adam's songwriting workshop was an absolute gem, offering tips and tricks for any aspiring songwriter.

There were also workshops for every type of instrument.

Workshops for fiddlers, guitarists, mandolins, Irish tunes, and Trad Tunes kept everyone busy and learning.

No folk festival would be complete without a bit of dancing, and the Trad Disco provided that in spades.

This late night event was a highlight for many, with tunes often starting normally and quickly leading to full throttle dance party tunes.

Saturday night's session was led by the Melbourne Trad Dance Band, Austral.

This bunch had Trad Disco goers on their feet.

The infectious energy in the tent made it a memorable experience for all ages.

The festival was packed with performances that kept the crowd enthralled.

Unexpected for me was C.W. Stoneking, whose deep gravelly voice and unique blend of blues, jazz, and folk transported listeners to another time.

If you are unaware of C.W.

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C.W. Stoneking

Stoneking, look him up, he is the real deal, devoting his life to music, and doing it in his own very special way.

His performance felt like stepping into a 1920s psychedelic time realm.

His voice, so full of gravel, made it challenging to catch every word of his songs, but the atmosphere he created was undeniably captivating.

Between songs, his cryptic stories added to the mystique, leaving the audience hanging on every word.

Despite the difficulty in following his tales, there was something irresistible about his performance, and it was an experience I won't soon forget.

Adam McGrath's performance was a highlight at the Auckland Folk Festival.

Adam is a crowd favourite and a folk treasure.

He is a likable big bear, bloody funny bastard.

Love/connection and mischief runs through his performance.

His ability to weave heartfelt storytelling with powerful voicing and cutting lyrics drew the audience in from the very first note.

A gifted performer, Adam's vocals, guitar playing, and storytelling created an atmosphere of warmth and authenticity.

The audience was hooked as he effortlessly switched between powerful ballads and lively tunes, delivering a set that felt intimate and engaging.

His connection with the crowd was undeniable, and it was clear why he's a standout in the NZ folk scene.

His work continues to inspire audiences, and his performance at the festival was a testament to his artistry.

I also loved Krissie Jackson's performance.

Her unique blend of folk, storytelling, and captivating stage presence made her another crowd favourite.

Krissie's ability to make each song come alive through her voice, combined with her skilled fiddle work, is enchanting.

The heartfelt emotion in her performances resonated deeply with the audience, and her connection to the crowd was evident.

Whether performing in her own show or collaborating with others, she was amazing.

With Adam McGrath, Krissie brought a level of warmth and authenticity to her set that captured the essence of folk music.

I was happy I got to see Rennie Pearson, whose musical talents shone through on a range of instruments.

From the wooden flute to the Irish tin whistle, and more, Rennie is a talent.

Grounded in Celtic music, Rennie's performances were a beautiful journey through history, weaving together tunes and songs that created an intricate and varied show.

His engaging stage presence and storytelling brought a warmth and connection to the audience, and he had the crowd moving with his fast paced, foot stomping tunes.

Austral, a Melbourne-based band, delivered a high energy performance that had the crowd dancing and clapping along.

Their blend of didgeridoo, Irish pipes, fiddles, and foot percussion brought a fresh twist to traditional folk music.

It was impossible to resist their infectious tunes, and their performance was a highlight of the festival.

Barleyshakes, a well-known

Festival News & Reviews



Krissy Jackson

Irish band from Australia, also brought their upbeat sounds to the festival.

With their fiddles and spirited guitar, they had the crowd laughing, crying, singing, and dancing.

Their performance showcased their deep passion for traditional Irish music, and their infectious energy made them a crowd favourite.

Among the many incredible performances, Fortrino Trio stood out with their captivating Gypsy Jazz sound.

The trio delivered a high energy, theatrical performance that brought a unique flair to the festival.

Their blend of swing, jazz, and Gypsy rhythms created an atmosphere of joyful exuberance that had the crowd entranced.

It was a spectacle of virtuosity, with each member showcasing their musical prowess, while the ensemble as a whole delivered a lively, unforgettable experience.

Their music was the perfect fusion of tradition and innovation, and definitely was one of the highlights of the weekend.

However, it was the jamming sessions that truly set the festival apart for me.

Making music with great people is where the real magic of the festival is for me.

Campground jams under the stars, or hiding from the rain, or filling up the Woolshed room, it was in these spaces that music transcended the stage and became a shared experience.

The diversity of instruments and styles that came together was remarkable.

Some of the standout moments for me included a couple of jams where I played alongside not one, but two harpists.

Their full-sized harps created a dreamy soundscape that was unlike anything I had experienced before.

There was also a saw player, which was as much fun as it sounds.

Instruments like Uilleann pipes, fiddles, accordions, and mandolins brought a unique richness to the music, and it was during these moments that I truly felt the spirit of the AFF.

Auckland Folk Festival 2025 was a celebration of the folk music tradition, with something for everyone, from intimate jam sessions to exhilarating performances and thought-provoking workshops.

It captured the essence of what a great folk festival can be: a community gathering that invites everyone to be part of the music making experience.

The jamming sessions, in particular, were a standout for me.

There's something truly special about playing music with strangers and creating something together.

That sense of connection, of being part of something bigger than yourself, is what made this festival truly unforgettable.

With its unique mix of traditional folk music, workshops, and lively performances, the Auckland Folk Festival remains one of the best in the country, offering something new and exciting with each passing year.

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.

JUNE

Qld – Townsville Folk festival (1095-176)
Annual family friendly camping event held in early June at Foots Hill Station, Reid River.
Music, arts, markets and fun!
Secretary@TownsvilleFolkFestival.com.au

AUGUST

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

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 Mount Bundy Station
FB: tophalffolkfestival
Festival@TopEndFolkClub.org
See WWW.tradandNow.com/festivals for more details

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 in mid October.
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

SA - Fleurieu Folk Festival (1134-185)
An annual three day family friendly multi-staged event set in the historic township of Willunga SA
admin@fleurieufolkfestival.com.au
See WWW.tradandNow.com/festivals for more detail

Vic – Out on the Weekend (2348-169)
Annual Americana extravaganza highlighting

amazing local and international artists at Seaworks, Williamstown on Oct 14.
Denise@LovePolice.com.au
See WWW.tradandNow.com/festivals for more detail

NOVEMBER

NSW – Northern Beaches Music Festival (1700-182)
Sydney's only World folk music festival held in the Northern Beaches area.
Annually on the first weekend of Nov.
WWW.NorthernBeachesMusicfestival.org
See WWW.tradandNow.com/festivals for more detail

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
See WWW.tradandNow.com/festivals for more detail

Qld - Maleny Music Festival (2330-169)
Folk, country, blues, poetry, sessions, camping, stalls, bars, street performers.
Ph: 0492 076 881
Mail@MalenyMusicfestival.com

SA – Wirrina Bluegrass & Acoustic Roots Festival (2314-169)
Acoustic music festival (Nov 22-24) within a few hours' drive from Adelaide held on the 4th full weekend in November.
Music camp 19-24 Nov.
Ph: 0428 263 795 (Text preferred)
WirrinaBlueGrass@Gmail.com
See WWW.tradandNow.com/festivals for more detail

Vic – Maldon Folk Festival (1323-185)
Annual intimate four day festival always held over the weekend before Melbourne Cup Day, continuing into the Mon.
Maldon is a historic, National Trust Classified township.
Quality folk, bluegrass, a little jazz, and a little blues music, and dance and interactive workshops at affordable prices.
Ph: 0421 643 478
www.maldonfolkfestival.com
See WWW.tradandNow.com/festivals for more detail

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
See WWW.tradandNow.com/festivals for more detail

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

JANUARY – 2026

NSW – Illawarra Folk Festival (1950-169)
NSW's largest folk festival includes the sounds of folk, indie, world, roots, bluegrass, Balkan and Celtic music as well as poetry, comedy and dance.
Held at the Bulli Showground in mid January.
Ph: 1300 887 034
info@IllawarraFolkClub.org.au
See WWW.tradandNow.com/festivals for more detail

NSW – Numeralla Folk Festival (968-177)
A free, homespun festival in the beautiful Numeralla Valley where the rivers meet.
Held around the Australia Day weekend.
Music, dance, poetry and relaxing by the rivers.
Fran.Numeralla@Gmail.com

Tas - Cygnet Folk Festival (2241-169)
Showcases local and international music, dance, poetry, workshops, kids' entertainment and a festival marketplace; set in the breathtaking scenery of Tasmania's Huon Valley.
2nd weekend of Jan each year.
info@cygnetfolkfestival.org
See WWW.tradandNow.com/festivals for more detail

Vic - Newstead Live Music Festival (2269-185)
A celebration of traditional and original folk and acoustic music and spoken word, including kids' shows and sessions around the town.
Held in a welcoming village in Central Victoria on the last weekend in January.
newsteadlive@gmail.com
See WWW.tradandNow.com/festivals for more detail

FEBRUARY

NSW – Bush Traditions Autumn Gathering – Gunning (383-181)
Music, song and chat in the showground hall.
Free camping. 3rd weekend.
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
See WWW.tradandNow.com/festivals for more detail

MARCH

NSW – Cobargo Folk Festival (2328-185)
An annual festival event since 1996 (Covid excepted).
Held on the first weekend of March.
ZenaJArmstrong@Gmail.com
See WWW.tradandNow.com/festivals for more detail

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@PortFairy Folkfestival.com
See WWW.tradandNow.com/festivals for more detail

Vic – Lake Bolac Eel Festival (2364-169)
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.
Next held 21-22 March, 2026.
Festival@EelFestival.org.au
www.EelFestival.org.au
See WWW.tradandNow.com/festivals for more detail

APRIL

ACT – National Folk Festival (1226-171)
The heart and home of folk culture, music, dance and art in Australia, an immersive experience and celebration of all things folk.
Held every Easter, Thursday to Monday, Exhibition Park, Canberra
info@FolkFestival.org.au
See WWW.tradandNow.com/festivals for more detail

NSW – St Albans Folk Festival (1265-169)
Always held on the weekend closest to ANZAC Day and is home to quality traditional and contemporary folk music, sessions, workshops, dance, poetry and children's activities.
www.StAlbansFolkFestival.com.au
AntWoolcott@Gmail.com

Vic – CresFest (1309-176)
The small town of Creswick, halfway between Ballarat and Daylesford, comes alive in the first weekend of April each year with music, dance, theatre, talks and a plethora of activities for kids.
Ph: 0438 560 741
JudyTurnerMusic@Gmail.com
www.cresfest.com.au

Vic – Man from Snowy River Bush Festival (663-189)
Held annually in Corryong.
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

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.

Pete's Port Fairy Folk Fest 2025

by Pete James Wreford Dawson
Photos by Derek Tickner

Woke around 5 Friday morn
Sky clear and full of stars
Took off for town and had a dip at East Beach as...
The red burning ball peeped
Over the horizon turning the sky
A powdery orange and sea steel blue
A mug or two of Rocket Roast
And a slice of toast with cherry jam
Then off to the Port Fairy Folk Festival (48th)
Checked in as SM/MC and bumped into Myra
The SM & MC boss ... and
Daughter of ol' cobber Shane 'Goanna' Howard
Helped her out and joined her, the Mayor
And PFFF mob and Counsellors on a site tour
Seems that after years of butting heads
Port Fairy Council and PFFF are agreed
The festival is a great boon to the area
Spotted a post on Faceache
Campbell the Swaggie heading this way
Wanting the performers' check-in
To ensure his tent is booked
I checked it out and sent messages
A blue tent at site 16 is ready
5ish I wandered into the Shebeen
And was assailed by heavy metal
Mulga Bore Hard Rock band that
Was entertaining a sizable crowd
Then 'twas time to work



In my role as eMCee and stage manager, my venue was the Reardon Theatre where I enjoyed presenting and hearing the lilting Irish vocals of Niamh Bury, Lucy Farrell's poignant music, and finished off the night with some rollicking Aussie blues from Hat Fitz and Cara.

Artist of the Year, Missy Higgins, was closing the first night at the Shebeen, but I found the raucous pub atmosphere far too noisy to make her performance enjoyable.

Kutcha Edwards was playing the Shebeen around midday on Saturday but as I've seen him often, I listened to one song about his dear old Mum then I scooted down through the main street's market stalls to the church for the Briscoe Sisters.

Singing the Tiddas' classic 'Inside My Kitchen', the trio's harmonies made Amy Saunders cry, as she sat in the second row obviously deeply moved by the tribute.

Merindi Briscoe explained to the crowd that the Tiddas had been a major influence and the first act the three sisters had supported on professional gigs.

I popped into the various venues for the next few gigs for a song or few; Charm of Finches, Troy Cassar-Daley, Andrea Kirwin (minus partner, Claire Evelynn) and Jenny Mitchell, all of whom had attracted sizeable audiences.

Due to a birth in the family, harpist Claire was unable to join Andrea, but the gregarious singer songwriter's solo performances were strong and entertaining, as usual.

Madcap multi instrumentalist Mal Webb played a guest trombone to accompany Andrea at one of her shows.

Ruthie Foster, the Soul Queen of Texas, played a blinder, her voice ripping the roof off the

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Elsy Wameyo

circus tent we were in, whilst Scottie Miller, her piano player, was the perfect accompaniment.

He and I had a nice chat later, and I must look up his own recordings.

Ruthie had mentioned the US Freedom Ride in the Deep South, so I told her of our own Charlie Perkins inspired Freedom Ride through outback NSW and the Songlines of our First Peoples.

She was keen to find out more so I later sent her links to websites with articles regarding the Ride and Songlines.

At the Island stage, I managed to catch a bit of Kee'ahn, who is a lass with big hair, a bigger stage presence and an even bigger smile, oh... and a great big voice too!

The night was complete with the energy the East Pointer lads, and although sadly Koady Chaisson had died in 2022, the other two, guitarist Jake Charron and fiddler Tim Chaisson still held the crowd with positive cheer and vibrant dancing vigour.

Sunday began with a spectacular sunrise and once onsite I tried to see as much as I possibly could, even if it was ducking my head into the venues for a glimpse or two.

Flynn Gurry was shredding his acoustic guitar when I called by the Island that morning.

I had spotted him last year, singing 'Solid Rock' with Myra on backing vocal, however I couldn't hang around for more as Women Out Loud had started at 10:15 in the River tent and had been going for a while.

Singing her sensitive songs, Kee'ahn accompanied herself on a Fender Jazz Master and talked of music as a healer.

She also explained that she loves to conduct workshops for mentoring musical youth, just as she was by the Archie Roach Foundation's Singing Our Futures program.

So glad I got to hear Ruthie Foster's talk as part of the stirring Women Out Loud session, along with Kee'ahn, Bess Atwell, Jenny Mitchell and Niamh Bury.

After decades in the biz, Ruthie finally won a Grammy on her sixth nomination.

Scooted across to the Island again for the Singing Our Futures showcase, then managed to catch a bit of Checkerboard Lounge as part of the PBS Juke Joint Live To Air Recording in the Pyipgil Gundidj venue.

During the same 1-3 timeslot over at the Shebeen, the very funky and sexy Chikchika performed East African pop music that combined traditions of both Tigrinya and Oromo music, with a touch of Oz.

I was very impressed by the standard of vocals, especially from the tiny Muluu Baqqalaa, who was ably supported by the powerful yet smooth style of Tigrinya singers, Haftu Reda and Anbessa Gebrehiwot.

David Arden had a pretty large yet tight band and was joined by yidaki player, Paul Kelly, who got up for a couple of songs.

His tale of his Great Grandfather James is a favourite of mine.

It's a moving story of the life and struggles of a Gunditjmara elder through the colonial era.

Back at the Island, the Briscoe Sisters accompanied by the incomparable Lee Morgan, were in fine harmonic voice, with Lee playing a joyful and quirky guitar solo whilst dancing with Merindi.

Then it was time for me to go to work as Stage Manager (SM) at the Shebeen, where Gusto Gusto were in full swing with Mal Webb blowing bubbles as well as his trombone.

A little concerned when I couldn't find the MC.

I was ready to fill in when he eventually showed.

Todd Rundgren's manager asked for half a dozen towels and a dozen water bottles.

So I phoned Myra who got it all delivered tout suite, but as I went to put them in Todd's

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Find Your Voice Collective

dressing room, I caught him with his pants down!

As he sang and played many a guitar solo, Todd gestured expressively to himself and the adoring crowd.

Tiredly, I'd mistakenly thought I was SM until the end, but after another SM turned up, I called Myra who said I was done - silly me!

Wandering from venue to venue, again I caught a little of Skerryvore, Lindigo, plus Vika & Linda before heading for the bed in my van a little after 11pm.

The mellow sunrise at Killarney Beach greeted me first thing Monday, then I drove to my shady parking spot under the large pines by the festival gate.

Thought I'd get brekky, but the green room was still closed, so walked through the caravan park to the black boulder beach by The Passage for a cool dip in a rock pool.

Back at the green room, had some tea and toast and chatted with the effervescent Campbell the Swaggie, who was enjoying some cereal.

A diminutive Felicity Dowd was regaling the crowd at the Island with colourful country songs when I wandered by.

In the Shebeen, Lindigo was funking it up with their manically musical Maloya sounds of Reunion Island in the Indian Ocean.

Final act at the Island, Dean Owens and The Sinners, were regaling the crowd with country songs that had a distinctly Celtic flavour.

But I was totally knocked out by Skerryvore's double barrelled bagpipers and rollicking rolling tunes, as they wrapped Port Fairy up for another year.

The band's fusion of the Scottish spirit with rock'n'roll was definitely a highlight.

After farewelling those I could find, I scored some drinking water from a cooler, told the Shebeen sound guys to help 'em selves and headed off to the beach.



Brian Nankervis talks to Ruthie Foster

Festival News & Reviews



Dean Owen and the Sinners



Instrument Tent - Brookwod Guitars



Niamh Bury



Wild Bloom

Eve Langley and dancing with the concertina

by Tony Smith - Courtesy Verandah Music Blog

In much early Australian literature, the fiddle and the concertina both find a voice.

On concertina.net there have been a number of posts about the instrument's portrayal in novels, short stories and poems.

The works of Henry Lawson receive special mention.

In The Pea-Pickers (1942) by the remarkable Eve Langley, the narrator, Steve, describes Gippsland folklore as remembered by her mother from around the early 1900s.

In Langley's entry in the Australian Dictionary of Biography, Joy Thwaite says that the novel uses 'highly charged, intensely imagistic prose'.

Thwaite notes that Steve (and Eve) was 'equating creativity and artistic freedom with masculinity, while yearning constantly for sexual fulfilment'.

Meanwhile Wikipedia notes that Langley's writing belongs to a 'tradition ... that explores the conflict between being a woman and being an artist'.

Her work is unusually poetic for the Australian context.

Indeed, her references to classical mythology suggest that the world inside her head is remote from the context of the Australian bush.

Perhaps this is one reason that she immediately empathises with Italian labourers, whom she romanticises.

At one point (p.9 in the 1958 A & R edition), Steve's sister, Blue, plays her fiddle.

The tune is a bushman's waltz, 'Monaro'.

Their father was from NSW, and Steve asks their mother Mia 'for the pleasure of the next' and describes four 'holds' she uses.

The closest I could find to this tune is 'Back on the Monaro' a polka, on the authoritative website 'Bush Traditions'.

"The first hold was the 'pump-handle' in which the hand and arm of the partner were energetically raised up and down.

'Water very scarce now', I remarked as I worked for it.

'Only two rims left'.

I next adopted the 'vase' which is characterised by the grace of the couple's arms stuck out from the gent's side like the handles of a vase.

Then followed the 'dried fish', in which, without perceptible style, but with frozen eyes and set face and stiff carriage, the couple revolve in silence.

Last of all came the 'indifferent', where gent negligently holds the concertina behind his partner's neck and plays as he dances with her".

This last pose might seem unlikely and indeed bad mannered, but there is evidence of it elsewhere.

Warren Fahey's 'Australian Bush Orchestra' album includes an interview with Bathurst's Susan Colley in which she described dancing and playing concertina simultaneously.

Fahey asked her what her partners thought of that and she replied that they stood it.

This might have been an unusual gender role, but dancing with concertina does not necessarily entail putting the instrument around the partner.

Later (p.21) Steve says: "... Harrison's concertina was going, making a wistful rainbow of sound as though he were throwing the concertina all around his head as he played.

I found out later that that was just what he was doing.

The sound of the concertina was old, sad, sweet and reminiscent ..."

Again, there is evidence that this was a playing style favoured by old players.

I can recall the much missed Peter Ellis swinging the instrument as he played and the effect this created.

Concertina virtuoso, Wayne Richmond, has similar recollections.

Later, when Steve gets misty-eyed over some recorded Hawaiian music, she confesses that she had forgotten that "she had come to Gippsland to listen to old traditional songs of bushmen".

Nevertheless, when she and Blue move to the north-east alpine region of Bright, Myrtleford and Mount Buffalo for hop-picking, Steve also finds poetic inspiration in the traces of Chinese labourers and prospectors who worked there in earlier times.

The concertina seems to be everywhere.

They ask one old bushman for tunes popular in his youth, such as 'Rorie O'Moore', 'Just As the Sun Went Down', 'The Girl I Left Behind Me' and 'My Father



Was a Frenchman'.

Blue is quick to learn these, and Italian songs, on her fiddle.

Another character refers to that "sobbing note of the violin when Blue plays 'Alice Benbolt'; that surging crying note when she double-stops the strings".

When courting, Steve sings Verlaine's 'Chanson d'Automne':

"Long songs begin/ On the violin / Of autumn trees,

"And my heart throngs/ With that sad song's/ Monotones".

As she yearns to discover minds like her own, she admits that these are "singing dreams".

But Blue brings her down to earth with: "We've got to get food somehow".

Steve certainly hears some traditional songs and tunes as well as popular tunes of the day.

There are for example a couple of references to the 'Prisoner's Song' released in 1924.

The Italians also sing Fascisti songs, which helps to place events in the late 1920s or early 1930s.

Steve also enjoys the folk music of Italians on harmonica, guitar and mandolin, and opera sung unaccompanied.

Perhaps, given the romantic disposition of Steve, who derives from Eve's own experiences, she will find music everywhere she goes.

She often mentions the songs of native birds, especially the pee wee that seems to sing her name.

Steve even writes a song about music disappearing: (p.289):

"... and through the dusk the blackbird cries alone

"Ah, who has robbed the joy of last September,

"Muted the lips and drowned the music low?

"'Twas I, 'twas I that in the dark remember

"The singing lads of long and long ago".

And later: "That night we played the new songs we had learnt from the Italians and the Australians.

"Staring at each other as we played in even time, on mouth-organ and violin, we thought back sadly on what was now the remote past.

"It would never happen just the same, again".

I must return to the original theme of dancing with the concertina.

Being neither a dancer nor a concertina player, I sent an early version of this paper to several people who kindly sent their comments.

Concertina fettler and musician, George Bolliger, said the idea was exciting but folklorist Warren Fahey said he considered the idea fanciful.

Multi-instrumentalist, Alan Swift, thought he remembered the round-the neck technique being used with button accordion.

Folklorist Graham Seal recalled seeing an illustration, possibly from The Bulletin or one of the 'Larrikin' publications such as The Bird O'Freedom.

This suggestion touched on a few relevant themes.

I then turned to Melissa Bellanta's book, Larrikins: A History.

Larrikins were a sub-culture in mainly urban Australia 1870 to 1930, peaking between the depression of 1890 and the start of war in 1914.

Interestingly, cross dressing like that which caused Steve and Blue so many problems was part of the Larrikin idiom.

The cartoon above is from the collection of Dave Johnson who is an acknowledged expert in both bush dance and the playing of concertina and fiddle.

Bush musicians and collectors of folklore are practical types.

It seems unlikely that Eve Langley's novels would be prominent in their reading.

But the references to music generally, and to dancing with the concertina specifically, indicate that The Pea-Pickers contains material that stimulates further exploration of some barely acknowledged themes.



by Pete James Wreford Dawson

In Didj'n'Us

Thelma Plum

A plum job

Thelma Plum is a Gamilaraay woman who grew up in Brisbane while spending much of her childhood on her Grandparents' farm in Delungra, a small country town in rural New South Wales.

Thelma said she has been making music her whole life and used her debut album, Better in Blak as her story about her birthright and culture, her loves and the pain of living.

The debut album clearly expresses the life of a young First Nations woman in Australia today and made its mark throughout 2019, being nominated for seven Arias and resulting in three Platinum and one Gold single.

The title track hit the top 10 of the Triple J Hottest 100, and won the prestigious Vanda and Young Song of the Year award.

Announcing the Making it Up To You 2021 tour, playing a handful of the venues that had to be cancelled on the Homecoming Queen run of 2020, Thelma was adamant that she make it up to her fans.

At the time Thelma said, "I am super excited about playing the Vivid Live shows with Paul Kelly, but with headline shows not just a dream, it's a great time to do some of my own dates, so the band and I are so keen to get back on the road!"

The Making It Up to You tour played venues she had not played before, supported by Vance Joy.

In May 2022, 'Backseat Of My Mind' was released, with Thelma declaring, "It is an almost purpose built road trip anthem, complemented by a driving band that perfectly captures the song's metaphor: life is the journey, but always travel with memories of the past."

Written and recorded in London and Brisbane for her 'Meanjin' EP and the 2023 second album, this line said it all: "As I look in the rear view mirror, I leave it behind in the backseat of my mind."

The Meanjin Tour, trucked around the country throughout August and September, and saw Thelma joined by some very special guests.

"I can't believe I am lucky enough to have both GRAACE and Jem Cassar Daley join me on this tour," Thelma said.

"They are artists I adore!"

'When It Rains It Pours' was one new track that articulated her frustration with covid: "After far too much solo time spent in lockdown, I was sitting on my balcony watching my neighbours



David Arden

set up this extravagant looking dinner party during a classic Brissy downpour."

"I was lonely and missed my family terribly.

"I longed to be sitting around a table with them, but I wrote 'When it Rains it Pours' instead!"

Thelma added, "We all know what happened at the start of 2020.

"I was in the middle of recording an album in London when the world changed and in between lockdowns and floods I kept working on music and it became apparent that I had a whole separate body of work, which was a love letter to my hometown Meanjin."

The song, 'I'm Sorry, Now Say It Back', that came out on October 18, 2024, was written and recorded in Brisbane, Byron Bay, London, Melbourne, Sydney and possibly other places.

Thelma said, "This record has been a long time in the making as It was created with love, heartache, forgiveness and care in mind.

"It's personal and kind of like I'm sharing pages from my diary with you, but it's time for it to fly free."

Back To The Outback, the animated feature film (starring Tim Minchin and Eric Bana) has included her music.

Currently on tour throughout May, June and July, Thelma's dates are on her Facebook page.

David Arden's Great Grandfather's story

Performed on February 15 at the University of Melbourne Arts & Culture Theatre, MEERTA–Rise Up! The Ballad of James Arden brought together a fabudeadly team of artists led by accomplished Gunditjmara-Kokatha singer songwriter, David Arden.

A creative piece of honest truth telling theatre, MEERTA is a "message of strength, hope and understanding."

David collaborated with professional Aboriginal and Non-Aboriginal musicians alongside music students from the Victorian College of the Arts and the Melbourne Conservatorium of Music.

David was the front man for the Koori Youth Band and has worked with many of the great First Nations acts from Hard Time Band, Altogether Band, Bart Willoughby and Mixed Relations Band.

David was a dedicated guitarist and vocalist with the late Uncle Archie Roach, and toured with Archie and Ruby, both nationally and internationally, performing his own song "So Young" on Archie's second album, Jamu Dreaming.

Uncle Archie once waxed lyrical, "David has the sweetest rhythms and he has a perfect ear on the guitar and his use of dynamics is simply brilliant.

"He is one of the finest guitarists in Australia, he treats not only his own music with incredible respect, but other peoples' music too and it shows".

MEETRA - Rise Up! The Ballad of James Arden tells the story of Dave's family and his Great Grandfather James Arden, and the Gunditjmara People.

It's a story of identity, urban and tribal life, friendship, racism, freedom and fighting for your rights.

As an elder songman, David Arden said he is, "Continuing his cultural responsibility, healing community and sharing culture through music."

Originally commissioned by YIRRAMBOI, the show's orchestral leader was Jordan Murray with Daniel Jauregui as Musical Director and stunning visual designs by VCA animation students.

At the recent Port Fairy Folk Festival, David assembled a beaut band to perform much of the MEETRA story, which was received by the audience with great enthusiasm.

Parrtjima Music and Light Festival

Violinist Netanela Mizrahi posted online, "DSO's NT tour so far, travelling with Aunty Bilawara and sharing our piece, 'Gurrulwa Guligi', across

the territory and writing nine orchestral arrangements of songs written by such beautiful songwriters at every stop.

"Surrounded by such a brilliant group of people, all doing brilliant things!

"Last concert tonight at Parrtjima Festival, Mparntwe (Alice Springs)."

With the setting in the 300 million year old MacDonnell Ranges, Ancient Stories in a New Light is the philosophy of Parrtjima – A Festival in Light that returned to Alice Springs/Mparntwe for its 10th instalment from April 4-13, with a dazzling blend of immersive art, live music and cultural storytelling under a star studded desert sky.

While Parrtjima celebrated a decade of stunning events, its mission remained the same: "To shine a spotlight on the beauty, depth and timeless wisdom of Aboriginal culture."

Marlon, who has collaborated with the likes of Hilltop Hoods, 3%, and A.B. Original, was the festival's opening night act with performances throughout the festival by country music legend Troy Cassar-Daley, Warren H. Williams, Paul Ah Chee with Ed and Dave, Bumpy, Bubalo (Bronwyn Stuart), Bousta and Dobby, plus the festival's inaugural comedy night that showcased stand-up sets by Andy Saunders and Sean Choolburra.

In an inspiring fusion of music and light, a special performance by the Darwin Symphony Orchestra on Saturday featured more than fifty musicians.

They performed alongside the Desert Divas - Catherine Satour, Casii Williams, and Bronwyn Stuart, plus a performance of Gurrulwa Guligi (Big Wind) by Bilawara Lee and Netanela Mizrahi, resulting in an unforgettable festival finale.

Visitors immersed themselves in spectacular light installations and experienced Aboriginal culture through art, workshops, music, and talks during the free 10 night festival.

This year's theme, Timelessness, "Highlighted the enduring bond between generations, using contemporary technologies to shine new light on age old traditions.

"Through music, song, and oral storytelling, the festival honours ancestral wisdom while embracing artistic expressions."

Bundjalung Elder, Rhoda Roberts, is the curator of Parrtjima and was hampered somewhat with this year's preparations.

"It was a mud bath out on the festival site, we just couldn't get the trucks in as they were getting bogged", she said.

"But I think the greatest challenge that a lot of people won't know is, yes, rain is important for this desert Country and it turns it immediately green, but because the ranges are so green, it doesn't pick up any colour in the lights."

Not wanting a festival renown for its colourful lightshows to be restricted by the greenery, Rhoda decided to use white light against the dark backdrop of Tjoritja/MacDonnell Ranges.

"It still worked, and it was great!

"Parrtjima brings a sort of calming balm to the region," she said.

"That balm feels all too necessary, in the wake of a renewed focus on law and order which disproportionately impacts Indigenous peoples."

According to ABC News, more than 1 per cent of the Northern Territory population is in prison, with about 41 per cent of those being held while on remand.

The Northern Territory government and the federal Liberal Party have declared that they will "restore law and order" in the NT, specifically in Alice Springs.

The new NT government quickly lowered the minimum age of criminal responsibility to just ten years old!

"For the Arrente, the traditional owners of Alice Springs, they are often viewed in media with the old stereotypes and that there are all these problems," Rhoda explains.

"There's a lot of poverty in Alice Springs, but we didn't create the poverty.

"It was colonial occupation that created the poverty."

"Parrtjima gives us a chance to shift that narrative," Roberts said.

"Non-Indigenous Australians see things from our lens.

"We need more of these festivals that bring non-Indigenous Australians into our lives."



NOT TALKING GUITAR

WITH NICK CHARLES

Sage advice from a vastly experienced musician

It's a world of turmoil now, you would have to admit, and so I'm saying that in these times, one of the good things we can cling to is our music.

It might be self evident, but that thought hit home quite profoundly when I performed at this year's Port Fairy Folk Festival.

Once again there was a plethora of artists from across the globe, music in a myriad of styles and forms and so much profound melody and lyricism that it must surely have lightened the many souls in attendance.

This column as usual is essentially aimed at the performing musician (usually guitarists) and I'm hoping to help shine a little light on the way forward.

You've probably gleaned by now and over these many years and issues, that I'm a bit of a reader and one of the more interesting avenues I've been reading into of late is stoicism.

Yes, I know, you may be thinking "what the…"

As it turns out, there could be a few signposts there for those in this trade.

I suppose I generally aim at professional performers, but it may even help the part timer amateur and everyone who might try a gig once in a while, and life in difficult times generally.

Those brilliant minds of the ancients also were experiencing wars, famines, plagues just as our current time, yet they still produced art that has transcended the ages.

Anyway, I won't prattle on too much about a philosophy I'm only just dipping into but in essence it tells me to move on when external forces and knock-backs etc appear to be hindering our progress or perception of our own place in the musical landscape.

We can only control our responses and reactions to events and results that aren't what we wished for.

How often, fellow musicians, have you applied for a festival, a tour, a support or even a recording contract (I suppose they still exist!) and have been totally flattened by our perceived failure to get that break through?

How often have you had a wonderful moment or show, or festival crowd and at the very next show, reality comes crashing back?

Here are a couple of personal examples.

Back in the 80s, I had a massive career moment when I opened for BB King at Festival Hall.

Yes, a huge audience, incredibly receptive and that glowing feeling of success.

Hey, I was on my way!

The very next show was in a Melbourne bar where no one listened, and the audience was small.

I've actually had many of these experiences and I'd say it could be one reason why there is quite an attrition rate in the business.

It's hard to take!

Most recently, as was covered in this magazine, I won the Guitar prize in Memphis, only to return to an almost totally non-responsive noisy audience.

There's that emotional rollercoaster.

So, what's to be gleaned from these experiences?

Well, may I offer this, drawn from experiences and readings.

If you want a life in music.

If you dream of being a music creative.

If you want to contribute to the continuing story of music and add to the ongoing saga, just get on with it, love what you can do, and embrace the ups

and downs.

After all, that's where the songs come from!

I was just watching the story of Kentucky young blues man, Nat Myers, who had a potentially mighty career (and still well might) and was struck down by illness.

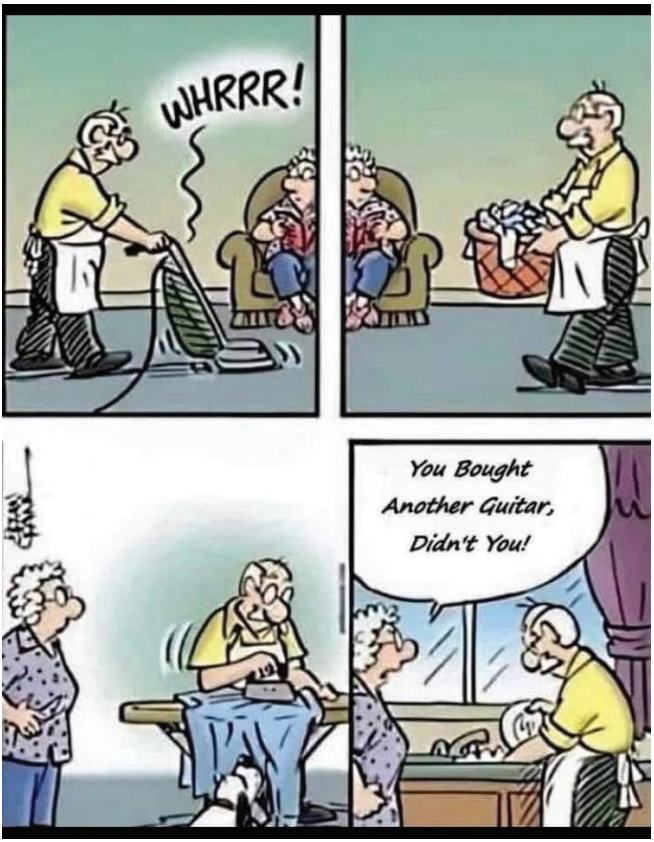
A fellow patient noticed a guitar in the corner of his hospital ward and after enquiring if he was a musician said, that's what will give you strength!

This is one of those moments that puts our trials and tribulations in perspective and combined with ignoring that which we can't control (like the stoics) shows us the way forward.



Something to think about.

Ed: Nick Charles has nine albums available for sale from the Trad&Now website, seven of which have been uploaded to Trad&NowLive! and can be heard there from time to time.



Performers' Directory

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

Alanna and Alicia (1924-170)
Twin sisters Alanna and Alicia sing original folky, jazz songs. Known for their fine songwriting and sweet harmonies they regularly perform around the festival circuit.
0416 546 410
maudeesmail@iinet.net.au

Asleep at the Reel (629-173)
Join the dots between Celtic music and contemporary Australian song in a wonderful melding of Celtic influences and Australian stories.
M.Cryle@UQ.Edu.Au
www.AsleepAtTheReelBand.com
See WWW.tradandNow.com for more detail

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.
COkunbor@Hotmail.com

CJ Shaw (2297-169)
ARIA Award nominated musician and educator who has spent 20 years writing, recording and performing songs.
'All Sorts' is his latest album.
CJShawMusic@Gmail.com
www.CJShawMusic.com

Ecopella (99-175)
Causing harmony to the environment for decades, sharing passionate choral pieces for the well being of our planet and its protectors.
Rehearsals in 7 locations in NSW & ACT.
Miguel@Ecopella.org
WWW.Ecopella.org

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 shard experience that binds us all.
EJNass@Gmail.com

Enda Kenny (649-169)
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 (1773-182)
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

Faces in the Street (40-175)
Australian indie folk band.
Focus on vocals and harmonies.
Music@FacesintheStreetBand.com

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

Joel Smoker (576-182)
Singer, songwriter, artist, blogger, author based in WA.
See Red Dirt Arts
Joel.Smoker@Bigpond.com

John Ralph (1420-183)
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

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 (1718-185)
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 (2343-176)
Writes and performs folk, country, roots and blues songs.
Mark.Thomann@Outlook.com
See www.TradandNow.com for more info

Mary-Jane Field (2265-169)
Writes and performs songs based on folk music traditions from South America and Australia, drawing on her life there. Also recites her poems and has a collection of short stories and vignettes on offer.
0402 961 329
MJMartha@Optusnet.com.au

Maureen O'Brien (1405-172)
Award winning singer-songwriter, performer, 10 albums recorded, Folk, blues, jazz, comedy.
Also a published author, playwright and stage director / producer.
www.Maureen.com.au
Bookings@Maureen.com.au
See www.TradandNow.com for more info

Mic Conway (568-170)
ARIA Award winning multi-talented performer also known for his work with Captain Matchbox, Circus Oz, ABC for Kids, National Junk Band and more.
Mic@MicConway.com
www.MicConway.com

Mollimor (802-170)
Blend Celtic traditional and original tunes and songs with driving, edgy or mellow rhythms to produce a unique and varied sound.
Ph: 0410 080 806
Mollimor.KH@Gmail.com
See www.TradandNow.com for more info

Nerds & Music (425-184)
Original wordy comic songs by Novocastrian nerds led by Clark Gormley.
GormleyClark@Gmail.com

New Holland Honey Eaters (2011-184)
Play and si9ng 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 (744-169)
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 (87-169)
Strong female fuelled contemporary folk.
Punchy, topical material with infectious loopy grooves as well **as**

tender thoughtful songs.
Currently featuring Mal Webb and Kylie Morrigan.
Penelope@PenelopeSwales.com
See www.TradandNow.com for more info

Penny Davies & Roger Ilott (7892-183)
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

Peter Willey (144-184)
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

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, performing with his touring band The Train Rex. His latest project is the band Keeping North
www.stevetyson.com.au
www.keepingnorth.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

Thomsons (The) (113-183)
Singer/ songwriter of songs that tell a story.
ScottThomsonMusic@Gmail.com
WWW.TheThomsonsMusic.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 Australiana song and verse from the road less travelled.
Ph: 0404 629 125
WarralakinMusic@Gmail.com

White Horse Band (113-183)
Performing the songs of Richard Thompson.
ScottThomsonMusic@Gmail.com

For more information on these artists, most have CDs for sale at www.TradandNow.com with independent reviews of those CDs included.

Bluegrass News



Story and photos by Lindsay Mar

There's Old-Time and there's old-time

Last month's column detailed why Len Newland was important to me, what he taught me as a rhythm guitarist, listening skills and the history of Appalachian old-time and Bluegrass music.

In particular, how he prioritised the band's interests over himself, by playing guitar rather than his preferred mandolin, and how music is constructed.

Music is often likened to a language or conversation, with statements and response, talking and listening.

Furthermore, within string band music, lead instruments initiate the "talking", deciding the topic and mood for the conversation while the rhythm guitarist as an active listener, pays attention to where the lead intends taking that conversation, and then supporting and adding to the texture of the conversation with voicing, tone, timing, and accentuation (light and shade) and not just mindlessly or heartlessly, mechanically striking the "boom-chuck" of a metronome.

With some of those guitar induced listening skills, I made several trips to West Virginia and the US, the first of which was with Rod and Judy Jones in 1999.

There, as an active listener / guitarist at jams, I was able to blend in like a "fly on the wall", in a way that I never could had I been a lead player initiating the conversations / music in place of my hosts.

Besides festivals and open mic nights, I was invited to homes, private jams, a wedding party, baptisms, cook-outs and family reunions, where I got to sample home life, family, religion and culture, including some cooking and eating too.

With this, it became apparent that "Old-Time" really references two worlds or genres of music with two distinct purposes, cultures and sounds.

First, there is the dominant and prevalent Old-Time music of modern string bands, as frequently found at festivals, which we call Old-Time music (capital OT).

Then there is the second much smaller old-time world (lower case ot), found in some homes, that I once heard referred to as "the real thing".

Not only do these musics sound and feel different, but the cultures and messaging are even vastly more different.



SOUTH COAST DUO STRIKE HIGH NOTE

Floods in north western NSW could not stop two South Coast musicians winning four awards at the Australasian Country Music Festival at Tamworth this week.

Mr Ray Marshall, of Bell, won the 17 years and over solo instrumentalist award with his rendition of Southern Rain on his dobro — an acoustic steel guitar. The section was open to all musical instruments and attracted 116 competitors.

It was Mr Marshall's first individual award in four years of playing country and bluegrass music.

He also won the Glen Green-Eric Newton memorial trophy for his contribution to country music.

Mr. Mike Blanche, of Stanwell Park, also won two awards.

For the third year in a row, he received the song writer's award for his composition, Living The Blues, performed by Wollongong group Gateway.

Mr Blanche's second award was for best male vocalist. He sang his own composition, There's a Whole Lot of Irish in Me, and accompanied himself on the guitar.

Although the floods did not stop Mr Blanche from the awards, they did force him temporarily stranded in Tamworth.

● Ray Marshall strums his dobro. Mr Marshall won two awards at the recent Australasian Country Music Festival at Tamworth.

Old-Time today in the US and Australia is often thought of as a string band fiddling a dance tune or sometimes a solo clawhammer banjo player.

The players themselves often learn their craft at festivals and open jam sessions, initiated by some of the revival bands of the 60s such as The New Lost City Ramblers, Highwoods Stringband and Hollow Rock Stringband.

From those early years, a boutique industry has emerged with some artists even making something of a living out of the music with concerts, tour dates, radio and internet appearances, tuition courses and tablature, music videos, CDs and other merchandise.



To carve a unique market niche or to express themselves artistically, some artists may write their own tunes or devise distinctive arrangements on traditional tunes.

At jam sessions, the Old-Time culture can be said to be welcoming, and in Australia, you can even say egalitarian, and new fiddle and banjo players are always welcomed to join in on large monthly jams or at festivals with a dozen or more people playing the lead in unison, and in that way tunes and rhythms are learnt and the genre is spread.

Overall, OT folk are proud to be a part of a musical sub-culture distinct from the commercial dross heard on most radio stations and prominently label their music as Old-Time or Appalachian.

However, when I visited West Virginia and Kentucky as a rhythm guitar player / active listener, and not someone who was going to initiate or dominate the musical conversations with a lead instrument, I was quietly introduced to "the real thing" and had the opportunity to meet with some of the great old timers, most of whom have now passed on.

This old-time music and culture was diametrically different to the Old-Time music you'll see at most festivals.

The "real thing" were of the "greatest" generation, having lived the depression and WWII and were extremely modest.

This is a trait that most Australians will not associate with most Americans until you realise, that such modesty has resulted from Appalachia (and West Virginia and East Kentucky in particular) being regarded as backward, looked down upon, and often the subject of ridicule from most other Americans.

These folks do not press to wear the Appalachia label, you'll never find them making a performer application for a festival, and will only make a recording if someone was to really push them.

When introduced, they won't say much about themselves or their music, and if you do all the talking or lead playing, you may never find out how accomplished that they might be as musicians or anything about their family, music or culture.

But what really separates them from modern Old-Time music is WHY they play music.

They play music because it is what they do, and what their families did, it is a way of remembering old times and old ways and playing and singing the old tunes and songs the way that granny or grandpa or uncle or auntie did it.

They don't seek to find their own take on a tune, that will result anyway.

What is valued, is reproducing that little lilt or idiosyncrasy in that lick or phrase, the tremolo that really isn't, and the things that are reminders of players gone by.

There is a humility, gentleness and beauty in the nuances of the old old-time music that is missing in the new Old-Time music.

Fiddling the old-time way is about keeping the old fiddlers alive and not just letting them die or be forgotten or fade away.

The same thing can be said for singing songs and ballads.

Picking and singing is for personal and family memories, contributing to their scepticism and reluctance of recording for public or commercial consumption.

Now there are those that disagree with this assessment and that Old-Time is anything that they themselves come up with.

But for all sorts of reasons it isn't, and as further evidence, consider this.

In the early 60s, Doc Watson attempted to earn a living to support his young family.

His blindness prevented him

from being an engineer, but with incessant urging from Ralph Rinzler, he somewhat reluctantly turned to the one thing he did have, his family's music.

He made various recordings with wife Rosa Lee, her Dad Gaither Carlton, his own Mom and brother Arnold, and old friends such as Clint and Fred, and a revived Clarence Ashley.

Amongst their repertoire were songs such as "Banks of the Ohio" which had been in the Watson family for generations and most people will agree that this is indeed old-time music.

In 1971, Olivia Newton-John, seeking a commercial hit, also recorded "Banks of the Ohio", and like Doc Watson, she used a guitar on the recording.

However, most will agree that she was not singing old time because she wasn't recording the song in memory of an old-timer like Doc and family, but rather she had arranged the song to appeal commercially.

Just because you have an old song or repertoire and even the instrumentation, doesn't mean you are picking or singing old-time, rather it depends on WHY you are doing what you are doing.

Some Old-Time people reject Bluegrass music out of hand for exactly the same reason.

Bill Monroe, in 1939, was attempting to take an old music (Jimmie Rodger's "Muleskinner Blues") and turn it into something more commercially appealing for his own time.

Bill was doing in 1939 what Olivia was doing in 1971.

To this day, some Old-Time people refuse to attend a Bluegrass show, although thankfully this seems to be changing a bit in the last three or so years, because they believe that Bill's music is as much a betrayal to the old music as Olivia Newton-John.

Ironically, the modern Old-Time ways themselves are much closer to what Bill and Olivia were doing than Doc.

Most of the genuine old timers that I knew have passed away, but if you listen and watch carefully, members of their families are continuing on, although there was and never will be that many of them.

Recognising the difference between old old-time and new Old-Time is one thing that we can do to help preserve the tradition.

The descriptions of each music above might help you identify one from the other.

The one that is brash, loud and rude can easily obscure the other that is gentle, humble and reserved.

Australian egalitarianism begs that one is equal to the other, but they aren't, and identifying and appreciating the old ways can be very rewarding.

If you have the chance to visit Appalachia or meet festival guests over here, consider being a good active listener, identify the genuine old timers.

Set aside your own lead instrument, back them up instead, have them take the lead, and let them show you the beauty of a most wonderful music, history, culture and tradition.

Vale Ray Marshall

Ray Marshall, dobroist, guitar picker, singer and fondly nicknamed "Papa Smurf", passed away on Mar 12, 2025, at the age of 87, at his NSW Illawarra home.

He is survived by wife Corry, he was a father and father-in-law of Ron and Jenny, Terry and Leanne, and grandfather of five grandchildren, Mitchell, Phoebe, Louis, Shannon, Travis and seven great grandchildren.

Ray's funeral was held Mar 19 at Parsons Funeral Home, Bulli, followed by a jam session at the Resin Brewery, Bulli.

Ray not only played guitar and Dobro, but built many instruments himself.

Tributes to Ray have flowed in by post and on-line to Ray's family acknowledging his laughter and humour, and encouragement to up and coming prospective Australian Bluegrass and Country musicians and friends.

BTCMSA 50th anniversary

The Bluegrass and Traditional Country Music Society of Australia (BTCMSA) celebrates 50 years in June.

Currently, the normal monthly meeting place, the Annandale Neighbourhood Centre, Sydney, NSW, is being renovated, and it is hoped that works will be complete for the 50th anniversary celebrations.

In the intervening time, monthly meetings will be held at the Bush Hut, Addison Road Community Centre, Marrickville.

Festival watch

The Wadevile Woolies Oldtime Campout is a weekend jam, Jul 4-6, hosted by Gareth Bjaaland at 163 Link Road, Wadeville, NSW, cost $25 per night, powered sites available.

Sydney's Northern Beaches Music Festival NSW is now open to applications for performer expressions of interest until Jul 31.

Dorrigo Folk & Bluegrass Festival have announced their 2025 dates as Oct 24-26.

Early bird ticket pricing is now available on-line with full weekend adults $200 (regular $220), youth $100 (regular $120), children 6-12 years $40.

Individual Friday, Saturday and Sunday day pass tickets are also available.

Australian artist dates

The Round Mountain Girls play at the May 2-5 Wintermoon Festival Qld.

The Water Runners entertain May 3 New Lambton Community Hall NSW; Jun 21 Smith's Alternative Canberra ACT.

The Haystack Mountain Hermits appear May 3 J-Fest, Knoll Studio, Mt Tamborine Qld; 17 Zamia Theatre, Mt Tamborine Qld; 23 Banshees Bar and Artspace, Ipswich Qld; Jun 20-22 Condoo Mountain Campout Qld.

Runaway Dixie perform May 10 Strathmerton Town Hall Vic; 12 Casterton Golf Club Vic; 25 Bordertown Tatiara Theatre SA.

Bluegrass Parkway entertain May 15 Honky Tonk Blues Bar, High Street, Fremantle WA; 27 Lyric Underground, Maylands WA; Jun 27 Bay Music Club, Bayswater Bowling & Recreation Club WA.

Pete Denahy travels cross country May 17 The Duke of George, Fremantle WA; 18 Lansdells' Farm, Popanyinning WA.

The GoTwos, comprising Rosie McDonald and Nigel Lever, are booked May 24 Loaded Dog Folk Club, Addison Road Community Centre, Marrickville NSW; Jun 7 Newcastle Hunter Valley Folk Club, New Lambton Community Centre NSW; 21 Southern Sydney Folk Club, Mortdale Village Hall NSW; Jul 5 The Shack 21st Century Folk Club, Ted Blackwood Hall, Warriewood NSW.
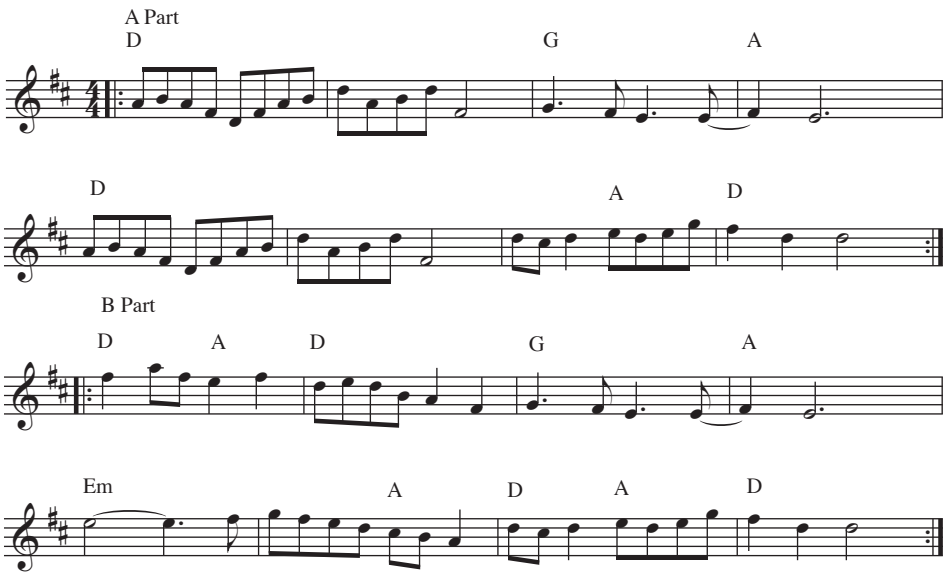
Ian Simpson & Wayne Perry join forces Jul 25 Bay Music Club, Bayswater Bowling & Recreation Club WA.

Transcription

This month is West Virginia's "West Fork Gals" as played by Len Newland (at one time), and without whom, I probably would never have worked out the chords.

West Fork Gals

Transcribed by Len Newland



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

Poets Directory

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

Keith McKenry (22-185)
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

Poets at the Petersham Bowlo (NSW) (2289-185)
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

Free Australian Folk Music all year round!

Trad&Now Live!



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

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

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

Poetry and the written word

Long Time Dreaming

by Pete James Wreford Dawson

Long time dreaming
The eels return to sea
Swim far into the ocean
(down the raging river)
Gunditjmara catch a feed.

Long time swimming
The eels then will spawn
Way up in northern reefs
Coral sea reflects the dawn

Long time coming
The young ones find their way
Back to Tae Rak
The cycle starts again

Long time building
Levees, dams and eel traps

Gunditjmara farmed them
For so many centuries

Long time dreaming
The eels return to sea
Swim far into the ocean
The young come back eventually

Millennia-old the culture
A source of sustenance
Of life giving nature
Celebrated in safe & dance

Long time dreaming
The eels return indeed
Swim up the river to the lakes
Gunditjmara catch a feed



Ilustration: Gunditjmara Eel Trap HumanProgress.org

Trad&Now is lucky to have a large panel of voluntary reviewers

They are people who have been involved with the folk music community for a long while and/or they are performers in their own right.

They spend a great deal of time listening to CDs very carefully and then sharing their thoughts with the rest of us.

This helps readers decide whether they should purchase a CD or not by giving them some idea as to what to expect.

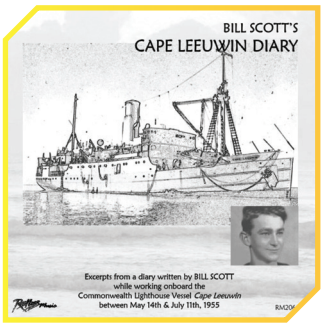
However, as with movie reviewers and with any critics generally, the review published may not be the same as what you would personally feel about a CD.

Everyone has their own taste in music and the range of tastes seems to be endless.

Reviews are the opinion of the reviewer only and not necessarily that of Trad&Now or its editorial staff.

Performers submit CDs without any guarantee of a favourable review and readers should always form their own opinion, preferably by hearing the CD under review for themselves or seeing the performer at a live performance.

If you are interested in joining our review panel, please contact Trad&Now at info@tradandnow.com



Bill Scott's Cape Leeuwin Diary

CD review by Tony Smith

This 2024 release is available only as a podcast from Restless Music.

Produced by Penny Davies, the podcast features Roger Ilott, Jordan Ilott and Harry Scott.

The podcast is on the Restless Music site.

Over three parts, the 22 tracks bring to life the diary written by Bill Scott between May 14 and July 11, 1955.

Scott's contribution to and standing within the folk music traditions of Queensland and Australia are already huge and deservedly well known.

This diary preserves perhaps a lesser known area of his life, serving aboard the Commonwealth Lighthouse Vessel 'Cape Leeuwin'.

These experiences will provoke reminiscences among sailors, northern explorers, lighthouse keepers, meteorologists, ornithologists and cartographers as well as poets, raconteurs, singers and lovers of humour.

The Restless Music crew bring the diary to life not only with recitations by Jordan, introduced and backed by guitar and banjo lacings, but also with music.

Some songs, or snippets of songs really, are Scott/Ilott arrangements, including 'On Top of High Peak', 'South to Moreton Bay', 'Trochus Boats', 'Blow Wind Blow' and 'Back to the Sea Again Johnny'.

'Old Man's Song' is Scott's.

When he died, there were many tributes to Bill Scott.

Some placed him in the folk verse and yarn teller pantheon with Henry Lawson and Banjo Paterson.

Some quoted his line 'What use is your life if it isn't a song?'

Clearly, his output was much greater than the classic 'Hey Rain'.

Bill Scott is pictured with young Jordan Ilott in 1993 and it is obvious he was close to the family.

Davies and Ilott have produced more of Scott's work including on the album 'Opal Miner'.

They are safe keepers of his memory and inheritance.

This Podcast is a work of history as well as biography.

It certainly brings to life the

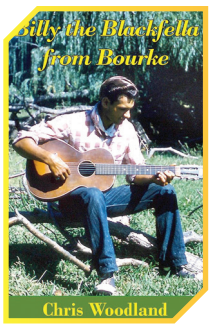
CD book Reviews

coast of Queensland in the days before the tourism boom.

As with the 'Manifold's Lute' podcast, the Cape Leeuwin diaries will give those familiar with the great folklorist deeper insights into the man.

It will also, through some enjoyable songs and recitations, introduce Bill Scott to a wider audience and increase the appreciation of the work of song collectors and writers like Davies and Ilott.

Ed: Penny Davies and Roger Ilott have a book, a DVD and ten albums available for sale on the Trad&Now website, eight of which have been uploaded to Trad&NowLive! and can be heard there from time to time.



Chris Woodward - Billy the Blackfella from Bourke

Rosenberg Publishing 2015, 168pp, Pback

Book review by Tony Smith

Chris Woodward transcribed and edited interviews he recorded with Billy Gray in 1991.

He had known Billy for some 32 years and was obviously a close and trusted friend.

The recording equipment was on loan from the Oral History Section of the National Library of Australia.

Chris could have written about Billy's life (1940-2011) from information he had gathered, but chose instead to allow Billy to tell his own story through the tapes.

This is entirely in keeping with the trust Billy clearly had in Chris as a friend.

Many Indigenous people have been betrayed by the system.

They might be artists whose works are all but stolen, bush workers whose wages are stolen or parents whose children are stolen.

It is a great compliment to Chris that Billy trusted him with his story.

This oral history approach also enables us to hear Billy's voice and so we gain a greater feeling for the way he talked and thought about his adventures.

As a result the reader gets a reliable appreciation of the man.

The book is illustrated with over 20 black and white and coloured photographs.

These include the cover picture of Billy in checked shirt, jeans and boots, sitting on a log in the bush near Araluen and strumming his guitar.

No doubt his repertoire included Slim Dusty and Tex Morton covers.

Just by the way, Araluen is an area dear to Chris' heart and he has also written a book about the gold mining area, 'Araluen: A History in Photographs'.

There might have been little remarkable about Billy's youth.

There are stories of encounters with prejudice and stereotyping which are the lot of Indigenous people.

In adulthood, he certainly became busy.

He worked in knockabout roles throughout the bush, displaying the broad and flexible skills needed in the farming and stockwork environment.

Billy regarded Chris as a mate as they worked and played together as young men.

Billy's extensive C.V. included occupations as varied as being an entertainer in Rockhampton and a bus driver in Tamworth and Bathurst.

Eventually he worked as an oil driller in Western Australia.

Then, as if he had outgrown all that Australia was prepared to offer an Indigenous man, Billy went overseas to seek his fortune.

He spent time in South America and South East Asia, working as an oil driller in Ecuador and Indonesia.

Returning to Australia, Billy worked for the Watermin company sinking bores.

Along the way, Billy had a family of six and his legacy continues.

The material from the interviews with Billy is organised into 40 chapters in four parts, and is presented in chronological order.

Chris has a straightforward prose style which makes the book an easy but compelling read.

It would be entirely just if when someone comes to write the story of Chris Woodland's life, he will have a biographer of such dedication and sensitivity as he has shown towards Billy Gray.

Trad&Now

All of the CD reviews published in Trad&Now are also published as part of the CD description for each title in WWW.Tradandnow.com



Faces in the Street - Bring Back Tomorrow

CD review by Tony Smith
TN2572-88 - $20

This Melbourne band consists of John Fraser (lead vocals and guitar), Rowan Cole (vocals, mandolin and lead guitar) and John Zak (bass and guitar).

There are also contributions from Cameron McKenzie on various instruments and Cath Rutten, who provides additional vocals.

They dedicate the album to late friend, mentor and guitar teacher, Roger.

McKenzie also recorded most of the tracks at Station PL Studios, Glenhuntly.

'Old to new' was produced by Craig Newman at Dewey Studios, Moorabbin.

The almost entirely monochrome cover shows the three men in silhouette, so they are indeed faceless.

No doubt the band's name is an acknowledgement of the powerful Henry Lawson poem of that name, which says that it is a lie that there is no want in this land.

Of the ten tracks, all were written by Fraser and Cole, but they share the credits with M.Munson for 'it's not me'.

The other tracks are 'bring back tomorrow', 'hope', 'lifters and leaners', 'time machine', 'hope you're ok', 'house falling down', 'it's for free', 'old to new' and 'together'.

The use of lower case for the song titles is perhaps a further gesture of humility.

Two of the trio displayed a sense of humour when they formed the Keynes Brothers.

They chose that name because they are fond of worn out economic theories.

There are very sweet harmonies on the title track especially.

Comparison with Crowded House springs to mind.

The mandolin, both when backing and leading instrumental breaks, is always better than good.

The R.E.M. mandolin did not reach these heights.

The bass is strong throughout, but especially on 'it's for free' and 'old to new'.

The arrangements are attractive and appropriate and show the band can handle minor as well as major keys.

The sleeve includes full lyrics, but they are hardly needed as Fraser's diction is clear and his timing and phrasing spot on.

This is important, because the words of the songs are sometimes very effective indeed.

There is strong advice in 'it's for free':

'if you want it to return/ when you give love away/ you've got to let it come back/ in its own way'.

You cannot force someone to love you.

'it's from me/ it's for free/ i have no expectations'.

True love does not come with strings attached.

When I looked at the printed lyrics, I wondered how they would fit the rhythms, but Fraser's phrasing, while sometimes surprising, is always perfect.

CD book Reviews

The band's social critique is strong but not strident.

At times they reminded me of Redgum.

'it's a strange, strange world we live in, whispered cries an unheard call'.

And 'they chose to watch society fall, they took it all, and then they reached for more, with corporations there's no need for war, what armies could not do'.

And they note the irony of the situation and the depth of denial.

The protest is plain in 'we live in a jungle but it's not fun ... this isn't my story'.

The social debilitation is clear: 'you can talk about the weather ... keep things safe, you can stick to AFL ... safer words we try to use'.

Faces in the Street deserve wider recognition.

Their lyrics are strong and their presentation of them shows highly skilled musicianship.

Bring Back Tomorrow is a very mature album indeed.

Trad and now

All of the CD reviews published in Trad&Now are also published as part of the CD description for each title in

WWW.Tradandnow.com

CD book Reviews



The Bushwackers - Australian Songbook Collection Volumes I, II, III

CDs reviewed by Tony Smith

These three volumes appeared initially in 2000, 2009 and 2013.

The individual CDs contain 15, 14 and 14 tracks respectively.

They are presented in an attractive fold out sleeve which features some 20 photographs of band members over this period.

The line-up has changed somewhat, with Dobe Newton and Roger Corbett being the mainstays.

The songs include the Bushwackers' customary mix.

There are tales of working life, songs about shearers such as 'Flash Jack from Gundagai', 'The Ryebuck Shearer' 'Lachlan Tigers' 'Limejuice Tub' and 'Lazy Harry's'.

There are ballads of battlers such as war veterans, bushrangers and itinerants and some yearning for a republic.

Many of the songs can be described as traditional, while there are several original writings and some verse set to music.

Volume I included 'something old, something new'.

The band re-recorded some favourites and noted the contributions of Pamela Drysdale on accordion, Tim Gaze on guitar and Peter Drummond on drums.

Mark Oats and Justin Duggan also contribute.

The instrumental, 'Murrumbidgee', is very sweet and Dobe's whistle prominent.

Perhaps the best songs here are 'Go the Distance', 'Beneath the Southern Cross' and 'Shoalhaven Man' accredited to Joy McKeon and Slim Dusty.

An earlier version suggests that Geoff Drummond wrote the song.

The tune of 'Les Darcy' is easily the most serious ear worm.

Volume II features two of Roger Corbett's songs, 'Henry's Men' and 'This Is the Place', and Colin Buchanan's 'Road to Thargomindah', which won the band their first Golden Guitar since 1981.

Also enjoyable is 'Kelly in Our Hearts' – 'they couldn't break his spirit'.

The instrumental, 'Glenrowan Farewell', adds good variety here.

Glen Corbett, Clare O'Meara and Michael Vidale are added to the line-up.

In Volume III, the band says it spread its musical wings to acknowledge some newer works.

New songwriters recognised include Phil Lobyl, Alistair Hulett, Eric Bogle and Mark Knopfler, so the Scots do well.

The traditional '10,000 Miles Away' is a lively song, while 'Easy Money' touches on a modern theme and growing problem, FIFO workers.

Andy Gatus, Brad Bergen and Charlie McMahon join in here.

It is difficult to single out specific songs, but it will depend on your taste.

I have to admit to enjoying earlier versions of some of the re-recorded songs more than their new incarnations.

This is probably to do with my prejudice in favour of Dobe's lagerphone, which is largely replaced by drums in these arrangements.

Quite a few songs are drawn out for the sake of poignancy and this approach will appeal to some listeners.

I will admit to a fondness for some of the less overcooked bits of damper, such as 'By the Glow of the Kerosene Light', 'Old Sydney Town' and 'Plains of Maralinga'.

It is interesting to compare some of the arrangements on the Songbook Collection to those on their So Far ... 1974-1994 album.

A few fussy purists, such as reviewers and critics, would perhaps prefer that the earlier songs were not re-recorded, but produced as they first appeared.

This would allow some understanding of how the band's style has developed over the decades.

Re-recording tends to homogenise the sounds.

The Bushwackers note that people still present old albums for signing, so their popularity remains high.

Recorded at Roger Corbett's Valley studio in the Blue Mountains, the songs and the attractive presentation of this set of three CDs ensures that it will be a valuable collectors' edition.

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



The Bedlam Suite – Pump & Pyro

CD review by Julie Cavanagh

The Wheeze & Suck Band (now morphed into Traditional Graffiti) have always been popular in our household for their boisterous renditions of English folk, so I was quite keen to have a listen when this offering appeared on the scene.

But it's definitely not a Wheeze & Suck / Graffiti production, although it does feature two veteran members of both, Ian Macintosh ('Pump') on Melodeon and Guitar and Tony Pyrzakowski ('Pyro') on fiddle.

They had apparently lost touch for a while, but got together again after a chance meeting in 2024 at the Shack Acoustic Sessions in Mona Vale, and once they did, new projects evolved.

This particular idea sprang from a track popular with many folk-rock bands, 'Boys of Bedlam', which then prompted a look at creative artists who, by virtue of their creativity, became sometime inmates of various asylums in London, UK, more specifically the horrific Bethlehem Hospital, truly a place of Bedlam.

Poet John Clare, and 19th century artist, Richard Dadd, were just two of such residents.

It's a grim and melancholy topic, but graced by some fine instrumentals and a couple of great songs.

I like the storytelling, as the guys quietly get the message across with the vocals, then back it up with impressively competent musicianship.

They did have a collection of material previously recorded that received a little doctoring, so Pump added one excellent new song 'How Many Miles to Bethlehem?' and Pyro contributed some clever fiddle tunes, Morris accented, but a little more sombre.

I enjoyed the fiddle and melodeon combination, they mesh well and give a little point of difference to the instrumentals, although if you're not a Morris fan you may find it slightly repetitive.

There are just 9 tracks, starting and finishing with two instrumentals 'The Bedlam Morrice ' and 'Mad Maudlin Morrice'.

The second up features the poem 'Tom O'Bedlam', which is quite dark and incorporates some almost ethereal sound effects, plumbed from the depths of Pump's MacBook.

'How Many Miles to Bethleham?' is a cracking song, I think my pick of the vocals, although still with a bleak story to tell.

'John Clare's Dream' is a nice instrumental nod to the poet, with a subtle interpretation in the background of the traditionally styled 'Bedlam Boys', the vocal version of which comes next in its entirety.

It's a lengthy version, performed more slowly and meaningfully than we are used to hear from the offerings of popular electric bands.

'Confusion' and 'Delusion' are just that!

Two very short pieces, each well under a minute, which represent their titles well, but could do with a bit more fleshing out.

'Bedlam Breakout' is a Wheeze and Suck favourite with a revamped treatment featuring additional violin and melodeon.

It's more an EP than a full album, but to me it was about the right length, as I didn't lose interest and enjoyed what I heard.

This recording is only available by digital download.

It was recorded by Ian Macintosh in his home studio, so allowed the pair of them to experiment with different effects while not having to worry about expensive commercial production and distribution.

The accompanying notes are also well worth a read.

CD book Reviews

Trad and now

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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 (2225-169)
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.
ChristineThereseMiller@Gmail.com
www.SydneyEnglishCountryDancers.org.au

SA - Australian Traditional & Bush Dance Society (553-169)
Have fun and stay fit with a group of singles and couples who enjoy bush and folk dancing and other social activities. Meets late January to mid-December - 2nd, 4th & 5th Tuesdays, 7.30 - 9.30pm, Prospect Town Hall, 128 Prospect Rd (cnr Vine St), Prospect.
enquiries@atbdsdancesa.com.au
http://www.atbdsdancesa.com.au/

Vic – Victorian Folk Music Club (1471-169)
Family dance 1st Sat; Concerts 2nd Tues; Sessions every other Tues.
Enquiries@VFMC.org.au

Listen to Trad&Now Live!

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

WWW.TradandNow.com

Folk Radio Directory

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

Australia Wide – Trad&Now Live!
Free 24/7 streaming service of all genres of Australian folk music recorded in Australia and available for sale from the Trad&Now website.
Available anywhere that has an internet connection.
See a constantly updating playlist and programming information on the website.
Specific genre one hour programs on the even number hours from 4AM to 10PM.
www.tradandnow.com

NSW – Australian Spectrum Show Alive 90.5 FM
A Northwest Sydney radio show with featured artists weekly from the blues, roots, folk, country, instrumental, jazz, surf rock and alternative rock genres.
Broadcasting for over 12 years and streaming worldwide on www.alive905.com.au/shows/aus-spectrum/
Every Tuesday 9pm-12mn
australianspectrum@gmail.com

NSW - Classic Folk 2NURFM 103.7 Newcastle
Classic songs and emerging artists from the Australian folk scene and around the world.
Presented by Phil Bates and Jane Klein.
Wednesdays 9 – 10 pm
http://www.2nurfm.com/programs.html?classic-folk

NSW - Focus on Folk 2MBS 102.5 FM Sydney
Folk Federation of NSW radio show presented by various local performers bringing you their choice in Folk music.
1st Saturday at 5PM for 1 hour
paul.jackson@sumnet.com.au

NSW - Folk 4 U/ 2 Way 103.9FM Wauchope
Australian & overseas folk/bush, festival & performer updates
Every Saturday 2–4pm
rodworthing1@gmail.com

NSW – Lake Macquarie FM 97.3
Presents a variety of music featuring Australian, Indigenous and overseas artists.
Genres include Celtic, Country, Blues, Folk and Contemporary.
Sunday 9am-noon.
LMFMRadio1@Gmail.com

NSW – One of the Folk 92.3FM Bathurst
"Music for Folk" program.
Every Saturday 12-2pm
FestivalofFolk@Gmail.com

NSW – Worldwide Folk – VOX FM 106.9
Illawarra Folk Club presents a wide variety of folk style songs and tunes from Australia and beyond.
Every Sat. 2-4pm
RustyBucket@Live.com.au

SA – Radio Adelaide Folk Show 101.5 FM
Presents a selection of Anglo/Celtic, North American and Australian traditional, retro and contemporary folk music.
Presenters include informative notes on tracks played and often invite guest musicians.
5-6.30pm (SA time) Saturdays. Also on Radio Adelaide website
Jane.Bower@Bigpond.com

SA – Some Folk 5ZZZ 91.1FM
Eclectic selection of folk music presented every Thursday from 3-5pm ACST from McLaren Vale by David and Julie Cavanagh.
DavCav42@gmail.com

Vic – Mostly Folk, Fun & Friends 94.1FM Melbourne
Focuses on Australian performers in the folk genre featuring music, poetry, artist interviews, folk events and CD launches.
Every Wednesday 6-8pm
and streamed on 3wbc.org.au
WBCRFolk@Hotmail.com

Vic - Radio OCR FM 98.3
FM Colac & District
Australian smorgasbord is airs in South Western Victoria.
Presenter plays Australian folk and blues artists.
Every Tuesday, 11am-1pm.
(03) 5232 1991
moonlightau@gmail.com

Vic - Southern Style PBS 106.7 FM Melbourne
Presented by Jan Dale live and archived on www.pbsfm.org.au
Bluegrass, Old-Time and some Blues, Cajun and Western Swing.
Wednesdays 11am to 1pm
ozbluegrass@gmail.com
Webcast live and archive at www.PBSFM.org.au

New Arrivals!



TN2570-91 - $20

Edward Nass – Facebook Friends



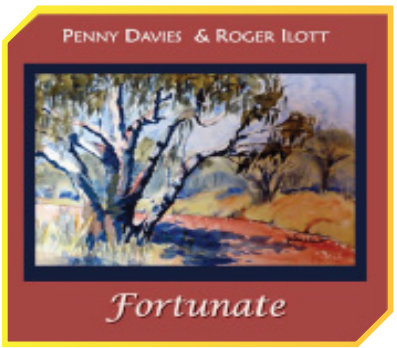
TN2571-91 - $22

Maureen O'Brien – Embrace the Season



TN2572-D - $12

Yours Truly – Very Together



TN2573-D - $12

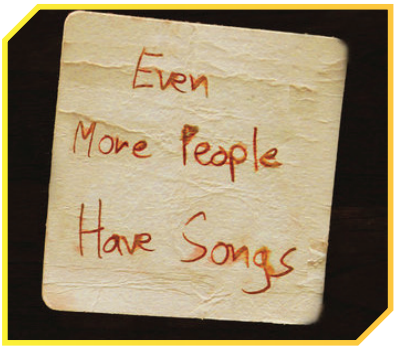
Penny davies & Roger Ilott – Fortunate

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TN2575-90 - $25

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Faces in the Street - Bring Back Tomorrow

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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.

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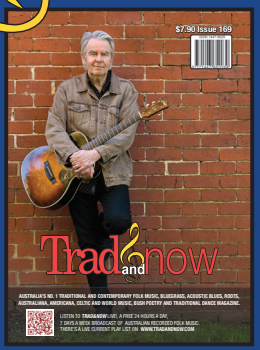




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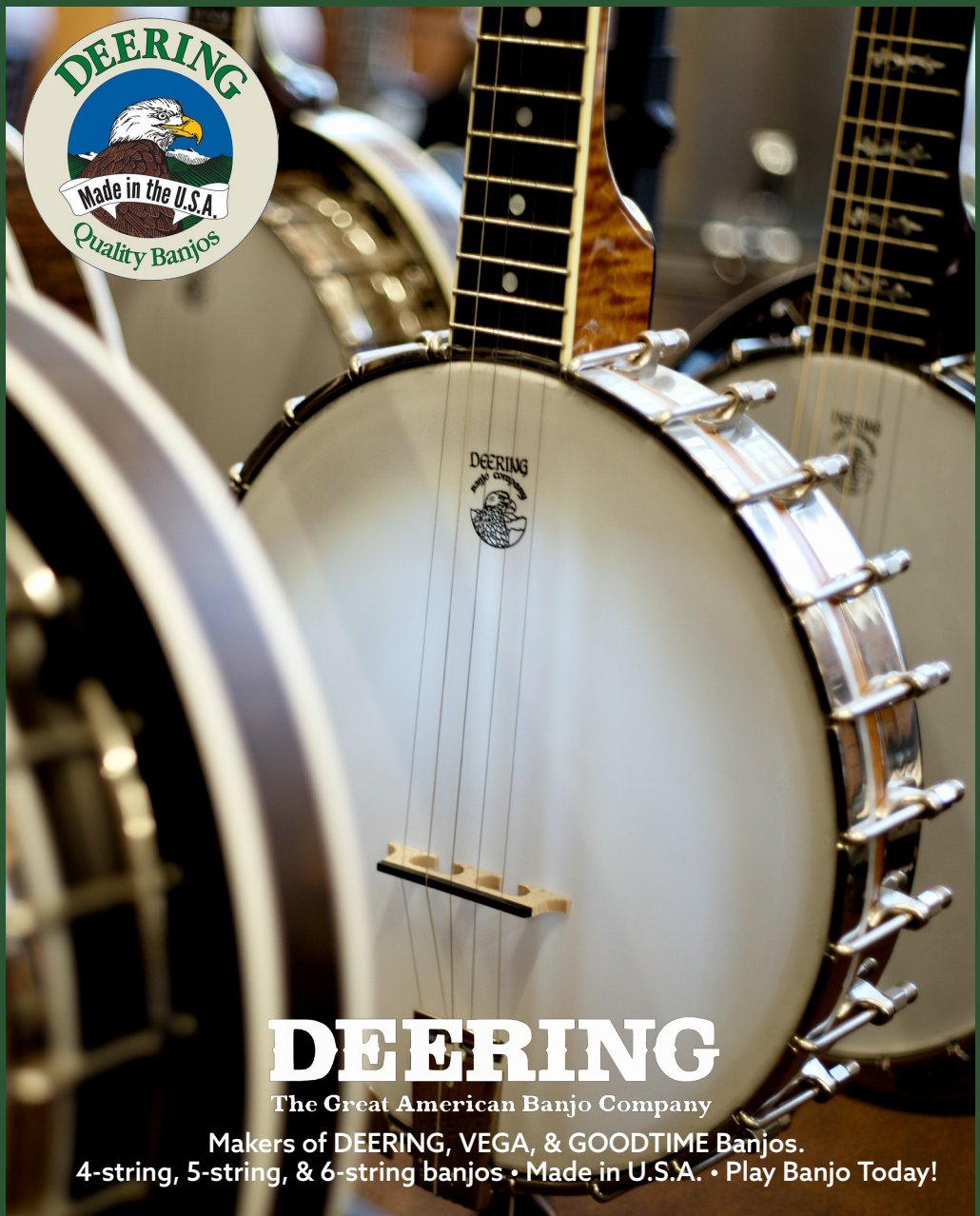
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