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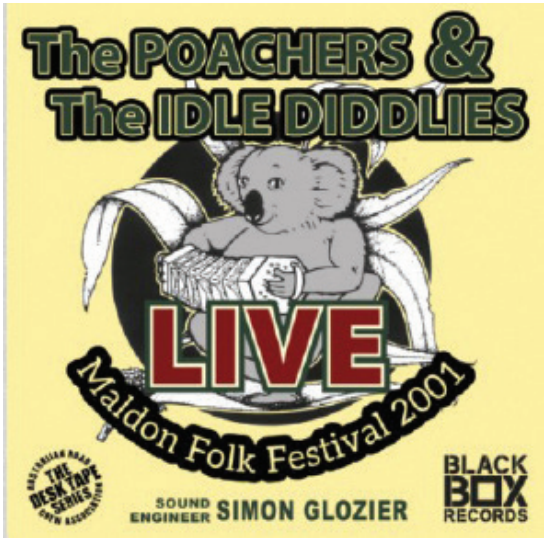
Fifty fundraising live albums released



Australian Road Crew Association co-founder, Ian 'Piggy' Peel, recently celebrated 50 fundraising historical Desktape live album releases.

Ian was a featured guest on Ross M Fear's Alive 90.5 fm Australian Spectrum Show on June 17.

The Australian Road Crew Association (ARCA), was co-founded by Ian and Adrian 'Sunshine' Anderson.

Their Desk Tape Series are historical live recordings re-mastered and released with permission of the artists as fund raising for the ARCA welfare program to help support road crew members facing serious health issues and other concerns later in their life.

Road Crew are the backbone of the Australian live music staging and include sound engineers, lighting technicians, stage managers, instrument technicians, stage crew and loading and lugging logistics personnel that enable artists to stage their shows and tour around the country.

They are gig workers without sick leave, holiday pay, superannuation, long service leave or any other normal benefits.

Many leading Australian artists have given permission for the release of their Live Desk Tape recordings and include Midnight Oil, Kevin Borich, Russell Morris, Goanna, Men At Work, Phil Manning, Ted Mulry Gang, Redgum, Australian Crawl, Models, Brian Cadd, Vince Jones, Jo Jo Zep & The Falcons, Dave Tice, Buffalo Revisited, Choirboys, Neil Finn, Spy vs Spy, Dutch Tilders' estate, Ariel, Archie Roach family, Captain Matchbox Band, Anne Kirkpatrick, Paul Marks, Slim Dusty, Wendy Matthews, Jimmy & The Boys, Tim Finn, Boom Crash Opera, Crowded House, Zarsoff Brothers, Pantha, The Bushwackers, Zydeco Jump, The Party Boys, Doug Parkinson, The Sports, Dave Tice, Headhunters, Gondwanaland, Renee Geyer estate, Hired Hands, The Dugites, TISM, Albert Lee & Vince Gill, Dead Livers, The Poachers, The Idle Diddlies, Jon English, Tour Of Duty (John Farnham, Kylie Minogue, Gina Jefferies, et al), Depression, Bill Armstrong, Swaggie Jazz CDs and more, with more to come in 2025.

Ross has been presenting the show featuring 100% Australian artist music for over 16 years.

This was Episode #848.

If you missed the show, you can hear a podcast of the show again online at https://omny.fm/shows/australian-spectrum-show/australian-spectrum-show-17-6-2025

The Australian Spectrum Show can be heard on Tuesday nights from 9pm to 12mn on Alive 90.5 fm.

Podcasts of past shows can be heard at https://omny.fm/shows/australian-spectrum-show when you are not listening to Trad&Now Live!

Vincent Cross is back with a new album

Irish-born, New York-based folk artist, Vincent Cross, returns to Australia this winter with a new album that draws deeply on his time spent living in Australia as a child.

A Place Where Songs Come to Live (Rescue Dog Records, June 2025) is a collection of original songs exploring themes of memory, migration, identity, and familial legacy, many of which echo back to his formative years in New South Wales.

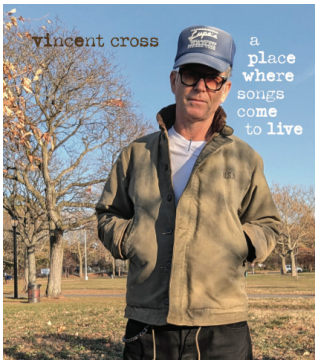
Cross, known for blending traditional Irish balladry with Appalachian roots and contemporary songwriting says: "Australia left an indelible mark on me, not just in landscape and sound, but in how I understand belonging.

"Many of these songs carry the emotional weight of that time.

"It feels incredibly special to bring them back home."

This tour will mark his first full national circuit since the pandemic, with performances across NSW, VIC, TAS, QLD, and NT, including intimate solo shows, festivals, and radio appearances.

The album, already receiving airplay on Folk DJ charts in



the U.S. and Canada, features themes tied to fatherhood, loss, and the wilderness, making it both timely and timeless.



From Jam Sessions to Sinners

by Rod and Judy Jones



Jam sessions have been a regular part of Bluegrass and Traditional Country Music Association of Australia (BTCMSA) gatherings since the Society's founding in 1975.

Informal jamming has long been a cherished tradition at Bluegrass and Old-Time music events in Australia.

As part of the BTCMSA's forthcoming 50th Anniversary celebrations, we have penned a brief history of Safety in Numbers (Sinners).

During the first 20 years of the Sydney Bluegrass & Old-Time Music Get-togethers, these jam sessions were unstructured and occurred throughout the evening, often during and after the formal concert.

They were enjoyed purely for the joy of making music together and provided a unique opportunity, rarely provided elsewhere, to meet up with a large number of fellow bluegrass and old-time music pickers.

Around 2004-2006, a more structured approach to jamming at the Sydney Bluegrass & Old Time Music Get Together emerged fortuitously through the efforts of Dianne and Michael Porter from Canberra.

During a visit to the Get Together at Annandale, they had offered to back up 'Honey' Jim Stokes on stage when he couldn't find others to back him for a song set during the evening's concert.

They found the experience extremely fulfilling, and it reminded them of how enjoyable Mike Kear's Bluegrass Gospel Workshops at Harrietville had been.

There, musicians at all levels of expertise were welcomed and even basic beginners could 'have a place in the choir'.

Any mistakes were covered up by the more experienced.

This got Dianne and Michael thinking that maybe others, particularly beginners or slower jammers, might benefit from a more directed jamming experience that catered for the current skill levels of people in the jam.

'Safety in Numbers' (Sinners) developed out of this.

As interest in the sessions grew, the group moved to the larger front room of the Annandale Neighbourhood (now Community) Centre, while smaller, informal jams continued elsewhere in and around the building.

The idea behind the Sinners sessions was to provide a low pressure environment where participants could perform songs together and gain the opportunity to perform in front of an audience, a feat that many might have thought impossible.

The group's welcoming approach meant that mistakes were absorbed by the ensemble, and experienced musicians regularly offered support in critical areas such as timing, 'feel', back-up and how to play with other people.

Dianne and Michael led the Safety in Numbers sessions for over a year until commitments in Canberra meant they were no longer able to maintain the regular sessions.

Everyone desperately wanted the sessions to continue, so they began a search for someone who could lead the group.

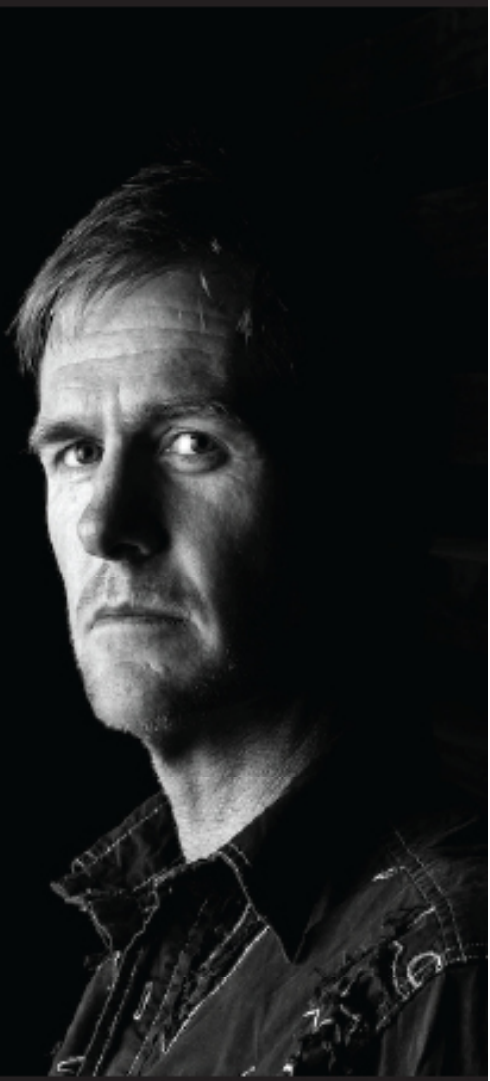
We were fortunate that Mike Kear, who had run the Bluegrass Gospel Workshops at Harrietville, offered to take over.

Both the Harrietville Gospel Workshop style and the Monthly Sinners sessions evolved by trial and error.

Others were coming up with more developed ideas about how to teach the essential elements of Bluegrass or Old Time Music and maintain interest over time.

In 2004, Pete Wernick, a member of the US bluegrass

Fred Smith
Spring Tour 2025



Fri 15 Aug - Paddington, NSW
Unforgotten: Songs of Australians at War

Sat 16 Aug – Wollongong, NSW
Unforgotten: Songs of Australians at War

Sat 23 Aug - Rutherglen, VIC
Sparrows of Kabul
with Liz Frencham and Carl Pannuzzo

Sun 24 Aug– Barfold, VIC
Afternoon soiree/house concert
with Liz Frencham and Carl Pannuzzo

Sat 4 Oct – Canberra, ACT
Fred Smith & A Few Good Spooky Men
Urban Sea Shanties

Fri 10 Oct – Cororooke, VIC

Sat 11 Oct - Nunawading, VIC

Sat 18 Oct – South Sydney, NSW

24-26 Oct – Dorrigo Festival

Sat 1 Nov – Newcastle, NSW

Sat 8 Nov – Devonport, TAS

Sat 6 Dec – Warriewood, NSW

Sun 7 Dec – Dangar Island, NSW

Details: www.fredsmith.com.au

band Hot Rize, who had toured Australia years earlier, published an influential article outlining his philosophy for teaching bluegrass.

He advocated that social music making was the most effective way to build musical skills.

Beginners should start by playing rhythm on slow songs, learning basic chord changes by watching others, and building real jam experience from the beginning.

This, he believed, kept learners motivated.

His method helped give a clearer framework and matched the approach of the Sinners sessions, start simple, play together and learn by doing.

We adopted the Wernick approach to give the early evening jams an educational foundation.

While late evening jamming remained informal, the early sessions became a guided skill building experience, with the participants then performing together as an ensemble to open the evening concert.

Mike Kear led the Sinners for several years until he too could no longer continue his commitment.

Over this time, Mike had garnered the support of several keen stalwarts who stepped in to fill Mike's role in the group.

In the next few years, Terry Darmody, Geoff Kiem, Jacinta Connery and Terry Kirkwood took over, ensuring the continuity of the program.

During this period, the TONEWAY System books, particularly "Mountain Music for Everyone", provided a reliable group repertoire of basic two and three chord bluegrass, old time country, and gospel songs.

For several years, Jacinta Connery and Terry Kirkwood also ran Sinners sessions at the Town & Country Hotel in St Peters.

These events were warmly received, offering another space for musical connection and performance.

Unfortunately, the hotel closed just before Jacinta and Terry moved to Queensland, and while the venue later reopened, it proved impractical to re-establish a regular Sinners presence there.

Sinners workshops and performances are also featured at the Dorrigo Folk & Bluegrass Festival in northern NSW and were a popular mainstay of the Harrietville Bluegrass & Traditional Country Music Convention of Australia.

The Sinners tradition has endured and is a vital component of the monthly Sydney Get-Togethers.

Terry Darmody, Anne Marie Van de Ven, Kenji Tanaka and their friends have continued the workshops at the Sydney Get Togethers.

Kenji has created a database of Sinners songs that are learnt each month.

There is an email list of more than 400 people, and the Sinners still launch the monthly SBOTMA concert with great enthusiasm.

Singing remains the central component of the sessions, but instrumental solos are also encouraged for those who wish to add their skills to the ensemble performance that typically opens each concert night.

The philosophy established at the start has endured.

Anyone who wants to can play, and shy people can overcome performance nerves by hiding at the back if they want.

Everyone is still welcome to come along each month and join the Sinners workshop and rehearsal, whatever your skill level and even if you don't play an instrument.

Special thanks to Dianne and Michael Porter for helping with information, proving that four heads are better than two.





Photos from some 1976 BTCMSA (L) Banjo Workshop- L to R around circle, John Miner, Paul Trenwith, Mick Matterson, Bob Foggin. (Unknown people in background)
R Dance Band (yes we used to have a dance as part of the evening's entertainment!)
Band: Unknown Banjo picker, On Stage Paul Trenwith, Colin Watson playing guitar, the late Colleen Trenwith, Greg LoLouttit, John Harty, unknown caller, John Miner(seated)

Guy Ghouse recognised in King's Birthday weekend honours

by Fred Smith

Guy Ghouse has been appointed a Member of the Order of Australia (AM) in the 2025 King's Birthday Honours for his significant service to music performance and education.

He is recognised for his work in the Noongar language and his contributions to music including his recent collaborations with Gina Williams, who was awarded an Order of Australia in 2021.

Ghouse is a songwriter and guitarist first and foremost, but his work and contributions go far beyond that.

When I spoke to him on a wintery Sunday night in June, he had just got back from a five hour drive from Albany where he and Gina had been doing some tweaks to a Noongar language children's opera being performed at the Albany Entertainment Centre.

"I was a bit reluctant to accept this award because there are so many deserving people I know, so I feel like I'm accepting this on behalf of all the people I've collaborated with and who have supported me" said Ghouse.

"I was flattered that someone nominated me.

"I'm not the sort of person who keeps track of all my work, but when Government House sent me the list of all things I've done I suppose it all adds up."

Guy Ghouse has done a lot.

His parents, polylingual musicians from Malaysia, arrived in Western Australia on a Norwegian cargo ship in December 1968, 10 days before he was born.

He grew up in Perth as a musically talented suburban kid focused on following in the footsteps of his father and other guitar heroes.

His world opened up at age 13 when his parents were sent to work in Fitzroy Crossing in the Kimberley.

"I began to think beyond music and to understand what a powerful and beautiful thing language is.

"In these communities, language has so much to say about the landscape and the rhythms of life…where to go fishing, when and how to stay out of trouble…important information for survival."

Ghouse was active on the Australian folk scene in the late 90s and early 2000's in Desert Child, his guitar instrumental duo with Damien Watkiss.

They were initially a duo

Wirrina 3 Day Music Camp 2025

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Enquiries & bookings: wirrinabluegrass@gmail.com



Guy Ghouse

looking for a singer but found the intricate musical landscapes they were weaving held their own fascination.

Based in Broome, where Ghouse was employed as a social worker in aboriginal communities, Desert Child toured to festivals around Australia in the early 2000's.

During this time, Ghouse was also working as Artistic and Music Director for local TV and media organisation, Goolarri Media Enterprises.

For the last 15 years though, Ghouse has been focused on his partnership with former journalist Gina Williams.

They have done extraordinary work in promoting Noongar language as a medium of song and story and a point of pride.

Together, they produced four albums in Noongar language and played in over 800 schools.

Their song, "Wanjoo" has become a kind of second anthem in the WA school system and is reckoned to have been sung by over a million children.

He's noticed a change of attitude in the last 20 years around indigenous language.

"Not long ago, people were being shamed and even beaten for speaking in language.

"Kids used it as a way to communicate in code and evade authority.

"But now there is a real celebration and pride for it."

This is a transformation for which Ghouse and Williams can no doubt take some credit.

40,000 people in Western Australia identify as Noongar, of whom some four hundred speak the language.

That doesn't seem to have diminished the appetite to hear these songs.

Thousands of people in Australia have been enraptured by the undefinable magic of Ghouse and Williams' performances at festivals in WA and the eastern states of Australia.

The duo recently returned from Japan where they represented Australia at the 2025 World Expo in Osaka.

"The Japanese people were absolutely mesmerised," he said.

"So much so that they've invited us back."

They were last seen in eastern states festivals at Cygnet and the National in 2024, but they have become so busy with commissions from Western Australia Opera (they have written two Noongar language operas already) and other work that it may be a while before we see them again "out east".

Their latest undertaking is a comic Noongar language country album.

"The Noongar people we play to say: "we love your work but when you gonna do a country album?" said Ghouse.

"So we are working on a country record of comedy songs including 'Don't You Hate It When You're Related?'".

"If we weren't being paid to do this as a job we would do it anyway," said Ghouse.

And with passion, purpose and pleasure on his side, Ghouse and Williams are sure to keep producing work of great power and beauty.





A pleasant and delightful evening enjoyed by all

by Bette Martin
photos by Trevor Voake – Courtesy Australian Tradition



Pleasant and Delightful were the main act at the Victorian Folk Music Club on June 10.

This traditional folk group is celebrating ten years of performing together.

Musicians and singers Kristin, Robyn, Don and Ken met at the regular Tuesday night sessions of the Victorian Folk Music Club.

Ken tells the tale that the idea for the group started when he awoke at 4.30am one morning after having a dream about a traditional folk song, Pleasant and Delightful.

Between them they play a multitude of instruments and their repertoire is all encompassing.

Robyn on guitar, Kristin on flute, Don on accordion and Ken on a variety of instruments, firstly sang about the Lass of Richmond Hill, which dates from around 1785.

Then a more modern song by Donovan Leitch, the ever popular Catch the Wind.

Ken switched to the mandolin for the lively dance tune, Sonny's Mazurka.

Don introduced a well known singalong song presumed to be Australian, which he told us was originally an American song from Alabama, The Gumtree Canoe.

An example of the practice of re-using old tunes for newer songs, the group performed two different songs to the same tune.

One of the Hasbeens, an old shearer's lament that he's slowing with age, followed by the ever popular Cushy Butterfield.

The audience enthusiastically joined in the chorus.

From the beginning of the evening there had been a Scottish theme throughout the proceedings and the next instrumental fitted in perfectly.

The Dark Island, written by Iain MacLachlan in 1958 about the Scots Isle, Benbecula.

It became popular as the theme for a series of the same name on the BBC.

Then followed The Pretty Maid and a World War One song, Long, Long, Trail.

Their signature song, Pleasant and Delightful, is an old love song about a sailor leaving, promising to return and marry his sweetheart.

Next came an instrumental, Napoleon Crossing the Rhine.

In England, Morris Dancing had been traditionally a male domain.

Due to the high death toll in village male populations during WW1, the widows, sweethearts and sisters of the dead soldiers began to take their places in performances as a tribute.

The song, Dancing at Whitsun, tells this story.

Dainty Davey and finally Over the Hills and Far Away concluded a great hour's entertainment from this group.

Throughout the performance, Kristin's flute added warmth and depth to the music.

Robyn's guitar playing was excellent with her voice clear and strong.

Don and Ken played at times the mandolin, harmonica, button accordion, guitar, banjo, fiddle, autoharp, double bass and even the bongos.

It was a great evening's entertainment and let's wish the group many more anniversaries to come.

The three day music camp at Wirrina is back and better

by Caz Williams and Thea Taylor



We're excited to bring back Wirrina Music Camp this year for 3 full days, Tuesday Nov 18 through to Thursday Nov 20.

Thank you to those who have offered constructive suggestions to help us improve our learning and development opportunities!

This year's teaching team includes Jeri Foreman.

Many will remember Jeri's incarnations as Bluegrass player, Scottish fiddler and classical musician / violin teacher.

Now based in Glasgow, Jeri brings duo partner Grace Honeywell, also teaching in the program.

Other tutors include Peter Somerville, Sally Carter and Josh Bennett.

There will be more to be advised as we get closer to the camp.

Between them, tutors have backgrounds in Folk, Bluegrass, Jazz, Classical, Americana, Old Time, Celtic & more.

The program is full of classes that people might readily expect, plus demonstrations, explorations and talks.

We'd love for everyone to be going home filled with different ideas and perspectives as well as new / improved skills.

Starting on the Tuesday, we'll start each day with a tune class in which the whole camp group uses aural skills to learn a small collection of tunes, working together with each player at their own level, contributing to an ensemble experience.

We will have more structured jams and activities for evenings, led by instructors and others.

There will be various themes on different evenings for fun, but also to consolidate learning and group playing experience.

The Tuesday evening will feature a welcome barbecue for all participants, the cost of which will be included in the camp ticket.

Others, e.g. partners, community members etc. are welcome to buy a barbecue ticket and join the social evening.

Those not able to eat communal food (e.g. allergies) are welcome to bring their own food and share the experience.

Instrument streams will include combined bowed instruments.

Cellos, violas etc as well as violins and other bowed instruments will all be welcome.

Another instrument stream is combined plucked instruments.

That's anything that you can shake a pick at including mandolin, guitar, bouzouki / mandolin family, tenor banjo and anything less common as well.

Bass players are thoroughly welcome and can be taught in either bowed or plucked strings streams.

There will also be a 5 string banjo class with Peter Somerville, a veteran of teaching and performing Bluegrass banjo, but also accomplished with clawhammer and other styles.

Those wanting to join the dedicated ukulele class will spend their days with Sally Carter, who is on a mission to provide ukulele players with as much music education as they can take.

Most skill levels can get

something from these classes and activities.

The expectation is that you can play basics on your instrument.

There's plenty of challenge for those on the much more capable side.

If unsure if the camp is for you, please ask.

Classes and the whole experience are aimed at independent learners.

However, child musicians are very welcome with active adult support.

If you'd like to bring a family group, please contact us.

We encourage any acoustic stringed instruments in the classes, eg banjo, violin/viola/cello, mandolin/bouzouki, bass, uke, guitar.

If you play different instruments and want to know whether the classes will be relevant for you, we'll direct you to one of the tutors for information.

Absolutely any acoustic instrument welcome for casual jams etc.

We've welcomed accordions, percussion, recorders and other wonderful things.

Once again, we're hosted by the Wirrina Cove Holiday Park, with activities and camping on site where there is unlimited unpowered sites and plenty of powered sites.

This year, the park has no extra cabins available.

If you want more than camping or caravan etc, we recommend you try other local parks for cabins, or holiday accommodation in the district.

Please contact us if you get stuck and accommodation is a real barrier to you attending the music camp.

We don't guarantee a solution, but may be able to assist or put you in touch with someone who can.

For any enquiries, please email: wirrinabluegrass@gmail.com with 'music camp' in the subject line.

For other information, including tickets for music camp and festival, you'll find what you need on our website www.wirrinabluegrass.com.

It's also worth finding us on Facebook as often, last minute details get onto that page more quickly.

We look forward to seeing old and new friends this year and we hope you will stay on for our weekend festival as well.

Australian Folk Music Award nominations now open

by Keith Preston

Nominations for the 2025 Australian Folk Music Awards (AFMAs) are now open and close Midnight July 31.

The 2025 AFMAs are a project of Folk Alliance Australia, established to recognise and celebrate the musical and cultural talent, vibrancy, diversity and unique community nature of the Australian Folk Music sector.

Folk Alliance Australia (FAA) is a not-for-profit incorporated organisation.

The AFMA's will be presented on Wednesday October 22 at 7.30pm EST at the Brunswick Ballroom, Melbourne as a Live Concert and Awards Night and also as a Live Streamed event.

The Awards event will feature a Welcome to Country, live music performances, awards finalists' and winners' presentations and guest interstate artists, and will be hosted by leading folk identities.

Twelve AFMA Awards will be presented in 2025.

Artist Awards are: Folk Album of the Year – Traditional; Folk Album of the Year – Contemporary;

Folk Album of the Year – Debut; Folk Artist of the Year – Solo; Folk Act of the Year – Duo; Folk Act of the Year – Group; Instrumentalist of the Year; Zulya Kamalova Award (New); People's Choice; and, Youth Artist of the Year.

Industry/Community Awards are: Folk Community/Cultural Project of The Year; Contribution to Folk; and, Lifetime Folk Award.

Valé Clem Parkinson
1929 - 2025

by Bruce Watson

Clem Parkinson, folk singer, songwriter, collector, political activist, satirist and influential figure in the 20th Century Australian folk revival, passed away at the age of 95 on May 25.

He was a prolific writer, and a prominent early member of the Victorian Folk Music Club.

He had a strong following and significant influence in

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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.

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Music heard at other times and during odd numbered hours is selected randomly from the thousands of tracks uploaded.

2AM: Contemporary Folk Music Hour
4AM: Traditional Folk Music Hour
6AM: Celtic / British Music Hour
8AM: Comedy, Poetry and a bit of Protest Music Hour
10AM: Contemporary Folk Music Hour
12 Noon: Recent Arrivals (18 months) Hour
2PM: Australiana Music Hour
4PM: Instrumental Music Hour
6PM: World Music Hour
8PM: Bluegrass & Old-Timey Music Hour
10PM: Blues and Roots Music Hour

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.
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Clem Parkinson
photo Jessica Sayer

Melbourne particularly in the 1960s/70s.

Like many others of his era, his introduction to folk music was through the New Theatre in the 1960s where he acted in many of their productions.

The New Theatre was a key incubator of the Australian folk revival in the second half of the 20th Century, and mounted the seminal musical play, Reedy River, in which he acted.

He collected and documented songs from Victorian prisons in the 1960s.

He also began writing contemporary songs in the same decade, very often with a political and satirical flavour.

Much of his early involvement in the folk scene was performing with the Victorian Folk Music Club's concert parties, as well as performing at protests and union events.

He had a particularly strong association with the Metal Workers' Union.

His songs were in the repertoire of many folk singers in the 1960s-1980s he had a particularly strong partnership with Lyell Sayer, with whom he wrote a verse of Sayer's legendary F-111 song.

That song, and his 'Muddy Old Yarra' song are included in the Joy Durst Memorial Collection of folk songs.

His songs were also extensively published in a variety of other places, including Australian Tradition, Stringybark and Greenhide, various other newspapers and magazines and on a website of Australian protest songs (http://unionsong.com).

Clem appeared on many early Melbourne radio and TV music shows and talent quests such as 3DB's Country Music Show, 3UZ's Radio Auditions and TV's New Faces.

He later hosted various folk music shows on Victorian community radio (3CR, 3ZZ).

In fact, he played an important role in the establishment of 3CR, Melbourne's first community radio station.

Folk historian Malcom J Turnbull suggests that he was a catalyst for a split in the Victorian folk music scene which led to the creation of the Folk Song & Dance Society of Victoria.

This was brought about by his King Street Bridge Song attacking Victoria's Bolte Government.

The split was between those who believed that folk music should focus on traditional material and those who believed it should encompass contemporary material addressing current issues.

He released two LPs, one with Sayer, through Larrikin Records (1983 & 1985), and had songs on various compilation albums.

He extensively video recorded a number of folk concerts during the 1960s and 1970s for collection purposes.

The National Library of Australia holds recordings of him singing several songs in the Norm O'Connor Collection, (https://catalogue.nla.gov.au/catalog/2635377).

It also holds his papers, which he meticulously curated in his final years (https://catalogue.nla.gov.au/catalog/7339284).

In 2018, I conducted a long form interview with him about his life and music, which is in the NLA's Oral History and Folklore collection. (https://catalogue.nla.gov.au/catalog/7894792).

His songs have historical significance, reflecting social and political issues over time.

Many are political, and radical in nature, addressing issues of the day including social justice, the growing consciousness of environmental issues, government and business corruption and strong support of working people and the union movement.

At 95 years of age, he was active to the end, still writing political poems and songs in his 90s!

He was a very keen square dancer in his later years, and was dancing until a couple of weeks before his death.

Ed: Bruce Watson has seven albums available for sale from the Trad&Now website.

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

Australian music in hot demand on the global stage

by Brianna Roberts



Over 70 Australian artists, producers and composers will undertake career defining activities around the world, backed by investment through Music Australia's Export Development Fund.

The fifth round of the Export Development Fund sees $997,787.95 invested in 78 projects, involving a range of artists, from solo acts to bands, producers, composers and songwriters to support headline tours, debut showcase performances, artist residencies, publicity campaigns and more.

The Export Development Fund is a matched funding initiative, designed to elevate emerging, breakthrough, and established acts into the international market, whilst fostering sustainable and thriving careers.

The program focuses on three key pathways: Performance and Touring; Professional and Artistic Development; and, Market and Audience Development.

This announcement follows the launch of The Bass Line, Music Australia's landmark study into the economic contribution of Australia's music industry.

The analysis revealed strong international demand for Australian music, with music export contributing an estimated $975 million to the total Australian music industry revenue.

Since its launch, the Export Development Fund has successfully supported over 400 projects to date highlighting the importance of a dedicated contemporary music export program in Australia.

Hearts for Gaza charity concert held

by Keyna Wilkins

On Saturday, June 7, Gumbramorra Hall at the Addison Road Community Centre in Marrickville, NSW, hosted the Hearts for Gaza Charity Concert

The concert was a fusion of music and humanitarian advocacy, which raised nearly $10,000 and will directly feed 1000's of families throughout Gaza.

The concert featured passionate original music and Arabic song arrangements by Maissa Alameddine, Hala Samek, Pavle Cajic, Maxeem Georges, Chloe Chung, Antonio Anguilar and myself, Keyna Wilkins.

Opened by composer and humanitarian leader, Chloé Charody, the event aimed to help fund the Hearts for Gaza initiative, which distributes essential aid including food and water directly to families and children in Gaza through four regional teams operating on foot and bicycles, reaching areas inaccessible to larger organisations.

It has been operating since October 2023, after I introduced her to my friend Shadi Salem, who is a writer from Gaza.

They began co-ordinating aid operations using his family and friends as staff with donations from the Australian public, and it grew from there.

One hundred percent of money raised goes directly to the people that need it, with no administration fees or middle people.

Chloe began her speech with "As the granddaughter of a Jewish Holocaust survivor, I am horrified to witness what is happening in Gaza.

"It is another genocide. and I will do everything in my power to help people in need."

After her speech, there was a documentary highlighting the impactful work of Hearts for Gaza, setting a reflective tone for the evening, with many videos and photos of their achievements feeding and clothing 1000's families across Gaza, as well as providing some entertainment for bereaved children, including many orphans.

Syrian-Australian oud player, Maxeem Georges, and cross-cultural flautist, Chloe Chung, opened the musical performances with a duet that seamlessly blended maqam/ middle eastern scales with Western flute melodies, exemplifying the harmonious fusion of diverse musical traditions.

Following this was the world premiere of my latest work, a cello sonata "I'm Bisan from Gaza And I'm Still Alive" in three movements; "I'm Bisan", "Remembering Gaza" and "Escape To The South".

It was performed stunningly with perfect technique and deep powerful expression by young up-and-coming Palestinian Australian cellist Antonio Aguilar, accompanied by myself on piano.

This cellist is definitely one to watch and work with if you can!

Paul Nolan from Sydney Arts Guide describes pianist composer Pavle Cajic's performance as "penetrating intimacy with plaintive gentle spirals which took us beyond the hurt of recent histories.

"This playing transported our listening across exciting genre blending style defying harmonies and stunningly alternating shapes.

"Pavle Cajic offered a solo performance characterized by emotive expression, transporting listeners beyond the immediate context of the concert."

Subsequently, Cajic joined Gazan percussionist and refugee from Gaza, Palestine, Hala Samak and vocalist, Maissa Alameddine, a Lebanese Australian multi-disciplinary artist and vocalist, in a trio that combined rhythmic complexity with haunting vocals, adding a dynamic vocal dimension to the event.

This was a genuine cultural fusion of Tunisian folk songs, classical piano and Gazan rhythms.

The concert culminated in four collaborative ensemble Palestinian and Contemporary popular Arabic/Lebanese songs arranged in an interpretive way by Maissa; "Moukawem", "Yamal Mwel el Hawa", "Rajawi Falastini" and "Rozana", with all seven musicians from the concert.

Yama Mwel el Hawa is a song from the Palestinian folklore that has its roots in affirming that Palestinians will never give up



their lands.

The main chorus is" "I would rather daggers cut me then live under occupation".

This collective performance encapsulated the evening's spirit of unity, an exquisite merging of cultures and artistic solidarity with Palestine.

By the last songs, many in the audience were dancing and the atmosphere was one of hope.

Also sold at the event was Shadi Salem's debut book "Beneath The Gaza Sky" and artwork by artists currently trying to survive in Gaza.

These were shared with the world through Instagram, with printing and sales facilitated by Pavle.

The event was hosted by artist, Nicole Barakat and the Addison Road space was generously given free of charge.

The Hearts for Gaza concert not only showcased the transformative power of music but also reinforced the importance of community driven initiatives in addressing global humanitarian crises.

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.

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
Aug 1 & Sep 6: Garth & Friends 6pm
Sep 26: Val Moogz

Hornsby Ku-Ring-Gai Folk Club – 7pm
Jul 18: Mike Martin
Aug 15: Felicity Dowd
Sep 19: Two Voices in the Crowd
Oct 17: Sam Fletcher
Nov 21: Peter Campbell
Dec 19: Go Twos

Humph Hall – 7pm
Jul 12: Crossing Strings (Austria) 2pm
Jul 18: Vincent Cross (USA)
Jul 25: Bruce Watson (Vic)

Loaded Dog – 7pm
Jul 26: Paper Collar Pickers; Bruce Watson's Immortal
Aug 23: Chloe & Jason Roweth; Deanne Dale
Sep 27: Kejafi

The Shack – 7.30pm
Aug 2: Squeezebox Boogaloo; Ricardo Steyer Choro Trio; Rowan S Kaine

Troubadour Central Coast 7pm
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
Jul 15: Dave & The Poets; Ragbag Duo
Jul 22: Sue Ferrers Trio; Vincent Cross (USA)
Jul 29: Tori Reed; Estampa
Aug 2: BUGFest #2 - one day music festival, 3pm to 10.30pm, The Cave Inn.
Aug 5: Bard for Life; The Salty Sirens
Aug 12: Sarah Calderwood & Paul Brandon; East of West
Aug 19: Amanda Gilmour; Those Folk
Aug 26: Peter Willey; Webbies Quartet (Tangled Web reunion)
Sep 2: Katie Wighton; Michael Fix
Sep 9: Linsey Pollak
Sep 16: Three Cassyn Kyttagh (music from Manx), Sianti
Sep 30: Enda Kenny (Vic)

VIC

Victorian Folk Music Club – 7.30pm
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

Federal election result welcomed

by Jake Challenor and Sara Downs Courtesy themusic.com

The recent election result won't single handedly solve the challenges facing Australia's music industry.

However, it does bring with it a continued commitment to the arts alongside a sense of momentum and possibility, and with it, a renewed opportunity to reimagine what comes next.

It's time to lean into that energy because, despite the headlines, the Australian music industry is full of green shoots.

We have the talent, tenacity, and entrepreneurial spirit to turn those shoots into something much bigger.

It's true that the music industry has weathered many storms over the last decade.

Between global economic headwinds, digital disruption, local venue closures, a cost of living crisis, and the persistent aftershocks of a pandemic that derailed how we work, create, and connect, it's been a hard slog.

But after the election, I can't help but feel a renewed sense of optimism.

Now marks the ideal moment to move the conversation from problems to solutions, to seize the narrative, double down on innovation, and start telling our own success stories, louder and prouder than ever before.

The Australian music industry has never lacked talent.

What we've sometimes lacked is alignment.

Now is the time to fix that.

We need to rally behind a shared ambition to build sustainable music businesses that support artists, empower creative professionals, and drive real cultural and economic impact.



Angie McMahon at Meredith Music Festival photo Joshua Braybrook

That starts with changing the way we talk about ourselves.

For too long, the dominant headlines have focused on crisis and failure.

The rooms that shut, the deals that fall through, the festivals that failed.

While those stories matter and reveal very real pressure points, we can't allow them to be the dominant narratives.

There are incredible things happening across the country right now.

Homegrown artists are selling out tours and smashing streaming records.

Independent labels have embraced the globalisation of music and are thriving as a result.

Tech startups are rethinking everything from music education to artist contracts.

Regional venues are rebuilding the community from the ground up.

This is the Australia I know and love — creative, scrappy, and unafraid of doing things differently.

A great example of this is May's VMDO Data & Insights Summit in Melbourne, where two days of incredible content were shared with a sold-out room.

So many great conversations were sparked, some difficult discussions were had, and everyone left feeling smarter for it.

But government and industry can't be fully responsible for making change.

It's now up to all of us in the music business to turn talk, data, and ideas into action.

We don't need to pretend the problems don't exist, but we do need to spend more time amplifying what's working.

When we celebrate wins, big or small, we give everyone something to aspire to.

We also make a stronger case to government, investors, and our partners about the value we bring, culturally, socially, and commercially.

This is where narrative matters.

Messaging matters.

Alignment matters.

If we want to secure more meaningful support from outside the industry, whether it's government funding or private partnerships, we need to speak with one voice about the industry's potential.

That means the artists and execs, the promoters and publishers, the startups and strategists.

We need to show up with a united front and a clear message: invest in us, and you invest in Australia's future.

Because make no mistake, music is big business, and it's only getting bigger.

But growth isn't guaranteed.

It takes courage, creativity, and capital.

It takes a mindset shift, from survival to strategy.

That's exactly why we need more founders, more people thinking like founders, in the music business.

More entrepreneurs.

More professional development for brave people willing to break and build new models, not just protect old ones.

The next decade of growth will come from those willing to experiment.

Let's back them.

Let's mentor them.

Let's put real dollars behind them.

At Sound Story, we've seen firsthand what's possible when storytelling meets strategy.

Reputation isn't just a risk to be managed, it's an asset to be leveraged, and right now, the music industry has a rare opportunity to take control of its story, and not just in the media, but in the minds of fans, funders and the wider business community.

The continuity of the recent election offers momentum, which is hard to get, and easy to lose, and a moment to reset the tone and reframe the agenda.

Let's use it.

Let's speak loudly about what makes this industry so magnetic.

Let's champion success.

Let's be bullish about our future, not naive, but unapologetically ambitious.

We can't rely on anyone else to tell that story for us.

It's up to us, the people inside the music business, to set the agenda, do the work, and back each other in.

To every artist, agent, manager, label head, startup founder, and public servant working to build something better, I see you.

Let's get aligned.

Let's get creative.

Let's build together.

Because if not now, when?

Jake Challenor is the CEO of Sound Story, a strategic communications consultancy for creative industry leaders and challengers.

Meanwhile, ARIA and PPCA have congratulated the Albanese Government on their election win.

ARIA and PPCA CEO, Annabelle Herd, said: "We know the Albanese Government shares our love of Aussie music and is committed to making local artists shine here and on the global stage.

"Our powerful local soundtrack has a critical part to play in what it means to be Australian.

"It is fundamental that young Australians are able to hear their stories reflected in recorded music or at live venues across the country.

"Music is a vital part of what makes a future worth investing in.

"Between DJ Albo, a hip-hop loving Treasurer and an Arts Minister in a band, we believe that music's future is in good hands."

She added: "We are thrilled that we can now continue the work started under the National Cultural Policy, Revive, and are ready to progress our work with Ministers on outdated radio caps, maintain strong and effective copyright in the age of AI, back Music Australia and Creative Workplaces, and ensure Australian music has the prominence and opportunity it deserves.

"ARIA and PPCA extend our thanks and congratulations to all the successful candidates this election and reaffirm our commitment to promoting Australian music across the Parliament."

The Vote Music platform, which features 20 music organisations like APRA AMCOS and Support Act as well as ARIA and PPCA, also welcomed Albanese's re-election.

"The industry stands ready to work in partnership with Minister for the Arts, Tony Burke, and the wider government on the next chapter of the national cultural policy, Revive, to build on strong foundations to ensure Australian music is heard, valued and supported across the country and around the world," Vote Music said in a statement.

"The Vote Music 2025 platform articulates a national agenda to grow music jobs, build stronger communities, and amplify local voices on a global stage.

"With the government's re-election, the campaign takes on renewed urgency and shared opportunity.

"This is a new era of momentum and possibility, and Vote Music 2025 welcomes the government's re-election and its commitment to expanding Revive Live.

"It looks forward to working together to supercharge the future of Australian music."

APRA AMCOS CEO, Dean Ormston, said: "We welcome the re-election of the Albanese Labor Government and look forward to continuing the strong partnership we've built over the past three years.

"Programs like Revive Live, the establishment of Music Australia, and support across live music, export and copyright have made a real difference to songwriters, composers, artists, music businesses, local communities and audiences.

"We can now build on that foundation so that we see and hear more great Australian music, on our stages, on radio, on screen and across streaming platforms, here at home and around the world."

Meanwhile, the Minns NSW Labor Government has unveiled a new initiative to help local talent by encouraging global touring acts to include Australian musicians as support acts.

The policy, known as "Michael's Rule", reduces venue hire fees at major NSW venues like Accor Stadium and the Sydney Opera House when at least one Australian act is featured.

The initiative, named after late artist manager, Michael McMartin, aims to provide Australian artists with more exposure by allowing them to perform alongside international stars.

The program has already received strong industry support and will be in place for the next two years.



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) (2282-177)
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

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

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 (1078-178)
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

3,000 capacity venue being created in Perth

by Lars Brandle, The Music Network



Just three days after Western Australia Day, the concerts giant Live Nation announced its plans for a new purpose built, 3,000 capacity venue for the city of Perth, the Northbridge Music Hall.

Doors are expected to open on the new space in the summer of 2026-27, and to pack it in with more than 120 shows in its first year.

Located at 77 Francis Street, at the site of a cold storage warehouse, the venue will feature two performance spaces, and is expected to book music, comedy, and theatre.

The finished result be a 3,000 people maximum main room, with a smaller, 600-capacity club room, both equipped with "state-of-the-art" staging and production.

With its size and fit-out, Northbridge Music Hall is inspired by Brisbane's Fortitude Music Hall, and hits the "sweet spot" in this metro market, explains Alex Klos, President, Live Nation (LN) Australia and New Zealand.

"There isn't anything in Perth of that scale, so if you want to do a national routing," Klos said, "Perth was a bit of a gap in that venue size."

LN has made a "significant investment" in this project, reportedly worth $30 million, and has done so without third-party partnerships.

"We think it's really important.

"We see Perth as an important market, so we want to invest and keep growing it," Klos continues.

Of the existing space, the roof will be raised, the original walls and facade will be kept, the rest will be totally gutted and refurbished.

The team is currently working through approvals and finalising design.

Klos and his team identified the location 18-24 months ago, following a year's long search.

Despite the isolation, or perhaps because of it, Western

Australia has a fine music scene.

Tame Impala, Spacey Jane, and Birds of Tokyo all hail from the western state.

"It's a strong market, there's a lot of disposable income.

"It's one of the richest states in terms of average incomes and disposable income, thanks to the mining sector.

"The government's very supportive of the arts as well," Klos explains.

"It's definitely an attractive market and one we want to keep supporting."

It's too early to talk bookings, though "the idea will be to have a good opening with a prominent act to showcase the venue when we're ready," he notes.

"We always open these venue with local heroes, local acts."

Northbridge Music Hall is the latest addition to LN's growing portfolio of venues across Australia and New Zealand, including The Palais Theatre and Festival Hall in Melbourne, Fortitude Music Hall and The Triffid in Brisbane, Hindley Street Music Hall in Adelaide, Anita's Theatre in Wollongong, and Spark Arena in Auckland.

Northbridge Music Hall is "set to become a cornerstone of Perth's cultural landscape and a dynamic space for live entertainment," said Klos and Paul Piticco, Director of Touring and Venue Development, Live Nation Australasia, in a statement.

"Designed to welcome both rising talent and world class performers, it's an investment in the city's creative future and we're excited to collaborate with the local arts community to create new opportunities for both performers and fans."

Festival of Small Halls tours could come to a town near you

by Narelle Walsh

Woodfordia Inc's regional touring project, Festival of Small Halls, begins its journey of 18 shows across 4 weeks this July.

The community driven tour is hosted by local groups and councils from Cooktown and Daintree in the Northern rainforests, to the hinterlands of Eungella, and coastal towns of Seaforth and Macleay Island.

Touring are renowned folk duo, Champagne Weather from Canada, and Melbourne based duo, Charm of Finches.

Once called "the future of folk", Champagne Weather's music is a meld of today and tomorrow, curating sound sculptures with their strings and voices, their songwriting pays homage to the root of folksong and the transformative nature of inspirational modern composition.

Melbourne darlings Charm of Finches head out on the road for the second time with Festival of Small Halls.

Sisters Ivy and Mabel hold the audience with mesmerising harmonies, curious stories and intricate melodies.

A freshly announced tour of Western Australia in August sees 17 shows across the state, with Charlie A'Court (Canada) and Emily Barker (Australia).

We'll be headed back to outback Queensland and Northern New South Wales later in the year, with spots still available to come on board and host a show.

Keep your eye out for tickets and support live music in regional areas where you can.

Each show is as unique as each hall and each community is, with local support artists, BBQ cook ups, cakes and more.

Each show is witness to the town's best folks.

For tickets, more information and to find out how to host a show in your town, head to festivalofsmallhalls.com.

Fred gets a well deserved gong

Fred Smith has been awarded the Medal of the Order of Australia (OAM) for service to music and foreign affairs, a combination which one of his former DFAT bosses described as "improbable'.

In fact it has been an improbable trajectory for a softly spoken troubadour many see as a national icon.

In 1996, he completed an Economics Law degree before being recruited into the Department of Foreign Affairs and Trade as one of 30 graduates selected from a field of over three thousand applicants.

It was around that time that he began writing songs and his life started to veer off the beaten track.

His early offerings, distilled on his debut album, Soapbox (1998), were mostly comic political pub songs with feels that ranged from folk ballad to rock 'n' roll to polka, but all reflected the drinking venues he was playing at.

In 2001, Fred returned from a stint of work on peacekeeping operations in Bougainville and the Solomon Islands to record Bagarap Empires.

The album blended personal, political and historical narratives in a way that has characterised much of his subsequent travelogue recordings.

Bagarap Empires won the 2002 NFSA National Folk Recording Award and broke Fred on the Australian festival circuit, earning glowing reviews including in Canadian folk



magazine Penguin Eggs.

Les Siemieniuk, in the Autumn 2006 Edition of that magazine said: "It is an amazing piece of work.

"Truly folk music at its best, chronicling a period in a peoples' history that few of us know anything about."

Then Smith took another right angle turn setting out to record an album of love songs he wrote for an as yet unknown female vocalist.

The project prompted him to search for the right singer, and after some misadventures, someone he met in a bar in Petersham sent him in the direction of Liz Frencham.

They first performed together on an open mic stage at the National Folk Festival in 2002 and went on to record the much-loved album, Into My Room.

Three years living and touring in the United States followed for Smith, prompting another travelogue album (Texas 2008).

This was followed by Urban Sea Shanties, a collection of thinking men's drinking songs recorded in league with the Spooky Men's Chorale, which was awarded the National Folk Recording Award at the National Folk Festival in April 2009, where the album was performed live to a maximum capacity audience in the Budawang, the festival's largest venue at the time.

Three months later, he set off to work as a political officer alongside Australian troops in Uruzgan province, in southern Afghanistan.

He returned to release his best known recording, Dust of Uruzgan.

The album earned him comparisons to the great Australian balladeers Eric Bogle,



ANZAC Day Australian War Memorial

John Schumann and Don Walker.

He went on to write a book and a stage show called Dust of Uruzgan, the latter touring with Liz Frencham and Carl Pannuzzo to festivals and theatres around Australia.

A few more personal albums followed until he went back to Afghanistan in 2020, eventually working at Kabul International Airport on the chaotic evacuation of Kabul in August, 2021.

He returned to hotel quarantine in COVID hit Australia in September 2021 and, with adrenaline coursing through his veins, wrote a second book, The Sparrows of Kabul, in a sleepless two-week binge.

He then toured a second incarnation of the Afghanistan show, called Sparrows of Kabul, around regional theatres working with locally based musicians in each state.

"Offering a balanced and relatable account of our involvement in Afghanistan has been a fixation and a folly which I've pursued to the detriment of my superannuation balance" said Fred.

"I think this is why someone nominated me for this award.

"It felt like an important story and one I was uniquely placed to tell.

"Whatever you think of the Afghanistan War it matters that we understand the experiences of our soldiers so that they don't walk the land as strangers in a way that a generation of Vietnam veterans did".

Fred's body of work on Afghanistan was recognised in 2022 when he was named Folk Alliance Australia Solo Artist of the Year, and in his hometown Canberra, where he was crowned ACT Artist of the Year in 2023.

Regarding this latest accolade, announced over the Kings Birthday Weekend in June, he said: "It's a nice thing to be recognised in this way.

"It confers some dignity on what has felt most of the time like a scrappy existence.

"Day-to-day, like all self managed artists, I'm punching out festival applications late on a Thursday night, putting up posters in public toilets at festivals on the weekends, then showing up at the day job on a Monday.

"I'm very grateful for the musicians around the country that have played my songs, the bookers who have booked me, and the audiences who have followed me over some rough terrain," said Smith.

"In the end, that's why I'm in the folk world.

"The audiences have big hearts and minds that range beyond their own real estate.

"I'm too inexplicable to ever have been bothered by the record companies, but the folk audiences are not to be underestimated.

"They know the world is a complex place and that art, if it's any good, reflects this."

Fred is having a quiet winter convalescing from a shoulder operation but will be out and about in mid-August performing the final incarnation of his Afghanistan stage show called "Unforgotten: Songs of Australians at War".

First performed over the ANZAC long weekend in SE Queensland, this new show combines the classic ballads of Schumann, Bogle and Henry Lawson with Fred's Afghanistan material in a chronological song cycle that goes some way to humanising and explaining the arc of Australia's involvement in alliance wars.

Fred will also be getting back together with Liz Frencham for a couple of shows in Victoria in late August and at the Dorrigo Festival in October.

He will also be rejoining forces with an elite squad from the Spooky Men's Chorale to perform Urban Sea Shanties in Canberra on October 4.

Details of these and other Fred Smith spring performances can be found elsewhere in this publication or on Fred's website.

Ed: Fred Smith has seven albums in his name, one of which is a double album and two with Liz Frencham available for sale from the Trad&Now website.

All albums have been uploaded to Trad&Now Live! and can be heard there from time to time.

New report details the economics of Australia's music industry

by Brianna Roberts

A new report released on June 12 by Music Australia, The Bass Line: Charting the Economic Contribution of Australia's Music Industry, finds the Australian music industry generated revenues of $8.78 billion and contributed $2.82 billion in direct gross value added (GVA) to the Australian economy in 2023-24.

The Bass Line, undertaken by McAtamney & Advisors, provides the first comprehensive measure of the economic contribution of Australia's music industry.

It brings together hundreds of thousands of data points, including data from industry, government, and over 1,000 individuals and businesses working across the music industry.

It shows strong international demand for Australian music with music exports, including income from overseas streaming, performances, rights and retail, contributing an estimated $975 million to the total Australian music industry revenue.

The report analyses the economic contribution of sub sectors across the music industry.

Live music performance contributed $4.83 billion in revenue and $1.44 billion in direct GVA.

Music recording, production, label services and distribution contributed $790 million in revenue and $350 million in direct GVA.

Composition, songwriting and music publishing contributed $470 million in revenue and $155 million in direct GVA.

Artist Management contributed $195 million in revenue and $92 million in direct GVA.

Music retail contributed $2.73 billion in revenue and $515 million in direct GVA.

Australian artists earned $860 million from their work across the music industry, with 48% of this income earned through live music.

The median music artist income was $14,700, and approximately 82% of Australian artist income was earned by the top 25% of income earners.

Director, Music Australia, Millie Millgate, said: "Australians know instinctively, and research confirms that music brings us together, supports our wellbeing and enriches our lives.

"While the social and cultural value of music is understood, this report is the first comprehensive, end-to-end and segmented analysis of its economic contribution.

"The Bass Line will be an ongoing annual series, providing a valuable tool for those working across all parts of the music industry.

"This first edition provides a baseline repeatable measurement of music's impact and value.

"Music Australia acknowledges and thanks the many government agencies, peak bodies, and industry collecting organisations whose insights allowed us to better understand the industry's value chain and existing data collection."

The findings were discussed at an industry forum hosted by Music Australia to mark the two-year anniversary of the legislation that established Music Australia within Creative Australia.

The Bass Line Report uses Direct Gross Value Added (GVA) to calculate the direct contribution of $2.82 billion to the economy.

This includes value added through wages, taxes and net profits.

The total revenue of $8.78 billion refers to the income earned by music related businesses and professionals working across the industry.

This figure does not include the wider economic ripple effects, such as spending in the accommodation, tourism and transport sectors resulting from music activity.

Music Australia is a dedicated body within Creative Australia that exists to support and invest in the Australian contemporary music industry, with the aim of modernising cultural infrastructure to suit the contemporary landscape.

It has been deliberately designed to reach into the commercial sectors, where traditional grants funding models have been limited.

Music Australia is responsible for supporting and promoting Australian contemporary music practice; and supporting and promoting the development of markets and audiences for Australian contemporary music practice.

Read The Bass Line report on the Music Australia website.

Festival News & Reviews

Darren Coggan heads Folk By The Sea line-up

by Nick Hartgerink



The Weeping Willows

Organisers of Kiama NSW's annual folk festival, Folk By The Sea, have scored a major coup by signing multiple Golden Guitar winner, Darren Coggan, as the headline act for the festival in September.

Coggan will feature in a blockbuster Saturday show at Folk By The Sea, to be based at Kiama Showground Pavilion on September 12-14.

"We're so excited to have Darren Coggan perform at Folk By The Sea," Festival Director Neil McCann said.

"He really is a consummate entertainer and he has such a vast volume of work to showcase."

A multiple Golden Guitar winner from Tamworth's Country Music Festival with a large catalogue of original songs, Coggan has also famously toured shows in which he performs the songs of some of the late 20th century's most popular singer-songwriters, including John Lennon & Paul McCartney, Cat Stevens, James Taylor, Glen Campbell and John Denver.

Coggan has performed his critically acclaimed Peace Train, a portrait of Cat Stevens, on some of the world's grandest stages, from the Sydney Opera House to Glasgow's Royal Concert Hall in Scotland and at the Liverpool Philharmonic in England.

Darren is currently presenting the lifestyle TV program Sydney Weekender for Network Seven.

He joins a line-up of 40 acts from around Australia at Folk By



The Water Runners

Festival News & Reviews

The Sea, including Americana/bluegrass duo The Weeping Willows, Indi-folk band Hand Over Hammer, Triple j Unearthed-winning folk rock/alt country duo Ally Row from Victoria, Queensland Indigenous singer and storyteller Jessie Lloyd with her Sing On Country show, and folk-country act, the Sam Fletcher Trio from NSW.



Darren Coggan

Kiama will be well represented with Neil McCann's own band The Water Runners, the Kiama Blowhole Buskers, Kiama Pipe Band and the Kiama Sea Shanty crew.

"We feel as though we have a really broad mix of good quality performers and a great mix of styles and genres," Neil said.

"There are some familiar names and acts, but also some outstanding interstate acts like The Weeping Willows, who are just great live.

"I saw Sam Fletcher play at the Cobargo Folk Festival earlier this year, and he was fabulous."

Folk By The Sea is run by the Illawarra Folk Club and relies on a workforce of volunteers.

Neil said organisers were looking for people to volunteer their time and skills for a variety of roles at the festival, as well as offering to home host some of the visiting performers.

Early Bird ticket and volunteering information is available on the festival website folkbythesea.com.au.



Jessie Lloyd



Festival News & Reviews

Mountaingrass to be in Bright again this year

by Jacinta Connery



Mike Compton

Mountaingrass returns in November in Bright, Victoria.

Our loyal audience, jammers and artists were all delighted with Bright last year with its plentiful accommodation, scenic joys and shops, cafes, restaurants, distilleries and breweries.

Bright proved an ideal location for bluegrass and old time music which has a deep mountain heritage.

Mountaingrass and its previous incarnation, the Harrietville Convention, has been going for over 30 years and showcases some of the best bluegrass and old time musicians from Australasia and beyond with concerts, jam sessions and lots of workshops.

The festival offers lots of opportunities to meet and play with fellow lovers of bluegrass and old-time music.

Our three venues, within the Bright Arts precinct and a stone's throw away from each other, suited the festival and audience well.

We'll be continuing our acoustic only concerts in the old Bright Court House Theatre with a slight change in focus on Saturday.

Dave and Suzanne Diprose will host a curated concert showcasing the song writing skills of our performers, proving Bluegrass and Old Time music can also be contemporary.

We're excited to announce some of our international artists such as Mike Compton and Laura Boosinger from the US, The Tone Rangers and the Moranz and Fremlin from Canada and Grace Honeywell and Jeri Foreman from the US and Australia, based in Scotland.

We've been busy confirming our local artists and are proud that Mountaingrass can present a solid representation of artists from across Australia.

We're also excited to have some younger players coming

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Moranz and Fremlin

along to experience the joy of joining the Mountaingrass community.

Returning after a successful 2024 debut, the song writing contest is open for entries that align with Bluegrass, Old Time, and Traditional Country themes.

Last year the judges were impressed with the high standard of entries that were on genre.

The Australasian Bluegrass & Old Time Music Association (ABOTMA) Committee selected George Teasdell as the Young Performer of The Year for 2025.

George received a grant to help him attend Mountaingrass in 2025.

George is a genre traversing performer studying at Sydney Conservatorium who builds his music on artists such as Gillian Welch, Chris Thile and Bela Fleck.

He plays with several Bluegrass bands including The Dempsey Brothers and Charlie Castle and the Boys in the Well.

George was an animated presence in many jams last year.



Laura Boosinger IBMA 2024

Festival News & Reviews

Scottish Bluegrass is coming to Wirrina

by Caz Williams and Thea Taylor



Lofty Mountain Band

The 2025 lineup is looking exciting for Wirrina Bluegrass & Acoustic Roots Festival as we return to the beautiful Wirrina Cove Holiday Park on the Fleurieu Peninsula of SA.

Jeri Foreman, visiting from Glasgow this spring with duo partner Grace Honeywell (USA/UK), will feature in our Saturday Bluegrass concert with various Bluegrass friends.

They will also showcase a range of their other acoustic material during the weekend, including Grace's original music.

For the first time, we also welcome the Weeping Willows (Vic), Runaway Dixie (SA) and the Lofty Mountain Rangers (SA).

Festival favourites, Crooked Road, will be popping up in the Bluegrass concert and on site to teach and perform their very particular brand of bluegrass harmony.

Once again, we have the Concert stage running from Friday afternoon through to Sunday evening, supported by Andrew Clermont.

Meanwhile, Kyffin Williams runs the Blackboard stage for those who sign up on the day for their 15 minute stage spot.

This year there are rumours of the Blackboard stage extending its hours, owing to much demand in previous years.

The Blackboard venue also hosts the Wirrina Young Musicians' Contest over the festival weekend.

They'll have a constructive judging panel, a stage with PA support, and prize money to the youngest musicians who are willing to come and play or sing traditional folk/bluegrass/acoustic country music in front of the supportive and welcoming contest audience.

Winners are invited to play on the main Concert stage later in the day.

For enquiries or entry, please contact the Contest Co-ordinator, Lucy Kammermann, at wirrinabluegrass@gmail.com.

More information will be available through our website.

We've kept the fresh air open feel of the festival while

Festival News & Reviews

providing plenty of shelter for the stages and session workshop spaces.

Wirrina Cove Holiday Park, major sponsor of the Festival, provides marquees for the week of the music camp and festival.

It's a bit of an experience to be sitting watching a band on stage, only to turn to the side and see the kangaroos and horses grazing, or to hear the birds above while taking part in a guitar workshop.

There will be plenty going on over the weekend, including but not limited to, Young Musicians' Contest, Andrew Clermont's Supper Club, Bush Dance in the Shearing Shed, Community Gospel Singing and Shanty Singing for all to join in.

As always, tickets are free for under-18s, so please bring the young ones along for some live music!

Tickets are available through Trybooking.

You'll find the link through www.wirrinabluegrass.com

It's become wise to book powered sites.

They have been selling out on our festival weekend in recent years.



Jeri Foreman



Grace Honeywell

Book camping online through www.wirrinacoveholidaypark.com.au

There's plenty of unpowered camping for hire on site.

Bring your swag, tent, caravan, motorhome or Kombi van, and be prepared for possible brisk and chilly breezes.

We are extremely close to the south coast and thus have ready access to winds detouring from Antarctic climes.

There's a bit of an accommodation change as there are no surplus cabins at the park this year.

If you are looking for accommodation in the area, there are other parks with cabins in the local area, the resort immediately up the hill for an almost-on-site experience or otherwise, search holiday accommodation or try the Yankalilla Visitors' Centre.

Many hands make light work, particularly when packing up after a festival.

We're very much in need of physically able volunteers for assistance for setup (either / both Monday Nov 18, Friday Nov 21) and packup of all of the site on Monday 24th.

Other tasks include selling tickets and merchandise, checking wristbands in various places around the festival site, maintaining the site during the weekend, fire pit warden, moving and cleaning chairs and session venues, and a few other miscellaneous tasks to keep everything running happily and musically.

Some of our volunteer tasks don't require particular physical ability.

Let us know how you're able to contribute.

Six (6) hours (approx.) of volunteer work gets you a weekend festival ticket, plus two (2) nights unpowered campsite.

Check our website or Facebook for any current volunteer updates or needs, otherwise write to us: wirrinabluegrass@gmail.com

Festival News & Reviews

Bluesfest under investigation from SafeWork NSW

by Neil Griffiths, Courtesy The Music Network



Bluesfest 2025 photo Josephine Cubis

SafeWork NSW is looking into concerns raised from Bluesfest 2025.

The 2025 edition of the Byron Bay festival again took place over the Easter Long Weekend and reported its third highest ever attendance.

However, the workplace health and safety regulator has confirmed that it received "five requests for service" following the event.

"Concerns have been raised with SafeWork NSW in relation to security, crowd control, traffic management and access to and from venues," a spokesperson for SafeWork NSW said.

"SafeWork NSW is currently making enquiries in relation to the concerns raised."

As the matter is ongoing, SafeWork NSW could not elaborate on the specifics of each concern.

Bluesfest declined to comment when contacted.

The news comes only weeks after Bluesfest confirmed that it will return in 2026, despite originally announcing the 2025 event as its last.

Meanwhile, the former head of marketing for Bluesfest alleged a "toxic culture" in a public post in April.

Jay Clair, who joined the team in 2023 and departed this April, wrote: "What began as a purpose driven role gradually revealed its cost.

"I saw how a toxic culture chips away at great people.

"Micromanagement at every turn.

"Emotional volatility.

"Many talented leaders and team members, quietly (and some not so) walking out the door.

"I stayed.

"I fought.

"I tried to be the bridge.

"I pitched solutions.

"Proposed bold ideas.

"Even tried to heal what conflict had frayed.

"But eventually, I realised: change wasn't welcome and I couldn't keep trading my integrity for a title, I realised ego was fuelling my tenure."

Despite this, Bluesfest reported an attendance of 109,000 for this year's festival, with performances from heavyweights like Tom Morello, Chaka Khan, and Crowded House.

"Bluesfest is an institution," Director Peter Noble said when asked if the show would go on into the late 2020s and beyond.

"I don't know yet, and I'm not getting any younger.

"Certain things are going to have to happen now for it to move into the next decade.

"And once all those things are put in place, I don't see any reason why it won't."

Bluesfest 2026 is set to go ahead from April 2-5.

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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 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

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) (1362-170)
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 – 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

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Festival News & Reviews

2025 Dorrigo festival and music school coming together nicely

by Bridget Rees



The Dorrigo Folk and Bluegrass organisers are well on the way with preparations for the 23rd festival taking place in October on the weekend of the 24th.

We are also very pleased to be holding the 7th Old Time Music School running for three whole days preceding the weekend festivities.

The line up has been finalised and programming has begun in earnest.

Before we know it, we will be making the showground a welcoming, bunting filled space for all to enjoy.

We have a couple of important workshops for our Dorrigo youth to take part in before the festival.

We are grateful to Arts Mid North Coast for funding to enable Shanara Widders, a proud Kamilaroi Indigenous artist residing on Gumbaynggirr Country to create some new backdrops for stages at the festival.

Showcasing their work at the festival, we will be able to demonstrate the importance of their inputs, inspiring them and others for many years to come.

Our second workshop brings the inspiring duo Broken Creek from Victoria to Dorrigo for a weekend in September to work with a group of Dorrigo youth for two exciting days of music-making, songwriting and performance.

The participants will also have the opportunity to perform with Broken Creek as part of the festival.

We are grateful to a local benefactor who has made this possible.

We look forward to sharing the creative results of these projects with you.

For a small festival it seems to be continually difficult to successfully obtain extra funding and that makes us more and more excited to know that come October there is something special about Dorrigo that keeps bringing our patrons back each year to provide the support that is needed to present the festival.

Our website is the place to visit for tickets, camping and school bookings and all the latest news about our tutors for the school and performers at the festival.

Take a look, be inspired and tell your friends.

We hope to see you on the mountain in October.

Dorrigofolkbluegrass.com.au.

Festival News & Reviews

Gum Ball wrap

by Matt Johnston



As we roll into our third week of Gum Ball pack down and put away, it feels a bit overdue to jump on here to share some thoughts and feelings with everyone on the mighty weekend that was The Gum Ball #20.

Firstly, what a special time!

20 years of Gum Ball was an incredible milestone to achieve.

But you know what's worth celebrating more than that?

The awesome respectful community of people that this event now attracts.

To all you Gum Ballers, you're all a bunch of legends!

Thank you for bringing humanity back into play, respecting each other and the space, the music, the vibe.

It's an incredibly humbling thing to be a part of and we are so grateful for our audience and our team.

We love this community, we value our memories together and we look forward to what the future may bring.

In hindsight, we were pretty fortunate to get those glorious three days of weather before that 110mm rain arrived on the Sunday.

It sure would have been a tough pivot had all that water landed before you arrived!

Yep Sunday was a tough day for many of you and thank you to all those who were able to stick it out, to see the stars eventually pop back out, enjoying the bands until the very end.

We'd be buggered without all the wonderful help and expertise we get before, during and after.

It's all in the execution and

Festival News & Reviews



we are so grateful for all the people who make the wheels turn.

I'm sure you can appreciate the amount of mental energy and muscle it takes to make it all happen in such DIY, seamless, sensibly chaotic fashion.

Turn left at any time they say, but not before you let pass one of those big crazy surf boats with one dude holding tight at the back and lots of people fiercely rowing over crashing waves, hanging on for dear life.

That's kinda what it feels like sometimes.

Thank you everyone who helps make it happen!

Our universe gravitates around The Gum Ball.

It's like the beginning and the end of our year, all wrapped in one and it's been like that for the last 20 or so.

It's quite a mountain to climb each year, particularly due to the stress and financial risk we face with each encounter.

And so, we get to this stage in the game where we put it all on the table and try best to consider the future.

As such, please know we are working hard to ensure that this festival is secure and sustainable in its environment, both as part our family property and as part of our mental load.

Our goal has always been for The Gum Ball to remain as a cultural institution for our growing families to enjoy as the years meander on.

I reckon we've done pretty well so far.



Festival News & Reviews

Council slashes festival funding

by Libby Robertson, Chairperson, Festival Fleurieu

Can you image our area without music, workshops, dancing, theatre, movies, art?

The draft Yankalilla District Council Budget for the Financial Year 2025/2026 has reduced the Community Arts and Creativity allowance from $13,000 to $6,500.

In addition, the budget for Festivals and Major Events has been cut from $27,500 to $2,500.

We are only asking for parity.

The Community Arts and Creativity Allowance be restored to $13,000 and the Festivals and Major Events budget be increased to $10,000, an overall impact of $14,000.

Sport and Environment budgets have not been affected.

The Arts play a similar role in our community in providing companionship, a sense of community and belonging and proven benefits to mental health.

Only the weight of voices will have any chance of changing this.

Please contact the District Council of Yankalilla by email at: participate@yankalilla.sa.gov.au to express your concern and ask for these increases.

Please share this with anyone else you think may be willing to assist.



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.

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

WA – Manjimup Bluegrass & Old Time 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.
manjimupbluegrass
noldtime@gmail.com
www.manjimup Bluegrass.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.KangarooValley FolkFestival.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 (2212-185)
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.DorrigoFolk Bluegrass.com.au
See WWW.tradandNow.com/festivals for more detail

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

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.NorthernBeaches Musicfestival.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

SA – Wirrina Bluegrass & Acoustic Roots Festival (2314-185)
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 (1950-170)
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 (2241-170)
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

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

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

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

Festival News & Reviews

National Folk Festival came alive over the Easter long weekend

by The National Folk Festival Staff Team, Anne, Demelza, Chris, Michael and Holly

What a Festival!

From the Smoking Ceremony on Thursday right through to the beautiful Farewell Concert on Monday, the National Folk Festival came alive over the Easter long weekend, with music, stories, laughter, and shared creativity.

It's all thanks to you!

To every ticket buyer, supporter, artist, volunteer, stallholder, and our amazing tech crew.

Thank you for showing up, believing in the Festival, and bringing your whole hearts to the experience.

This year felt extraordinary.

We heard it in the songs, we saw it in the dancing, and we felt it in the air, a true folk family reunion.



Elias Alexander (USA) photo Melbourne Ceili Camera

One Festivalgoer captured it beautifully: "It was a life-affirming experience of pure joy.

"A coming together of music and community as we watched our children grow in confidence and independence."

The Opening Concert in the Budawang was packed and showcased an array of festival artists.

The atmosphere on site was something special too, calm, organised and relaxed.

So many of you commented on how seamless the Festival felt this year.

That is no accident.

It's a reflection of the months of thoughtful planning, and the incredible work of our volunteer coordinators and the amazing volunteer teams who brought it all to life.

To every volunteer: thank you for your energy, your generosity and your belief in what we do together.



Pic Sabine Friedrich

Festival News & Reviews



A packed Budawang for the opening ceremony photo Heidi Prichard

We simply could not do it without you.

We're proud that this year's program showcased the living, growing traditions of folk music, with Australian artists leading the way.

As one Festivalgoer shared:"The programming was stellar.

"Every day a new buzz would go around, and each act would blow me away.

"Traditions dug deep and living large, bangin' party vibes, deep synergy, everything I've ever loved about trad, and new surprises too."

From the smallest of folks wandering with fiddles, to young bands lighting up the stages, the future of folk was everywhere, vibrant, creative and confident.

As one long time Festivalgoer reminisced: "(The Festival) was an annual pilgrimage for me and many of my friends and peers through our teenage years and 20s, and we'd emerge at the other end fingers blistered, sick from exhaustion, but the hunger of our musical souls satiated, and glowing with inspiration, connection and happiness.

"It feels like the festival I remember from 20 years ago and it's a joy to introduce my own next generation to it!"

If you attended this year's Festival, we'd love your feedback.

Every voice helps us build an even better Festival and we love hearing from people who are as passionate and invested in the Festival as we are!

The community enthusiasm for next year's Festival has been nothing short of breathtaking.

We briefly opened early bird ticket sales for 2026 during this year's Festival, and were overwhelmed by the incredibly high sales.

This is a heartening show of trust, excitement, and belief in the festival's future.

Thank you for your support!



Some of the 900+ volunteers enjoying themselves at The Last Hurrah on Monday evening photo Heidi Pritchard

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 (2225-170)
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

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Twenty six years of bush dances celebrated

by Robyn Northwood



The NSW Central Coast Bush Dance & Music Association has now completed over twenty six years of regular dances held at the East Gosford Progress Hall.

"Whoever would have thought, when our original committee members sat around a table at the Central Coast Leagues Club, that the dance would still be functioning over twenty six years down the track and in the same venue?", said Robyn Northwood, inaugural and current Secretary.

Our objective when we met was "To Provide A Bush Dance on the Central Coast," and we set about planning how best to accomplish it.

The hall is a fabulous venue and has been a major support of us since our very first dance.

We have held an average of 10 dances each year for 26 years (except for the COVID years) so we do have it sorted.

With quite a number of our original members still regular attendees, the dances provide an ideal opportunity to keep in touch and some enduring friendships and beyond have been formed over the past quarter of a century.

Volunteers have always played a very large part in the ongoing success of the bushdance.

Not the least of these being the skilled dance teachers and callers who have supported the Association regularly since its inception.

Many of the musicians who played during our first year are still turning out, in one band or another, to provide the wonderful music for which they have come to be known.

We have always been eternally grateful to them for their support.

We simply couldn't have functioned without them.

It has been an interesting journey for me as Secretary or President for a good number of those years.

I've watched the trends come and go, the dancers come and go, and the scene change along with them.



Many of us are starting to feel the passage of time now and some of us are thinking that it might just be time to hand over to some new blood.

Thankfully, we are currently blessed with an influx of young dancers and it is such a joy to watch them.

The energy they bring to the evenings is amazing and it is so gratifying to see that they are gaining as much pleasure from the dances as we did when we first discovered the folk scene, back in the 80's or so.

The energy is infectious and you can see other older dancers pick up on it as it spreads around the room.

So the scene changes we prepare to pass the baton to a new, youthful, energetic generation.

If you haven't tried bushdancing, come along and give it a whirl as we gear up for the next twenty six years.

You will find us in the East Gosford Progress Hall, at 7.30pm on the second Saturday night of the month and enjoy dancing to live music with all dances called by experts.

You won't be disappointed.



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 – 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

TALKING GUITAR

WITH NICK CHARLES

Gypsy jazz and the Seekers



Hank B Marvin and his gypsy jazz quartet

Over the last month I've seen some interesting and inspiring live performances.

Quite different concerts but all inspiring none the less.

You would have gathered from past columns that I have a pretty eclectic taste in music.

A typical day might find me listening to John Renbourn one minute, Mozart the next and a little blues and some Beatles magic, always uplifting in these times!

Louis Armstrong famously said, "all music is folk music, because I never heard a horse sing!"

I have been a Django tragic too and it was with great anticipation that I fronted up to a performance by the iconic Hank B Marvin and his gypsy jazz quartet.

Hank is one of the most famous guitarists on the planet and his legion of fans, including a who's who of English rock royalty, regularly claim his silky, melodic and rich tone from the early Shadows and Cliff recordings as a foundation and springboard.

He was always known, and I wholeheartedly agree, that he was immaculately accurate and tidy with his licks and minimalist solos from the 60s.

Later he stretched out a bit more with tracks like Sacha.

Most guitar players of a certain vintage learnt Apache or The Rise and Fall of Flingal Bunt and so many others.

None other than Tommy Emmanuel is an absolute devotee.

In recent years, Hank has moved to Perth and over the last few decades has become something of a Django disciple.

It seems that most guitarists come to that sooner or later!

If you haven't ventured there…do yourself a favour!

In concert at Melbourne's Memo Music Hall, a fab venue by the way, Hank told the story of his first encounter with the Django world.

He'd just played a skiffle gig, that peculiarly English translation of American blues and folk popular in the late 50's, and was packing up when a drunk attendee said to him "Django Reinhardt", "Django Reinhardt"!!

Hank thought it was one word funnily and only much later made the correct connection.

The first time I heard that name was on the back of my first Fleetwood Mac EP with the brilliant Jigsaw Puzzle Blues featuring Danny Kirwin.

The interviewer said it reminded him of Django Reinhardt and Danny replied "who?"

Maybe others of my generation might recall that too?

Anyway, Hank had a great combo at the Memo.

On piano accordion, Nunzio Mondia, Gary Taylor on rhythm guitar and a hot double bassist whose name I've lost!

They were all exceptional players.

While not strictly a "full on" Django style guitar assault, there were certainly many of

the classic licks from the iconic repertoire of Django's famous Hot Club of France.

Interestingly, Hank initially appears more of an arpeggio oriented soloist, not uncommon with his British background as opposed to the more scale oriented, hot licks of the usual Gypsy jazzer.

It's a nice point of differentiation as there are seemingly a million of those now and in an entertainment sense perhaps more accessible, just an observation.

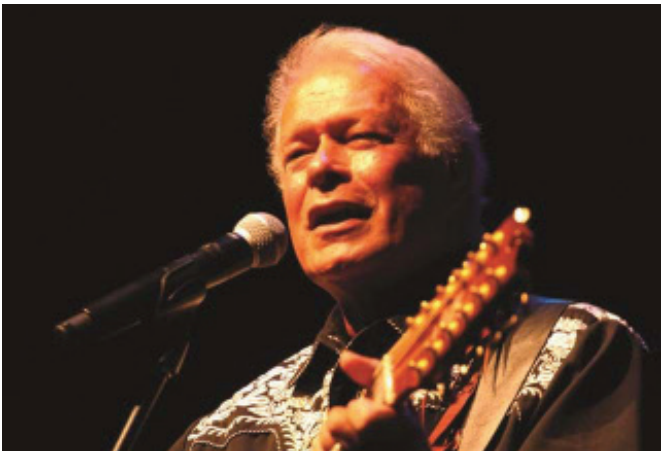
Nunzio was actually the more firebrand soloist but as you would expect, Hank was flawless and definitive, with enough of his own traits to truly separate this band and music from the legion of Django bands.

The use of distinctive Maccaferri style guitars by both Hank and Gary, who is an original member of British band The Herd that featured Peter Frampton, really added the correct sonic and visual atmosphere, with Gary providing the classic La Pompe Manouche (Gypsy Jazz rhythm) with great flair.

It's an act I intend to catch next time they come through town and a joy for guitar and music fans generally.

Hank's "professional" stage patter is also worth the admission!

The other quite different event we recently attended was Keith Potger's 60th Anniversary of the Seekers show.



Keith Potger

When I was very young, The Seekers were one of the biggest names on the world music scene.

Evolving from the early Melbourne folk scene and fortuitously finding the astounding voice of Judith Durham, in the blink of an eye, they had number one hits and albums in Australia, the UK and the USA.

Keith, the 12-string guitarist and harmony maestro of their best known songs, turns out to be a classic raconteur.

We travelled to the delightful Alexandra Shire Hall, northeast of Melbourne, and were enthralled by personal anecdotes and hitherto unseen photographs from those glory days.

He played some of the Seeker's hits, many from his own outstanding song book, and generally took us on a journey from encountering The Beatles, Ed Sullivan, the genesis of such classics as Morningtown Ride, Another You, Georgy Girl and so many more.

The lucky meeting with Tom Springfield, who wrote a number of their early biggest hits, was of particular interest.

In person, Keith is an unassuming and friendly character and obviously delights in reminiscing about his band mates, Bruce Woodley and Athol Guy, and most affectionately of course, Judith and that voice, that remarkable voice.

Once again, I suggest that next time he brings that show on the road, book your tickets!

Ed: Nick Charles has nine albums available for sale from the Trad&Now website.

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

Trad&Now Live! has thousands of tracks uploaded for folk music lovers in its broadest sense. This includes blues and roots music which can be heard at any time day or night except during other specific genre programmes.

However, at 10pm every night there is a Blues and Roost Music Hour for you to enjoy. Content changes every day. All content heard is available for sale from the Trad&Now website.

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 (2059-170)
Award winning musician. Has a published book of poetry.
AcousticSessions@Mmnet.com.au
www.AcousticSessions.com.au

WA Bush Poets (1071-177)
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

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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.

Bluegrass News



Story and photos by Lindsay Mar

BTCMSA's 50th Anniversary

The Bluegrass and Traditional Country Music Society of Australia (BTCMSA or simply "Society") is currently celebrating its 50th anniversary, being formed in June 1975 and hosting it's first concert on July 4, 1975 at the Tin Sheds, Sydney University, NSW.

The Society has since: hosted a monthly open mic concert, first at the Tin Sheds, Balmain Congregational Church and finally at the Annandale Neighbourhood Centre; issued a newsletter "BTCMSA Bulletin"; the Cumberland County Rag magazine; public formal concerts; a radio show "Bluegrass Special"; and, co-hosted the annual Harrietville Bluegrass Convention in Victoria for a period of 24 years.

The Society continues to host its open mic concerts and welcomes new members on the first Saturdays of the month, from April through to December each year at the Annandale Neighbourhood Centre, 79 Johnston St Annandale, NSW.

Safety in Numbers (Sinners), for newcomers to playing music, rehearse at 6:30pm and open each concert at 7:30pm.

In this issue, we feature the first part of an interview with Rod and Judy Jones, who have been at the helm for all of those 50 years.

Rod and Judy Jones interview - Part 1

T&N: Congratulations to the Bluegrass Society for fifty years.

RJ: Congratulations to all who supported it for fifty years.

T&N: How did it get its start?

RJ: We are talking about the late 60s and the folk boom, the Beverly Hillbillies gave the banjo its greatest lift and we had our first concert on July 4, 1975.

T&N: How did the idea of a monthly open mic concert come about in the first place?

RJ: Basically, it was what went on in the folk clubs and country music clubs.

JJ: It was something that evolved, and we wanted to encourage people to get up and have a go at performing in front of an audience that was sympathetic to the music and to them, you didn't have to be a brilliant band, you didn't have to be good to get up, you just needed to play the music that fitted in.

T&N: Did that ethos exist at other clubs at the time?

RJ: There were clubs where you had to be really good or didn't perform at all.

JJ: And there were a lot of community folk clubs all over Sydney and we played at a few of those.

T&N: How did the society start?

RJ: Phil Moore had come over from Adelaide and went to the Sydney Folk Festival in 1975.

The National Folk Festival used to move from state to state, and in 1975 it was Sydney.

T&N: There was already a Bluegrass scene in Adelaide wasn't there?

RJ: Yes, Trev (Warner) and them were allied with the Country music scene and then there was the Reg Lindsay show and the Roger Cardwell show and Roy Acuff's "Open House" was filmed here in Sydney.

Fiddlers like Howdy Forrester were here for about two years, and Chris Duffey was in Brisbane playing Scruggs style banjo, there was a Bluegrass interest from the start.

T&N: You were talking about Phil Moore.

RJ: At the Sydney Folk Festival, we put on a workshop, Judy and myself, Bill Moynihan, Rory Niland, and Brian Egan did a performance, and it was a jam packed audience and Phil Moore walked up and started to talk about forming a banjo club.

JJ: He said if 300 people came along for this, and if only 10% came, that would be 30 people interested in a banjo club.

RJ: And interestingly, that was exactly who turned up for



Rod and Judy Jones,

the planning get together.

Phil had been in Adelaide and they had been active.

T&N: He was aware of what was going on in Adelaide?

RJ: He was part of it.

JJ: He was a clawhammer banjo player and was friends of the Bridglands.

T&N: I didn't give the Bridglands the credit for being that old.

RJ: Oh yes, they were on TV with John Monroe, and I first saw them on TV on the Reg Lindsay show and then the Roger Cardwell program with Trev Warner playing fiddle, really excellent groups.

But in Sydney you had Roadapple, and that is how Len Newland got involved, he wandered into a pub in Paddington where Roadapple was playing and John Harty was playing mandolin and that hooked Len in.

JJ: The first time we went to Victoria we knew of John and Juanita Boothroyd and we met them and became instant and close friends.

There were a couple of other groups that got together who liked Bluegrass and Old-Time Music and we suggested they get together.

They had nothing to do with each other as they liked to stay in their own little groups and we tried not to have that.

Paul and Colleen Trenwith were absolutely wonderful with the support they gave.

T&N: How did you meet them?

JJ: They were with Slim Dusty.

RJ: We went along to see them as the New Zealand band Hamilton County.

JJ: That was before they moved to Australia to tour with Slim Dusty, and Colin Watson and Ian Simpson were playing with them as well.

T&N: Back to getting the Society started in 1975.

JJ: We got everybody's names and addresses and sent them a newsletter, hand writing the envelopes and sticking the stamps on.

RJ: It was two sided, the newsletter was two sided.

T&N: There was two sides to every story?

JJ: No, one sheet, two sides.

T&N: And then there was the

Cumberland County Rag, the Society's magazine.

RJ: I think that was Phil's idea.

JJ: I think the name was my idea.

T&N: Great name for a magazine.

RJ: We decided to call it The Rag because it had connotations to music.

JJ: I try to take credit for every good name actually.

We put out that one page newsletter and sent it to everybody and had our first get together and I don't know how many people came, but it was quite a lot of people. and everybody was young then and lived in the city.

RJ: The advantage though of being at the University was having a ready made audience.

JJ: We advertised a lot around the University and Phil had put a lot of posters up.

T&N: You said you had a capacity of 30 at the Sheds?

JJ: Oh no, it was a hundred.

RJ: You couldn't fit a hundred at the sheds.

JJ: Well, there was a lot outside.

T&N: How many turned up from the University?

RJ: You couldn't really tell.

JJ: Never thought to count, but it was always full.

T&N: I was just thinking, were they intellectual types?

JJ: There were the Stringling Brothers, they weren't all intellectuals.

RJ: They were all University students.

JJ: Yeah well, they were Old-Time country, straight off the 78s.

RJ: Bands and playing music was mostly in Sydney and revolved around the various folk clubs, but if bands broke up it was hard to find someone else, it was haphazard.

That was one of the things about having the society, if jamming was a natural part of the society it would help facilitate that, and so from Phil's idea of just having a banjo club we thought it wiser to expand on that.

T&N: For those who have been immersed in the society for some time, it is interesting to contemplate how things might have turned out differently.

JJ: We didn't have a mission statement or a plan but there was the idea of getting people together, having it so that bands could form, have somewhere for people to play and encourage people who might be too afraid to get up on stage.

In those days, I was a lot more free, there was more people on the door so I could back nervous musicians on guitar.

RJ: But there would be lots of people standing around in informal jam sessions or just warming up to perform.

T&N: In the days of the Tin Sheds or even at Balmain was there somewhere to jam?

RJ: No, we had to go outside.

JJ: There was a sort of a covered area outside the Tin Sheds.

RJ: But that was it, also, there was only outside at Balmain but there were complaints about noise from one person.

It wasn't wholly satisfactory, and it was when Dan Crary or Stacey was here for a workshop, someone suggested the Annandale Neighbourhood Centre.

We had been at the Congregational Church in Balmain for about two years, and when we found out that we could have access to the downstairs rooms for jamming as well as the upstairs hall at Annandale, we moved.

T&N: To be continued in the next edition of Trad&Now.

Festival watch

The Guildford Banjo Jamboree, Sep 19-21, closed performer applications at the end of June, but volunteer applications are now open, while tickets will go on sale mid Aug.

Dorrigo Folk and Bluegrass Festival, Oct 24-26, tickets are now available.

Artist applications have closed, but volunteer and stall holder positions are still open.

Tutors for the Dorrigo Old-Time music school, Oct 22-24, are Porch Couch, comprising Alan Mackie and Jaron Freeman-Fox, and The Knackered Ramblers, who are Mike Compton and Laura Boosinger.

Mountaingrass, Bright, Vic, Nov 14-16, has stage performer applications closed but we believe that workshop applications remain open at this time.

Other Bluegrass news

Billy Strings, flatpicker, tours Australia: Jul 15, Margaret Court Arena, Melbourne Vic; 17 ICC Sydney Theatre, NSW; 19 Riverstage Brisbane City, Qld.

Ian Knight has relaunched the Gymea Tradies Bluegrass Sessions at the Kaimea Room, on the last Fridays of the month from 7:30-9:30pm at Tradies Gymea, Sutherland, NSW.

It is recommended that pickers become members of the Tradies Club in support of the

Sutherland Acoustic Folk Club with the bonus of cheaper drinks too.

Australian artist dates

The Go Twos, that is Nigel Lever (mandolin) and Rosie McDonald (guitar, vocals), are joined by Jenny Shimmin (banjo), Ricky Pann (guitar) and Paul Abrahams (bass) for a Bluegrass set on Jul 16 at the Red Rattler, Marrickville, NSW, and again on Aug 2 for Jerry Day, Gumbramorra Hall, Addison Road Community Centre, Marrickville NSW, before a duo gig on Aug 10 at the Merry Muse Folk Club, Canberra ACT.

Bluegrass Parkway entertain: Jul 20, The Duke of George, East Fremantle WA; and, 27 Settlers Tavern, Margaret River WA.

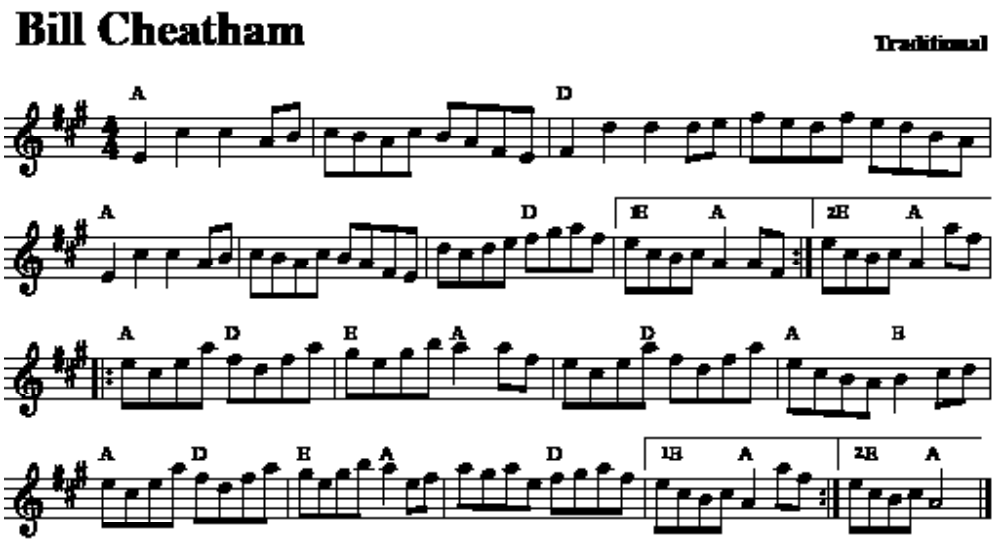
Ian Simpson, Wayne Perry and the Sweet Escape Duo, while not exactly Bluegrass, may appeal to a Bluegrass audience with a Jul 25 Triple Tribute to Gordon Lightfoot, John Denver and Simon & Garfunkel at the Bay Music Club WA.

Corn Nut Creek appear at the Aug 1-4 Top Half Folk Festival, Mt Bundy Station NT.

The Haystack Mountain Hermits are part of the Aug 28-31 Gympie Muster, Qld.

Transcription

When I first joined the BTCMSA over 30 years ago, Bill Cheatham was part of every jam session, and there was every indication that it was also this way at the very first meetings at the Tin Sheds, so time for mentioning it again.



Trad&Now Live! has thousands of tracks uploaded for folk music lovers in its broadest sense. This includes bluegrass and old timey music which can be heard at any time day or night except during other specific genre programmes.
However, at 8pm every night there is a Bluegrass and Old Timey Music Hour for you to enjoy.
Content changes every day.
All content heard is available for sale from the Trad&Now website.

Performers' Directory

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

Alanna and Alicia (1924-178)
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 (2290-170)
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

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 (649-170)
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

Martin Doherty (1714-177)
Folk music singer, performer, recording artist.
Weebolla@Gmail.com

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 (802-178)
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 (744-179)
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 (87-170)
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!
Ph: 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.
Ph: 0427 543 474
Philip.Bates6@Bigpond.com

Pump & Pyro (745-177)
Ian 'The Pump' Macintosh and Tony 'Pyro" Pyrzakowski duo performing traditional contemporary folk and original songs and tunes.
Ph: 0413 998 022
Macintoas.Ian@Yahoo.com

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

Robert Zielinski (1403-177)
Traditional Irish fiddle player and composer.
www.RobertZielinskiMusic.com

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 (52-178)
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 (2059-177)
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. Recorded music by these artists and many more can be heard on Trad&Now Live! any time of the day or night.

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.

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



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

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



A Complete Unknown - The Biopic (Bob Dylan)

Movie review by Mike Martin

The young Robert Zimmerman hitch hiked from Minnesota to New York chasing a dream to be a musician/singer/songwriter with the confidence, self belief and possibly a smidgen of arrogance to succeed.

He changed his name to Bob Dylan.

The biopic is a fictional depiction, approved by the man himself in a special script reading at which he read the Dylan part, and not everything is dinky die true!

However, what is documented covers the first four years, from 1961-1965, of his rise from 'a complete unknown'.

Timothee Chalamet as Bob Dylan, Monica Barbaro as Joan Baez and Edward Norton as Pete Seeger make the biopic a must see for their formidable performances and quality in reproducing their characters.

They sang the songs and the Dylan songs are the hook.

'A Complete Unknown' documents the early Dylan and masterfully leaves the audience to compose their own individual opinion, remembering that an opinion is an unproven belief!

This is Dylanesque.

A master of the art of making people think without preaching - blowing in the wind.

His early talent was recognised by those of influence like Pete Seeger, Woody Guthrie and the folk tycoons.



They seemed worried that the future of folk music needed a more youthful messiah to continue the revolution of presenting social justice, civil rights, equality, liberty and the progressive writing that had been a part of the folk movement during the previous 'millennium'!

A messiah to continue to deliver the stories, truths and needs of the battler in the traditional musical format that folk lyrics presented.

Dylan's collaboration with the then popular folkie, Joan Baez, provided the opportunity to raise his profile nationally and internationally.

The folk community absorbed this creative addition.

However, although a folk

CD book Reviews

musician/writer, he had a liking for the energy and beat that the music of his generation was listening to.

He perceived the notion that the folk music of his generation was 'rock and roll'.

He felt the desire and need to communicate with that audience.

As it turns out, it was a justifiable decision.

The subsequent move to electric rock backed arrangements of his songs created a divide in the folk community which is still evident today.

In a Jesus like scenario, could another Dylan appear in the future and follow a similar path?

It begs the question: 'What will be the generational music of the future in an industry controlled by capitalists aligned with technology and AI?

Regardless of this hypothetical question, folk music in its more traditional acoustic genre has survived and, although a difficult commercial proposition for the artist, venues and magazine publishers, still attracts an audience.

If the survival of music festivals is anything to go by then Folk Festivals are leading the way.

A revival?

'A Complete Unknown' follows the path of Dylan from Greenwich Village to his electric band performance at the 1965 Newport Folk Festival.

Dylan was in his early twenties!

Dylan went on to be an important creative writer, performer and an influential character of his and future generations to come, pushing the boundaries of creative talent.

Many documentaries, books and movies have documented his life and I praise this Biopic for its handling of the early Dylan in his quest to be recognised.

Did Woody approve? I think so.

Was Dylan's primary focus money? I think not.

Was a complete unknown to recognition his motivation?

You'd have to ask the 84 year old icon who continues to grab attention with anything he does.

Good luck with the answers!



Pauline Bailey - Blues Portrait: A profile of the Australian blues scene, Volume 5

Book review by Tony Smith

In the previous volumes of the Blues Portrait, Pauline Bailey performed an important service to Australia's blues performers and to their fans.

This fifth edition (2025) of 363 pages continues the fine achievement, providing profiles of some 40 musicians.

Bailey's outstanding contribution was recognised in 2024 when she earned the Allan Stafford Award for Service to Blues Music.

The Award was instituted by the Melbourne Blues Appreciation Society and previous winners have included administrators, radio presenters, venue owners, record label managers and photographers.

Bailey is the first author recognised for writings on the blues.

There is a note about virtuoso guitarist Nick Charles, who won the 2025 Lee Oskar award for best guitarist at the Memphis International Blues Challenge.

The award will not surprise Australian fans.

This volume includes some tributes, including a list of recently deceased blues performers.

Several friends and colleagues wrote eulogies for Allan Stafford and there are also tributes to the late Dave 'Max' Meredith.

While the 'blues' is generally a broad and diverse genre, the profiles raise some interesting observations about style.

Performers have their origins in all corners of Australia and perform on various instruments, especially piano, guitar, harmonica, drums and bass, and most sing.

They do covers and write their own material.

Some have succeeded overseas while others are still establishing local reputations.

Their births range from the 1940s to 1980s.

Half of the performers are from Victoria (12 from Melbourne), 10 from New South Wales (seven from Sydney), and the rest from Western Australia, Adelaide, Brisbane, Hobart, England, New Zealand and the USA.

There are six female performers in this collection.

Most play guitar and sing.

D.J. Gosper is a rare female blues harp player.

The social circumstances of the practitioners help explain their interest in the blues.

Generally, they were not born

in privileged circumstances.

The blues here and abroad has been a working class expression of frustration and sadness, hope and pride.

You need a little rough experience to appreciate the genre.

Family influences are important.

Most performers remember their parents listening to the music of the day, usually not the blues.

Some even got a start because their parents were performers, again in a variety of genres.

Some sang in church for example.

A few started their musical careers with siblings.

Most performers recall music in their homes.

Kathleen Halloran, youngest of nine, seems to have been the first musician in hers.

A good few performers mention having music lessons early, usually on piano, but also guitar.

Another few mention having encouragement at school, but more often it was classmates with whom they shared their interests outside school.

Some performers ramble somewhat and there is the inevitable repetition.

Pauline Bailey's editorial touch is light.

This maintains a respectful relationship with the interviewees.

In any case, blues performers are not necessarily trained or aspiring orators.

Their preferred mode of expression is through their music.

Amid all the thinking out loud in these pages, there are words of wisdom.

Willie Maxwell describes blues as the purest form of passion and self expression.

Michael Charles describes bringing out the emotion you feel while performing.

Tim Burnham notes the importance of connecting with listeners.

Several interviewees emphasise the two way flow of energy between performer and audience.

A couple of interviewees describe a long struggle to survive playing music full time.

Is it better to think of music as an occupation or as an expensive hobby?

A few performers mentioned mental and physical illness brought on by the strain of constant pressure to travel and perform.

Some names come up more than once as providing inspiration.

The harmonica playing of Chris Wilson got a few started and so did the songs of Lucinda Williams.

One theme on which performers muse is whether there is an Australian blues style.

While most acknowledge the usual overseas influences, they are also comfortable in their specialised forms.

One young guitarist even suggested that for our sports mad nation, an obvious requirement is teamwork.

Playing with your mates raises the emotional content of the tunes.

While the diversity of blues performers means it is difficult to generalise, there are always a few who stand out.

William Crighton, born 1985 in Dubbo and growing up in Wiradjuri country, is a revelation.

William has used his skills and confidence to teach guitar in prisons, and inevitably the sessions have given rise to songwriting, poetry and band work.

This clearly demonstrates the healing power of music.

CD book Reviews

Volume 5 is lavishly illustrated with colour photographs and the arrangement of the material into easily readable chapters means that anyone interested in the blues must continue to feel gratitude for Pauline Bailey's continuing diligence as interviewer and editor.

Ed: Volumes one to four of Blues Portrait are available from the Trad&Now website as are albums from some of the musicians included in volume 5.



Frank Jones - Twice Round the Moon

CD review by Tony Smith
TN2582-91 - $20

Frank Jones wrote these varied songs which he sings while playing guitar and harmonica.

He is supported by several musicians including Rosie and Christy Wositzky-Jones, Dave Steel, Tamara Murphy, David Hicks, George Butrumlis and the Lomond Session Players, Dan Bourke, Tony Hargreaves, Andrew Le Blanc and Jamie Molloy.

On the technical side, Jones mentions Butrumlis, Cliff Burtt,

CD book Reviews

Dave and Tom Wayman, Peter Leman and Craig Pilkington of the Audrey Studios, Coburg.

This is Jones' sixth album.

He also has to his credit the anthem for Melbourne's river, 'My Brown Yarra'.

He reckons that he almost drowned there and that the river must have spared him so that he could write the song!

The first three tracks are bluesy love songs: 'Bullet Train', 'Part of My Heart' and 'Tangambalanga', which has some very fine images including those of the silo and welcoming kookaburras and magpies.

'Rainy-Eyed Girl' and 'A Million Breaths' belong to that genre too.

The standard of these songs is uniformly high.

Towards the middle of the album are some very appealing protest songs.

When 'A Dodo and a Thylacine' discuss species extinction, you feel that they have a message about ecocide and genocide as well.

The delivery here is deceptively gentle but is powerful nonetheless.

On 'Greenacres Lane', Jones uses a recitative style for the verses and sings the choruses.

Mandolin and dobro enhance the tune considerably.

The message of the song is that 'Progress Street' is often a misnomer and some none too subtle propaganda for property developers.

'Frank and Juliet' is a fine bluesy number introduced by seductive harmonica.

Jones again highlights the ways in which we are told that the simple life, around Collingwood for example, is somehow inferior to that lived by celebrities.

An almost jolly arrangement for 'Can't Find the Money' (for the things we need) highlights the serious message in this song.

It is difficult to disagree with the call to 'Ban the billionaires' when they set us against each other competing for the crumbs that fall from their tables.

'The Goldfish Song' tells a tale from the goldfish's POV.

Again, there are some subtle parallels here.

Ask anyone who feels trapped.

Backed by some very appropriate piano providing variety in styles, the 'Refugees' Prayer' is a lullaby that exudes good will.

A feature of this track and the entire album is the strong vocal support Jones gets from Rosie.

Indeed, Rosie has a solo lead briefly on this track and without denigrating Jones at all, I have to say that I wished she had more lead parts.

When Jones says that he hopes refugees will find welcome here, it is difficult to avoid the conclusion that they would find the Australian community opening their arms if only the politicians would get out of the way.

Among the half dozen or so songs which might be described as love songs, the final and title track 'Twice Round the Moon' seems to me the best.

It has simple lyrics and honest sentiments.

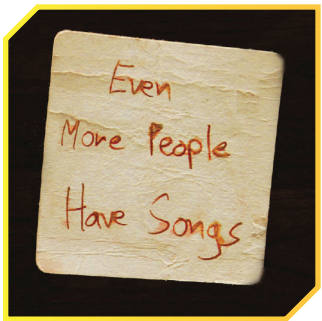
The accordion accompaniment helps provide a positive atmosphere.

It is encouraging to see that most musicians today, as Frank Jones does here, acknowledge that they perform on unceded Indigenous lands.

In this case, Jones pays his respects to the Gulidjan, Wurundjeri, Bunurong and Wadawurrung peoples as well as the broader Indigenous community.

Frank Jones has produced a heartfelt album with lyrics high on integrity and tunes delivered with musical expertise.

Ed. Twice Round the Moon is available from the Trad&Now website and can be heard on Trad&Now Live! from time to time, but particularly during the recent arrivals hour from 12 noon daily.



Miguel Heatwole - More People Have Songs

CD review by Tony Smith

TN2574-90 - $25

Prolific producer, singer and conductor, Miguel Heatwole provides in the comprehensive sleeve notes to this album a list of some 14 CDs in which he has been involved.

I think that this CD is perhaps the best balanced work of them all.

This is in fact Volume 3 of 'The People Have Songs' after the first two volumes appeared two decades ago.

Of the 16 tracks, some six have either ukulele or guitar accompaniment, but in most cases, either a solo voice or a leading voice in harmony carries

the tune and the lyrics.

Some songs have outside attribution, for example to 'The Briar and The Rose' by Tom Waits (sung by Sophie Moore) and 'The Call and the Answer' by Phil and June Colclough of De Dannan (sung by Kerrie Maguire), but most are originals sung proudly by their writers.

One exception is 'Never Mined' which was written by the late Glenn Rodgers and sung here as a tribute by his brother Bilbo Rodgers, who has been a mainstay of the St Albans Folk Festival.

Alasdair King brings alive the traditional English song 'Bushes and Briars' in a manner which would stop all conversation in the rowdiest pub.

Vel McKeachie introduces an exotic flavour with 'A Swallow Song' which is partly traditional Sephardic and partly the work of Richard Farina.

Several of these tracks directly refer to the activity of singing and its power for all who present or participate in the songs as audience.

The opening tracks 'You Singers All' (written by Rhiannon Davis who sings with Miguel) and 'Call to Song' (written and sung by Chris Clarke), set a particularly high standard.

The final song, 'We Fly When We Sing' (written and sung by Dallas De Brabander) describes exactly what the singers on the album have been doing.

There is plenty of variety in the mood of the songs.

Don Freed's 'Being a Pirate' sung by Matthew Lykos, Andy Corwin's 'An Agnostic Gospel Song' sung by Patrick Harte and 'The Royal Oak' written and sung by Henry Sisley are perhaps the least reverent towards singing.

Sally Brown gives a rollicking rendition of Amanda Palmer's 'Ukulele Anthem' – it will make you breathless just to hear the number of words squeezed into six minutes, and Lurker, Mithra Cox, wrote and sings an uncompromising song about sexual assault.

Cox's 'Don't Rape People' notes that while it is men who commit this crime, women are constantly told to change their behaviour.

The indignation here could extend to the inhumane masters of the arms race who force peace loving people to go without basic services such as health and education because governments tell them they must arm themselves to the teeth to (ha ha) prevent war.

Among the most thoughtful pieces is Kathy Clarke's 'Who Am I Talking to Today?'

This poignant song reminds us that adolescents are rapidly changing but one thing that remains constant is their idealism.

Cathy Rytmeister also contributes a powerful song, 'Thank You' about the important role a friend can play during a personal crisis.

Miguel Heatwole has assembled superior singers for this album.

He mentions especially the Newcastle and Hunter Valley Folk Club's support and contributions.

Every voice here is true and sweet on the ear, showing the human voice as the best instrument of all.

Doubtless many listeners will be inspired to indulge in some singing of their own and to enjoy the benefits of this fine activity so beautifully demonstrated on this album.

Expect to hear that even more people have songs.

Ed: Miguel Heatwole has four albums listed in his name and four albums listed under Ecopella available for sale from the Trad&Now website.

CD book Reviews

Most of these albums have also been uploaded to Trad&Now Live! radio platform and can be heard there from time to time, but particularly during the recent arrivals hour from 12 noon daily.



Peter Campbell - Burden of Hope

CD review by Tony Smith
TN2586-80 - $25

Peter Campbell has a rare distinction among Australian songwriters in that the legendary Peter, Paul and Mary picked up and recorded his song 'Wild Places', and Paul Stookey produced his second album.

In addition, in 2020, his song 'Waited Too Long' became the anthem for the UN International Summit on Domestic/ Family Violence in the COVID-19 Era.

Campbell is clearly a musician who has gained global respect.

While singing and playing guitar and banjo, Peter Campbell is supported by instrumentalists Brendan Gallagher, George Washingmachine, Andy Bickers,

CD book Reviews

Brian Rapsey, Fiona McVicar and Ken O'Neill and backed by a number of choristers.

Campbell thanks the audience at the Berrima Sessions.

Gallagher was also involved in the technical side with Warren Barnett.

For me, the standout track for its lyrics and its accessible tune is 'Coat of Many Colours' which was recorded live.

It has a simple chorus consisting of the last line of each verse and the people at the Berrima Sessions in 2024 joined in enthusiastically.

The first and final verse runs:

'We wear a coat of many colours, all the colours of the sun

'We share the coat of humankind, this coat fits everyone

'We wear a coat of many colours from the greatest to the least

'We will not wear a coat of arms, we wear the coat of peace

'We will not wear a coat of arms, we wear the coat of peace

'We will not wear a coat of arms, we wear the coat of peace'

The other live track, 'Same Science' is so packed with lyrics that it resembles a stream of consciousness.

Campbell's concern here is the way politicians ignore inconvenient facts – 'just cherry pick the bits that suitcha'.

'Three Times Over' complements this track neatly, expressing concern for the uses we make of our native timbers, and by extension to all resources.

Campbell advises:

'Think it three times over

'Take its measure twice

'Take it careful, cut it once

'A little patience is the price'.

In the context of the album, the title track has a central place.

As 'it's the wheel of history we turn' it is time to take seriously the continued dispossession and cultural genocide we practise against our Indigenous peoples.

Campbell recognises the paradox here in that these are the very people who could help us defy the ravages of climate change.

The final track 'Waiting on the Weather', which has vocals by Bow Campbell, has several themes but highlights issues of climate change and belonging to the land.

A standout personal track Campbell wrote in 1988.

'Brindabella Blue' describes the feeling he experiences when driving towards Canberra from Sydney and spies the famous mountain range towering over the national capital.

The song features vocals by Jo Caseley.

This blue differs from that of the eponymous Blue Mountains west of Sydney and from the blue of the ocean.

Campbell sees a woman whose smile took his breath away but:

'It was her eyes and not her smile that were the clue

'bright as a mountain morning, soft as an autumn moon

'and a colour I'd call Brindabella Blue'.

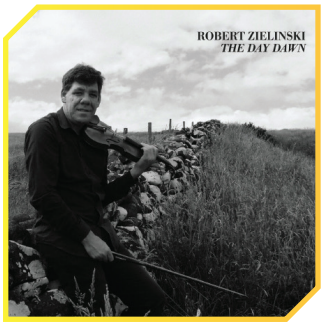
The remaining tracks, 'Emigre', 'A Little Grace', 'Long Hard Look', 'I'm Not Saying' and 'Half the World Away' all have much to enjoy.

Peter Campbell's voice might have aged a little, which is only natural, but that does not suppress his determination to make genuine contact with people.

Perhaps hope can be a burden because you have a responsibility to share it, but as Peter Campbell points out, evening might be settling in where you are but the sun is always shining brightly in some other part of the world.

Ed. Peter Campbell has two albums available for sale on the Trad&Now website.

Both have been uploaded to Trad&Now Live! and can be heard there from time to time, but particularly during the recent arrivals segment which airs from 12noon to 1 pm daily.



Robert Zielinski - The Day Dawn

CD review by Tony Smith
TN2585-91 - $25

In a commentary on Robert Zielinski, Canberra librarian, Kevin Bradley, provides a brief biography of this dedicated fiddler, instrument maker and musical collaborator.

Settled now in Western Australia, Zielinski spent much of his younger years in Ireland, especially at Feakle in Clare, where he sat at the feet of experienced musicians to learn his craft.

He was motivated by his ambition to appreciate the music

that has developed and emerged in that relatively small island.

Most tunes here Zielinski plays on fiddle, although he uses the viola for two jigs 'Garrett Barry's' and 'Brian O'Lynn'.

He dedicates this track to Clare fiddlers Bobby Casey, Joe Ryan, Junior Crehan and Paddy Canny.

He also presents one of his mentors Mick Doherty lilting 'The Hills of Glenorchy'.

The fifteen tracks include a dozen reels, four jigs, a couple of marches and a slow air.

Most will be familiar to fiddlers.

Zielinski's interest helped Mick Doherty get through a difficult time in his life, so the relationship was symbiotic.

Several tracks relate to Mick – the jig 'Sprig of Shillelagh', 'Neilidh Boyle's Highland' and 'Jimmy Lyons' Highland', the march 'Doe Castle' after the Doherty clan's ancestral home, the reel 'Drunken Piper' and a version of the 'Yellow Heifer' reel.

A 'highland' is a Donegal variation on a strathspey, with a stronger first beat in the bar.

Zielinski acknowledges Mick Doherty's importance to him in a poem called simply 'Mick' which ends: 'I hear him now in the far turns conjuring up a tune, the heel of the bow planted on the string, lifting you into its core.

'I will listen forever to own just a piece.

'The fierce music he kept in his breast pocket'.

Some seven tracks are remastered tunes from earlier recordings in 1999, 2012 and 2018.

The rest are from 2024.

The gaps in recording are probably explained by Zielinski's struggle with injury.

Anyone who has picked up the fiddle will understand how either hand, arm or shoulder can become wracked with pain.

Please remember to warm up!

Zielinski shares the story of a trip to Shetland and how he was so impressed by the dawn that when he returned, Joe Fowler recorded him playing the slow air 'The Day Dawn'.

This seems to have been a relief from the paralysis he had felt for some years and so the album got its name.

Interestingly, even when physically unable to play, Zielinski still went over tunes mentally and continued to speak with those acknowledged leaders in the field.

It is no surprise that Zielinski composed some of the tracks here including 'The Long Walk Home' and 'Doe Castle'.

Instrumentalists Jim Green, Michael McMahon, Tim O'Shea, Phil Waldron and Paddy Jones support Zielinski.

He also mentions encouragement from friends including Greg Bargmann and Lee Buddle.

Zielinski thanks his partner, Manuela Centanni, for support.

Indeed, he recorded 'The Yellow Heifer' in his father-in-law's shed in Italy.

Keen fiddlers will be listening for changes in Zielinski's style over the years.

I admit to a keen liking for the title piece.

Overall however, each tune from the opening reel 'Andy Mc Gann's' to the closing 'Green Groves of Erin' is excellent.

Fiddlers and all musicians will enjoy this music.

Two aspects of Zielinski's story are especially compelling.

One is Robert Zielinski's single minded devotion to Irish music.

The other is his determination to overcome what proved to be a temporary affliction.

These themes should appeal to anyone who has a passion for a special activity, not just musicians, and should inspire perseverance.

Ed. Robert Zielinski has two albums for sale on the Trad&Now website, both of which have been uploaded to Trad&Now Live! and can be heard on that radio streaming service from time to time, but particularly during the recent arrivals segment which airs from 12noon to 1 pm daily.

CD book Reviews

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

Online piracy could be our next big comeback story

by Simon Kuestenmacher

Australia has a multitude of comeback stories, our America's Cup victory, Steven Bradbury's miracle on ice, even John Howard's political resurrection.

Jimmy Barnes launched a successful solo career after leaving Cold Chisel and overcame addiction and health struggles.

I'd argue we're about to see another unexpected comeback, online piracy.

Back in the late 1990s and early 2000s, the music industry was in full blown panic mode.

The culprits?

Two names that still trigger nostalgia for elder millennials: Napster and Limewire.

Music was purchased on CDs at the time, either as full albums or as singles.

An album in 2000 probably set you back over $20.

Downloading a music track as an MP3 file, albeit very illegally, via Napster, was a quick and cheap (free) way to access new music.

Blank CDs cost about a dollar each in bulk.

Suddenly you could build your own music library, cheaper and better than what the industry offered.

If you listened to your music collection on the family PC, no costs other than the monthly internet bill were there to hold you back.

Eventually, the music industry caught on.

The iTunes Music Store launched in Australia in October 2005.

A single song was priced at $1.69.

Most albums were priced at $16.99.

Not an amazing price, considering how cheap pirated music was, but convenient for the newly emerged iPod crowd.

The real turning point didn't come until 2012 when Spotify launched in Australia, four years after its US and European debut, and changed everything.

Music wasn't just cheaper, it was bundled into a monthly subscription.

No need to plan which music to download, just stream any song you are interested in instantly.

Why steal music when, for an affordable $11.99 per month, you have a superior user experience?

A plethora of platforms copied the Spotify model.

Today you can listen to almost any song you want on all platforms.

Spotify, Apple Music, YouTube Music, or Amazon Music Unlimited all offer essentially the same music experience.

Music piracy largely died off.

The quality and ease of the music subscription model is simply better than the cumbersome process of online piracy.

Recorded music revenues in the US fell from their heights of 1999 until 2014.

By 2021, revenues surpassed 1999 levels.

Granted, these numbers aren't adjusted for inflation and music still isn't nearly as big a business as it was in 1999.

Recorded music is now almost exclusively an online business, (with the exception of trad&Now).

Profit margins are higher than they were in the past since the supply chain is much cheaper to handle for digital goods.

All in all, the music industry reacted to online piracy and managed to live another day.

So, online piracy is dead then and will never rise again?

No, not so fast!

Music isn't the only product that digital pirates share online.

Movies, TV shows, video games and live sports are also merrily pirated.

When Netflix launched in 2015 in Australia for $9.99 per month, it was a game changer.

We could legally access heaps of content without dodgy torrents and sites full of pornographic or gambling popups, or low quality movie bootlegs.

Want to add subtitles or switch audio language?

No problem on Netflix.

Piracy didn't disappear, but it no longer felt worth the hassle.

For a brief moment, streaming movies and shows seemed to go the way of music streaming where a better user experience makes the use of pirated content obsolete.

But that's not what happened.

For movies and TV shows, the market also fragmented.

Disney+, Paramount+, Amazon Prime, Stan, and countless others entered the scene.

Unlike music platforms, where content heavily overlaps, each video service keeps its catalogue locked away.

Video streaming once was a convenient solution but is now an annoying digital scavenger hunt without a decent treasure map.

In a recent column, I suggested you watch The Fisher King (1991).

Where do you find the movie?

No idea.

You try streaming it right now and time yourself.

How long until you have the movie up and running?

It's cumbersome.

And nothing is permanent.

Titles vanish from libraries without warning.

Even digital purchases can be deleted or restricted.

Amazon's done exactly that.

The only reliable way to keep a show?

Download it illegally.

Not exactly an anti-piracy strategy.

To control costs and rights, streaming services became studios.

Netflix now spends billions producing its own content.

That content will not be available on other platforms.

How many streaming services does your household subscribe to?

It's five in mine at the moment but this will be cut down in a rage quite once I finish writing this column.

We've gone from bingeing everything on one platform to hoping our preferred service has something worth watching.

Swapping subscriptions sounds good in theory, but in practice it's a chore.

The psychology is clear, we don't cancel subscriptions the second we don't need them, and service providers use this behaviour against us.

To make the user experience worse, platforms like Netflix that once encouraged password sharing now crack down on it.

Ad-free tiers quietly include ads.

Maybe you are on an overseas trip and want to stream something?

Good luck.

Your library is limited or might not work at all in the case of sports.

Over the last few years, services asked for more money while offering less certainty.

In the early days of Netflix, users spoke highly of the platform.

It's rare to find people praising a platform these days.

Disney+ for example only has a very limited number of movies available in German and that would be my particular use case for the platform as an easy language learning medium for the kids.

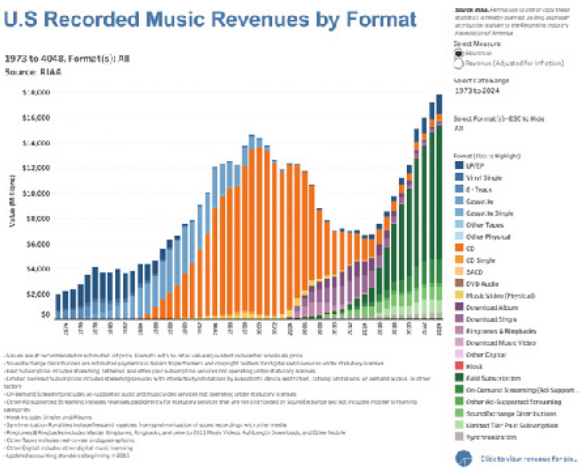
Heaps of migrant families in Australia complain about the lack of content in their mother tongue even though its available.

Unsurprisingly, frustrated viewers have been returning to piracy, not because they want to steal, but because that's the only option.

Even Netflix, in its own reports, acknowledges piracy is back.

Today's pirate sites look and feel like legitimate platforms except they're free and have broader libraries.

Video games are harder to pirate than ever since more and more titles are multiplayer games that run on official servers.



Also, more and more games are consumed on smartphones and illegal software can't conveniently be installed via the Apple and Android app stores.

For sports, the need to use illegal services is even bigger because the user experience is outrageously bad, especially for fans following international or niche competitions.

I for example want to watch my favourite German football team, Bayern Munich, play.

The Bundesliga, the German league, is shown on BeinSport ($14.99/month).

The UEFA Champions League is shown on STAN.

You can't just purchase access to STAN Sport which is $15/month, you have to purchase a STAN Standard ($17) or STAN Premium ($22) package too.

Bayern Munich also played in the FIFA Club World Cup in June but that's shown on yet another platform (Optus Sport $24.99).

Football fans follow a club, not a competition.

A meaningful bundle would be all games across all competitions from your club.

But by splitting streaming rights to different platforms, three rather than one platform can make profits from sporting fans.

Watching sports, especially international sports, is stupendously expensive and cumbersome if you are a law abiding customer.

So, what's ahead?

Video streaming services will not change their business model as long as it's profitable.

In Australia, they still have a rich consumer base that is able to pay high prices for ever worsening user experiences.

The legal services will continue the status quo.

I would expect that in times of a prolonged cost-of-living crisis more Australian households will look to cut the high subscription fees and look at illegal alternatives.

Turning to illegal sites will bring new cybersecurity risks because, nostalgia aside, pirate sites still make money somehow, often through shady means.

Simon Kuestenmacher is a co-founder of The Demographics Group.

His columns, media commentary and public speaking focus on current socio-demographic trends and how these impact Australia.

His podcast, Demographics Decoded, explores the world through the demographic lens.



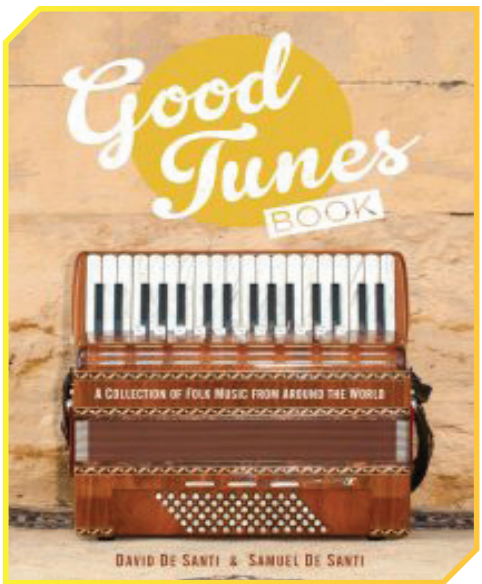
New Arrivals!



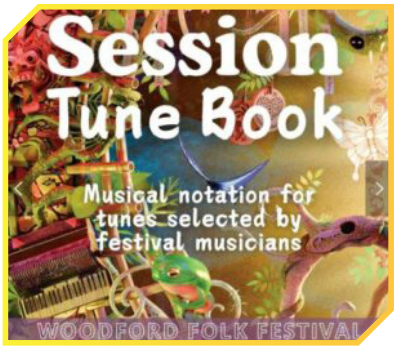
Maureen O'Brien – Still Breathin' Blues

TN2578-68 - $25

Good Tunes Book Vol 2- A collection of folk music from around the world – David De Santi
TN2579-B - $30

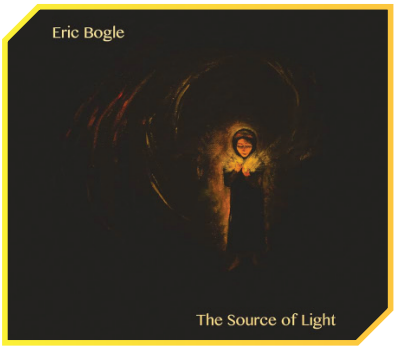


New Arrivals!



Session Tune Book Vol 1- David De Santi

TN2580-B - $30



Eric Bogle – The Source of Light

TN2581-91 - $20



Frank Jones – Twice Round The Moon

TN2582-91 - $20



Keeping North – Demons and Dreamers

TN2583-91 - $20

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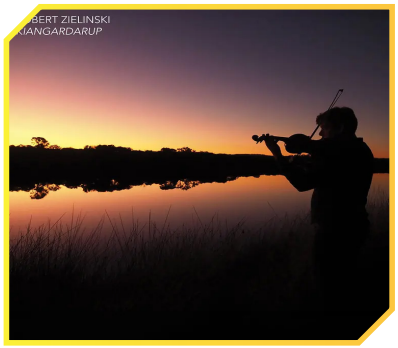
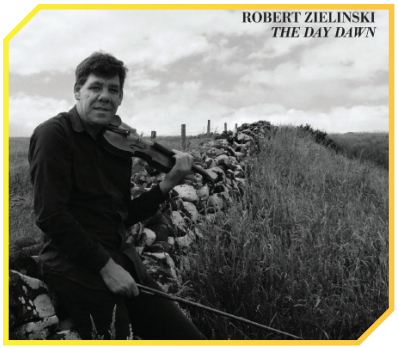


Robert Zielinski – Kiangardarup

TN2584-91 - $30



Robert Zielinski – The Day Dawn

TN2585-91 - $25



Peter Campbell – Burden of Hope

TN2586-80 - $25



Martin Doherty & Leigh Burkett – A Tribute to Jim Low

TN2587-80 - $20

New Arrivals are items that have been received since the previous edition of Trad&Now and have been added to the Trad&Now website for sale.
Audio content has also been uploaded to Trad&Now Live! which already has thousands of tracks uploaded for folk music, in its broadest sense, and bush poetry lovers.
New Arrivals content may be heard at any time day or night except during other specific genre programmes except where the new material fits in with that genre.
However, at 12noon every day, there is a New Arrivals Hour for you to enjoy.
This is restricted to material received over the past 18 months.
Content changes every day.
All content heard is available for sale from the Trad&Now website.

Trad and now

Attention all Musicians, Music Venues, Dance Teachers, Folk and Blues Clubs, Radio Presenters, Poets, Festival Organisers, Music Shops and Music Industry People.

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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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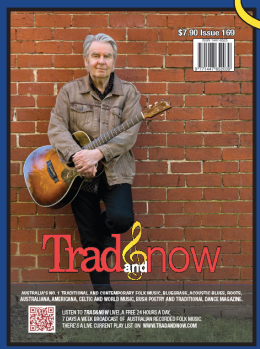





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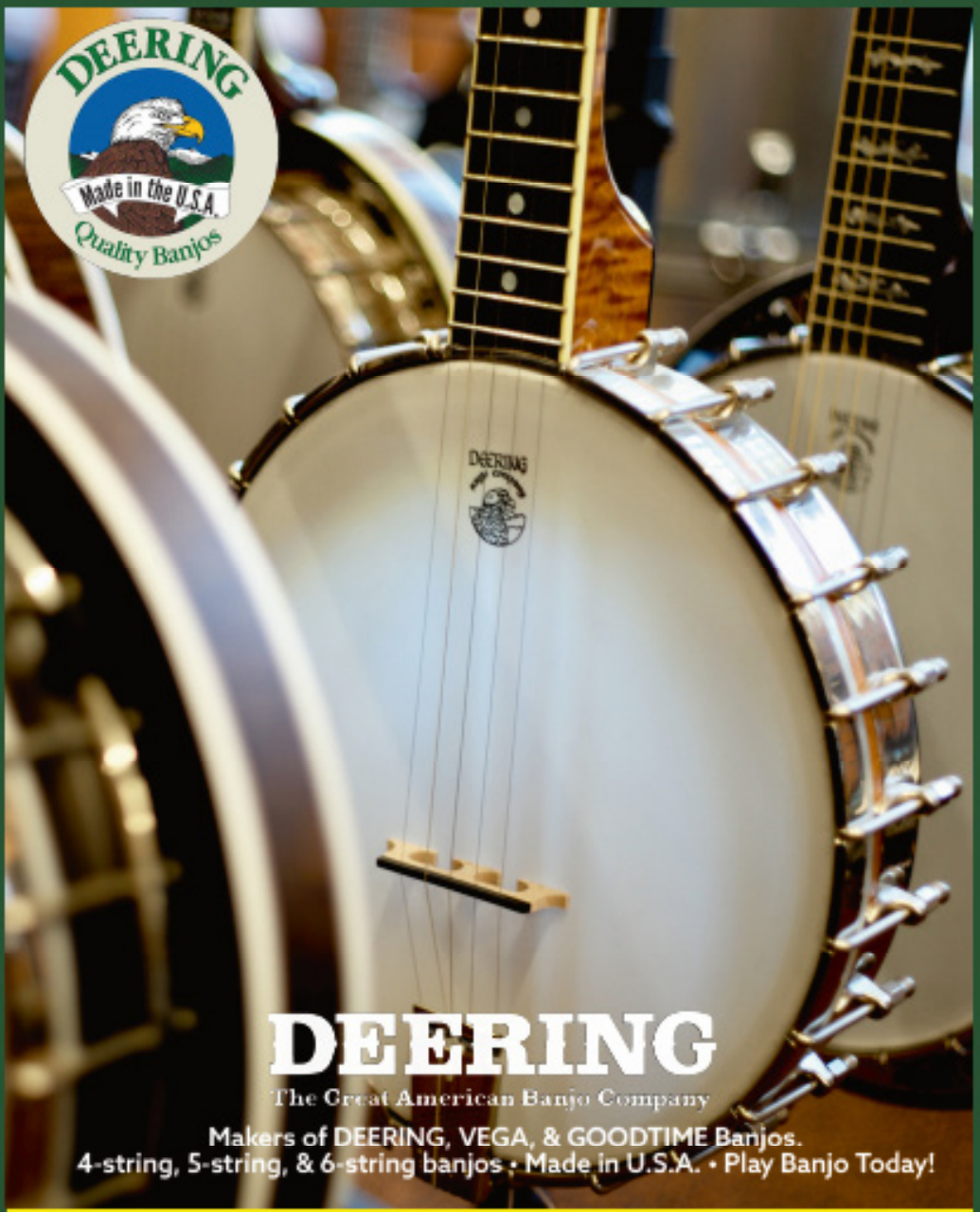

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