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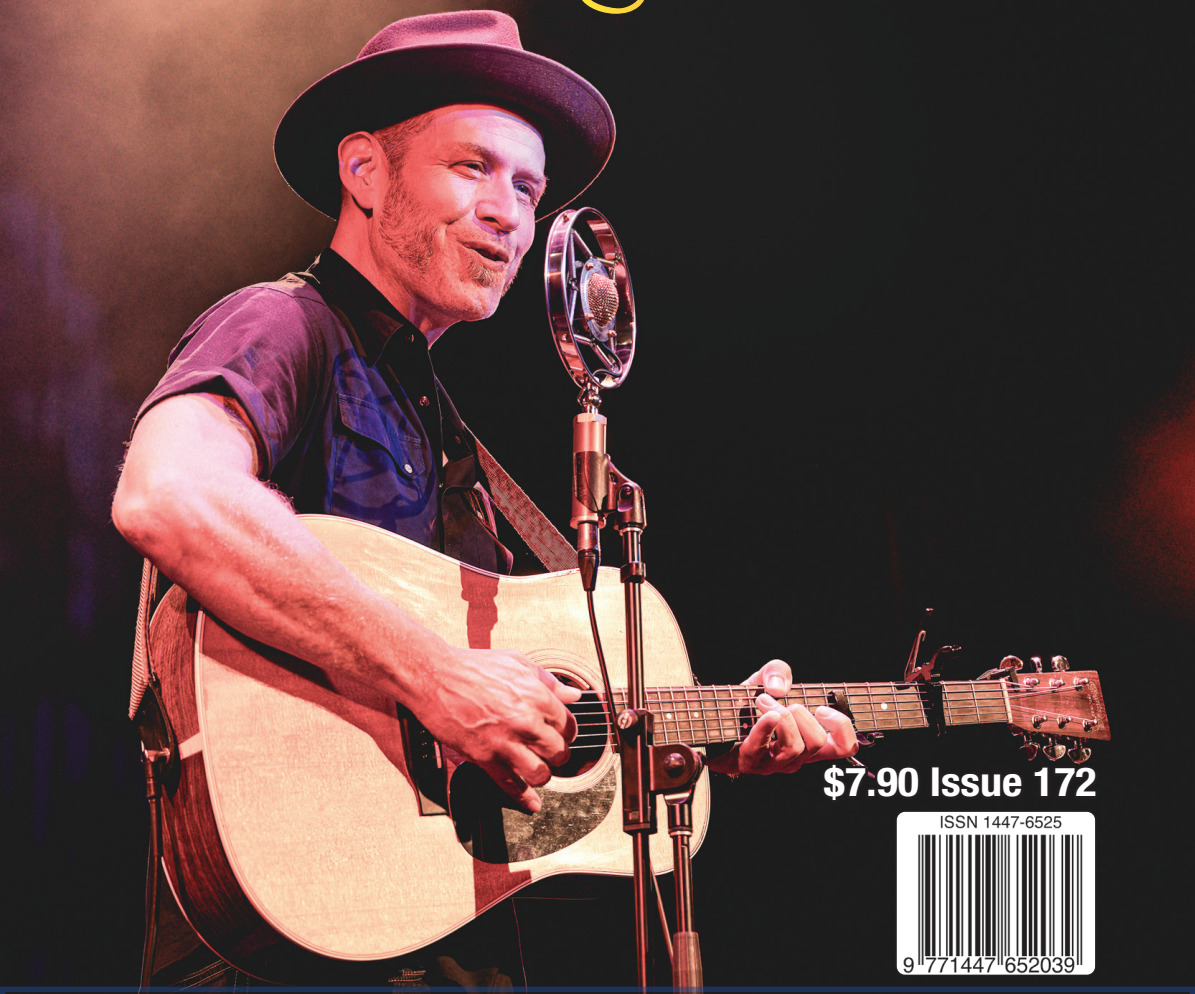

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Music's mystery

by Jim Low



Jim Low and Martin Doherty

Martin Doherty and Leigh Birkett, with Simon Watts, recently released a new collection of songs.

Ten of the eleven songs were chosen by Martin from the many songs I have written over the last fifty or so years.

One of the first times I heard Martin singing was in the early 1980s.

He was performing with his very popular band, Raglan Road.

Since then, I have been fortunate to have heard more of Martin's engaging live performances.

In 2021, I moved to Mt Victoria, the top of the Blue Mountains in NSW.

With Martin living just west of there in Wallerawang, our paths crossed more frequently at music venues.

The chance to have some conversations increased and with this our friendship.

In 2924, Martin told me that he wanted to sing my song, Mr Eternity.

The song is about the Sydney identity, Arthur Stace, who wrote the word Eternity in chalk on Sydney's streets for many years.

Apparently, Martin remembered hearing me sing the song some years before in Katoomba.

When I later heard Martin's hauntingly beautiful version, sung in his rich Irish voice, I was emotionally speechless.

It was just so humbling to hear a singer, whose remarkable talent I had admired for many years, performing one of my songs.

He later asked for more of my songs to sing.

The result is this new CD, collection of wonderful renditions of them.

Martin has made them his own and that was exactly what I asked him to do when he first expressed his wish to sing them.

It is not often that a song writer gets a chance to appreciate other interpretations of their songs.

Some of Martin's interpretations are very different from my own.

For example, the urgency expressed in my singing of Fields of Eldorado is replaced in favour of a slow lament for the victims of this mining disaster.

It has been so exciting and sometimes very surprising for me to hear these new interpretations.

During the project, Martin was very interested to talk to me about some of the background to and inspiration for the songs.

He and his wife Lyn even visited Cudgegong cemetery, the inspiration for the song, More Than A Name.

Many years ago in this lonely, forgotten, little cemetery, I became aware of Belcher Dicks, the subject of this song.

Dicks was just 21 years old when he was transported to Australia for life.

I was really pleased to hear of the Doherty's visit to the cemetery and their reactions on finding his grave.

A friend of Martin's once succinctly described him to me as 'the real deal'.

I am really flattered that musicians of the calibre of Martin, Leigh and Simon have combined their talents to produce such a wonderful CD of songs, my songs.

The concluding song, The Journey, was especially written for the CD by Martin and Lyn.

It cleverly shares the background to this collection of songs.

I provided a chorus which shares my feelings about this special musical project.

These songs brought us together
That's music's mystery
The journey that they travel
Now part of you and me.

The Australian Folklore Network

by Graham Seal – AFN Convenor

The Australian Folklore Network (AFN) was established in 2002 as a national coalition of individuals and organisations with an interest in one or more aspects of folklore collection, archiving, research, teaching, administration and performing.

In partnership with the National Folk Festival and Curtin University, the AFN hosts an annual conference, publishes the newsletter, Transmissions, reports on member projects, advocates for folklore and folklife studies/research, provides advice as requested and generally promotes Australian folklore in all its varieties throughout the national community.

AFN aims to bring together the organisations, associations and individuals involved with the collection, research, archiving, dissemination, teaching and performance of Australian folklore, in all its varieties and to provide means and methods of communication, dialogue, interaction, debate and access to resources and facilities, etc. that will further the development of Australian folklore collection, research and dissemination.

It also aims to promote the activities and importance of Australian folklore as widely as possible, including to the general public, education, government, private sector and media as well as to maintain contacts, interchange and dialogue with those pursuing folklore related activities around the world.

Thanks to Bruce Watson and Rob Willis many of the AFN conference programs and papers, newsletters, links to Youtube videos, as well as other publications, etc. are now available in one easy-to-use new location at https://sites.google.com/view/ausfolklore

Membership of the AFN is free and you can join through the website or by emailing your details to ausfolklore@gmail.com

The next AFN conference will be at Easter 2026 in conjunction with the National Folk Festival, Canberra.



The BUgEtte takes flight

by Dave de Santi



Sixth of the Sun

Brisbane Unplugged Gigs Inc. is proud to unveil The BUgEtte, a fresh offshoot of its long-running acoustic institution, The BUg.

Designed to spread its wings and reach a younger, more dynamic audience, The BUgEtte is all about nurturing Brisbane's underground acoustic scene in the bohemian location of West End.

The intent is to create a vibrant habitat where creativity buzzes, connections flourish and spontaneous musical pollination is always welcome.

Hosted by Kristy and Elyse of The Salty Sirens, The BUgEtte will flutter into The End Bar, a West End favourite known for its craft beers, cocktails, and eclectic charm.

With its industrial-chic shell softened by vintage leather lounges, lush greenery, and a timber layered bar, The End is the perfect nest for this new musical species to thrive.

On the second Wednesday of each month, The BUgette will showcase two featured acts alongside a blackboard performance opportunity, all aimed at connecting with the vibrant, younger acoustic music crowd that drifts through West End.

The evening follows a familiar flight path for fans of The BUg (New Farm) where at 6:30pm, doors open (bar open from 4pm),



Kay Proudlove

at 7:00pm the Blackboard acts perform with up to 3 performers, 2 songs max each.

The first featured act will perform at 7.45pm followed by the second featured act at 8.45pm.

hink of The BUgEtte as a new wing of the original BUg , smaller, nimbler and built to explore new terrain.

It's a safe, inclusive space where artists can land, connect and take off again.

Whether you're a seasoned songbird or a curious caterpillar, The BUgEtte invites you to be part of a musical ecosystem that celebrates authenticity, spontaneity, and flight.

Booked acts include: Blue Stockings and Sixth of the Sun Rosa Mack on September 10; Echoes of Cirque with Rory Dollard, Rodrigo Santiago, Lachie Alexander, and Benja King on October 8; Jack Meimaris and friends and Kay Proudlove on tour from NSW on November12; and, Georgie Taylor Band and The Inadequates on December 10.

The BUg (Brisbane Unplugged Gigs) has been supporting local live music in Brisbane for over 20 years.

Every Tuesday night at the New Farm Bowls Club, audiences gather for an affordable evening of acoustic and folk-inspired performances.

Each night features two curated acts spanning a range of genres and three 10-minute chalkboard spots for walk-up performers.

It's a long standing tradition that continues to foster connection, creativity, and community through live music.

John Dengate not forgotten

by Leyne Elbourne



The irreplaceable and irrepressible John Dengate left us on August 1, 2013.

Every August since, family, friends and fans have gathered for the John Dengate Memorial Get Together, where we pay tribute to John and his hilarious, cutting and inspirational repertoire of satirical songs and poems with performances and sharing of stories.

The first Get Together was held at the Gaelic Club, Surry Hills on August 24, 2014, marking a year since John's passing.

MCd by Max Elbourne, opened by Dale Dengate and featuring performances and memories from family and friends of John, the inaugural event was a grand success, leading to the decision to hold the event annually.

The 2014-2019 events were held in person at either the Friend In Hand or the Gaelic Club.

When COVID-19 came along, we switched to holding the event online via ZOOM, with attendees from all around Australia, Canada, the UK, Ireland and the USA.

The 2020 to 2023 events were via ZOOM, with the 2024 edition both in person and ZOOM, but suffering a lot of technical issues.

The 2025 event took place as this edition of Trad&Now was in production.

Videos from all events are available on YouTube.

For links to videos, photos and more, check out https://johndengatecollection.wordpress.com/

DONATE?

Trad&Now is not a registered charity, it is a for profit business.

However, it's becoming harder and harder to make ends meet because of ever increasing postage costs from Australia Post and because paper and printing costs increased dramatically after COVID and have not reduced since.

Also, we are losing subscribers through the ravages of time and they are not all being replaced by new subscribers, as younger people are not that interested in folk music or reading "old school" magazines, regardless of how attractive I make it for them.

Festivals are also feeling the pinch and are watching their expenditure closely.

They are now less likely to take out several large advertisements even though that cost can be easily covered by the sale of two or three additional tickets.

Additionally, CD and book sales are not what they used to be.

I know that there are plenty of good causes out there as I donate to some of them.

However, if you have spare cash after looking after all of them and you would like to ensure that Australia's longest running national folk music magazine continues to be published and that Australia's largest range of recorded folk music CDs and books available for sale is maintained, perhaps you would like to make a donation, either one off or regularly.

Your donation would also ensure that Australia's only national folk music streaming service, Trad&Now Live! would continue to provide a guaranteed airplay service to all Australian musicians whose albums are included in the range for sale on the Trad&Now website.

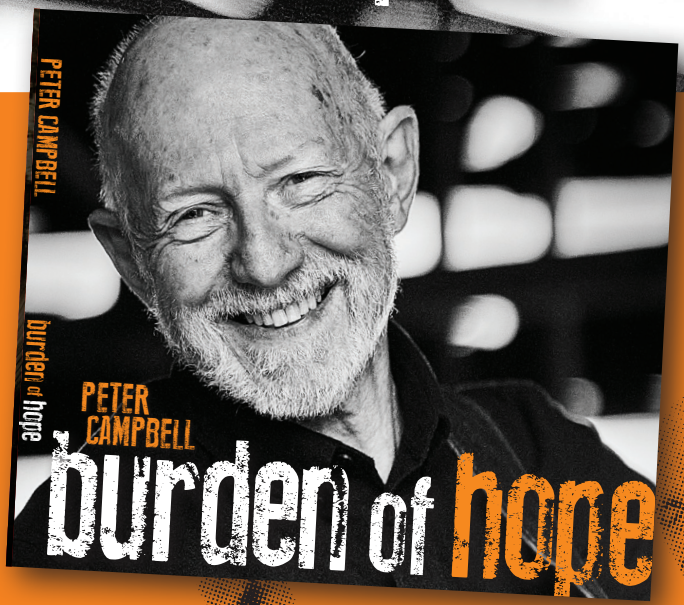
Donations are best made by a direct deposit to the Ducks Crossing Publications' bank account BSB: 062 627; Account number: 1014 3524.

Alternatively, or as well, feel free to take out a subscription for a friend or family member. It's the perfect gift as they will enjoy it not just once, but all year round. Let's see if together we can get to edition 200 in three and a half years' time.

Trad and now

Peter Campbell

Album #5... OUT NOW



This collection speaks to the heart of our times without flinching. From the rollicking hilarity of the politically incisive *Same Science* (live), to the wistful yearnings of *Half the World Away* and the almost savage title track, *Burden of Hope,* these 11 songs weave through the landscape of our shared humanity, keeping unerring focus on compassion and love.

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AFMAs are much more than a presentation night

by Sandy Watkins



AFMA 2024

On Wednesday, October 22, the Australian Folk Music Awards (AFMAs) return to Melbourne's iconic Brunswick Ballroom, and with them, a vibrant celebration of the voices, stories, and communities that shape folk music across this country.

Part concert, part ceremony, and wholly a heartwarming reunion, the AFMAs have become a cornerstone of Australia's folk calendar since their launch in 2021.

Organised by Folk Alliance Australia, the awards were born from a desire to honour



AFMA 2024

the diversity, creativity, and community spirit that define folk music in all its forms, from traditional ballads passed through generations to the bold experiments of contemporary trailblazers.

This year, expect a stellar evening of live performances from nominees and special guests, curated to showcase the richness and breadth of Australian folk.

The awards recognise outstanding achievements across a wide range of categories.

From Youth Artist of the Year to Album of the Year, and the Zulya Kamalova Award for Best Song in Languages Other than English, the AFMAs celebrate artistry that is grounded in tradition yet always looking forward.

But this night is about more than accolades.

It's a gathering of what many call the Australian folk family, a constellation of musicians, storytellers, producers, community organisers, venue runners, festival volunteers and music lovers who keep folk culture alive and evolving.

As Folk Alliance Australia explains, the AFMAs aim to spotlight artists from all corners of the country, embracing diversity, inclusion, and representation at every turn.

With performances that span solo intimacy to rousing ensembles, the awards night offers a unique cross section of Australia's folk talent in one room, in one unmissable evening.

The Australian folk scene is nothing if not resilient and community driven.

From dusty festival stages to lounge rooms and town halls, it's a culture built on shared experience, grassroots creativity, and deep listening.

The AFMAs both reflect that legacy and aim to contribute to it going forward.

For newcomers, it's an invitation into a welcoming and vibrant world.

For long time folk fans, it's a powerful reminder of what this music means and it's powerful impact in the world.

Whether you're a musician, organiser, or a curious audience member who just loves a good story set to music, the 2025 AFMAs promise connection, celebration, and the kind of soul-stirring musical moments that only folk can deliver.



One of Australia's great contributions to the music world

Courtesy Wikipedia and Rolling Stone Australia



Series I 1979–1982, Fairlight CMI

With its launch in 1979, the Fairlight CMI (Computer Musical Instrument) was the first commercially available digital sampler, a machine that changed the way music could be created, and opened up the infinite possibilities of sound, literally at your fingertips.

With the instrument, an artist could digitally record a sound and play it back on a keyboard.

A burp could be performed as a minor chord.

A bird chirp could become a choir.

As far as game changing instruments in music go, the Fairlight is right up there with the electric guitar.

"It was a series of accidents," recounts Peter Vogel, who with fellow computer designer Kim Ryrie, gave the Fairlight to the world.

In addition to sampling, the Fairlight also had a built-in sequencer, a way of recording notes.

It was based on a commercial licence of the Qasar M8 developed by Tony Furse of Creative Strategies in Sydney.

It was one of the earliest electronic music workstations with an embedded sampler and is credited for coining the term sampling in music.

In the 1970s, Kim Ryrie, then a teenager, had an idea to develop a build-it-yourself analogue synthesizer, the ETI 4600, for the magazine he founded, Electronics Today International (ETI).

Ryrie was frustrated by the limited number of sounds that the synthesizer could make.

After his classmate, Peter Vogel, graduated from high school and had a brief stint at university in 1975, Ryrie asked Vogel whether he would be interested in making "the world's greatest synthesizer" based on the recently announced microprocessor.

He recalled: "We had long been interested in computers.

"I built my first computer when I was about 12 and it was obvious to me that combining digital technology with music synthesis was the way to go."

In December 1975, Ryrie and Vogel formed a home business to manufacture digital synthesizers.

They named the business Fairlight after the hydrofoil ferry passing before Ryrie's grandmother's home in Sydney Harbour.

The two planned to design a digital synthesizer that could create sounds reminiscent of acoustic instruments (physical modelling synthesis).

They initially planned to make an analogue synthesizer that was digitally controlled, as the competing Moog synthesizer was difficult to control.

After six months, the pair met the Motorola consultant, Tony Furse.

In association with the Canberra School of Electronic Music, Furse built a digital synthesizer using two 8-bit Motorola 6800 microprocessors, and the light pen and some of the graphics that would later become part of the Fairlight CMI.

However, it was only able to create exact harmonic partials, sounding sterile and inexpressive.

Vogel and Ryrie licensed Furse's design, mainly for its processing power, and decided to use microprocessor technology instead of analogue synthesis.

Over the next year, they built what Ryrie called a "research design", the bulky, expensive, and unmarketable eight-voice QASAR M8 CMI synthesizer, which included a 2×2×4-foot processing box and a keyboard.

By 1978, Vogel and Ryrie were making "interesting" but unrealistic sounds.

Hoping to learn how to synthesize an instrument by studying the harmonics of real instruments, Vogel recorded about a second of a piano piece from a radio broadcast.

He discovered that by playing the recording back at different pitches, it sounded much more realistic than a synthesized piano sound.

He recalled in 2005: “It sounded remarkably like a piano, a real piano.

“This had never been done before.

“By today's standards, it was a pretty awful piano sound, but at the time it was a million times more like a piano than anything any synthesizer had churned out.

“So I rapidly realised that we didn't have to bother with all the synthesis stuff, just take the sounds, whack them in the memory and away you go.”

Vogel and Ryrie coined the term sampling to describe this process.

With the Fairlight CMI, they could now produce endless sounds, but control was limited to attack, sustain, decay and vibrato.

According to Ryrie: "We regarded using recorded real-life sounds as a compromise, as cheating, and we didn't feel particularly proud of it."

They continued to work on the design while creating office computers for Remington Office Machines, which Ryrie described as "a horrendous exercise, but we sold 120 of them".

In addition to the keyboard, processing, computer graphics and interactive pen borrowed from Furse's synthesizer, the pair added a QWERTY keyboard, and a large 1×1.5×3-foot box stored the sampling, processing and ADC/DAC hardware and the 8-inch floppy disk.

The biggest problem was largely considered to be the small 16kB sample memory.

To accommodate sample lengths from approximately a quarter of a second to an entire second, a low variable sample rate between 24kHz and 8kHz was used.



Fairlight CMI Series IIx (1983)

The low sample rate introduced aliasing; however, Vogel felt that the low quality of the sounds gave them their own character.

The Music Composition Language feature was criticised as being too difficult for empirical users.

Other primitive aspects included its limited amount of RAM (208 kilobytes) and its green-and-black graphics.

Nonetheless, the CMI garnered significant attention from Australian distributors and consumers for being able to emulate sounds of acoustic instruments, as well as for its light pen and three-dimensional sound visualisation.

Still, Vogel was unsure whether there would be enough interest in the product.

The CMI's ability to emulate real instruments made some refer to it as an "orchestra-in-a-box", and each unit came with 8-inch, 500-kilobyte floppy disks that each stored 22 samples of orchestral instruments.

The Fairlight CMI also garnered publicity in the science industry, being featured on the BBC science and technology series Tomorrow's World.

The Musicians' Union described it as a "lethal threat" to its members.

In the summer of 1979, Vogel demonstrated the Fairlight CMI at the home of English singer-songwriter, Peter Gabriel, where Gabriel was working on his third solo studio album.

Gabriel, as well as many other people in the studio, was instantly engrossed, and he used strange sounds such as breaking

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glass bottles and bricks on the album.

One of those present for the demonstration, Stephen Paine, recalled in 1996: "The idea of recording a sound into solid-state memory and having real-time pitch control over it appeared incredibly exciting.

“Until that time, everything that captured sound had been tape-based.

“The Fairlight CMI was like a much more reliable and versatile digital Mellotron.

“Gabriel was completely thrilled, and instantly put the machine to use during the week that Peter Vogel stayed at his house."

Gabriel was also interested in selling the CMI in the United Kingdom, and he and Paine formed Syco Systems to distribute it for £12,000.

The first UK customer was Led Zeppelin bassist, John Paul Jones, followed by musicians including Boz Burrell, Kate Bush, Geoff Downes, Trevor Horn, Alan Parsons, Richard Wright and Thomas Dolby.

The Fairlight CMI was also a commercial success in the United States, used by acts such as Stevie Wonder, Herbie Hancock, Cabaret Voltaire, Jan Hammer, Todd Rundgren and Joni Mitchell.

Musicians came to realize that the CMI could not match the expressiveness and control that could be achieved using acoustic instruments, and that sampling was better applied as imaginative sound rather than pure reproduction.

The second version of the Fairlight CMI, Series II, was released at a price of £30,000 in 1982.

The sampler's maximum sample rate was increased to 32kHz, allowing a reduction of aliasing, but only for short samples, as its sample memory was not increased.

The bit depth of the sampler also remained 8bits.

The CMI's popularity peaked in 1982, following its appearance on a special of the arts magazine series, The South Bank Show, that documented the making of Peter Gabriel's fourth self-titled studio album, where he used 64 kilobytes worth of samples of world music instruments and sequenced percussion.

The Fairlight CMI Series II became widely used in popular music recordings of the early to mid-1980s, and its most commonly used presets included an orchestra hit (ORCH 5) and a breathy vox (ARR 1).

The popularity of Series II was in large part due to a new feature, Page R, their first true music sequencer.

As a replacement for the complicated Music Composition Language (MCL) used by Series I, Page R helped the Fairlight CMI Series II become a commercial juggernaut.

Page R expanded the CMI's audience beyond that of accomplished keyboard players.

Audio Media magazine described it as an echo of the punk rock era: "Page R also gave rise to a flow of quasi-socialist sounding ideology, that hailed the impending democratisation of music creation, making it available to the musically chops challenged."

Graphically depicting editable notes horizontally from left to right, the music programming profession and the concepts of quantization and cycling patterns of bars where instrument channels could be added or removed were also born out of the Page R sequencer.

CMI user Roger Bolton recalled: "By definition, its sampling limitations and the Page R sequencer forced the composer to make high-quality decisions out of necessity.

“The CMI II was a high level composition tool that not only shaped the sound of the 80s, but the way that music was actually written."

Fairlight kept making updates to the system, such as a 1983 upgrade called the CMI Series IIx, which now allowed for MIDI, until the release of Series III in 1985.

The sampler of the Series III featured many improvements on its predecessors.

It was capable of 16-bit sampling, with a maximum sample rate of 44.1 kHz, across 16 channels.

This was enabled by the increase in sample memory from 16 kB per channel to 14 MB across all channels, an increase by a factor of 56, even when all channels are in use.

Its design, graphics, and editing tools were also improved, such as the addition of a tablet next to the QWERTY keys, using a stylus instead of the on-screen lightpen.

This change was made due to complaints from users regarding arm aches from having to hold the pen on the screen.

An enhanced version of the Page R sequencer called Composer, Arranger, Performer, Sequencer, or CAPS, as well as Eventsync, a post-production utility based on SMPTE timecode linking, were also added to the Series III computer.

However, while many people were still using CMIs, sales were starting to diminish significantly due to much lower cost MIDI-based sequencers and samplers appearing on the market.

Paine stopped selling the CMI in the United Kingdom because of this.

The Fairlight company was becoming more focused on post production products, a market Paine had a hard time getting used to, and when HHB Communications Ltd took over distribution for the United Kingdom, they failed to sell any.

Peter Gabriel was the first owner of a Fairlight Series I in the UK.

Boz Burrell of Bad Company purchased the second, which Hans Zimmer hired for many recordings during the early part of his career.

In the US, Bruce Jackson demonstrated the Series I sampler for a year before selling units to Herbie Hancock and Stevie Wonder in 1980 for US$27,500 each.

Meat-packing heir, Geordie Hormel, bought two for use at The Village Recorder in Los Angeles.

Other early adopters included Todd Rundgren, Nick Rhodes of Duran Duran, producer Rhett Lawrence and Ned Liben of Ebn Ozn, the owner of Sundragon Recording Studios who served as the demonstration representative for Fairlight for the U.S. east of the Mississippi.

The first commercially released studio album to incorporate the Fairlight was Kate Bush's Never for Ever (September 1980), programmed by Richard James Burgess and John L. Walters.

Wonder took his Fairlight out on tour in 1980 in support of the soundtrack album, Stevie Wonder's Journey Through "The Secret Life of Plants", to replace the Computer Music Melodian sampler he had used on the recording.



Fairlight CMI Series III (1985)

Geoff Downes used the Fairlight on Yes' 1980 studio album, Drama, and its subsequent tour.

Downes later used the Fairlight on the Buggles' 1981 studio album, Adventures in Modern Recording, and both in the studio and live with Asia.

Mike Oldfield used the Fairlight CMI extensively on side one of his 1983 studio album, Crises.

The first classical album using the CMI was produced by Folkways Records in 1980 with composers Barton and Priscilla McLean.

Peter Gabriel's 1982 studio album also featured the CMI.

In 1981, Austrian musicians Hubert Bognermayr and Harald Zuschrader composed a symphony, Erdenklang – Computerakustische Klangsinfonie.

This work premiered live on stage, using five music computers, during the Ars Electronica festival in Linz.

In 1984, he released an album by the singer and songwriter Claudia Robot. (Phonogram)

Her studio album, Alarm Signal consisted of songs written by the female vocalist, with tracks produced by the Fairlight CMI.

The first commercially released single in the US made with a computer, a Fairlight CMI, was Ebn Ozn's "AEIOU Sometimes Y" (Elektra 1983), which was actually recorded in 1981-1982, along with their studio album "Feeling Cavalier" (Elektra Records 1984).

Devo's 1984 studio album, Shout, heavily featured the Fairlight CMI at the expense of analog instruments.

Gerald Casale later stated that Shout was the biggest regret of his career, "because

the Fairlight [synthesizer] just kind of took over everything on that record.

"I mean, I loved the songwriting and the ideas, but the Fairlight kind of really determined the sound."

Frontman, Mark Mothersbaugh, later used the CMI in the soundtrack of the 1991 children's television show Rugrats.

The instrument is most prominently heard as the lead instrument in the show's theme song.

It is the 'Swannee' sample with a low-pass filter applied.

Singer, John Farnham, used a Fairlight CMI on his twelfth album, Whispering Jack, in 1985 and 1986.

In America, Joan Gand of Gand Music and Sound in Northfield, Illinois, was the top salesperson for Fairlight.

The Gand organisation sold CMIs to Prince, James "J.Y." Young of Styx, John Lawry of Petra, Derek St. Holmes of the Ted Nugent band, Al Jourgensen of Ministry, and many private studio owners and rock personalities.

Spokesperson Jan Hammer appeared at several Gand-sponsored Musictech pro audio events, to perform the "Miami Vice Theme".

The ubiquity of the Fairlight was such that Phil Collins stated on the sleeve notes of his 1985 studio album, No Jacket Required, that "there is no Fairlight on this record" to clarify that he had not used one to synthesize horn and string sounds.

n 2005, the Fairlight CMI was inducted into the TECnology Hall of Fame, an honour given to "products and innovations that have had an enduring impact on the development of audio technology."

In 2015, the Fairlight CMI was inducted into the National Film and Sound Archive's Sounds of Australia collection.

In February 2025, an Australian documentary called The birth of electronic music | How the Qasar & Fairlight CMI pioneered computer music technology was released.

It uncovered a lot of previously unreported or mis-reported information about the Fairlight CMI.



Valé Fleur Ellis (nee Ross) 1934-2025

by Carole Helman, for the Woody Head Folk Group

Many people have been touched and inspired by Fleur Ellis.

Fleur and brother Bob Ross were born in Broken Hill to committed socialists, Tessa and Edgar Ross, and were brought up with progressive, egalitarian values.

The family moved to Sydney when the children were quite young.

In Sydney, Fleur married Ray Ellis and there they worked and raised their children Garry, Brenda and Janet.

They enjoyed bush dancing and singalongs, were involved in the Bush Music Club, taking part in weekly bush dance events around Sydney, and Fleur took up anglo concertina and banjo.

After retirement, Fleur and Ray moved to Ocean Shores on the far north coast, and discovered the Woody Head Folk Group, then later, Fleur joined with Ocean Shores' musicians to form the bush band 'Hide The Potato'.

Fleur and Ray regularly attended the National Folk Festival, where for a number of years they contributed as volunteers.

Fleur played in the festival's Bush Orchestra and participated in Bush Traditions' Settlers Sessions and many other events.

As young adults in Sydney, Fleur and Ray, and brother Bob, were inspired in the use of folk songs as a political statement to try to change the world for the better.

They were part of a movement promoting bush music as an antidote to the erosion of our heritage by 'American cultural imperialism' which so many of us have witnessed.

Decades later, fired up with playing her concertina, singing and bush dancing, when she and Ray first turned up at a Woody Head music camp, they found that the Woody folk family, steeped in powerful rousing song and tune sessions, as well as dancing, was perfect for them.

For me, it was wonderful to have another concertina player there, especially as our repertoires of tunes and songs were so similar.

Fleur was passionate about songs on issues of egalitarianism and all social justice issues, including workers' rights, feminism, racism, indigenous rights, as well as environmental protection and the need for peace not war.

Her commitment to these things was evident in her initiating our Woody Head Songbook.

Old favourites for Fleur included Woody Guthrie, Pete Seeger, The Weavers, Peggy Seeger, Ewan McColl and Helen Reddy.

She also embraced the singing of Roy Bailey and Alistair Hulett, as well as contemporary Australian songwriters such as Judy Small, Eric Bogle, Archie Roach and Ruby Hunter.

Fleur was a woman of many talents.

In Sydney she and Ray both played basketball and coached it.

Her coaching of daughters' Brenda and Janet's team really 'went places'.

Fleur and Ray loved wandering around this 'wide brown land', camping by billabongs or along the coast, sometimes fossicking and creating jewellery from their treasures.

Fleur also did beautiful stained glass work inspired by nature, and her artistic creativity featured at Woody Head in the many interesting T-shirt screen prints that she designed.

Fleur was a community person, and many have benefited from her sharing and encouragement in music, song, and dance.

She enjoyed seeing brother Bob having fun playing fiddle in Woody Head sessions, particularly as he hadn't played since childhood after his classical violin teacher said to his parents they should "stop wasting his time and their money"!

Fleur initiated the Woody 'Naughties', at which she was assisted by Belinda Harris.

Fleur had declared there were too many 'naughty' folk who had instruments at home that they didn't play or couldn't play very well.

Perhaps some had been told they weren't musical and



were possibly lost in the shadows of musician partners, so Fleur wanted to provide the opportunity to get their instruments out of the closet and learn tunes daily in a relaxed slow session at every Woody Head gathering.

Many have benefited from the 'Naughties', growing in confidence and expertise, and are now helping the Woody music family to continue playing despite the sad loss of treasured elders along the way.

Fleur relished participating in Woody Head's hilarious annual 'Chorus Cup' and 'Nearly No Talent' events, for which she could always come up with a good idea and appropriate words.

She was also instrumental in starting Woody Head 'Aquaratics', in which we do bush dances in the waters of Woody Bay, while vocally diddling the tunes as we dance/splash/splutter, with the 'Waves of Woody (Tory)' being particularly popular!

Music remained important in Fleur's life to the end, despite the challenges of ageing.

Early in 2024, she and Ray had a big combined birthday party for her 90th and his 100th.

He sang a song accompanied on his ukulele, and Fleur played some bush dance sets with her 'Potatoes' band and joined in a general tune session with Woody musician friends.

I wonder how many 90 year olds play in bush bands.

There is much to treasure from Fleur's contributions to Woody Head and the wider folk community, and we will continue playing the tunes she loved, singing the songs she loved and sharing the joy of folk.

I feel so fortunate to have known Fleur and shared music, dance, song and laughter.

Our thoughts are with Ray and the rest of Fleur's family.

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Memories of Michael Hutchence, the rock star across the road

by Phil Brown

When I read that my childhood friend, Michael Hutchence's song, Never Tear Us Apart, was named the best Australian song of all time, it made me happy, then sad.

It sent me looking back over some childhood photos from our years in Hong Kong in 1967-68, and there is Michael and his brother Rhett, the two Aussie kids from across the road in leafy Kowloon Tong.

They lived with their mum, Pat, who was a make-up artist for film and television.

When they got home from school each day, their mum was often still at work, and their ferocious amah (maid) wouldn't let them into the kitchen, so they ended up at our house, 7 Devon Road.

Sometimes we would go over to their joint, when their mum was home but, mostly, we all played together in our vast front yard.

When I look at the photos I still have of Michael, he's a happy kid.

In one shot in particular, taken at my brother's birthday party, he's smiling and looking straight at the camera, while my brother, Steve, blows out the candles on his cake.

I keep this photo on my phone as a memento.

When that 1987 song by INXS was named the best Australian song of all time in Triple J's poll of the country's favourite homegrown hits, I looked at it and felt that mixture of emotions.

I looked at that photo again as they were playing clips of Michael on ABC TV.

He was one of those real rock'n'roll frontmen, along with Mick Jagger and Jim Morrison.

He had incredible charisma.

I never noticed that as a boy, but funnily, there were plenty of others who did.

Like the girls in the neighbourhood.

It was only when I wrote about him in my 2019 memoir, The Kowloon Kid: A Hong Kong Childhood, that my sister revealed that she had had a crush on him and so did the other girls who gathered in our front yard, which was quite the social hub.

There's a chapter in my book called Rock Star Across The Road.

It begins: "When I knew Michael Hutchence, only one of us had ever fronted a band and it wasn't him."

Cheeky, I know, but true.

I had fleetingly been co-lead singer in The Sidetracks, an

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Phil Brown (right), his brother Steve (left) and Michael (centre) in the mid-to late '60s in Hong Kong

outfit that debuted on stage at Kowloon Junior School.

We were in grade 6 at the time.

Hong Kong was pop mad in the latter half of the 1960s and was known by some as Carnaby Street East.

There were lots of mini skirts and Dusty Springfield hairdos and Beatles boots and such.

I stretch the bow a bit in my book but, still, I do often wonder what effect me and my music might have had on the kid from across the road.

"I'm not saying I'm the guy responsible for turning the frontman of INXS into pop music," I write, rather cheekily.

"Let me just add, I'm not saying I wasn't, either, because I might well have been.

"The fact of the matter is that I was the cool guy with the record player, the collection of Beatles records and the Jimi Hendrix poster on my bedroom wall.

"Michael was the younger kid from across the road who may, or may not, have looked up to me as a rock god."

Let me have my fun, OK?

All this was, as they say, long ago and far away.

Both families, the Browns and the Hutchences, eventually moved back to Australia.

I went to school on the Gold Coast and Michael on Sydney's northern beaches.

I heard about him fleetingly from my cousins, who were at school with him there.

Then, when one of those cousins visited us on the Gold Coast in the early 1980s, we sat around watching Countdown when INXS came on singing The Loved One.

"You know that's Michael Hutchence," my cousin said.

He had lived in Hong Kong too and had met Michael at our house at Devon Road and then ended up at high school with him in Sydney.

I was blown away.

Michael was terrific and I watched his star rise with admiration.

In the 1980s, Michael's mum, Pat, lived and worked on the Gold Coast and he occasionally visited.

I ran into them one day while I was having coffee at Marina Mirage.

They were walking past and I ducked out of the café and had a catch-up.

Michael was happy to see me and to relive some boyhood memories about Kowloon Tong.

He had a lifelong love of Hong Kong.

We chatted away, undisturbed until some of the passers-by twigged that it was Michael Hutchence and a small crowd began to gather.

I bid him and his mum adieu as they attempted to flee the small scrum of fans.

Michael was a huge rock star, but also a really nice person.

As a kid he was an engaging pal and his brother, Rhett, was an energetic tear-away.

When he died in November 1997 at the age of 37, we were shocked, as everyone was.

Whenever I see clips of INXS or rewatch the movie about him, Mystify, which is excellent, I feel this strange mixture of happiness and sadness.

I see him at my brother's birthday party.

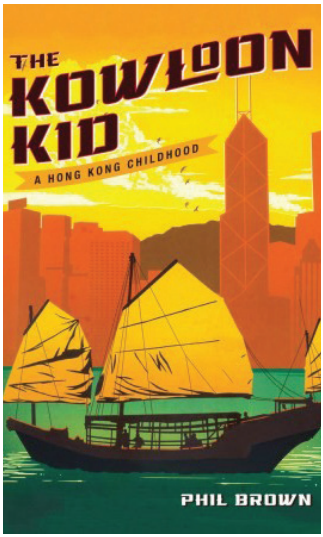
There he is wearing a red V-neck jumper, a white turtle neck, clutching a bottle of soft drink and beaming as he gets snapped by my dad, who always had a camera handy.

"Michael is looking straight at the camera and beaming as if he is the birthday boy," I write in the final passage of that chapter about him in The Kowloon Kid.

"It's a smile etched in my memory and preserved in my photo album, like the fading evidence of some lost civilisation."

The Kowloon Kid was published by Transit Lounge in 2019.

Phil Brown's Confessions of a Minor Poet will also be published by Transit Lounge in October.



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
Sep 26: Val Moogz

Hornsby Ku-Ring-Gai Folk Club – 7pm
Sep 19: Two Voices in the Crowd
Oct 17: Sam Fletcher
Nov 21: Peter Campbell
Dec 19: Go Twos

Humph Hall – 7pm
Sep 6: Jan Preston
Sep 26: Greg North – 2pm
Sep 26: Men with Day Jobs
Oct 12: Innessa)+ The Librarian Action Dolls-2pm
Oct 24: George Mann; The Go Twos
Nov 14: Rob Barratt (UK)

Illawarra Folk Club – 7.30pm
Sep 19: Bill Jackson, Frank Jones and Dave Steel

Loaded Dog – 7pm
Sep 27: Kejafi
Oct 25: 40 Degrees South; Cap in Hand
Nov 15: North and Elsewhere; Peter Campbell

Newcastle & Hunter Valley Folk Club – 6pm
Sep 6: The Doctor's Wife; Jack & Jel
Oct 4: The Go Twos
Nov 1: Fred Smith
Dec 6: Newcastle Peoples Chorus

Troubadour Central Coast 7pm
Sep 20: Bill Jackson, Frank Jones and Dave Steel (Vic) (House)
Sep 27: Cope Street Parade
Oct 5: Greg North
Oct 22: Scott Cook with Liz 6pm (House)
Oct 25: George Mann (USA); Chloe & Jason Roweth
Nov 4: Moranz and Fremlin (Can); Those Folk (Aust/USA) (House)
Nov 23: Hayfield Mountain Hermits; The Inadequates 2pm

QLD

Unplugged Gigs (the BUG) 7.15pm

Sep 2: Katie Wighton; Michael Fix
Sep 9: Chanel Lucas & Jamie Clark; Linsey Pollak
Sep 16: Three Cassyn Kyttagh (music from Manx); Sianti
Sep 23: Swampfish; Georgie Taylor Band
Sep 30: Wren & The Red King; Enda Kenny (Vic)
Oct 7: David Megarrity; The Inadequates
Oct 14: The Earls of Antrim; Mircha Mangiacotti Band
Oct 21: Blarney Stone; The Swing Beans
Oct 28: Steve Tyson; Tropical Dance Sextet
Nov 4: Kelly Family Band; Andy Penkow
Nov 11: The Jar; Vikki Clayton (UK)
Nov 18: Tyrone & Lesley
Nov 25: Mundy-Turner
Dec 2: Noel Gardner; Sue Wighton & The Margaritas
Dec 9: New Farm Choir; Allan Caswell

VIC

Victorian Folk Music Club – 7.30pm
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

Productivity Commission's proposal slammed

by Jacinta Keefe

On August 6, APRA AMCOS and the National Aboriginal and Torres Strait Islander Music Office (NATSIMO) expressed disappointment at the Productivity Commission's interim report floating a text and data mining exception to Australia's Copyright Act.

The exception would provide legal cover for AI companies to use copyrighted works without permission or payment for training their systems.

While carefully framed as seeking "feedback" on reform options, the Commission's 116-page interim report revealed a clear preference for weakening copyright protections to benefit AI platforms and devastate Australia's $9 billion music industry.

This comes as the industry faces projections that 23% of music creators' revenues will be at risk from unregulated AI by 2028.

"The Commission may couch this as policy exploration, but their direction is clear," says APRA Chair, Jenny Morris MNZM OAM.

"They're laying the groundwork to legitimise what they themselves acknowledge is already widespread theft.

"We've witnessed the wholesale ingestion of Australian works by AI companies in the US, where over 30 court cases are currently underway challenging this practice."

The Commission's approach is particularly disappointing given their acknowledgment that "large AI models are already being trained on unlicensed copyrighted materials" and that "lawsuits have been brought against technology companies" over this practice.

Rather than supporting enforcement of existing rights, they're exploring ways to retrospectively legitimise unauthorised use.

NATSIMO National Director, Leah Flanagan, expressed particular concern about Indigenous artists and creators: "This interim report exposes a glaring double standard.

"In the Commission's 2022 Aboriginal arts and crafts report, they rightly called for firm action against fake Indigenous art and new cultural rights legislation.

"They recognised that Indigenous Cultural and Intellectual Property (ICIP) has intrinsic value, yet now they seem content to allow the digital theft of ICIP that exists in our songs and music."

AMCOS Chair, Jaime Gough, highlighted the economic implications: "The Commission risks undermining the very licensing markets that will be crucial for Australian creators as AI becomes more prevalent.

"They acknowledge that AI companies generate billions in revenue from models trained on copyrighted works, while creators receive nothing.

"Instead of addressing fair compensation, they're exploring legal exemptions that would lock in this imbalance."

"Particularly disappointing is the Commission's dismissal of existing market solutions.

"Their report notes that collecting societies are already investigating licensing frameworks for AI use, yet they simultaneously float exemptions that would undermine these efforts before they can mature."

APRA AMCOS's landmark AI and Music report found that 82% of music creators expressed concerns about AI preventing them from making a living.

However, 38% of creators have already embraced AI in their work, with 54% agreeing it can support the creative process.

"Artists have been innovators for millennia, constantly embracing new technologies," adds Morris.

"We're not afraid of AI and our members are early adopters who see its potential.

"We have members who are working with AI platforms that respect copyright and seek proper licensing.

"The Commission's approach threatens to undermine this collaborative progress by removing incentives for ethical AI development.

"The Commission admits that most AI training happens overseas and that their proposed exception is 'unlikely to affect



whether AI models continue to be available and used in Australia.'

"This raises serious questions about the real purpose of this exploration.

"If it won't change practical outcomes, why pursue it except to provide legal cover for existing unauthorised practices?"

This latest report continues a pattern established by the Productivity Commission's controversial 2016 IP report which proposed slashing copyright terms from 70 years to just 15 years and importing the highly litigious US 'fair use' system.

That report sent shockwaves through Australia's creative community, demonstrating the Commission's view that creator rights are obstacles to economic efficiency.

The Commission's framing reveals their underlying philosophy: they consistently characterise copyright as a barrier to "productivity growth" rather than recognising it as the foundation enabling Australia's $112 billion creative economy to contribute to national prosperity.

Gough adds: "The Commission's recommendation also perpetuates the thoroughly debunked myth that copyright is a barrier to innovation, a favourite big tech talking point.

"World Intellectual Property Organisation (WIPO) studies consistently demonstrate that copyright protection actually drives innovation by creating economic incentives for creativity.

"When we protect creators' rights, we're fostering the very innovation the Commission claims to support."

"The Commission's exploration may seem measured, but the direction is unmistakable", Morris concludes.

"They're building a framework for policies that would treat our cultural heritage as free raw material.

"We call on the Government to reject this direction and support Australia's creative sector to be at the heart of the success of AI development in this country."

On August, Digital Rights watch organised a free virtual town hall meeting on AI titled Stolen Property: Big Tech's Push to Mine Our Culture.

The session explored how AI large language models use the copyrighted work of musicians and artists, and what the proposals in the interim report from the Productivity Commission would mean for Australian creatives and private citizens.

The meeting featured AI expert and author, Professor Toby Walsh, Midnight Oil frontman, Peter Garrett, Digital Rights Watch chair, Lizzie O'Shea, and Australian Writers Guild CEO, Claire Pullen.

Peter Campbell, a man of many talents



Pete performing to a crowd of 120,000 at the massive Peace Rally in the Sydney Domain in 1987

Peter Campbell's music has been described as music that speaks for itself, poetic, honest, emotionally vulnerable and unapologetically political.

He writes songs that express human feelings without flinching.

Peter Campbell's music explores social, political and environmental issues alongside the bitter-sweet matters of the human heart.

It delivers a listening experience that awakens human compassion, fosters healing and inspires social change.

Expect raucous audience involvement, striking finger-style 6 string, feisty 12 string, tender banjo and arresting a capella.

Pete recorded his first album, Of Time and its Distance, in Brisbane, Australia in 1975.

He recorded his second, Across the Border in Blue Hill, Maine, USA.

The producer was folk legend, Noel Paul Stookey, Paul of Peter, Paul & Mary fame.

Peter, Paul & Mary covered his song, Wild Places, on their album, Such is Love, and he supported them on their 1982 Australian Tour.

Passion for the environment and the natural world has always been a driving force behind his music.

Pete wrote the anthemic, One Last Wild River, for the fight for the Franklin River in Tasmania campaign.

Hope is Rising was featured at the giant rally, 'Everyone counts for a nuclear free Australia', which was held on Palm Sunday as part of the Disamament Rally in Sydney's Hyde Park, March 23, 1986.

It attracted about 120,000 people.

These songs find new relevance under the existential threat of climate change.

Pete wrote the song, Waited Too Long, in 2020.

It was a positive response to drought and bushfires, social dislocation, financial trauma and the rise of domestic violence during COVID.

It became the anthem for the United Nations International Summit on Domestic/Family Violence in the COVID-19 Era.

This was a 72 hour world wide event out of New York.

The song is a grim but honest expression of human suffering within the family circle.

Leaders and global experts in the field attended with participants from 47 countries.

The Summit opened with an address from the Secretary General of the Unite Nations, Antonio Guterres.

The event featured a welcome to the global audience from the Pope.

The cataclysmic fires which devastated Australia in 2019/2020 inspired Circle of Wonder.

This is a moving tribute to the

people that provided such deep support and love to fire affected communities.

Same Science is an hilarious but deadly serious call and response challenge to 'antiscience'.

It reveals the hypocrisy of cherry-picking scientific research to suit a denialist agenda in a time of climate change.

A commitment to human rights, social justice and environmental sustainability inform a life of creative endeavour.

Pete's song, Coat of Many Colours, pushes us to choose in a call to action in the name of humanity.

In parallel to his music, Pete is an architectural graduate, graphic designer, photographer, glass artist, magician and ventriloquist.

Music has always been the passion, but his creative life has expanded into many other areas.

He performed in professional theatre and film with Grahame (Auntie Jack) Bond.

He created 'The Mugic Man', a rollicking kids show combining magic, ventriloquism and wild banjo.

Architectural glass environments have been a specialty, cathedrals, residences and institutions.

He has created destination brands and wayfinding systems for cities, regions and towns.

He undertook a photographic essay on the closure of the Westons Biscuit Factory in Sydney's Camperdown in 2004.

The Museum of Sydney celebrated the work with a major exhibition called, 'The Biscuit Factory, in 2007.

Pete and his wife Jan live in Australia's beautiful Southern Highlands.



Peter Campbell performing with Noel Paul Stookey, about 1977

Festival News & Reviews

50th Maldon Folky to feature artists from their first event

by Pam Lyons



Blackwood at Muckleford station

2025 sees the 50th Maldon Folk Festival, Vic.

Fifty two year ago (thanks COVID!) a group of local folkies decided we needed a folk festival closer to home, so in September 1974 we held our first event.

Our festival began with a makeshift stage created with hay bales on the back of a truck at the football oval.

Dances were called by James Buchanan and Peter McDonald.

Ian Huxley's 'scratch band' consisted of himself on banjo, Peter McDonald on guitar and Chris Wendt (formerly 'Wild Colonial Boys') on accordion.

The first performer was Stan Gottschalk, now of the 'New Holland Honeyeaters', recently arrived from America, who played banjo.

Other performers were: Jack Collins, a blacksmith from Ballarat who recited bush poetry; Helen and Margaret Reynolds, traditional folk singers; Phillip Day and Graham Dodsworth.

Richard 'Skreitch' Leitch also recited his bush yarns.

This year, for our 50th festival, we have some of these original performers back with us.

Richard 'Laid Back Skreitch' Leitch still lives in Maldon and will be reciting poetry 52 years since the first festival.

He is an elder statesman in the English, Scottish and Irish folk scene who's austere gait carries him through the streets of Maldon since he became resident here sometime before black and white TV, but after the Eureka Rebellion.

Graham Dodsworth has been performing regularly at our festival, gradually including his family as his children became old enough to perform.

This year we will have Graham's family, including his children and maybe even grandchildren.

It is something special when we get generations of folk families performing, and collectively to bring a dynamic mix of Australian, Celtic, UK and original music to the unsuspecting ears of anybody within earshot.

Another local and old favourite of our festival is Blackwood.

Jane Thompson, James Rigby and Andy Rigby have got together again especially for our 50th festival.

They played at many Maldon folkys through the 90s and noughties and have remained busy since in many other bands.

They are thrilled to be back this year with a selection of old favourites and hopefully some new ones.

Joining our oldies, is a brilliant lineup of performers which will make it hard for people to choose which venue to attend.

Eric Bogle is back with us again with his band, Pete Titchener, Emma Luker and Jon Jones.

He is a literate and thoughtful songwriter who can cut to the

Festival News & Reviews

heart of the matter with some well crafted lines.

He's also a warm and engaging stage performer who, with his sharp, often self deprecating wit and shrewd common-sense view on the world, communicates well with an audience and draws them in to his performance.

Multi Golden Guitar winner, Gina Jeffreys, tells me this is her favourite festival and will be back again with her husband, Rod McCormack, and James Gillard, both also Golden Guitar winners.

They bring country, country/folk and bluegrass to the festival.

Also, in a new combination, we have The Maldon - Tamworth Troubadours.

This is a collective of Tamworth country music greats, Gina Jeffreys, Rod McCormack, Greg Champion, James Gillard, Paul Wookey and Jane Saunders, with a swag of Golden Guitars between them, who will gather in the round with new friend Khristian Mizzi.

They plan to introduce him to the wonders and mysteries of Tamworth and share some of their greatest hits, as well as country classics from the likes of George Jones, Hank Williams, Mickey Newbury etc.

Thanks to Andrew Pattison, who still looks after our Troubadour venue, for assisting to organise this.

Scott Cook from Canada returns.

In 2025, he's releasing his eighth album, Troubadourly Yours, with a hardcover book of road stories and ruminations, and reuniting with acclaimed Australian musicians Liz Frencham, Justin Vilchez and Pete Fidler on dobro, to form Scott Cook and the Little Rippers.

Fresh from the open road, these are sturdy, straight talking songs that see the good in you.

Roger Corbett from The Bushwackers told me that they have always wanted to perform at Maldon and now finally we've been able to organise it.

Roger and Dobe Newton will be joined on stage by Silas Palmer and Sarah Busuttil Palmer, (The Royal High Jinx), Anthony O'Neill (Saoirse), Declan O'Neil and Michael Vidale.

The Bushwackers, established in 1971, play Australian music, much of it based on the traditional folk and working songs from the early 20th century, infused with their own brand of contemporary subject matter and instrumentation.

With a laconic, distinctive Australian sound, Dobe Newton



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Out of Hand

and Roger Corbett voice 50 years of songs, tunes and dance calls.

As much as the music has changed, the spirit of the songs and stories that inspired the first Bushwackers have not.

With their politics and social conscience proudly worn on their sleeve, the band combines original material with a traditional repertoire.

The Royal High Jinx and Saoirse are also here this year.

At last year's Maldon Folk Festival, the Troubadour Foundation awarded Out of Hand the best up and coming youth group.

Self-described as a "moody" contemporary Celtic band, Out of Hand are two sets of siblings who discovered a shared passion in the music of their Celtic heritage.

Toe-tapping tunes and lilting melodies, they blend both traditional music with original songs and sets.

Band members Sadie, Caleb, Josh, Daniel and Charlie are all accomplished young musicians in their own rights.

Caleb was elected 'Face of the Festival' for the National Celtic Festival 2019 and awarded a scholarship with Feis Ros in Scotland.

Sadie was runner-up 'Youth Folk Artist of the Year' by the Australian Folk Alliance in 2021 and has over 30 festival appearances as a solo artist.

Daniel and Josh both perform alongside their brother Caleb in the Melbourne Scottish Fiddlers Club.

Their performances always impress so they are a must to see.

And for something different to your expected folk, we have 19-Twenty back again.

These guys also love coming to Maldon.

They are a high energy blues and roots band who storm the stage like a freight train.

With a sound that blends foot stomping rhythms, raw energy, and an undeniable sense of fun, 19-Twenty has quickly earned a reputation as one of the country's most exhilarating live acts.

Kane Dennelly, Jeremy Berg, and John Gwilliam's music is a unique fusion of blues, roots, rock, and a touch of folk, characterised by soulful vocals, intricate guitar work, and a driving rhythm section.

Whether they're performing at a major festival or an intimate venue, 19-Twenty's live shows are renowned for their infectious energy and ability to get audiences on their feet.

Coming from Ireland we have The Sweet Sorrows and Rory Faithfield, and Marilla Homes will be travelling from her second home, Sheffield.

George Mann (USA) is also back with us, as is Rob Barratt from the UK.

Other acts returning are: Rose Bygrave, this time performing as "Heart Songs" with Dave Steel and Wayne Jury; The Tequila Mockingbirds, led by Maldon local, Mick Coates; Hannah Schmidli; Claymore and more.

Our full line-up can be seen on our poster and on our website. www.maldonfolkfestival.com

Tickets are selling fast and are limited by the size of our venues, so get yours early to experience this legendary line-up.

Kangaroo Valley Folk Festival

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A WEEKEND OF MUSIC, POETRY & DANCE

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YOGA • MEDITATION • OPEN MIC • STREET PERFORMERS

SCOTT COOK WITH LIZ FRENCHAM • ENDA KENNY
APOLLINE • LUKE O'SHEA • KID HANK AND HIS OCKERSTRA
BENJI AND THE SALTWATER SOUND SYSTEM
ADELE OLIVER • BALKAN BOOGIE • BARRON HANSON • BRUCE WATSON
CHARLEY CASTLE & THE BOYS IN THE WELL • CHRIS CAVILL
THE CONDIMENTS • CRAIG ATKINS • DANIEL AARON
DAY OF EMBERS • EBS • THE FREEWHEELER • GOLDHEIST
GRACE BARR • GRAEME MCCOLGAN - THE SCOTSMAN
INSPEKTOR GADJE • JC AND THE TREE • THE JOYFUL STRAINS
KAY PROUDLOVE • LEE SULLIVAN AND THE SLEEPERS
MAYFAIR LANE • MAYPOLE WITH MOLLY • MEN WITH DAY JOBS
MELISSA SAUNDERS & LITTLE CENTS • MICHELLE CASHMAN
MILUMBA TRIO • MONTGOMERY CHURCH • MUDJINGAAL YANGAMBA
NORTH AND ELSEWHERE • PAUL GREENE • PETER CAMPBELL
RON CALLAGHAN BAND • RUFOUS WHISTLER • SAM ELLIS
SPERANZA STARBURNER • THE PIPER'S SON
TOM WOODWARD & THE TRUE DELUSIONS • TRILOGY
TROPICAL STRENGTH AND THE ANGELS • TUG DUMBLY
VANESSA JADE • ZOE ELLIOT • AND MANY MORE

Find out more at
www.kangaroovalleyfolkfestival.com.au

Festival News & Reviews

Irish & Celtic Music Festival to welcome everyone

by Janno Scanes



Sweet Sorrows

September is upon us again and the 19th-21st will see the town of Yass, NSW, alive with performers of many genres, ready to entertain all, at the Irish & Celtic Music Festival 2025.

You can expect performances galore, poetry, dancing, junior fleadh, workshops, and no doubt some busking, sessions ++.

The well stocked Celtic Markets will be set in the gorgeous Riverbank Park.

The markets are designed to be family friendly and safe.

McCabe's Circus will be a feature again this year, offering free events for the little people.

An Irish Language workshop will be popular again.

The venues to be used include beautiful old buildings with good acoustics.

A really special event to be held at Tyger Art Gallery will be an exhibition of spectacular art by a much loved Yass resident, Kim Nelson.

Sadly, Kim died prematurely 10 years ago.

His daughter, Caitlin, has put his artworks together for this special exhibition, not to be missed.

Performers range in age from very young to well seasoned more mature folk.

One of the highlights will be the appearance of duo, Sweet Sorrows, from Ireland.

The festival is set within a walking precinct in the centre of town.

Tickets are available through Humanitix on our website.

See more information on the festival face book page and on Instagram.

We look forward to welcoming all in September.


Northern Beaches Music Festival
NORTHERN BEACHES MUSIC FESTIVAL
TRAMSHED & BERRY RESERVE
NARRABEEN
1ST – 2ND NOVEMBER 2025
MUSIC, DANCE, FOOD, CULTURE & COMMUNITY
HUMANITIX – NBMFESTIVAL@GMAIL.COM – 0418 641976
northernbeachesmusicfestival.org
northern beaches council
rnb radio northern beaches 88.7 fm 90.3
Humph Hall
songs on stage
The SHACK
ffwoin Multi Media Production

Festival News & Reviews

Kangaroo Valley Festival has it all

by Samantha O'Brien



Montgomery Church

The Kangaroo Valley Folk Festival, NSW, on October 17-19 is fast approaching and we're already feeling the buzz!

Preparations are already well underway.

A huge thanks to our new Festival Director, Christen Webster, Creative Directors Rob Cleary and George Bishop plus the rest of the committee and volunteers for all their hard work thus far.

This year promises to bring another great line-up of performers, activities and stalls.

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

Programmed artists include Scott Cook with Liz Frencham, Enda Kenny, Apolline, Luke O'Shea, Kid Hank and his Ockerstra, Benji and the Saltwater Sound System, Adele Oliver, Balkan Boogie, Barron Hanson, Bruce Watson, Charley Castle & the Boys in the Well, Chris Cavill, Day of Embers, EBS, GOLDHEIST, Grace Barr, Graeme McColgan - The Scotsman, InspeKtor Gadje, JC and the Tree, Kay Proudlove, Lee Sullivan and The Sleepers, Mayfair Lane, Melissa Saunders & Little Cents, Men With Day Jobs, Michelle Cashman, Montgomery Church, North and Elsewhere, Peter Campbell, Rufous Whistler, The Condiments, The Freewheeler, The Joyful Strains, The Piper's Son, Tia Hannah, Tom Woodward & the True Delusions, Trilogy, Tropical Strength and the Angels Twisted Arrow, Zoe Elliot plus many more.

The Koori Tent is set to have some terrific local indigenous performers and allies including Daniel Aaron, Sam Ellis, Craig Atkins, Ron Callaghan Band, Milumba Trio, Mudjingaal Yangamba, Vanessa Jade, Paul Greene and the One Mob Dance Group.

The Kids' Festival will have crafts, performers and free face painting all day Saturday and Sunday.

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

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

Music will be provided or they can learn by ear.

Melissa Saunders & Little Cents, Tug Dumbly, Bruce Watson, Tall Rob and the Fairy, Maypole with Molly and Speranza Starburner will all be there to entertain the young and young at heart.

Festival News & Reviews



Scott Cook and Liz Frencham

Bring your dancing shoes and head to the hall to take part in one (or all) of the many dances or workshops that are on the program.

Styles include Bush, Irish, World, Balkan, Bavarian, Contra, Swing and Morris dancing.

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

Take part in one of many music sessions or workshops, recite something at the Poets' Breakfast, fancy a spot of Flow Yoga, Tai Chi and Meditation perhaps.

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

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

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

All will be there to welcome you.

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

Tickets can be purchased through our website https://www.kangaroovalleyfolkfestival.com.au.



Mudjingaal Yangamba

Irish & Celtic Music festival

Join the Craic in Yass!

19, 20, 21 September 2025

irishcelticmusicfestival.com

Festival News & Reviews

23rd Dorrigo Folk and Bluegrass Festival

by Bridget Rees

The small welcoming township of Dorrigo becomes the pulsing heart of Traditional and Old-Time, Folk and Bluegrass music as Springtime well and truly encompasses the plateau.

We invite you to join our festival community and share with us a full weekend program of professionally curated concerts, presentations, workshops and dance all taking place at the Dorrigo Showgrounds surrounded by the picturesque landscape and tumbling waterfalls.

These hills were certainly made for music and over our 23 years there have been a multitude of songs and tunes inspired or created at the festival.

The festival has become renowned for providing a platform to support connection between artists and audiences alike and has been the important creative career footing for many an emerging Folk or Bluegrass act.

We foster an environment where artists can come together and collaborate, creating fresh, rich and complex music.

Our audiences in turn get to experience a lot of this magic in venues which are comfortable and where creating the best acoustic sound is paramount for our sound crew.



Mike Compton

For three days before the festival, the Old Time Music school provides a culturally relevant element allowing students a space to connect, learn and be inspired from tutors who have direct connections to the rich traditions and heritage of the music.

This year we are very excited to have Mike Compton , a founding member of the Nashville Bluegrass Band and major contributor to the Grammy Award winning soundtrack for Oh Brother Where Art Thou? as a tutor.

Festival News & Reviews

Mike will also be performing with Laura Boosinger, also a tutor and incredible claw hammer player during the festival.

Performers are coming from Canada, the U.S., Scotland and from across Australia.

We will feature some incredible singer songwriters across differing genres, driving traditional Bluegrass and Newgrass from some of the best young players and toe tapping Old Time music alongside some of Australia's best revered musicians in the festival's genres.

There are many opportunities to participate over the weekend, whether it is joining in the festival choir, becoming a member of the SINners, and/or experiencing the joy of playing in the festival Bluegrass Band.

Getting onto the dance floor with friends, new and old, or attending one of the many workshops held by festival artists are also some of the many ways to get involved.

There is a lovely kids' area where activities are presented, songs are sung and instruments played.

A blackboard venue offers the chance to share a few songs to a welcoming audience and a few themed concerts bring together the cream of instrumentalists and songwriters.

Come and enjoy the full experience by camping on site , or come for a day or two.

We encourage you to join us on Instagram or Facebook.

Visit our website and have a look at our performers for this year, book your tickets and learn a little about the festival.

You'll see that it's a family friendly, safe, sustainable place, fostering a community of participation, nurturing, joyfulness and just so much fun.

We hope to see you and your friends just up the mountain, your own gem of a festival without the crowds!



Laura Boosinger





ERIC BOGLE • THE BUSHWACKERS • GINA JEFFREYS • ROD McCORMACK & JAMES GILLARD
19-TWENTY • CLAYMORE • HEART SONGS (ROSE BYGRAVE TRIO) • GEORGE MANN (USA)
KRIS MIZZI • RORY FAITHFIELD (IRE) • THE SWEET SORROWS (IRE) • SCOTT COOK (CAN)
GREG CHAMPION (WITH JANE SAUNDERS) • THE UGLY UNCLES • THE FIDDLE CHICKS
THE NIGHTINGALES • THE ROYAL HIGH JINX • PETE TITCHENER • ROB BARRATT (UK)
OUT OF HAND • COLIN BUCHANAN • PAUL WOOKEY • HANNAH SCHMIDLI • MARILLA
HOMES (UK) • SAOIRSE • THE TEQUILA MOCKINGBIRDS • FIONA ROSS • KARLO ARCINUE
PLAY IT MARTHA • HIRAETH • BLACKWOOD • WATTLE LANE • EMILY JANE PRITCHARD
THE WILSON BECK EXPERIENCE • BRUCE WATSON • JEANETTE GILLESPIE & DUNCAN
BROWN DODSWORTH FAMILY • KYNETON STREET BAND • MALDON BRASS BAND •
HARPERS BIZARRE • LAID BACK SKREITCH • BREWERS OWN BUSH BAND • BUSH SESSIONS
• A BIT OF ENGLISH • CAMPBELL THE SWAGGIE • EMU CREEK BUSH BAND & FRIENDS • GAY
CHARMERS & FRIENDS • MARGARET CRICHTON - CHOIR & UKULELE INTERRUPTUS • MARIE
GOLDSWORTHY • MARTY MULHOLLAND • MICHAEL THE BALLOONOLOGIST • THE RHYMER
FROM RYDE • NOEL BULL• LORRAINE MCCRIMMON • RUDY THE MUSIC MAN • THE
BRITANNIA MORRIS • THE CONNECTED CIRCUS •O'SHEA RYAN ACADEMY OF IRISH DANCING

www.maldonfolkfestival.com

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COMMUNITY RADIO 98.1 PHOENIX
Maldon Lions Club

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.

SEPTEMBER

NSW – Central Coast Ukulele Festival (1076-179)
Held annually at The Diggers at The Entrance. Has a great lineup of acts, education workshops and a pop-up choir for the big finale.
Ph: 0412 837 008
CentralCoast UkuleleClub@gmail.com
See WWW.tradandNow.com/ festivals for more detail

NSW – Irish &Celtic Music Festival (2315-177)
Annual event held on the 3rd week of Sept in Yass celebrating the arts across traditional Celtic and Australian music, poetry, spoken word and dance. Enjoy Celtic markets, performances, crafts, exhibitions and buskers.
Ph: 0429 608 566
Janno499@Bigpond.com
See WWW.tradandNow.com/ festivals for more detail

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
See WWW.tradandNow.com/ festivals for more detail

OCTOBER

NSW – Kangaroo Valley Folk Festival (2050-179)
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 – 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@DorrigoFolk Bluegrass.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@fleurieufolk festival.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 (1950-171)
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 (2241-171)
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

AUGUST

NT - Top Half Folk Festival (329-180)
Join us from 1-4 August, 2025 to celebrate the 53rd THFF returning to the Top End. Venue Mount Bundy Station FB: tophalffolkfestival
Festival@TopEndFolkClub.org
See WWW.tradandNow.com/ festivals for more details

Festival News & Reviews

Players of stringed instruments' Heaven at Wirrina

by Thea Taylor



Ian Fisk Reverend and Mrs Rowdy Tom

We're planning, with much excitement, for our 4th intensive music camp for players of stringed instruments at Wirrina Cove Holiday Park, SA.

Players will arrive on Monday, November 17, to enjoy camp activities which finish on the evening of Thursday, November 20.

That's just in time to transform the site for the festival on the weekend.

Likely instruments in classes include, but are not limited to, mandolin and the mandolin family, bouzouki, tenor banjo, guitar, dobro, fiddle/violin, viola, cello, 5 string banjo, ukulele, and basses of all and any kinds (plucked or bowed).

Other acoustic stringed instruments welcome.

Please get in touch if you're not sure if yours will fit in.

Any acoustic instruments will be welcome on site for informal sessions etc!

We're delighted to welcome Justin Vilchez and Peter Somerville to the instructor team for the first time.

Peter, travelling from Melbourne, is to teach 5-string banjo this year.

An established bluegrass banjo session player and teacher, he plays multiple instruments, plays and has studied a variety of styles, traditional and modern, and is also well versed in clawhammer banjo.

Justin is particularly known in Australia for playing bluegrass mandolin.

Among his current projects is the award winning High Street Drifters bluegrass band.

He plays a variety of instruments and has equally impressive credentials and considerable experience in Jazz.

He has taught at a variety of music camps and adult classes including around Canada and the USA.

Peter and Justin join Sally Carter, Grace Honeywell, Josh Bennett and Jeri Foreman.

With the help of everyone's constructive suggestions, this year's camp program restructures classes to include players of many more instruments than before in ensemble seminars.

Here they will be exploring music styles and challenging multiple skill levels, plus elective sessions, including demonstrations and talks on a variety of instruments many of us might not see or hear regularly.

Technical assistance and short individual consultation with tutors is also available.

We want everyone to go home having learned/achieved something that can continue to help them grow as a musician.

For the first time, we'll be also working towards a short

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group performance that is presented within the weekend festival program.

Meanwhile, the program for the weekend's Bluegrass and Acoustic Roots Festival from November 21 to 23 unfolds.

It's a deliberately small list of acts, bringing forth a non stop flow of action over the weekend, including the Festival stage concerts over the 3 days, a blackboard stage over 2 days, a Bush Dance, and Sunday's rapidly becoming traditional Whiskey Communion, officiated by the Reverend and Mrs Rowdy.

Acts include Weeping Willows (Vic), Jim Paterson of The Borderers (UK/SA) with the Wellbeing Social Club (SA), Lofty Mountain String Band (SA) and the Paula Standing Trio.

Vocal coach, composer and band leader, Paula Standing, is also on the judging panel for the 3rd Wirrina Young Musicians' Contest on Sunday, November 23.

She will be joined by Jeri Foreman who is travelling from Glasgow to perform and teach with Grace Honeywell (UK/USA) this spring, and Josh Bennett.



Paula Standing

The Young Musicians' Contest is open to musicians under 18 playing and singing acoustic traditional styles of music.

See the website for criteria.

The contest is offering prize money, quality judging and the opportunity to present their work on a stage with an appreciative audience and full PA support.

Winner(s) will also be included to perform on the festival stage during the afternoon of the contest.

Judge profiles, further information and entry forms are available on the festival website.

Contestant places are strictly limited.

We're putting together many short workshops, including vocal, instrumental and varied other options, and plenty of led sessions for the weekend.

Everyone is invited to bring their instrument and/or voice.

Watch our website and Facebook page for more information closer to the time, or turn up and jump in!

Otherwise, tickets are now on sale for both music camp and festival at www.wirrinabluegrass.com

Readers are welcome to get in touch on: wirrinabluegrass@gmail.com, which is the best way to find us.



Wirrina lofty mountain band

Festival News & Reviews

Woodfordia has a new constitution

by Amanda Jacques



Almost 40 years ago, in 1987, a group of optimists sat down to write a founding document for an organisation that didn't yet have land, infrastructure ,or a festival as we know it now.

What we had was an idea that excited and unified us.

The idea was to celebrate folk music and culture by building a festival of international standing.

That Constitution gave shape to our earliest ambitions.

As we grew, it quietly carried the weight of a movement, protecting our not-for-profit status, holding the structure behind the culture, and helping guide us through decades of creativity, community and change.

In August 2025, members of Woodfordia Inc. gathered at Woodfordia to vote on a significant step forward.

We have now formally transitioned from an incorporated association to a company limited by guarantee.

This is a not-for-profit structure that better suits the scale, complexity and responsibility of the organisation that we have become.

With that shift came a new Constitution.

This time, it was written with guiding legal hands, carefully shaped to encompass all that we've grown into.

It protects our purpose, prepares us for what lies ahead, and provides a stronger framework for self governance and intergenerational stewardship.

We've always said we're here for the long haul.

That belief lives in our 500-Year Plan.

This is a guiding document inspired by the storytelling of Ted Egan and the vision of our founder, Bill Hauritz.

It invites us to act now with future generations in mind, to care for this place, and for each other, not just as citizens of today, but as ancestors of tomorrow.

In it, we wrote: "Woodfordia shall be a place of gathering, of ceremony and deep celebration.

"A place to learn, to pass on knowledge, and to deepen connection to land, to each other and to ourselves.

"We hope it is a place loved by those not yet born."

Words like that shape the

Festival News & Reviews

way we live and lead today.

They remind us that our work isn't only about what we build, it's also about what we seed.

At the heart of how we show up for one another is our Code of Common Decency.

It's not a set of rules, it's a reminder.

It begins: "We shall act with kindness, generosity and respect in our dealings with others.

"We are each responsible for our own actions, and for creating a safe and welcoming environment."

And it ends with a line that I hold close: "We are here to be human together."

This is what we hold at the centre.

The way we treat each other in the queues, behind the bars, under the stars.

The way we walk the land and welcome our 'yet to become' friends.

The way we disagree, learn, forgive and grow.

So when people ask what kind of company we are becoming, or what lifetime a document like this one might have, I want to say that we are not becoming something different.

We are becoming more ourselves.

Our Constitution protects.

Our 500-Year Plan inspires.

Our Code of Common Decency reminds.

Together, they help us build something beautiful and if we do this well, it will last.

Thank you for being part of this story.

For standing with us, singing with us, planting trees beside us, and believing that a better world is not only possible, but already underway.

Here's to the next four decades, and we hope to see you soon.

River Folk Festival postponed



The River Folk festival organisers have advised that, in the unstable climate that is the current live events industry, they have unfortunately had to postpone their 2025 event.

As an emerging festival, they still rely partially on grant funding support each year, and this year it unfortunately wasn't financially possible to produce their 3-day Festival.

This was a difficult decision to come to, they said, but one that best serves the continuation of their beloved River Folk Festival long term.

While the postponement of the 2025 event is disappointing for all involved, it will allow us to continue building the capacity of The River Folk Festival for 2026, in order to deliver our full 3-day Festival to an even higher standard next year, organisers said.

Festival News & Reviews

Live music at its best promised for Northern Beaches Music Festival

by Paul Robertson



Cameron Jones Trio

The Northern Beaches Music Festival is on again on November 1 and 2 at the Tramshed Community Arts Centre, Narrabeen, NSW.

With a definite focus on the Northern Beaches, our common goals are to: produce and present musicians and other performing artists including up and coming young talent; provide, maintain and help create venues at which artists can be presented; invite, and to involve and include our diverse community including the disabled and indigenous, especially with regard to music, performing arts, food, dance, costume and culture.

This year we feature three weatherproof indoor stages hosting an incredible array of local and national performing artists featuring multi genre world contemporary folk ranging from traditional to original contemporary, blues to bluegrass, gypsy jazz swing to the dancing fun of Irish jig and zydeco swing.

Add to all of that, Middle Eastern dance, original cabaret, Celtic pipes, UK Squeeze, a bit of country and a 35 person cappella choir.

It's going to be great!!

Also this year, all stages will be set up in a cabaret style with tables and chairs.

Audiences are encouraged to bring their own food and drink making for a very affordable and enjoyable live music event!

The Festival is centrally located in Narrabeen adjacent to a B1 express bus stop offering trips to and from the city every nine minutes, with a large car park, a kids park and the

Festival News & Reviews



Traditional Graffiti

beautiful Berry Reserve beside the lagoon.

In Narrabeen, there are a host of world food restaurants and dining outlets including JB & Sons, Fish & Chips, Lebanese Kebabs, Spanish Tapas, Japanese, Mexican, Thai, Indian and an a la carte restaurant.

There is also Woollies, Bakers Delight, coffee and cake cafes, and a bottle shop, so everything that you could want is covered!

The Festival doesn't happen without some wonderful sponsors and volunteers which, on this occasion, include Torraca Enterprises, Northern Beaches Council, Ffwoin Multimedia, Radio Northern Beaches, transmitting 'live to air' from the event, The Shack, Humph Hall, The Manly Fig and Songs on Stage.

Of course we're always looking for volunteer help, so if you're interested, a 4 hour shift will get you a free day ticket or for two 4 hour shifts, a weekend pass.

Contact me at nbmfestival@gmail.com.

We are especially looking for audio operators.

Well . . . there you have it, another great festival is coming to you in November with Early Bird tickets available now, starting at weekend passes for only $80!!

The talent is outstanding!!

The variety of music genres is incredible!!

The opportunity for cheap wining and dining is amazing!

It's 'live music' at its best!!

Tickets are inexpensive!!

See you there!!!



Chasing the Moon

Festival News & Reviews

Emily Wolfe named 2026 Cygnet Folk Festival Ambassador

by Arabella Watson



We are absolutely delighted to announce that celebrated Tasmanian violinist, Emily Wolfe, will step into the spotlight as our 2026 Festival Ambassador.

A powerhouse of creativity and community spirit, Emily is no stranger to the Cygnet Folk Festival, Tas.

In fact, she's been part of the fabric of our event for decades, returning each summer to perform, collaborate, and carry forward the heart of folk tradition in Tasmania.

Born into the acclaimed Wolfe family, a musical dynasty spanning four generations, Emily has carved out her own unique legacy.

With a jazz degree from the University of Tasmania Conservatorium and a career spanning numerous beloved ensembles including Wolfe & Thorn, Lagoon Hill Zydeco, As the Crow Flies, and Black Swans of Trespass, she brings both virtuosity and vision to every stage she graces.

As the Musical Director of the Tasmanian Heritage Fiddle Ensemble, established by Marjorie and Steve Gadd, Emily champions the preservation and reinvention of Tasmania's musical past, blending storytelling, tradition, and joy into every note.

"Performing at Cygnet is one of my favourite parts of summer," says Emily.

"It's such a special opportunity to connect with fellow musicians, discover new talent, and revisit familiar faces.

"The whole town comes alive for three exhilarating days.

"Whether you're playing, listening, dancing, or simply soaking it all in, there's a kind of magic that happens here.

"I'm deeply honoured to take on the role of Festival Ambassador and to represent a community that has shaped so much of my own musical journey."

We couldn't imagine a more fitting face for our 2026 celebration.

Mark your calendars and pack your dancing shoes.

The countdown to Cygnet Folk Festival 2026 has officially begun.

Since its humble beginnings in 1982, the Cygnet Folk Festival has grown into one of Australia's most loved cultural events.

It's a vibrant three-day celebration of music, dance, street performers, storytelling and kids' activities, held in the picturesque Huon Valley.

With multiple venues buzzing across the town, it's a joyful gathering that unites performers and audiences from all walks of life.

Festival News & Reviews

SessionFest 2025



SessionFest 2025 was held over the June Long Weekend at Morisset, NSW.

It is hosted by the Newcastle and Hunter Valley Folk Club as a gathering of musicians, folk music fans and friends designed for them all to spend a weekend together to enjoy music , both as participants, and or as observers.

Here, three attendees, Chris Charters, Ron Brown and Bilbo Rogers give us their observations.

"Wow, what a great SessionFest we had and what a range of talent was on display," Chris Charters said.

"There were musicians, singers, song-writers, poets and storytellers.

"But there was also at least one talented visual artist," Chris said.

"During the Folk Circle concert, I noticed Ian Reeves sitting back with a sketchpad and pen, making rapid sketches of some of the performers.

"He had to be rapid, because he only had a few minutes to get each performer's likeness on paper.

"Amazing!

"Here are a few of those sketches.

"See who you can recognise."

The Poet's Breakfast at Sessionfest 2025 kicked off on-time at 8:30 on Sunday morning and ran through to 10 past 10.

MC's Ron Brown and Pete McMahon were able to keep the poetry flowing as they coordinated contributions from a total of 11 poets who performed and embraced the power of the spoken word.

The poets who took part were James Norton, Trevor McIlveen, Toni Davies, John Sutton, Ian McKenzie, Marie Phillips, Les Matthews, Matthew Clark, Richard Haynes, Pete McMahon and Ron Brown.

Bilbo Rogers added: "Well, wasn't that a fantastic weekend?

"Well done to all of those who organised and participated in this wonderful event.

"Yes, we had some wind and cold, and even some sleet towards the end of the weekend, but thankfully no rain, which was nice for a change.

"Despite some ups and downs, I came away feeling elated and I wasn't the only one.

"The talents of our members and guests displayed at this event never ceases to amaze me," Bilbo said.

"The depth and quality of the musicianship and fine singing, the friendliness and community spirit, is something that should be experienced by far more people than those that manage to attend.

"So spread the word for next year," he said.

Festival News & Reviews

Wingham Music Festival Flood Recovery



As you may have heard, Wingham NSW and nearby Taree NSW were recently impacted by major flooding.

Our thoughts have been with all those affected, and we've been working closely with local groups and authorities to determine the best way forward.

The Festival will be going ahead on November 21 22 and 23 in its familiar three-day format, and this year, it will be a Flood Recovery Concert, dedicated to supporting the community through music, connection, and the positive energy the Festival is known for.

If you reside in flood impacted areas with postcodes 2312, 2422, 2424, 2426, 2427, 2429 or 2430, you can register through Oztix for free entry for the entire 3 days of the Festival upon showing proof of your local address.

This has been made possible thanks to generous support from the NSW State Minister for the Arts, Hon. John Graham and we're deeply appreciative.

If you are visiting from other regions, please know that your visit to Wingham and participation in the Festival means so much, not just to us as organisers, but to the broader Wingham community.

By attending, you're making a real difference.

Any surplus funds after Festival expenses will be donated to local business chambers and Rotary and Lions Clubs in the area, helping to support both local enterprise and community members in their recovery.

WINGHAM MUSIC FESTIVAL
FLOOD RECOVERY 2025


23rd Dorrigo Folk & Bluegrass Festival
24, 25, 26 October 2025
7th Dorrigo
Old-Time Music School
22, 23, 24 October 2025
Concerts • Blackboard Venue
Vocal and Instrumental
Workshops
Dances
and more!
Kids Activities
Local Stalls • Festival Choir
Bluegrass and Poet's Breakfasts
Jamming
Dorrigo Showgrounds, Dorrigo
Gumbaynggirr Country
Scan barcode for
festival tickets and camping
and more info
Allan Caswell • Broken Creek • Carr MacKintosh Plumb
Charley Castle & the Boys in the Well • Charles Maimarosia • Cigány Weaver
Craig Woodward & Jeremy Marcotte • Double Dole Stringband • Emmy Ryan & the Hard Times
Enda Kenny • Felicity Urquhart & Josh Cunningham • Fred Smith • Geese Fly South • Girrwaa Duguula
Grace Honeywell & Jeri Foreman • Haystack Mountain Hermits • Hootenanny Highway
Homebru • Hunter & Suzy Owens • Huxley & Friel • Kris Mizzi • Liv Greene • Liz Frencham
Marcus & Paul • Minor Gold • Moranz & Fremlin • Newbury Fog • Nigel Wearne • Porch Couch
Rhiz, Pete & the Taggin' Along Band • Rufous Whistler • Scott Cook & The Little Rippers
Shake Shake Theatre • Tallowood • The Borough • The Go Twos • The Good Behvaviours
The High Street Drifters • The "Johnny Can't Dance" Cajun Band
The Knackered Ramblers • The Loveys • The Maes • The Water Runners
Those Folk • Trio Petra • Watkins & Montgomery
www.dorrigofolkbluegrass.com

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.(2000-199)
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

Canberra to host a grand regency celebration

by Antonella Salpietro



Jane Austen's 250th Anniversary Ball will be an evening of elegance, dance, entertainment and delight at the Albert Hall, Canberra

Step into the elegance of the Regency era and join us for an unforgettable evening in honour of one of literature's most beloved authors, Jane Austen, as we celebrate the 250th anniversary of her birth.

Join us at the historic Albert Hall in Canberra for a night to remember, an enchanting Regency Ball filled with live music, period dancing, delicious food, and parlour entertainment inspired by Austen's world.

No dance experience or partner required.

The Jane Austen's 250th Anniversary Ball aims to celebrate not only the life and legacy of Jane Austen but also the themes of community, elegance, and historical appreciation.

Through this event, we are bringing together dancers from across the ACT and district, as well as interstate, and members of the public with an appreciation of Jane Austen's works.

They will all be able to enjoy an evening of period music, dance, food, and entertainment, providing an immersive experience into the Regency era while honouring one of the most influential authors in the English language.

Most of the dance calling and MCing will be by John Gardiner-Garden, a veteran of the Australian dance scene, a dance leader and an internationally recognised dance historian.

John has created the vibrant Earthly Delights dance scene, produced 8 CDs of traditional dance music, and toured extensively overseas.

He recently completed and published his enormous 31-book series entitled Dancing through the Ages, a 10,000 page study of the history of social dance in the western European tradition up to 1900.

From 2008 until 2020, John and Aylwen Gardiner-Garden organised the Jane Austen Festival Australia.

This was an annual celebration in Canberra where Austen fans along with mainstream folk of all ages from all over Australia came and indulged themselves in everything Regency, including dancing, music, food, games, archery, fencing, theatre, promenades, grand balls, talks, workshops, costumes and books.

John has also directed Jane Austen era music and dance for many events in North America, Europe and the United Kingdom, including at the Jane Austen Festival in Bath.

Music will be provided by Madeleine Johnson (harp and piano), James Hines (violin), Sarah Bull (clarinet) and Ian Bull (mandolin), together with other musical friends and John Gardiner-Garden playing English bagpipe, Irish flute and lute backed hurdy gurdy.

Interested in hiring a Regency costume?

Not a problem, contact Aylwen Gardiner-Garden at aylwengg@gmail.com

This event is auspiced by Ausdance ACT, the peak body for dance in the ACT that supports professional and community dance practice.

Celebrate two and a half centuries of literary brilliance with a night of elegance, fun and community!

The ball will be held at the Albert Hall, Canberra on November 1, 2025.

Doors will open at 7pm.

Supper included.

A limited number of early bird tickets are available at https://www.trybooking.com/DELBM

For further info, email jaustenball@gmail.com or phone Antonella on 0413 295 004.

Ed. John Gardiner-Garden's Earthly Delights books are available for sale from the Trad&Now website.

This encompasses the Lost Dances of Earthly Delights, Volumes one and two with the accompanying eight CDs, and the Christmas Carol Dance Book.

Earliest known piece of Australian instrumental music uncovered

by Dr. Heather Blasdale-Clarke, Australian Historical Dance

In 2025, we commemorate 200 years of the earliest known piece of Australian instrumental music, marking a significant milestone in our cultural heritage.

Not only is it dance music, it was composed by a lady!

Currency Lasses, an admired Australian quadrille, composed by a lady at Sydney was first performed on November 7, 1825, at Nash's Woolpack Inn, Parramatta.

The tune, Currency Lasse, was first noted at a public dinner in honour of the outgoing governor, Sir Thomas Brisbane.

As was the custom at the time, toasts were raised to venerate people, events, and ideals (patriotism) and to bestow well wishes.

Punch bowls played a significant role in the tradition of toasting, embodying the spirit of camaraderie and community.

A popular melody or song would accompany each toast which was selectively chosen to suit the position or character of the person being honoured.

Eighty men, all prominent figures in the colony, attended the dinner, which was exclusively for gentlemen.

Such occasions provided an opportunity to demonstrate their refinement and social standing in the colony.

Foremost as the leading 'currency lad' was William Charles Wentworth, son of D'arcy Wentworth, the surgeon and prosperous businessman.

As the evening progressed, a toast was proposed for D'arcy who was absent due to ill health.

The air, Bonnie Laddie, was played in his honour.

Then his son, William, returned thanks to the tune Currency Lasses.

The Band of the 3rd Regiment (The Buffs), led by bandmaster,



Thomas Kavanagh, supplied the music for the toasts, performing Currency Lasses, perhaps for the first time.

Regimental bands regularly formed small ensembles (a couple of violins and cello, perhaps a viola, flute, or clarinet) to play for dinners, toasts, musical evenings, dances, balls, concerts and the theatre.

Convict turned entrepreneur, Andrew Nash, bought the Freemason's Inn in 1821.

Nash's redeveloped and renamed 'Woolpack Inn' became a retreat for wealthy residents of Sydney and the surrounding country.

The inn also became a hub



Jane Austen's 250th Anniversary Ball
Saturday 1 November 2025
Albert Hall, Canberra

You're Invited: A Grand Ball Celebrating Jane Austen's 250th Anniversary

Calling by: ***John Gardiner-Garden***

Music by: ***Earthly Delights Players***

Start: 7 pm (doors open) Finish: 11.30 pm Supper included
Dress: Regency ~ early 1800s ~ Colonial ~ evening wear welcome
Limited release of early bird tickets: www.trybooking.com/DELBM
Further info: email jaustenball@gmail.com or phone Antonella on 0413295004

Organised in collaboration with ausDANCE ACT

for racing and civic activities in Parramatta, hosting balls, dinners and committee meetings.

The inn was subsequently taken over by John Williams in 1855.

The composer of Currency Lasses was Tempest Margaret Paul.

Tempest was an acclaimed amateur singer and pianist.

Her first performances were noted in the colony's inaugural subscription concert season, the Sydney Amateur Concerts, held from June 1826 to January 1827.

The Sydney Gazette declared her "the Catalani of Australia" after Angelica Catalani, the famous Italian opera singer.

Tempest not only performed in duets and glees, but also displayed her talent as a soprano soloist, accompanying herself on the piano.

Her notable performances included Arne's impressive piece, "The Soldier Tir'd," as well as the first public rendition in Australia of the relatively recent London sensation, "Home, Sweet Home".

In her family life, Tempest was married to John Paul, a wealthy Sydney merchant known for importing a variety of goods, including music and musical instruments.

Their two sons, John and George, were also musically inclined and both performed in the Amateur Concert, John playing the viola in the orchestra and George as a vocalist in several comic songs.

It is probable that Mrs Paul composed the Currency Lasses Quadrille to commemorate the safe arrival of her 'currency' granddaughters, Tempest Jane and Margaret Isabella, who were born in the colony in 1824 and 1825, respectively.

Currency lads and lasses were the first generations of native born white Australians.

Author, P. Cunningham, in 1827 wrote: "Our colonial-born brethren are best known here by the name of Currency in contradistinction to Sterling, or those born in the mother-country.

"Our Currency lads and lasses are a fine interesting race, and do honour to the country whence they originated….they grow up tall and slender."

In June 1826, the Pauls gave a private concert and ball at their new house in George Street, Sydney.

The Australian newspaper reported: "Five of the Buffs' band [3rd Regiment] attended in the ball room in a neatly fitted up orchestra, and contre-dancing, which was only interrupted for a short time by a visit to the supper room, was kept up with spirit by fifteen to twenty couples, to an early hour of Saturday morning, when the company by degrees took leave of their courteous host and hostess."

Although the newspaper only mentions "contre-dancing", the evening would almost certainly have included the latest quadrilles, including Currency Lasses.

On May 5, 1825, the Australian reported: 'Right from the beginning, the colonists in Sydney wanted to maintain a fashionable appearance.

'For Sydney's elite, fashionable dress confirmed their status in the colony, clearly defining not just wealth but also their moral superiority.

'It was truly gratifying to behold in this remote quarter of the globe, so large an assemblage as forty charming, well dressed women, most of them "currency lasses," whose ease and elegance would not disgrace the most fashionable European assemblies…'.

The French gentleman, Francois Girard, who arrived as a convict in 1820, had quickly established himself as a dancing master in Sydney and was teaching "quadrilles, waltzes and all kind of elegant dances".

The first account of quadrilles being included at a ball was in 1823 at William Cox's mansion, Hobartville, Windsor.

It has been suggested that Thomas Kavanagh, bandmaster of the 3rd Regiment may have assisted Mrs Paul in arranging the music for publication, adapting it for performances at dances and balls, however, the evidence suggests it was her own composition.

Tempest and her family visited London between 1828-1831 and it was this time that the music was published by J. Crossn in 1830.

Currency Lasses enjoyed a degree popularity throughout the 1820s and 1830s.

The last recorded mention in a 19th-century newspaper occurred in 1843.

It then disappeared from view until December 2015, when Sydney musicologist, Dr Graeme Skinner, discovered it in a bound volume of late 18th and 19th century sheet music.

This unique copy of a previously unknown English print of an Australian musical composition of c.1825-26 is the earliest piece of Australian instrumental music to survive.

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 (264-179)
Fiddles and piano – Play for Scottish Country, Ceilidh, colonial and bush dances.
Perform concert brackets at
festivals.Stringfiddle@gmail.com

ACT – Monaro Folk Society (2225-171)
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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Poetry and the written word

Anagrams for Atlantis

Jonathan Cant

A loner, skin diving. I snorkel in
warm tropical waters and see what I
fear. What I hear is a plea for us to

listen. An anguished chorus of voices
swells. A wonder of the natural world
is dying back, as we all run toward

virtual progress, ignoring what's real.
The reef is real. She's a true life giver—
but there'll be a candlelit reef vigil

to mourn her. The thorned sea stars assert—as
if it's their right—claims on the coral reef.
But the other Crown's the new clearer of

lifeforms. Bleaching and whitewashing issues.
A belching ignorance. Carbon copy
crap apathy. There's too much corncob yap!

Time for us to opt out of the copouts.
Spilling murky ink like an octopus,
the deniers obscure the urgency.

May the mayor of the reef, the moray eel,
hold us to account with her moral eye.
Should her intrinsic value be seen as

lower than the richer nits in power?
Why can't we all hear the choral music?
Stop mining as if for orichalcum's

precious metal from Plato's Atlantis.
Now we're praying for some splat saltation
to come and save Earth's largest living thing.

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 (2059-177)
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

Free Australian Folk Music all year round!

Trad&Now Live!



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

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

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

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 14 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

Trad&Now is lucky to have a large panel of voluntary reviewers

They are people who have been involved with the folk music community for a long while and/or they are performers in their own right.

They spend a great deal of time listening to CDs very carefully and then sharing their thoughts with the rest of us.

This helps readers decide whether they should purchase a CD or not by giving them some idea as to what to expect.

However, as with movie reviewers and with any critics generally, the review published may not be the same as what you would personally feel about a CD.

Everyone has their own taste in music and the range of tastes seems to be endless.

Reviews are the opinion of the reviewer only and not necessarily that of Trad&Now or its editorial staff.

Performers submit CDs without any guarantee of a favourable review and readers should always form their own opinion, preferably by hearing the CD under review for themselves or seeing the performer at a live performance.

If you are interested in joining our review panel, please contact Trad&Now at info@tradandnow.com



CD book Reviews

Mikelangelo and The Black Sea Gentlemen on tour

Performance review by John Hamilton

An Australian quintet with distinct individual instruments and characters, the Mikelangelo and The Black Sea Gentlemen cabaret show blends a huge variety of elements.

They're celebrating the twentieth anniversary of their "Journey Through the Land of Shadows" album.

I'm fortunate to have seen them perform the songs at first release.

Having now seen them again at The Riverside Theatre in Parramatta, NSW, on August 3, the first thing that I noticed is that they have lost none of their sparkle.

It's amazing that the many traditions they draw from, Balkan folk, klezmer, spaghetti western, sea shanty and story telling, gel into such fluid pop sensibility and showmanship.

Their themes are just as varied, from love and loss to death and strange journeys, with a touch of the dark and bizarre thrown in.

They croon, use intricate harmonies, combine instruments beautifully, and form self assured characters into a complete cabaret illusion.

Instruments chime in like clockwork, adding to the texture and context of the songs.

Our compere is Mikelangelo, "nightingale of the adriatic, bull of the Balkans" (on guitar), weaving across the stage and climbing into the audience sprouting lyrics like:

If I put my hand in Pandora's box
And I was smitten by a deathly pox
If I were a leper or the warts on a toe

Would you think well of me, when I go?
If I wrote my name with a razor blade
In the palm of your hand, would it still fade?
If I kissed your lips, would you think it wrong?
Or would you come along with me?

Mikelangelo also spotlights the band members as they feature in songs and combine to add layers to the performances.

".....We have Rufino (on violin), Guido libido (on accordian, voice as deep as tar and straight-faced expression), Little Ivan (on double bass – and giving a monologue that's as unnerving as it is charming) and "the great muldavio" (on clarinet)".

The masterful, varied and combined musicianship on the songs is startling, leaving us catching our breath from one song to the next in an immersive seemless theatre of the sublime and the absurd.

Though the show is riddled with humour throughout, some of the songs, like "Things Will Never Be The Same", "Figueres" and "This Broken Dream", are affecting in their melancholy, while the strength of the music and vocals is always compelling.

The chill of the macabre breaks the surface at select moments, such as in "The Carnival Goes On".

We get bird calls, whistling, striking imagery, quick off-the-cuff quips, frequent audience clapping of hands and feet, "la-la" singalongs, and even a dramatic Clint Eastwood-like showdown in "Ten Long Years In The Saddle", from their "Dead Men Tell A Thousand Tales" album.

"The Wandering Song" transports the band and us across oceans and through doubts and mysteries ... and it's a hoot!

Near performance end, we have:

".. the carnival moves on, ...
the ringing in our ears and beating of our hearts...",

the lyrics aptly describing our sdaness that the performance is ending.

The band have become our travelling companion entertainers, on a varied, nuanced, intriguing and always delightful journey, with irrepressible style.

One of my favorites in their repertoire is "One of Those A Minor Days".

If you haven't heard them before, and you're contemplating going to a show or buying a CD, or not, check this one out on youtube.

Like me, you will likely be hooked.

If you know them already, what are you waiting for?

Either way, please see them live.

Why?

The songs are only part of the magic.

To misquote another of their lyrics:

Lay yourself out upon their table
Be ravished 'til you're no longer able
When juices mix in the heat of the fray
It will make a formidable marinade.

CD book Reviews



Chris Parkinson - Children During Wartime

CD review by Julie Cavanagh

Aficionados know that Robyn Chalklen and Chris Parkinson together are South Australian alt-country band The Yearlings, but on this CD, Robyn doesn't get a look-in apart from Chris's loving dedication.

Recorded at The Yearlings' own My Sweet Mule studio, this whole album is solely one man's work.

As stated on the sleeve, it was conceived, composed, recorded, engineered, mastered, played and produced by Chris Parkinson and it is obviously something that he feels deeply about.

The start of the war in Ukraine provoked Chris to lay down his feelings in the opening track, simply titled Ukraine, and it's a quiet, reflective piece that sets the style for the rest of the album.

It's not the fiercely noisy and fast recording I would expect from the album title, but more a poignant and contemplative

CD book Reviews

offering, and it's somewhat reminiscent of the work of Alex de Grassi from the Windham Hill era of the early '80s.

With the descriptive titling, the listener is prompted to put their own interpretation on each track as it flows through in a semi-logical sequence.

For example, Track 2 'Flee' is faster, giving an impression of running, escaping, but going where?

Tracks 3 'Somewhere Over There' and 4 'Burrows' follow that theme and suggest images of children searching for shelter and safety, followed by a wake-up call in 'Arise'.

A light note of optimism is introduced in First Day of Spring, but 'Shooting Stars', although a well-constructed tune, for me does not elaborate sufficiently on the anticipated activity of its title.

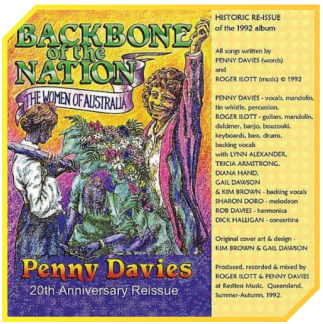
The title track closes the story, bringing to mind a poignant image of small children, alone in an unknown landscape.

This is an album that is not a political statement, nor does it shout danger or urgency.

It is just one man's look at war, expressing his feelings through a medium he is familiar with and competent in sharing, simply portraying his own gentle interpretation of the fate of Children During Wartime.

Chris Parkinson is a consummate guitarist, and he demonstrates the fact beautifully in this album.

The production is expertly crafted, and for guitarists, the thoughtful inclusion of the instruments played will undoubtedly be of great interest.



Penny Davies and Roger Ilott - Backbone of the Nation – The Women of Australia

CD review by Tony Smith

This Restless Music MP3 Podcast RM226 features music from the 1992 album of the same name.

The material is in three chronological sections: from the first fleet through colonial times to about 1900 (35 minutes), from Suffragettes through two wars and depression (26 minutes), and the 1950s on (27 minutes).

There are the usual huge contributions by Davies and Ilott as vocalists, instrumentalists (mandolin, whistle and percussion, guitars, mandolin, dulcimer, banjo, bouzouki, keyboards) and as producers.

The album includes the voices of Kaye McCulloch, Kerry Marie, Duncan McFarlane, Lee Williams, Janet Morris, Denise Kent, Lynn Alexander, Tricia Armstrong, Diana Hand, Gail Dawson and Kim Brown.

Instrumentalists include Sharon Doro (melodeon), Dick Halligan (concertina) and Rob Davies (harmonica).

Arrival of the 'first' fleet is marked by 'Polly, Ruby and Jane', while there is a comment on fortunate marriages in 'Mrs Thomas Moore'.

Elizabeth and Lachlan Macquarie make their presence felt in 'No Land for Ladies', the Female factory supplies a 'Treadmill Dance' and 'Black Mary' comments on bushrangers and bullockies.

'Pioneer Woman' tells of the immigrant experience and 'The Sealers' Slaves' describes the precarious and miserable lives of these unfortunates.

The Suffragettes demanded Australia 'Give Women the Vote', which initials explain the flag of green, white and violet.

In the 'great' war, the home front involved knitting 'Socks, Socks and More Socks', following which we hear from survivors 'O'Sullivan and Daughter'.

Emerging from the depression is the radicalised 'Red Matilda'.

The Pacific war produced the motto 'If You Can't Fight You Can Farm', which has excellent harmonies, and Women at War tell of 'Gardens in the Kunai Grass' of New Guinea.

Quite a few songs are arranged for groups, so those with a strong solo stand out.

'O'Sullivan and Daughter' is a special track for this reason.

In 'Red Matilda', the harmonica works well as an answering 'voice'.

From 1950 we hear about artists while Women on the Land complain that 'Bankers are Taking the Land'.

A poem about 'Thancoupie the Potter' notes the need for female artists to be better recognised.

Poverty and homelessness

are described in 'No Destination' and the trials of motherhood in 'Little Stranger'.

Hope for the future is expressed in 'Australian Women 21'.

'If I Had A Wife' is a jaunty song with solo verses backed by a strong chorus.

The notion of the family farm typified a period when farmers' wives wore out their hearts and their hands paying for the land, only to see it taken by bankers.

Excellent lyrics are supported by some fine mandolin here.

Considering that these songs emerged over three decades ago, they are far from outdated.

Even in the early 1990s, this album, avoiding cliches, commonly heard about women in Australian history.

Davies' commentary places the songs neatly into historical perspective.

The harmonica comes into its own again in stories of women living on the edge and struggling to keep families together.

We are reminded of politicians' promises about no child living in poverty and of advertisements by charities proving such promises to be false.

The question to a baby 'where do you come from?' is posed in a lullaby.

The album ends on a hopeful note as women fight for the freedom and rights of us all.

This Podcast with artwork by Kim Brown and Gail Dawson, fits neatly into the series evolving at Restless Music.

Themed albums place special demands on performers and producers and require capable and experienced hands.

Davies and Ilott continue to make a substantial contribution to the accessibility of traditional and original Australian songs by presenting them in attractive form.

Ed: While this CD is not available from Trad&Now, Penny Davies and Roger Ilott have a book, a DVD and ten albums available for sale on the Trad&Now website, eight of which have been uploaded to Trad&NowLive! and can be heard there from time to time.



Ecopella - Green Footprints
CD review by Tony Smith
TN2576-90 - $25

This album was assembled in 2018 by this important choir of environmental activists conducted by Miguel Heatwole.

Miguel arranged most of the tunes in the few years before then but 'Acknowledgement' (Deb Jones) and 'Let There Be Peace' (Christina Mimmochi) arrived fully formed.

He also wrote new lyrics for 'Everything Goes' set to music by Cole Porter and wrote and arranged 'Earthly Love' and 'Blue and Emerald'.

You can learn about specific places in New South Wales at 'Wolli Creek' (Sue Gee) and the 'Newell Highway' (John Warner).

CD book Reviews

Further warnings, yearnings and perennial hopes are expressed in 'Of Trees and Humankind' (Wendy Joseph), 'Oil on Snow' (Brian Jonathon) and 'Unnecessary Things' (Annie Kennedy).

For its choral balance and beauty, 'Whisper on the Waves' (Kaye Osborne) has to be among the best tracks here.

The high and low voices work perfectly in harmony.

The arrangement ensures that by avoiding an over complicated canon form, the humming basses provide the perfect back line.

On some other tracks, I kept yearning for a soloist to take a clear lead.

'Acknowledgement' and 'Listen Deep to the Land' (Dallas de Brabander) benefit from this arrangement.

As always with Miguel's music, I could not avoid the feeling that he is too modest here and should let his own voice lead more often.

Clearly, he is a great team player.

The classic among these pieces is undoubtedly the import, 'The Last Leviathan' (Andy Barnes).

This lament for the fate of the whale might no longer seem necessary but with powerful countries currently displaying an inclination to flout international conventions, it would be unwise to think that whales have a secure future.

Happily, some of the locally written songs have the potential to become choral classics.

CD book Reviews

Paul Spencer's 'Fear' and 'Let There Be Peace' almost fit this category.

John Warner's song is set to a hymn tune and Miguel's 'Earthly Love' has the sound of a large choir's output in a church with great acoustics.

Of course, the best acoustics of all are provided by the wider environment, and you can almost hear nature participating gratefully in these songs rather than being a passive observer.

Given the reluctance of the world's biggest polluters to make any sacrifice to address climate change and the procrastination of Australian governments over species extinction and habitat destruction, we need people with the courage of their convictions.

As 'Earthly Love' reminds us: 'Every sister, every brother, each who takes an active part, Feel the breath of hope expanding, Let it be the song you hum'.

Not surprisingly the album sleeve is in recycled cardboard.

This supports the choir's motto of 'Causing Harmony to the Environment'.

These 19 sopranos, 15 altos, 8 tenors and 8 basses use their voices for the good of us all.

Not only that, but under Miguel Heatwole's skilful direction, they produce some beautiful sounds.

Would that the powers that be hear this album, not just hear, but listen.

Ed: Miguel Heatwole has four albums listed in his name and four albums listed under Ecopella available for sale from the Trad&Now website.

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.



Keeping North - Demons and Dreamers

CD review by Tony Smith
TN2583-91 - $20

There are two photographs of the band on the sleeve of this 2025 album by Keeping North.

Perhaps it is appropriate in an album of the title Demons and Dreamers that one shows the members looking quite serious while the other shows a jolly crew whose members all have a sparkle in the eye!

The musicians are Jodi Murtha (lead vox, bass guitar), Stu Hoffman (drums, backing vox), Ian Shawsmith (electric and acoustic guitars), Jeff Spencer (pedal steel, dobro) and Steve Tyson (lead vox, guitars, mandolin, banjo).

Peter Harvey (accordion) joins the quintet for 'Dear Belfast'.

Production was in Byron Bay, in Brisbane and on the Gold Coast.

This certainly keeps it north of the main population centres of Sydney and Melbourne.

Steve Tyson wrote these songs, adding to his long creative CV as songwriter and performer, as a soloist and with bands such as 'Rough Red' and 'Steve Tyson and the Train Rex'.

This lengthy experience shows clearly in the maturity of the songs on this album.

The arrangements all flow very naturally and highlight the power in the lyrics and the high competency of the musicians.

Most of these songs are about people wrestling with their demons.

They all live on the edge, in poorly paid and insecure work, unable to make relationships last, resorting to substance abuse and risky entertainment.

Steve Tyson has assembled a suite of songs which shows the tragedy of these people without being judgemental or moralising.

Several tracks have a bluesy feel augmented by various guitar effects.

In 'Lightning Strike' for example, the electric guitar could be an illuminating bolt to which the drum adds thunder.

'Water' is a slower track which adds variety to the songs, while 'Wickham Street' has fine guitar riffs.

'Baby I'm Your Man' and 'Broken' are in a country style with pedal steel prominent.

The latter is a song worth a second listen.

It has a simple but effective chorus 'Broken hearted, Broken dreams, Broken promises, Broken means'.

'Swimming in Deep Time', 'Gary Sets the Meter', 'Save

Me', 'The Nash' and 'Singapore' complete the set.

'Jessie' is my pick of the tracks.

It opens with banjo and Jodi's voice carries the lyrics very well: 'Daylight breaking through, Clouds frame the blue, Time to move again, Stealin' do.

Circus at the start, Rough riding was her art, Gave her child away, Showed no heart, Gotta change the game at Wollemi'.

'Dear Belfast' has some excellent mandolin.

The subject of this song is a dreamer, wishing peace were possible.

'Standing in Ballybofey, Wondering if this is the day, I will return to you, Dear Belfast. I love you sweet Donegal, But I need to be answering the call, I will return to you, To the troubles of the past, Dear Belfast'.

The subject of the song takes a flight to Australia and meets 'a man who was running away, From demons and dreamers'.

We all have our demons, internal and rusted on.

Dreamers can be so single minded that they create problems for others.

Perhaps our dreams sustain us when the demons are at their worst.

In any case, Steve Tyson and Keeping North have tackled both themes fearlessly.

Ed: Apart from this album, Steve Tyson has four albums in his own name and seven albums with his band Rough Red available for sale through the Trad&Now website.

Nine of these albums have also 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 for the newer ones which airs from 12noon to 1 pm daily.



Robert Zielinski - Kiangardarup

CD review by Tony Smith
TN2584-91 - $30

The 20 tracks on this 2024 album fall into two sections. Dawn to Dusk comprises 8 tunes, while Dusk to Dawn has 11, and track 20, 'A New Dawn', is listed as a 'bonus'.

All tunes were composed by Robert Zielinski, but Manuela Centanni co-wrote 'Sandbank'.

Zielinski and Centanni collaborated on the CD's artwork, while Centanni contributes some clear, bright, ethereal flute.

Zielinski made his violin at Orbay in 2018 and supplements this with some fine tin whistle and bouzouki.

In the same year, Chris Norman made Centanni's flute in Nova Scotia, Canada, from African blackwood.

Other instrumentalists contributing to this very accomplished album include Ken Hayward on Didgeridoo in 'A New Dawn'.

The instrument was gifted by Ken's uncle Brian from Umgari in the Kimberley who introduced the instrument to Nyangar boodja in the 1960s.

Melinda Forsythe adds her beautiful cello made in 1770 by luthier Giovanni Battista Guadagnini and sons.

Jim Green plays a bouzouki made in 1973 by Stefan Sobell.

It is a welcome addition to the notes when musicians describe their instruments.

The sleeve notes are fine, featuring photographs of the vegetation and native animals.

The cover photograph of Zielinski playing on a shoreline is especially warm.

While 'Donegal' is the only track with a direct reference, Irish influence is strong throughout.

Each instrumentalist has studied Irish music and played it in various contexts.

Zielinski spent some years in Ireland learning from acknowledged experts, and they would no doubt nod their heads to hear the skilful way in which he has brought the music home to Western Australia.

A pleasant surprise is the way in which birds add their carolling voices between some tracks.

Zielinski organised the pitch at A=433 rather than the standard A=440 in order to fit in with birdsong.

A family of happy magpies outside my window certainly approved.

This album is driven by Zielinski's response to the natural environment.

He notes the special acoustics provided by the reflective surface of the still Torbay Inlet and explains that he had to replace his bridge on the violin often because the damp air warped the maple.

Sometimes the music sounds pared back and the flute seems as reedy and ethereal as the shakuhachi, while the pizzicato on the strings is suggestive of koto or shamisen.

CD book Reviews

When Zielinski's music is so close to nature, it is no surprise that it sometimes sounds almost Japanese.

In an album of a high standard throughout, it is difficult to identify outstanding tracks except by personal appeal.

For me, the 'Minang Moon Lullaby' is worthy of mention.

The 'day' tracks include 'Season of Youth', Great Southern Raining', 'Rain', 'The White Bird', 'Sandbank' and 'The Dragonfly'.

On the 'night' theme are 'Twilight', 'The Invite', 'Blue Flower', 'High Ridge Track', 'Silky Water', 'Sitting', 'Holes in the Blanket', 'Dreaming', 'In Sight of Home' and 'Campfire'.

Zielinski dedicates a poem to 'Kiangardarup'.

He speaks of the trees: 'It was to them I played on/ back breaking and sweet/ their gnarly canopies/ Nourishing my white skin/ It was them that listened/ to a bow on a string, arched wood'.

Amazingly, Zielinski composed these stunning tunes without being able to write music.

Instead, he made hundreds of recordings until they were perfected.

As a 'traditional' musician, he operates by ear.

We learn something of his composing skill from his camp fire side comment: 'I imagined the piece in four layers, with the fiddle as the main storyteller on a journey through country.

'The flute is high up in the sky and an answer to the fiddle, like the call and answer in the wild.

'The bouzouki describes the surface of the water and the cello under the wetlands and sand'.

Robert Zielinski is a humble man and takes no-one for granted.

He thanks many people for the production of this CD, from Manuela to engineer Lee Buddle and even lists numerous birds of the local area.

In the final analysis however, it is we who should thank this dedicated composer and fiddle player for such pure listening pleasure.

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.

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

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

Goulburn Club (2054-187)
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

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

Humph Hall (2288-187)
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

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

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

Newcastle and Hunter Valley Folk Club (532-186)
The Club supports and encourages Folk Music, Dance and Poetry with regular concerts and activities showcasing international, national and local artists.
Club night concerts are held on the first Sat (except Jan) at the New Lambton Community Centre, (The Old Savoy Theatre), 14 Alma Road, 6 pm.
Ph: 0428 468 042
www.newcastlehuntervalleyfolkclub.org.au

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

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

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

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

Wagga Acoustic Session (1935-186)
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) (1362-171)
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

Folk Redlands (1602-176)
Folk club running for over 18 years.
3rd Sun 12noon free entry Capalaba Tavern
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

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
CamberwellChorusSingers@Gmail.com

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

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

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.

Bluegrass News



Story and photos by Lindsay Mar



Rod and Judy Jones at BTCMSA 50th anniversary concert

BTCMSA 50th anniversary

The Bluegrass and Traditional Country Music Society of Australia (BTCMSA) is celebrating its 50th year and we continue our interview with Rod and Judy Jones, discussing the Annandale get-togethers, formal concerts, Harrietville, the radio show, Bluegrass Special, and the magazine, Cumberland County Rag.

Rod and Judy Jones interview Part 2

T&N: The first six or seven years was not Annandale and the last forty something years has been Annandale?

JJ: Yep.

RJ: They didn't build the rear hall until 1985.

T&N: Oh, so 2025 is also the fortieth anniversary of the hall?

JJ: We started to find it difficult to carry everything up and down the stairs and there were people who couldn't come up and down the stairs.

There was someone with rheumatoid arthritis who could not come any more because she couldn't come up the stairs.

We couldn't afford the back hall.

I got to talking to someone and they said the former coordinator, Jenny, was working at Council and why don't you write and get it for a discount and she will probably back you up.

So I did write to Council and said that we had disabled people and people with small children and they wrote back and gave us a discount, so we moved into the back hall and that is how we ended up there.

T&N: Tell us about the format of the night.

RJ: Basically, we had so many people who wanted to perform and that was the program.

T&N: Who have been some of the performers, Acoustic Shock, John Kane?

JJ: Chris and John, Jenny Kane.

RJ: Flying Emus and great support from the South Coast.

JJ: Bruce Fumini.

We just had a whiteboard and people would write their names up and then it got so where people's names would be moved down further and someone else's name would be in there, so we had to take control of the board in the end.

Also, there were people who came a long way and had to go home earlier.

Then there was so many people in the end that we had to take over and completely organise the program.

RJ: And also to ensure a variety in the program.

T&N: Generally speaking, groups will get 10-15 minutes and perhaps a feature band?

RJ: Not every month.

T&N: Sometimes overseas bands such as Chris Henry, Kody Norris, Nekosee Fields in 2024.

JJ: Because those people come out for Dorrigo and Mountaingrass, they fortuitously come through Sydney when we can put them on, and hopefully again this November.

T&N: For the fiftieth anniversary in June you had Murray Hill featuring Colin Watson.

When did he join the Society?

RJ: He was right there from the very beginning and Anne Kirkpatrick used to come along.

T&N: When did you start Safety in Numbers?

RJ: In May 2004. Peter Wernick wrote an article in Bluegrass Unlimited about learning Bluegrass in a social situation and providing a venue by which beginners had the potential to join in, and he thought backing the singing was the easiest way.

JJ: We wrote a history of Safety in Numbers (appears as a separate article in Trad&Now 171).

T&N: What is the biggest Safety in Numbers group you have had?

JJ: Maybe 35.

RJ: And you have to establish some sort of rules, for example when the singing is going, people have to back off, the instrumentation quietens down so you can get the singing happening.

JJ: They learn things like that, how to back off, how to do a plan when the breaks will be and all that sort of stuff.



Murray Hill was feature act at BTCMSA 50th anniversary show with Gary Brown Dobro, Colin Watson guitar, Murray Hill guitar vocals, Liz C bass, Nigel Lever Mandolin

RJ: It provides a transition between jamming and the stage and some people have come through.

Most people don't believe that they have the level of competency.

They need somebody else who knows music to say hey, get up and give it a go.

That was what Joe Dobb's role was in our music.

That role about encouraging other people is an important one.

JJ: We learnt a lot from our (US) trips about open jam sessions, and so when Joe and Sally were here, we had a jam session up the pub.

Afterwards, Joe said he observed how Rod and I circled around to include people, he noticed that, and it was very nice of him.

RJ: Another thing we noticed that open slow jam sessions would fold because people would get stuck, but with Safety in Numbers, there was an opportunity as people would become more proficient, there was an opportunity to take a break.

T&N: It takes a lot of people to manage all of that.

JJ: Anne-Marie, Terry and Kenji.

Kenji looks after the data base of songs and sources for those, seeks them out and somehow has all of them in the one place.

Anne-Marie looks after sending out the emails and being the really encouraging person who gets people in.

RJ: And even if you don't play, you can still sing.

T&N: The Society also hosted formal (not blackboard) Bluegrass concerts way back when.

RJ: Our first concert was at the Wallace Theatre, Sydney University, May 21, 1977, with Paul and Colleen Trenwith and Country Sound and Roadapple, Bill Moynihan, Rory Niland and Brian Egan.

JJ: We designed the posters, made up the stencils and had them screen printed at the Arts workshop (they show me the poster).

RJ: And Phil was "in" with one of the poster posting companies and got a good deal so the posters appeared all over North Sydney.

JJ: All you had to do was pay them and they went out, and if you didn't pay, they got ripped down.

RJ: But the Wallace Theatre was packed.

T&N: And reading the poster here, entry was $2.50 and concession was $1.00.

RJ: The question is what is the percentage increase for a regular ticket now in a theatre?

JJ: We might have got it (Wallace Theatre) for no rent.

RJ: No, we had to pay for it, and the security.

JJ: And John Kane and one of his sisters did the lighting.

RJ: Then in 1979, Stacey Phillips and Tony Trischka came out, and the following year it was Kenny Kosek and DeDe Wyland.

T&N: When was the big concert at Birkenhead?

JJ: There was more than one.

RJ: The first was a success, the second one they stuffed up.

T&N: Well, we have spoken about how things got started and set piece concerts.

How about we talk about Harrietville?

JJ: Nick and Janet Dear sat us down and said it was time we had a festival.

We talked it around and decided it would be a Convention for various reasons, and the last one was in 2012, and the first in 1989 at Bon Accord in Harrietville.

It was free with plenty of places to jam and we built a stage in the class room there.

Jenny, the manager there who ran the place, was great.

Various different people say they had the location as an idea but a few people had that location as an idea, so it was difficult for any one person to say who it was.

T&N: And it was a joint venture between the BTCMSA and Pickin' at the Piggery (Melbourne Bluegrass)?



Safety In Numbers celebrates BTCMSA 50th anniversary

RJ: Yeah.

JJ: We didn't need too much funding, but we provided funds for the flyers and stuff like that.

T&N: Who was your first guest artist?

RJ: Lynn Morris and Marshall Wilborn in 1994.

JJ: I loved Lynn and Marshall.

T&N: What are some of the other memorable names?

RJ: Frank Wakefield, Joe Isaacs.

T&N: Tell us about the radio show.

RJ: Bluegrass Special?

Well, I'm thinking of when we started it, in 1978 or something like that, on 2SER.

JJ: No, we originally started on 2MBS.

RJ: Yeah that's right, we started an 11 O'Clock show on 2MBS.

T&N: Morning or evening?

RJ: 11 in the evening.

T&N: What day was it, weekday or weekend?

JJ: Weekday.

RJ: Thursday.

JJ: We were on there for a while and attracted a good listening audience.

We were then approached by 2SER's new manager and circumstances were that it was a good move at that time.

T&N: How long were you at 2MBS?

JJ: About a year, they had mostly classical music.

We were a bit of an outlier with our low brow music.

RJ: 2SER put us on at 6pm when surveys said most people were listening to the news.

Back then, when there was money to do surveys, we had the most listeners and that brought listeners to the Society.

RJ: But what really got the Society going was getting Music Sales allowing us to put pamphlets in all the banjo, fiddle and guitar books.

That is how Jenny Shimmin

got to know about us.

T&N: Let's talk about the Cumberland County Rag, the magazine.

RJ: People enjoyed it, but it was a lot of work.

T&N: How often did it come out?

JJ: It started out as monthly, then bi-monthly, then quarterly.

It was a lot of work, it took over our lives.

T&N: How many pages?

RJ: In the final edition, about 30 pages.

T&N: That is a lot of work, isn't it?

JJ: It was a lot of work, and we printed ourselves, made the plates.

The printing press is still under the house.

In the end, we got it printed by a local printer.

RJ: Postage rates kept going up and up.

JJ: In the end we were getting them to print, fold and staple it and put it in the envelope.

T&N: So the first one was when?

RJ: 1975.

JJ: June 1975.

T&N: How many issues were there?

RJ: Dozens.

JJ: Besides the state library, there is a complete set somewhere in the house.

T&N: And there were a number of contributors?

JJ: Len Newland used to contribute "MandoLening", John Taylor, wrote a couple of articles, Ian Hobba...

RJ: Wayne Erbsen wrote articles for us.

T&N: So there were overseas contributors?

JJ: We were still doing it when the Foghorns came out.

T&N: (Reading from the last issue) Volume 38, Number 1, and then there was the newsletter, The Bulletin.



Joe Dobbs of West Virginia at Harrietville Convention 2009

JJ: And then I started doing an email newsletter, and then FaceBook came out.

T&N: And that is still going today?

JJ: Yep.

T&N: Anybody you would like to thank after 50 years?

RJ: Heaps.

JJ: I don't know where to start, there is a whole community out there, and when there has been a hole, someone would step up to fill the gap.

T&N: If anyone is interested in the society, what is the best way to contact you?

RJ: For activities check out the Facebook page – type in Sydney Bluegrass.

JJ: For what the Society is about, check out the web page and the Bluegrass Society Facebook (there are two Facebook pages) for what is happening across Australia.

T&N: Thank you.

Festival watch

The Guildford Banjo Jamboree, Vic Sep 19-21, featuring Australian bands such as Backwater, Bluegrass Remnants, The Duck Downpickers, Oh Suzannah, Barefoot Nellie, the Loudshirts and Burning Bridges, have announced that all volunteer positions have been filled.

The Manjimup Bluegrass & Old-Time music weekend Sep 26-29, Manjimup WA will feature Bluegrass Parkway for Bluegrass and Craig Woodward for Old-Time.

The Dorrigo Folk & Bluegrass Festival NSW Oct 24-26 have announced that their feature Australian bands will include The Borough, The Water Runners and The High Street Drifters, in addition to the previously announced USA Mike Compton and Laura Boosinger.

Audience tickets are now

available online, volunteer and stall holder applications are also now open.

Mountaingrass, Vic Nov 14-16 have announced that their headline acts are Canadian quartet The Tone Rangers plus Canadian duo multi-instrumentalists Moranz & Fremin and Oregon / South Australian duo Grace Honeywell and Jeri Foreman.

This is in addition to USA Mike Compton and Laura Boosinger.

The Yarra Junction Fiddler's Convention Vic has announced that due to fire concerns and site preparation, the 2026 event will be held one month later than usual, and will be Mar 27-29, 2026.

Other Bluegrass news

The Carlisle Castle, Newtown, NSW now hosts a monthly Old-Time jam on last Saturdays 4pm.

Murwillumbah NSW has a weekly string meeting courtesy of Gareth Bjaaland at the CWA Murwillumbah Evening Branch each and every Saturday at 12:30pm.

ABOTMA Songwriting Competition 2025 applications are now open online via the www.mountaingrass.com.au website and will close Sep 30.

Australian artist dates

Terry Darmody and the Sunnysiders with special guest Steve Messer of Melbourne are "So Glad It's Real" (Heaven we suspect) Sep 5, Melthouse Pizza, Kingsgrove NSW.

Chanel Lucas and Jamie Clark in folk mode will play Sep 9 at The Bug (Brisbane Unplugged Gigs) at the New Farm Bowls Club, Qld.

Swampfish (Kim Downs and Liz Hall-Downs), with all the right instruments, will also entertain there on Sep 23.

Bluegrass Parkway perform Sep 12 Wanneroo Folk Club, Warwick WA.

The Water Runners pick Sep 12-14 Kiama Folk Festival NSW as will The Weeping Willows.

Runaway Dixie Sep 15 Apex River Beach Country Music Festival, Mildura Vic.

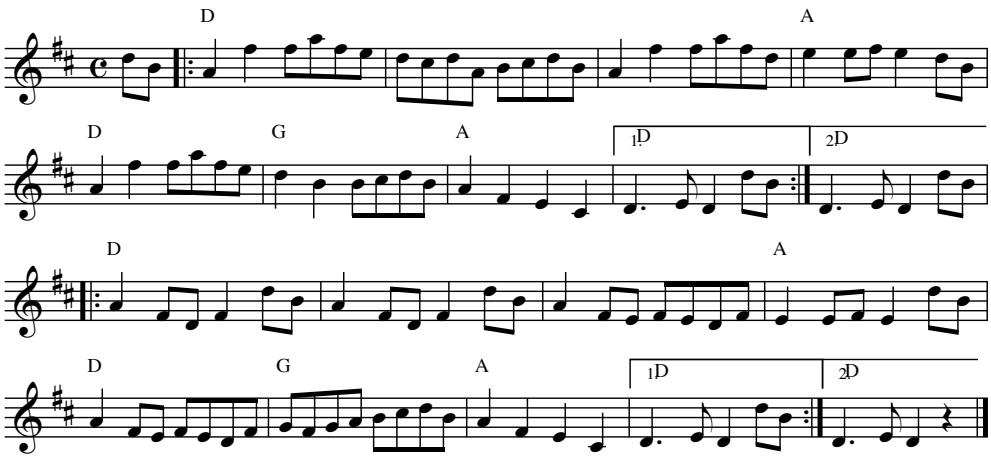
The GoTwos, (Nigel Lever and Rosie McDonald) feature at the Newcastle Hunter Valley Folk Club, New Lambton Community Centre, Newcastle NSW, on Oct 4.

Transcription

This month we have a Bluegrass and Old-time standard, the New Five Cents.

New Five Cents

Traditional



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

Bec Sian (654-175)
Enchanting singing, guitar and harp.
Ethereal chamber, folk and original music.
After a decade in the UK award winning songwriter is back now based in outer Melbourne.
Info@BeckSian.com

Bruce Watson (217-175)
Multi-award-winning singer/songwriter whose performances are highly entertaining as well as moving.
Bruce is a regular at festivals and is a folk icon.
jandbwatson@gmail.com
www.brucewatsonmusic.com

Cameron Jones (2290-175)
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 (649-171)
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
See www.TradandNow.com for more info

Fred Smith (101-180)
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
See www.TradandNow.com for more info

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
See www.TradandNow.com for more info

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
See www.TradandNow.com for more info

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 (568-186)
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 (87-186)
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
See www.TradandNow.com for more info

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
See www.TradandNow.com for more info

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
See www.TradandNow.com for more info

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
See www.TradandNow.com for more info
See www.TradandNow.com for more info

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 and now

Attention all Musicians, Music Venues, Dance Teachers, Folk and Blues Clubs, Radio Presenters, Poets, Festival Organisers, Music Shops and Music Industry People.

If you fit into any of the above, you need to read this.

Trad&Now is the longest running and only national magazine that regularly includes folk, blues, roots, bluegrass and world music and festival contact information to enable audiences to locate the music events that they may want anywhere in Australia.

It does this in its news and festival pages, in the Gig Guide, and in the past in a National Club, Dance and Radio Network Directory at the back of the magazine.

This has been replaced by a series of seven separate bespoke directories strategically placed in relevant parts of the magazine.

Each directory includes a great deal more information about each entry and the information will be kept up to date by ensuring that each contributor is also a subscriber.

The seven separate directories are categorised under: Music Industry and Organisations; Musicians and Performers; Venues and Clubs; Festivals; Dance; Radio; and, Bush Poets. If you fit into any of these categories and would like your additional information included in the new expanded directory, please complete the form on the next page and return it to us, and we will include the information in the next available edition.

Entries in the new expanded directory are completely free but we require someone connected to each entry to be a subscriber to the magazine to ensure that the information is kept up to date.

The entry will remain in the directory for as long as the subscription remains current and a subscription only costs $66 for 12 months (8 editions) and includes a free compilation CD.

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Email: info@tradandnow.com - Website: www.tradandnow.com

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Name of Organisation:

Description of activity (up to 25 words):

Regular event (if you have one) takes place:

Contact information (for publication):

Email address (for/not for publication):

Postal address (not for publication):

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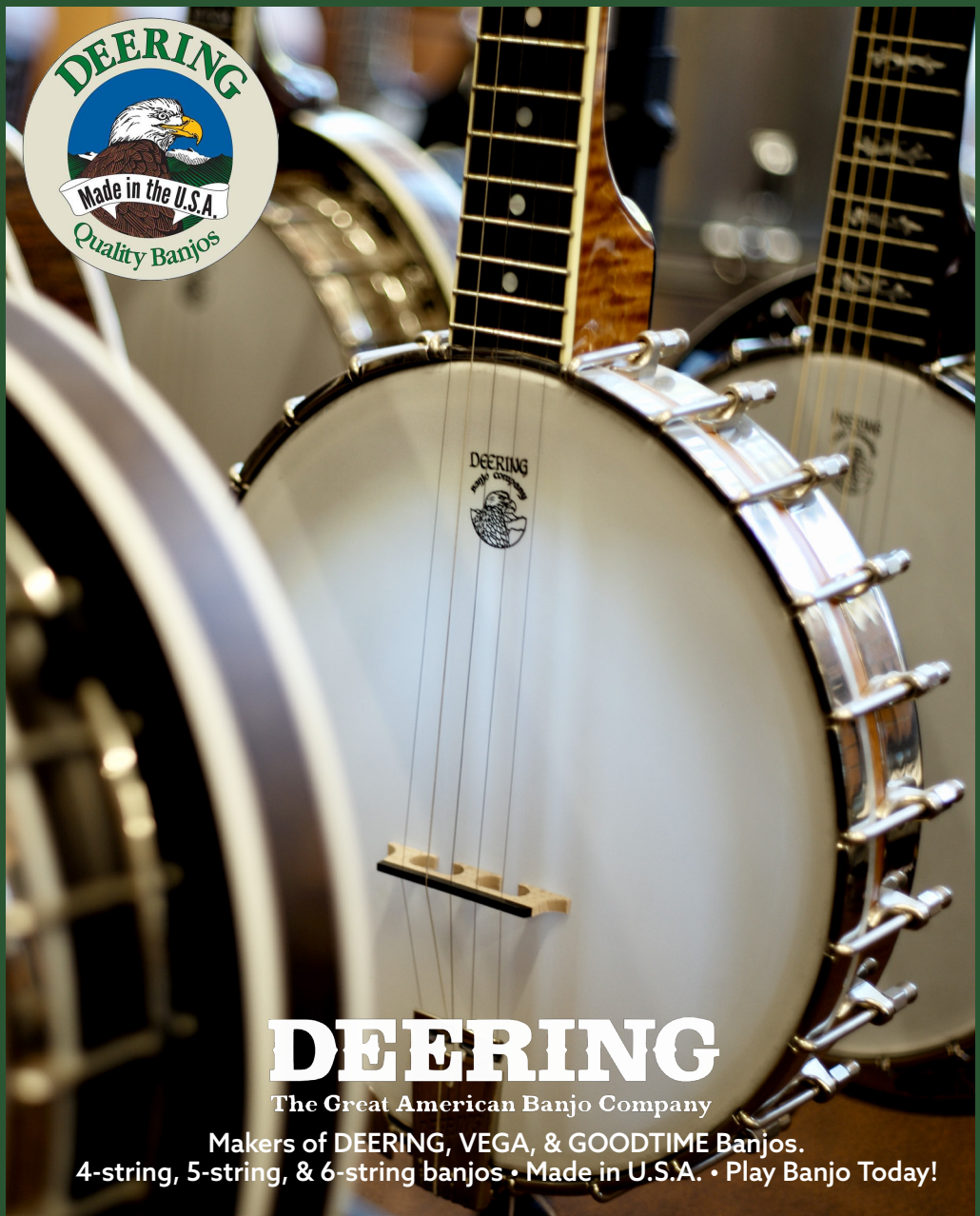

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