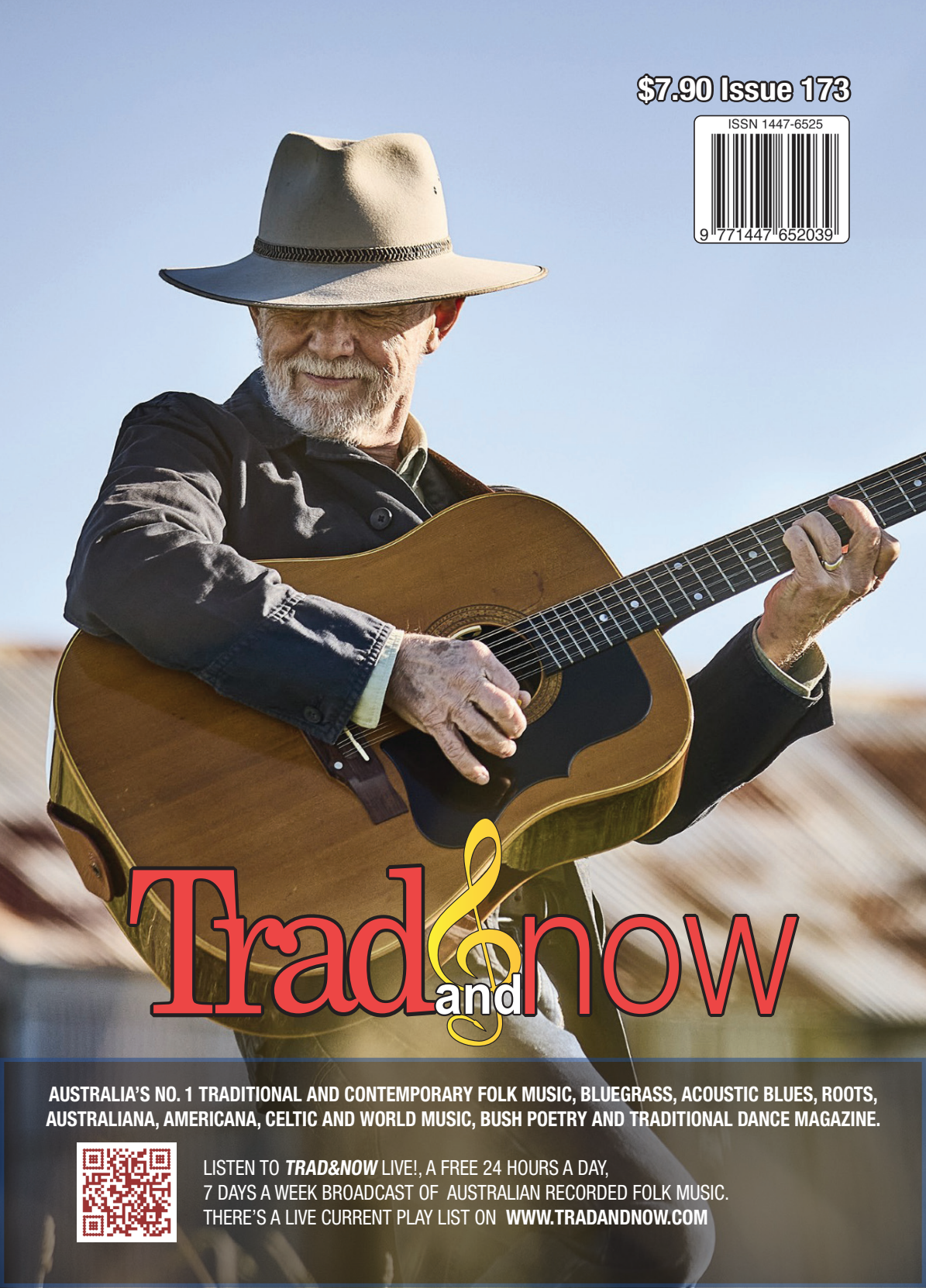

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A modern twist on Henry Lawson

by Jenny Watson



Chloe and Jason Roweth performing Henry Lawson on the boards of the Toorale Shearing Shed

Nerida Cuddy is a folk singer/songwriter from the Central West NSW town of Canowindra.

She has just released her more introspective 6th album called 'In the Midst of the Dark' along with a personal journey book called 'Companion'.

However, her performances in folk clubs and festivals and in tours in the UK and in the NSW outback are all woven around original Australian story songs, including several songs relating to Henry Lawson.

Nerida grew up in a musical family on a bush reserve at Blakehurst, Sydney.

Her father encouraged her love of music.

There were books on Henry Lawson/ Banjo in the household to which she didn't give much attention.

Her introduction to folk music came at 18 when she was living on a farm in Bourke.

Someone gave her a cassette of 'The Best of James Taylor' and she especially enjoyed his song 'On A Country Road'.

After marriage and 3 children, Nerida bought beautifully illustrated books of 'The Drover's Wife' and 'The Loaded Dog' which she read to her children and also to her pupils at school.

Nerida heard the Lawson poem 'Scots of the Riverina' sung at a concert by the duo 'Cap In Hand', Nigel Walters and Dave Spira, and it affected her.

Her husband, Chris, leaned over and said "You should write the wife's version of that song".

This took her a while to write but it came together using a quarter of Henry's words and the rest her own.

This song is available on her album 'Woven'.

Fast forward to August 2022 when Nerida was talking to Bourke-born bush poet Andrew Hull who was organising the Henry Lawson 100 year commemoration.

Nerida was keen to go to Bourke after her life changing adventure in her teens.

She accepted his offer of a spot at the commemoration even though she knew that everyone there would be Henry Lawson experts.

She decided to do something new, so she took the stories from the books she had read to her children and made them into songs.

She had 4 weeks to prepare, and along with these story songs, she also put to music two of Louisa Lawson's poems – 'The Digger's Daughter' and 'Going Home'.

The commemoration at Bourke was everything Nerida had hoped for and she describes it as "absolutely wonderful".

Jason and Chloe Roweth performed where Henry had stood, on the boards in the Toorale Station shearing shed.

Geoffrey W Graham and Paul Rowe were also a part of the weekend.

Nerida had the chance to sing her "Women of the Bush" song outside the Toorale homestead.

'The Loaded Dog' song had its debut performance by the Darling River.

Everyone joins in on the last line of each verse and it is a lot of fun.

This song has become a real hit and Nerida has sung it

all over the outback during her 'Strength of Stories' tour, which included places like Coonamble, Dubbo, Bourke, The Marra and Coonabarabran.

Andrew Hull ended up filming the re-imagining of 'The Drover's Wife' song at the edge of Mt. Oxley at dusk, which was so beautiful.

A lot of people have commented favourably on this song.

Nerida has found it profound, even life changing.

She describes it as a breakthrough song on her personal journey and it still resonates with her today.

Her recent book 'Companion' is a reflection of some of the things she discovered through writing her songs.

Nerida's chorus to 'The Drover's Wife is as follows:

It's like my life, I hold joy and sorrow side by side,

Can't deny I've had to leave so many dreams behind.

No use fretting, this is my home, the place I know.

I chose this life, chose to be the drover's wife.



Nerida filmed by Andrew Hull singing The Drover's Wife

Ed. Nerida Cuddy has two albums available for sale on the Trad&Now website, both of which are also included on Trad&Now Live! where they can be heard from time to time.

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Career defining support for 16 artists in record Creative Australia investment

by Brianna Roberts



Isobelle Carmody

Creative Australia has awarded 16 outstanding artists with 2025 Creative Australia Fellowships, representing a $1.28 million investment in Australian creativity.



Maurial Spearim

The Fellowships provide $80,000 each to support established artists' creative practice and professional development over two years, giving them the time and resources to take their work further.

Executive Director of Arts Investment, Alice Nash, said: "This year marks the largest Fellowship investment round to date, supporting the greatest number of recipients, thanks to additional investment from First Nations Arts, Writing Australia and Music Australia.

"Celebrated artists Thelma Plum, Dan Sultan and Emily Wurramara are among the cohort, along with singer-songwriter Lior.

"They're joined by leading novelists Isobelle Carmody and Jennifer Mills, visual artist Robert Andrew and theatre maker Samara Hersch."

Director, Writing Australia, Wenona Byrne said: "As the first investment announced by the newly established Writing Australia, this Fellowship carries special significance.

"It reflects our commitment to investing in writing at the highest level, giving an established writer the rare and precious gift of time to write."

Director, Music Australia, Millie Milgate said: "From its very first meeting, the Music Australia Council determined that providing significant, career shaping support to artists would be a priority.

"Our investment in six Fellowships in this round reflects that commitment, giving artists and creative practitioners the time and resources to grow their career and reach new audiences."

2025 Fellowship recipients are Lior Attar, Robert Andrew, Isobelle Carmody, Samara Hersch, Victoria Hunt, L-FRESH The LION, Ash McGregor, Jennifer Mills, Fiona Murphy, April Phillips, Thelma Plum, Daen John Sansbury-Smith, Maurial Spearim, Dan Sultan, Aseel Tayah, and Emily Wurramara.



Lior Attar

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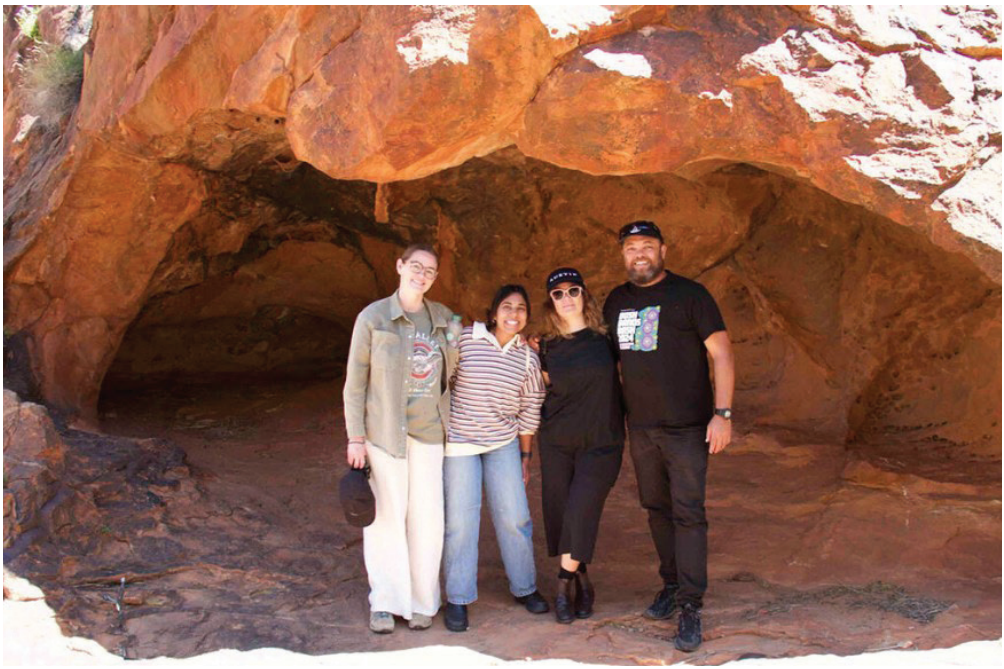
A diary from Bush Bands 2025

by Hannah Karkkainen



L-R Hannah Karkkainen, Chloe Lal, Leah Flanagan, Phillip Eaton. Credit: Mark Smith

I'm Hannah, Strategy Planning Lead at APRA AMCOS.

I've just come back from a really special trip in Arrernte Country (Alice Springs).

I'm not sure I can adequately verbalise what I just experienced, but what I just witnessed needs to be shared.

The APRA AMCOS team of myself, Chloe Lal, Leah Flanagan and Phillip Eaton spent four days at Ross River Resort working as mentors at two cornerstones of the Territory's musical calendar, hosted by the legends at MusicNT - Bush Bands Biz and Bush Bands Bash.

Seven bands, a female soloist and two desert divas took part in the mentorship workshops where we offered them practical tools and knowledge to help them navigate the music industry.

This included vocal training, musicianship, copyright information, PR and social media, support with contracts and multiple opportunities to practice their setlist.

Bands travelled by car from some of the most remote corners of the country, Yuendumu, Irrunytju, Rubibi, Baniyala Outstation and beyond.

Each morning there was shared breakfast in the shed, group vocal sessions to get us warmed up and a bit of silliness to remove some of the nervous energy.

At first, everyone was a bit shy and reserved, but by day two, we started to see guitars come out and conversation picked up.

There was a lot of cheekiness and laughter.

The food?

Think slow cooked stews, lemon myrtle bread and warmth so familiar it felt like your Aunty had cooked every meal.

Donna didn't just feed us, she nourished something deeper.

One moment that hit me in the chest was helping someone download the APRA AMCOS app

on their phone.

No fanfare, just simple access, but their face lit up like they'd been handed the keys!

To paint a picture, there was no phone reception on site, there is very limited internet connection, most bands don't have a computer and mostly operate from their phone.

Having access to register works and claim gigs easily in the bush is vital.

Songs were sung in English, Pitjantjatjara, Yolŋu Matha and more.

Some were laced with ancestral stories, others with searing social messages, all rooted deep in Country.

Garrangali Band brought water to life in their songlines.

Others sang straight from lived experience, about love, loss, land and laughter.

We had a little time and were invited to take a few walks around the area, one out on N'Dhala Gorge.

Desert flowers were in bloom, huge red rock mountains, ancient petroglyphs scattered across the Gorge, starting with the Caterpillar Dreaming Story.

We could hear nothing but the air and birds chirping.

Introducing myself as a visitor to the land, I could see trees swaying and seemingly answering back.

It was a serene and spiritual experience.

The last day we headed back to Alice Springs for Bush Bands Bash, held at the Telegraph Station, Mparntwe.

A massive, sun drenched, beat thumping concert with around 3,000 people, ten acts and one stage.

From dusk to deep night, the music rolled in waves, reggae, rock, desert funk and ancestral rhythms that hit harder than any bass drop.

I swear, I'm still humming those hooks.

The dancing didn't stop!

You can watch the full show on MusicNT's YouTube and ICTV Play.

Don't be embarrassed, I'm dancing in my chair too!

I'm home now, exhausted, thinking about the people I've met, generous, grounded and unshakably musical.

I'm reminded how deep music runs when it's connected to land, to community, to history.

I will continue to be open, to slow down, to listen and to dance.

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

Promoting your music without losing your musical integrity

by Peter Campbell



Funny how sometimes musicians just seem to appear out of nowhere.

Suddenly there is an awareness of new a new face, new music, a new approach and style.

The truth is that, for the most part, that sudden emergence is only possible because years of effort have been put in up front.

Experience and talent are a given, but it can take decades of writing, performing, recording and touring, building relationships, networks and trust to develop a unique musical identity that 'suddenly' catches the light and flashes into the consciousness of a mass audience.

At this point in history the musical landscape is vastly different to what it was when I first started performing around the folk clubs of Sydney.

It was 1969, I was 19, and

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

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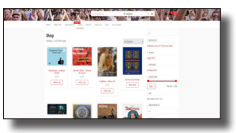

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the folk coffee shop scene was a vibrant social meeting place where meaningful music was the focus.

You were lucky to get amplification let alone any marketing beyond an A frame at the front door and perhaps a small ad in the local paper.

Today we are subservient to social media and an algorithm driven marketplace that demands feeding before it will show any interest whatever.

Taking on the whole marketing / distribution thing without help is not for the faint-hearted.

As many of you know, I have just released my new album, Burden of Hope, so this dilemma is very current for me.

The reality is that I haven't even poked a stick at the algorithm in any serious way (that's next), but since the last edition of Trad&Now I have had some much more grass roots success in America and I've been asked to outline how that happened for you all.

In July this year, Burden of Hope was released to the Folk Alliance International's Folk Radio network across the USA.

There are over 200 radio stations and DJs who focus on the broad folk genre.

Within three weeks, the album, the title track and me as the artist, were charting: TOP ALBUMS OF THE MONTH – #20 Burden of Hope; TOP SONGS OF THE MONTH – #16 Burden of Hope; TOP ARTISTS OF THE MONTH – #28 Peter Campbell.

One has to accept that it's probably just a flash in that enormous pan, but suddenly the name Peter Campbell was on the lips of presenters in America, the music was being heard and its messages reaching the ears of vast audiences at a crucial moment in history.

For that I am deeply grateful.

So how did it happen?

With deep musical roots, decades as a folk artist and four albums behind me, I had some real experience as a starting point.

Having spent about 40 years as a high end graphic designer and photographer, I understood the importance and principles of creating an identity with cut-through.

Conceptually, the look and feel of the album was set early on and drove the way we approached it.

There is no doubt that these helped keep costs to a minimum.

Co-produced and engineered by old friend and Australian music legend Brendan Gallagher, it was recorded economically



over a couple of weeks in our living room in the Southern Highlands.

A couple of sessions in Sydney brought in wonderful featured artists George Washingmachine, Andy Bickers, Jo Caseley, Bow Campbell and other musical friends for background vocals.

In 2024, my old friend Noel Paul Stookey (Paul of Peter, Paul & Mary fame) invited me to participate on a CD of artists who recorded in his renowned HenHouse Studio in Blue Hill, Maine USA.

We had three tracks each from Noel, John Stuart, Kevin Roth and me.

This introduced me to Hudson Harding Music, a distribution company specialising in promoting folk to the FAI Folk Radio network across the USA and Canada, with a few stations here and elsewhere in the world.

The CD went well and my music was aired in the US for the first time in about 45 years.

With Burden of Hope on the horizon, I approached Hudson Harding about undertaking its promotion.

They were keen to help.

It is a business, and this kind of personal promotion is a lot of work, so there were costs involved, along with the provision of about 150 CDs to give physical substance to the music.

The rest was up to them, and it worked.

It is gratifying to know that my songs were heard in the same company as Bruce Springsteen, Mary Chapin Carpenter, Molly Tuttle, Leonard Cohen, Emmylou Harris, Tom Paxton and other greats.

If you would like more information please feel free to make contact through my website - petercampbell.au.

I will also be running a workshop entitled 'Promoting your music without losing your musical integrity' at the Kangaroo Valley Folk Festival (17-19 October).

It is about how to reconcile holding firm to honest human values with the need to promote our music in a highly competitive, social media driven market.

Come and say hello.



Sing the Camino

Every year, Jessie Vintila, the effervescent director of the Northern NSW Raise the Roof Choirs, moves her work across the world to host groups of travellers on the beautiful Camino de Santiago.

There, her guests enjoy sumptuous cuisine, sleep in ancient buildings, drink wine and enjoy nightly choir sessions, as Vintila infuses the music of the region into the pilgrimage experience, along with other favourite songs in harmony.

Bringing people together through song is a natural vocation for Vintila.

She grew up in a left-wing family of folk and classical musicians, songwriters and music teachers, who fully embraced the music of other cultures and loved to connect



Group singing in front of Cathedral de Santiago de Compostela

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Santiago flashmob 2023

with people through song.

As a child, Vintila performed with her mother, Brenda, and grandfather, Ian Conochie, in WA's folk festivals.

She attended a specialist music high school, and studied jazz flute at the WA Conservatorium of Music.

At 18, she started performing her own music under the name Jessie Rider, and directed her first choir, a role which was to become her life's passion.

"As a choir director, I have the exquisite pleasure of holding space in which people connect doing things they love, and watching those connections grow," said Vintila.

A talented songwriter, in 2000 she won a WAMI award for her reconciliation song, Colony.

One of her first choir directing roles was with union choir, Working Voices, filling in for Bernard Carney, who was often away touring.

Vintila ran several community and gospel choirs in Perth and WA's southwest.

She then moved to Northern NSW where she co-created and toured widely with indie-folk band, The Lucky Wonders, writing songs with Noah Royle, and later started Raise the Roof Choirs.

The Lucky Wonders made it to Triple J and were hailed as one of the best roots bands playing the circuit by the Sydney Morning Herald.

While on a break after a German tour, Vintila and Royle took a holiday.

By accident, they took a lucky wander into the beautiful Pyrenees foothills town of St Jean Pied de Port on the French/Spanish border.

This town was known to many as the start of the famous 800km Camino Frances, which traverses the north of Spain.

"There was a lovely reverent hush over the town, and people walking around, wide eyed and happy, in hiking gear.

"We were camped there for a few days and amazingly I got to jam with a fellow camper, an incredible gypsy guitarist who said he played with the Gypsy Kings.

"We hadn't planned it, but we fell in love with the open hearted spirit of the Camino", said Vintila.

"For touring musicians and choir directors, travel and music are like two sides of the same coin, so the idea of inviting people there on a singing walking tour just sparked up for me as a creative enterprise to try."

Thus, in 2013, the cultural tour company, Sing the Camino, was born.

The first Sing the Camino tours were from Ponferrada, on the Camino Frances, heading 220km west to Santiago de Compostela.

"The night before the first tour, I was staying in an apartment on the edge of the old town plaza when I heard this fabulous singing floating up through the window.

"Lots of boisterous male voices in harmony.

"I was in my pyjamas, so I jumped out of bed, threw on some clothes and chased the sound into the plaza.

"It was a Tuna band, just singing around a table while out to dinner.

"In my beginner Spanish, I managed to hire them on the spot.

They came to sing for our group a few days later, flashmob style, as we finished dinner in this 400 year old casa rural, where we were staying for the night," said Vintila.

"The buzz of springing this extremely live music on my little group from Australia was totally addictive.

"Suddenly we were partying like it was 1399!"

Tuna bands are like a medieval musical football team, noisy, joyous and irreverent.

Tuna is a Spanish and Portuguese street music tradition akin to mariachi, dating back to the 13th century.

It emerged amongst university students in somewhat of a rebellion to the austerity of Gregorian chanting, which pervaded the times.

Tuna is being kept wonderfully alive by these bands of brilliant and cheeky musicians dressed in medieval capes, with a mix of beautiful and bawdy songs from all over the Spanish and Portuguese speaking world.



Singing in the bodega

The old towns, being made of stone, are full of incredible acoustics for singing.

In Spanish tuna, you can find anything from five to forty members, playing guitars, mandolins, bandurrias (like a 12-string lute), accordions, tambourines, and guitarrons (Mexican bass), and countless voices in harmony.

As the tours continued, Vintila discovered more brilliant musicians, dancers and folklorists lovingly keeping other rich and ancient folk traditions alive.

She became obsessed with fado, the stunning, often melancholic music iconic to Portugal, but also with significant, little known roots in Galicia in Spain.

Over the years, Vintila became close friends with renowned Galician fadistas, Iria Estévez and Gonzo Piña.

"Iria sings fado with the full intensity of emotion but in a very feather light way, different to classic fado", said Vintila.

"Every single time I hear her sing, it's goosebumps, and sharing this with our groups is an incredible honour."

Estévez is currently leading a groundbreaking project researching the untold story of Galician immigrants planting some of fado's musical seeds in Lisbon in the early 19th century.

Galicia, the lush, green, north western 'comunidad' or state of Spain, is also home to very distinct Celtic influenced culture and language.

This is enjoying a revival since the demise of Franco, who banned all languages except Castilian.

All over Galicia, young people can often be seen reclaiming Galician folk dances, instruments including bagpipes, songs and incredible percussion traditions.

"It's been such a privilege,



Tuna group



Fadistas Iria Estévez and Gonzo Piña

and so exciting to learn about this wealth of musical traditions and to share some of these riches with our groups.

"As well as our daily singing sessions, we enjoy really intimate concerts from these artists, with stories, costumes, and the chance to join in with their dancing and singing."

Both avid food and wine lovers, Jessie and Noah also took great care curating menus of local Galician cuisine.

A number of their guests wanted to come back for more, so they designed a second Sing the Camino tour on the lesser known Camino Portuguese, which heads north from Barcelos in Portugal to Santiago de Compostela in Spain.

It's the path less travelled and the current route of choice for the next tours.

After a Covid hiatus, when travel became possible again in 2023, Jessie re-started the tours with local Galician guide, Rafa García Hernández.

Rafa enriches the tours with his local knowledge and shares Jessie's genuine passion for giving every guest the best experience possible.

Now owned solely by Vintila, Sing the Camino has become a 12-day journey, walking by day, singing by night, and experiencing some of the unique musical traditions of Galicia, Spain and Portugal.

"The Camino gives people a very simple, albeit physically challenging goal, to walk an ancient path.

"This liberates them from their usual life tasks and goals.

"Combine that with the healing power of music and… voila!

"It's life affirming and the ultimate combination of music and travel, and no, you don't have to walk the full 20km per day.

"It's a holiday, it's a celebration of life, and it's your Camino to do your way!"

The next Sing the Camino tours run from April 16-28 and May 4-16, 2026.

See singthecamino.com for more.



Tres Pecos

The heartbeat of community: The concept behind Festival of Small Halls

by Narelle Walsh

Across the vast landscapes of Australia, there are thousands of humble community halls.

They sit at the heart of small towns and rural communities, built by locals as gathering places, dance floors, wedding venues, and safe havens in times of hardship.

They hold the collective memory of generations, stories etched into their walls, laughter soaked into their floorboards.

It is these spaces that form the beating heart of Festival of Small Halls.

Born from the ethos of bringing world class music into the most intimate of spaces, Festival of Small Halls is a project that transforms these beloved community halls into vibrant concert venues.

Unlike large city arenas or bustling festival stages, a small hall show is personal.

The audience is close enough to feel every note reverberate, every lyric land, and every story told as if it was shared across the kitchen table.

At its core, the Festival of Small Halls is about connection.

Each show is a meeting of worlds, touring international and Australian folk and contemporary artists to local communities, often in towns overlooked by traditional touring circuits.



Georgia Mooney

The magic lies in the exchange.

Musicians bring their songs and stories, and the community responds with warmth, hospitality, and a unique sense of place.

From homemade suppers and volunteers running the door, to kids dancing in the aisles and elders reminiscing about dances of decades past, each night becomes more than a concert, it becomes a celebration of community spirit.

The festival also shines a light on the halls themselves.

Many of these small halls were once the lifeblood of their town but have grown quiet over the years.

By drawing audiences back, Festival of Small Halls helps reinvigorate these spaces, both financially and socially.

The shows encourage locals and visitors alike to value and preserve these buildings as cultural treasures.

Since its inception, Festival of Small Halls has welcomed an extraordinary array of artists from around the world, singer-songwriters, folk legends, and rising stars.

What they find in return is an audience unlike any other: attentive, open hearted, and deeply connected to their community.

For artists, performing in a small hall often becomes one of the most memorable steps of their career.

Now celebrating its 47th tour



Joe Henry

the Festival of Small Halls has become a cornerstone of regional arts in Australia.

It embodies the belief that music doesn't just belong in big cities or on festival stages, it belongs everywhere, especially in the places that need it most.

At the heart of it all is a simple but powerful idea, when communities open their doors, and artists bring their songs, something extraordinary happens.

And in those small halls, under tin roofs and cute, handmade bunting, the spirit of live music burns brightest.

Festival of Small Halls is currently on the road with our Spring Tour 2025 (Oct 1 – 25), bringing the incredible Joe H Henry and Georgia Mooney to 15 community halls across Queensland and New South Wales.

Joe Henry is an acclaimed American singer songwriter and producer known for his unique blend of folk, blues, jazz, and rock music, with a career spanning over three decades.

He has released 15 studio albums and produced multiple recordings for other artists, including three Grammy Award winning albums.

Georgia Mooney is an Australian singer, songwriter, and multi-instrumentalist known for her work as a member of the folk quartet All Our Exes Live in Texas. She has received critical acclaim and won several awards, including an ARIA Award. Georgia released her debut solo album, Full of Moon, in August 2023. Her music is characterised as ornate and lush, showcasing her talents as a remarkable solo performer and session vocalist.

While we're soaking up every moment of this journey, we're already looking ahead.

Our next adventure will see us return in March–April 2026, with a brand new lineup and a tour winding through Victoria and New South Wales.

Stay tuned for artist announcements, dates, and the chance to experience more world-class music in the heart of regional communities.

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Humble words to live by

by Cec Bucello

I recently completed reading the unauthorised biography of Keith Richards by Victor Bockris, which I quite enjoyed.

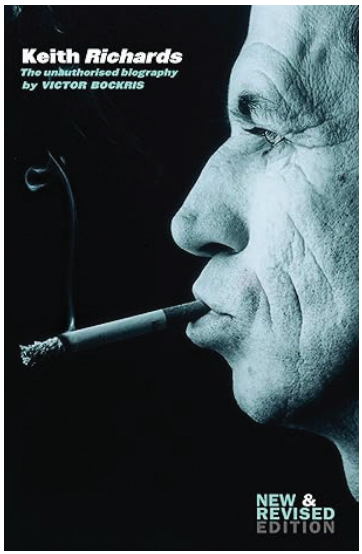
It is 403 pages long, and on the very last page, Keith looks back on his career so far (2002) and is quoted as saying the following.

"As you go down the pike, you realise really that in musical terms, and as far as musicians and music goes, there's a weird community.

"You realise that hey, you know, at the end of the day, a musician's gravestone, the best thing it can read is that: 'Hey, he passed it on'.

"And you know, when other guys younger than me come up to me, you realise that you're just part of a long process of troubadours and minstrels and balladeers and storytellers and it goes back forever.

"In a way, you get the strange feeling that you're part of this weird fraternity.



"But you know, nobody carries a card.

"There are no secret handshakes.

"But you know, you get this wonderful feeling of community, going all the way back through the mists of time.

"And you're just one of those guys that told a story and kept them happy and sang on a song and they took care of you too, for the pleasure of the business."

Pretty humble words from someone so famous that we could all live by.

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Fathers in the Chapel is now into its 29th year

Courtesy Peninsula Folk Club Newsletter-Banksia Bulletin

Fathers in the Chapel is a strictly acoustic concert with open stage format at St John's Anglican Church, Childers Street, Cranbourne, 2nd Friday each month.

Fathers came about due to the newly formed Coolgrass needing a venue in which to practice.

The first Fathers in the Chapel was held in August 1997 with Coolgrass, Chris Newman and the resident minister at the time, blues fanatic Greg Jones.

Greg's love of music was instrumental (no pun intended) in the venue becoming a permanent fixture in the music scene!!

Coolgrass' double bass player, the late Michael Oakley, was responsible for the name Fathers in the Chapel.

Local country legends Ian Castles and Ray Moore became mainstays at Fathers.

Current organiser, Mick Tinetti, is actually a "Johnny come lately".

He didn't get involved until 13 months after the first night!

However, together with his wife Brenda, they have been the glue that kept the show going.

No amps, no mics, a great place for performers to practice the lost art of projecting their voice to the back of the hall.

The evening's entertainment is open to all performers and all types of music, with each performance allotted ten minutes.

Singers, musicians, and poets are all welcome.

Admission is $7 for patrons and $2 for performers.

Come and hear beautiful music performed in a beautiful acoustic environment.

Melbourne record shop buys vinyl collection from former prison

by Georgie Tunny

Pentridge Prison, in Melbourne's inner north, was one of the most imposing and feared complexes, housing some of the country's most notorious inmates, including Ned Kelly, Mark 'Chopper' Read and the Russell St bombers.

Surprising then, that it was also the location for one of Australia's most random radio stations.

The prison allowed an inmate to DJ on a contained radio network for their fellow detainees to listen through headphones connected to the cell wall or through ceiling mounted speakers.

In August, the entire Pentridge Prison music catalogue, almost 2,000 records, became the property of Joshua Smith, owner of the beloved Footscray Records.

From Joni Mitchell and The Carpenters, the soundtrack from HAIR the musical to the more darkly humorous, The Inmates and The Electric Chairs, it appears Pentridge prisoners had some eclectic tastes.

The prison closed in 1997, and now houses a swanky shopping centre, a cinema, and apartments.

But over its years of operation, it seemed life behind bars was made slightly less difficult because of the music collection.

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
Oct 24: Stolen Moments Jazz Band
Oct 31: 5th Friday Folk night
Nov 7: Garth and Friends 6.00pm
Dec 5: Garth and Friends 6.00pm

Hornsby Ku-Ring-Gai Folk Club – 7pm
Oct 17: Sam Fletcher
Nov 21: Peter Campbell
Dec 19: Go Twos
Jan 16: Kristian Mizzi (Vic)
Feb 20: Cap in Hand
Mar 20: North and Elsewhere with Karen Law
Apr 17: Those Folk (Qld)
May 15: Snez

Humph Hall – 7pm
Oct 12: Innessa + The Librarian; Action Dolls-2pm
Oct 24: George Mann; Chloe & Jason Roweth
Nov 14: Rob Barratt (UK)

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

Newcastle & Hunter Valley Folk Club – 6pm
Nov 1: Fred Smith
Dec 6: Newcastle Peoples Chorus

Shack (The) Live Music Club – 7.30pm
Dec 6: Charlie Castle & The Boys in The Well; Fred Smith; Felicity Dowd

Troubadour Central Coast 7pm
Oct 22: Scott Cook (Can) &Liz Frencham 6pm (House)
Oct 25: George Mann (USA); Chloe & Jason Roweth
Nov 4: Moranz and Fremlin (Can); Those Folk (Aust/USA) 6pm (House)
Nov 23: Hayfield Mountain Hermits(Q); The Liz Frencham Trio 2pm

QLD

Unplugged Gigs (the BUG) 7.15pm
Oct 14: The Earls of Antrim; Mircha Mangiacotti
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; Mavis & The Man
Nov 25: Mundy-Turner
Dec 2: Noel Gardner; Sue Wighton & The Margaritas
Dec 9: New Farm Choir; Allan Caswell
Dec 16:-Taraf Tambal; O'Leary & Rizzalli
Dec 23:- Out of Abingdon 2026
Jan 13: Murphy's Pigs
Jan 27: Dan Walsh (UK)
Feb 13: Australian Celtic Women

VIC

Victorian Folk Music Club – 7.30pm
Oct 14: Suzette Herft
Nov 11: FolkTrain; Fairbairn & 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

The Seed Fund Management Workshops return

by Greg Phillips

Powerfully advocating for artists and managers, The Seed Fund has become a cornerstone in the contemporary music landscape.

Starting life in 2005, The Seed Fund, spearheaded by directors John Butler and Danielle Caruana, and managing director, Stacia Goninon, has spent decades raising vital funds and advocating for the artistic community.

In mid September, The Seed Fund announced another round of its flagship Management Workshop Program once again in 2026.

Created by artists for artists, The Seed Fund Management Workshop Program began in 2006 as a way to bring emerging artist managers and self managed artists together with industry leaders to share resources and impart wisdom, creating new national networks.

The Seed Fund's Management Workshop Program is a NSW based, national professional development training for up to 35 emerging managers and self managed artists.

The program is holistically designed as a 5 day workshop immersion, followed by 12 months of mentoring.

Participants develop interstate and territory networks with alumni, peers and industry leaders and practical skills to propel their careers.

The Seed Fund has shown an unwavering dedication to shaping the industry through practical, peer driven support and importantly, is the only national management program catering to self managed artists.

Over the space of nineteen years, The Seed Fund has delivered thirteen management workshop programs, kickstarting a horde of careers along the way.

It is now marking a triumphant return in 2025 following a hiatus against the pandemic years.

"It was amazing to be back in 2025," said managing director, Stacia Goninon.

"From the applications opening to the workshop, we felt the surge of what was out there waiting for us.

"It was nice to be able to feel that even after a break, we could just pick up where we left off.

"I think what COVID offered was a chance to really reflect on how we spend our time and energy," Stacia continues.

"So, deciding to bring the program back was a decision we did not take lightly at all.

"I think our workshop intensive in 2025 was the best yet.

"I would expect them to get better every time we delivery them, or why bother, right?

"There was a level of commitment and intentionality in the cohort that felt particularly alive.

"The program was sharp, our delivery is always improving and we have no doubts about who we are, what we are doing, why we are doing it and where we fit in and serve in the eco system of the industry and music community."

Spanning some of the biggest behind-the-scenes names in the contemporary Australian music industry, The Seed Fund's Management Workshop Program alumni includes Katy Steele, Van Picken, Andrew Stone, Jen Cloher, Jodie Regan, Luke Girgis, Maggie Collins, Fred Leone, Jake Mason, Melody Forghani, Anthony Zaccaria, Monique Rothstein, Scott Mesiti, Leah Flanagan, Jess Beston, Katie Besgrove, Nick Lynagh, Rick Chazan, Nicole BZ, and Rowan Brand.

"The workshop really is an intensive, there's no doubt about that, the fact that we get to take people away from their everyday lives and put them in a room with others who are on similar but distinct paths really reminds them that they are not alone.

"They get to build an instant community," says Stacia.

"It is an example of who we can be as a community, shown in real time.

"It is model making of how we are better as a collective than a bunch of competing individuals."

"It capitalises on our most important assets, the energy of our shared passion for music and the innate generosity of us as a collective of professionals," adds Danielle.

"Watching the cohorts all become their own network and then finding ways to support and uplift each other is my favourite light bulb moment, the moment where they have the – aha…I thought I was coming here for me.. but this is an "us" situation," Danielle said.

With over 300 managers and self-funded artists coming through the program since its inception, and the distribution of over $1.8 million dollars through grants and initiatives, The Seed Fund's legacy is only set to grow with its 2026 iconic Management Workshop Program return, fostering and invigorating the future of the music industry, and bringing together like minded yet siloed individuals into a thriving ecosystem.

"To me, magic is the first word I always use when telling people about the workshops," says Danielle.

"The Seed Fund is a collective effort.

"We are constantly surprised at the alchemy when you intentionally bring people together."

"The thing I love the most is the legacy of connection," Stacia concludes.

"Every time I see a festival line up, or I go to a music conference, I can spot seed alumni and speakers all over the place, and more so, they spot each other.

"I'm at BIGSOUND right now and ran into two people who were at the first ever workshop in 2006, it's a very humbling legacy!

"So the fact that we are able to keep growing this community is so special and important to our values as an organisation."

Applications for The Seed Fund's Management Workshop are open now from https://www.theseedfund.org/management, and will close on Friday October 31.

The Seed fund thanks Sound NSW for their support.



The Seed Fund Directors L-R Stacia Goninon, John Butler, Danielle Caruana Photo Nick McKinlay

Celebrating the 2025 Australian Folk Music Awards

by Sandy Watkins



Zulya Kamalova

On Wednesday, October 22, the Australian Folk Music Awards (AFMAs) return to the Brunswick Ballroom in Melbourne for their fifth annual celebration of Australia's folk music community.

Since 2021, the AFMAs have become a much-anticipated night of live music, recognition, and connection, part concert, part ceremony, and wholly a gathering of the Australian folk family.

This year marks a significant milestone with the introduction of the Zulya Kamalova Award for Best Song in Languages Other Than English.

The award honours the legacy of the late Zulya Kamalova, an ARIA winning artist, composer and activist who championed cultural and linguistic diversity through her music and leadership.

Born in Tatarstan and later making her home in Melbourne, Zulya was renowned for her sublime performances and deep commitment to giving voice to minority cultures and languages.

The inaugural finalists reflect the extraordinary breadth of voices and traditions that define today's Australian folk landscape: Parvyn Bennett, Vanessa Estrada, Pauline Maudy, Kankawa Nagarra, and ZÖJ.

Each brings a unique perspective, weaving their heritage and language into powerful musical expressions that resonate across cultures and generations.

The AFMAs continue to honour excellence across a wide range of categories, from Contemporary and Traditional Album of the Year to Youth Artist of the Year, and special recognition for contributions to folk culture and community projects.

With live performances from nominees and guests, the night promises to be a powerful showcase of artistry, diversity, and connection.

The Australian folk scene is built on storytelling, shared experience, and creativity.

The AFMAs not only reflect that spirit but actively strengthen it, bringing together musicians, organisers, and audiences in celebration of what makes folk music so vital in 2025.

Join us at the Brunswick Ballroom, or tune in via the live stream, to be part of this night where traditions meet innovation, and where the folk community takes centre stage.

The AFMAs are presented by Folk Alliance Australia who is assisted by the Australian Government through Music Australia.

Brunswick Ballroom, Melbourne details: folkalliance.org.au/afmas

Tickets: https://brunswickballroom.com.au/

Zulya is well remembered at The Boite

September 18 marked one year since Zulya Kamalova's passing.

We'd like to pay our respects and remember her as an artist, and dear friend and colleague.

Her creative contributions to The Boîte continue to resonate.

We have continued to build on the programs Zulya developed during her time with us.

The Portfolio Project, which began in her first year as Director, continues to offer opportunities to emerging culturally diverse musicians.

Their showcase concert was 'Flight' at The Evelyn on September 28.

Vox Humana (Latin: Human Voice) is also underway.

It's a choral project that Zulya designed and wanted followed through.

Zulya herself was a glorious singer, composer and songwriter, who grew up with a beautiful traditional singer, her father.

One of the effects of the COVID isolation was to make her look back and revisit the traditional songs of her Tatar background, which led onto a further exploration of traditional song in a larger context.

The choir is working with these three groups that she selected.

The Lost Clog, which is a Lithuanian super group who have been teaching the choir songs about gardens and insects and drinking.

Tsinskaro, a Georgian four piece vocal ensemble, teaching Georgian polyphony.



Zulya and The Children of The Underground performing Watermill at La Mama Musica in May 2023

The combined forces of Deb Lowah Clark and Stella Savy have been teaching songs from the Torres Strait Islands.

Zulya hoped to produce this project in 2024 but it was not possible at the time.

This year, with some funding from the City of Melbourne, The Boite is able to develop a pilot version of a project that we hope to be able to expand and develop further in the future.

The concert for this project took place on October 12 at the Lithuanian Club in North Melbourne.

In 2024, Zulya received a Lifetime Contribution to Folk Music award from Folk Alliance Australia (FAA).

In 2025, the FAA has introduced a new award in her name as part of their annual awards program.

The finalists for the award are Kankawa Nagarra, Parvyn Bennett, Pauline Maudy, Vanessa Estrada and ZÖJ.

The inclusion of this new award has shifted interest in the entire awards program for FAA, resulting in many more culturally diverse applicants.

More info can be found on the FAA website.

A Remembering Zulya concert was held at the National Folk Festival in Canberra at Easter in 2025.

On August 16, close to her birthday, Zulya's family and band members set up another splendid concert at the Brunswick Ballroom performing to a full room of audience members.

Organised by members of her band, The Children of the Underground, it featured a huge array of artists who had worked with her.

We remember her with deep affection.

Torres Strait music

by Karl Neuenfeldt - Courtesy Songlines

The islands of the Torres Strait region were once part of the land bridge connecting the continent of Australia with the Melanesian island of New Guinea.

When the bridge was submerged by rising sea levels some 12,000 years ago, it left behind mountain tops, and the resulting waterway evolved into a maze of coral reefs, sand cays and 200 islands.

Today, 17 of these islands are populated by communities who can trace their heritage to Australian Indigenous peoples or to migrants who farmed marine resources, such as pearls and shells, during the mid-19th century.

These included workforces from Polynesia, Southeast Asia, Japan, Europe and the Americas, many of whom stayed and established families and communities.

Each immigrant group brought songs and languages as part of their cultural baggage, resulting in TSI music that was a distinctive hybrid of cultures and sounds.

While foreign music entered the islands, local songs were exported, especially after World War II, when there was a large migration of Torres Strait Islanders to the 'mainland' for better opportunities.

Thus, two-thirds of TSI now live across Australia.

As a music researcher, my interest was piqued by the eclectic musical and cultural influences woven through TSI music and performance.

These ranged from songs in traditional TSI, Aboriginal and Malay languages, mixed with Polynesian melodies in hymns introduced by Christian missionaries, to popular British and US songs.

Because of the region's small, dispersed and itinerant populations, the songs gradually blended into a distinctive mix that held its own identity.

As a local TSIer, the award winning musician, Henry 'Seaman' Dan, says: "In Torres Strait, we've got ailan [TSI creole for island] blues, ailan country, ailan hula, ailan jazz, ailan folk.

"It's all just good music to us, done ailan style."

I was initially involved in a large project funded by the Torres Strait Regional Authority to record traditional and contemporary music and dance in 14 communities, documenting styles that ranged from pearling songs to children's play songs, and from religious hymns to hip-hop.

Through that project, I came to appreciate how truly eclectic the music is and how music is genuinely the cross-generational soundtrack of communities.

Instrumentally, guitars, ukuleles and traditional percussion are often the featured instruments for most accompaniment.

Vocally, the influence of harmony hymn singing has been significant, although there are also soloists.

The choral harmonies are complex and often spontaneous.

Sometimes there are gender based assignments of parts and musical roles, especially in worship music, or for dance accompaniment.

Most islands now also have bands connected to particular Christian denominations.

Consequently, new religious songs, ailan kores, are frequently being composed.

Among significant TSI performers, several have gained local and international recognition over the years.

Among the first to record music were the Mills Sisters, who began recording in the 1950s.

They were three sisters, Rita (guitar) and twins Ina (tambourine) and Cessa (ukulele), who lived simply on Naghir Island.

They began making music during World War II, where they were forced to hide from Japanese aircraft passing overhead.

They learned music and dance as entertainment to pass the time.

By the 1980s, the sisters were free from the constraints of raising a family and were able to make music and perform more regularly, earning a nickname as the 'hula grannies' or the 'singing grandmas'.

The repertoire in their pub



Karl Neuenfeldt (left) with Henry 'Seaman' Dan

performances on Thursday Island (TI) included TSI folk songs and religious hymns in many languages, popular songs from the Australian hit parade and singalongs in English.

They recorded several albums and toured in Australia and Europe, enchanting audiences with their straightforward style, unique ailan harmonies and the occasional hula.

As elders, they epitomised the music of their generation and its unadorned, communal nature, so important culturally in a remote area before widespread radio and television.

The next artist to do substantial recording was Henry 'Seaman' Dan.

He was raised on TI, and worked as a pearl diver and boat skipper, while spending his time ashore singing in local bands.

He spent a large chunk of his professional career working deep underwater, a dangerous profession, though the work became a theme of his music.

He had learned jazz chords on the guitar after hearing Black American soldiers in Cairns during World War II.

To suit his deep baritone voice and laid back vocal style, he tuned his guitar five halftones flat of concert pitch.

I met Seaman when he was 70 years old, while doing academic research in 1999.

We struck up a friendship and I helped start his recording career, along with Nigel Pegrum, a former drummer with Steeleye Span.

Seaman went on to record eight albums and was recognised via prestigious awards, including being inducted as a Member of the Order of Australia for "significant service to music and the Indigenous community".

Recently, two more TSI artists have gained success.

One is Christine Anu, a singer, dancer and actress with cultural ties to Saibai Island, 4km from Papua New Guinea.

Her recordings have featured some TSI material, but her work incorporates a range of styles.

Another is Mau Power (Patrick Mau), Seaman's grandson, who makes hip-hop with ailan influence and has toured internationally.

As a music researcher, it has been a privilege to help document such unique music.

Karl Neuenfeldt has PhDs in History and Cultural Studies and an MA in Anthropology.

He has also recorded four albums as a singer songwriter and currently owns far too many ukuleles

Kangaroo Valley Folk Festival, the break you deserve



Enda Kenny

The hard working people at Kangaroo Valley sent us this reminder for readers .

"We all deserve a break from the craziness of this world from time to time.

"We hope to provide you with that break, that escape, if just for a weekend, to enjoy some amazing music, dancing, poetry, community and so much more.

"The valley's stunning natural surrounds, along with the kindness of the folky crowd, you'll be sure to feel re-energised, and with the addition of a few extra acts to follow throughout the years to come."

The festival will be on from October 17 to19.

Early bird tickets are closed but, if you are looking for a deal, they said.

"We would be stoked to have you join us all weekend but if Saturday is all you can make, here are some options to help you bring more friends or those first-time folkies.

"Buy 2 or more Saturday tickets of the same pricing tier and get 10% off or, even better, 4 or more and get 15% off."

And finally, they said: "Check out the amazing program we've got for you all this year.

"There's a great mix of artists, workshops, and performances you won't want to miss."



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FIDDLE WE MUST, JOHN BOOTHROYD
MONTGOMERY CHURCH, MY-T-FINE TRIO
NEWBURY FOG, OH GIBSON, RHIZ, PETE & THE TAGGIN' ALONG BAND
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ALPINE

Cygnet Folk Festival returns with music, markets and magic

by Arabella Watson



Hannah Maloney

The much-loved Cygnet Folk Festival is set to return in January 2026, bringing three days of music, dance, stories, and community to the heart of Tasmania's Huon Valley.

This year's program features an outstanding line-up of international artists alongside Australia's finest folk performers, ensuring a vibrant mix of voices, styles, and traditions.

From toe tapping concerts and lively dance workshops to intimate poetry readings and powerful storytelling, the festival offers something for every taste and age group.

Beyond the music, festivalgoers can wander through colourful market stalls filled with local food, crafts, and treasures.

Families will find a welcoming atmosphere with activities for children and youth, while late-night sessions keep the energy alive for those who want to dance until dawn.

Getting to Cygnet is easier than ever with the festival bus running direct from Hobart, so visitors can relax and soak up the scenery without worrying about the drive.

The Cygnet Folk Festival is more than a music event, it's a celebration of culture, creativity and community spirit.

Tickets are on sale now.

For full program details, visit www.cygnetfolkfestival.org.



Montz Matsumoto & Voicestrings



WILLIE SMITH'S APPLE
HOBART BREWING CO.
LOST CAPTAIN
Community Bank Huon Valley
Bendigo Bank
pure mist
HOBART LAUNCESTON NORTH WEST PATHOLOGY

Fleurieu Folk Festival presents 12 hours of spectacular live music

by Val Corfield



Axe & The Ivory

The Fleurieu Folk Festival in South Australia is proud to present 12 Hours of Spectacular Live Music, a special one-day event showcasing some of South Australia's most acclaimed and beloved folk, blues, acoustic and roots artists.

Taking place on Saturday 25 October 2025, from 11:00am to 11:00pm (doors open 10.30) in the Festival Hall at Willunga Recreation Park, the program will feature an outstanding line-up drawn exclusively from across the state.

The list includes A Blanket of Stars, Axe & The Ivory, Hot For Joe, Kaurna Cronin, Jen Lush & The Field, Rob Edwards, Siobhan Owen, Tin Town, The Beggars, The Bennetts, and The Timbers.

These performers represent the heart of South Australia's vibrant live music community, and the Fleurieu Folk Festival is delighted to celebrate and share their artistry with audiences in this unique format.

In addition to twelve hours of continuous performances, the event will include three interactive workshops under the theme "Look, Listen, Learn", designed to engage audiences of all ages with song writing, history of skiffle and open tuning workshops.

The festival is usually longer than a one day event, but two significant external factors have required organisers to alter the format of Fleurieu Folk Festival for 2025.

The first issue is that the Willunga Oval will be unavailable for our scheduled weekend due to the installation of a new

Festival News & Reviews



Kaurna Cronin

underground watering system, with no camping or venues on the oval and restricted access to the entire park due to large equipment on-site.

The second issue is that their major sponsor, the City of Onkaparinga, has paused its Grants program for 2025.

As a result of having only partial access to the Recreation Park and significantly reduced funding, the Festival Committee has assessed how they can continue to bring a festival experience to you, their dedicated patrons, in 2025.

After investigating many possibilities, they have determined that the best option will be a spectacular 12-hour one-day Fleurieu Folk Day on Saturday, 25th October 2025.

Patrons will also enjoy: Bar facilities featuring regional beer, wine and gin; Food stalls offering a wide range of meals and snacks throughout the day; and, A warm and inclusive festival atmosphere in the historic township of Willunga

The 12 Hours of Spectacular Live Music event underscores the Fleurieu Folk Festival's commitment to nurturing South Australian talent, supporting the state's cultural sector, and presenting high-quality live music experiences for all.

Tickets are on sale now.

Further details, including the full artist line-up, can be found at: www.fleurieufolkfestival.com.au



Siobhan Owen



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Mountaingrass 2025 returns to Bright

by Suzanne Diprose



Mike Compton



Laura Boosinger

The Australasian Bluegrass and Old Time Music Association of Australia (ABOTMA) is excited to present Mountaingrass 2025, taking place in Bright, Victoria, from November 14 to 16.

Mountaingrass 2025 will showcase bluegrass and old-time music from across Australia and abroad, with headline International acts including Mike Compton & Laura Boosinger (USA), The Tone Rangers (Canada), Moranz & Fremlin (Canada), and Honeywell & Foreman (USA/UK).

Local favourites and winners of the Young Performer Grant and the ABOTMA Songwriting Competition will also take the stage.

Held in the heart of Bright, a scenic holiday town in Victoria's Alpine region, the event spans three central venues: Bright Community Hall; Senior Citizens Centre; and, the Courthouse Theatre, all within a short walking distance of each other.

Continuing the legacy of the much loved Harrietville Bluegrass and Traditional Music Convention, ABOTMA has held Mountaingrass from 2013, championing bluegrass and old-time music including initiatives such as the Young Performer Grant, the Women in String Bands Project, and the Songwriting Competition.

Following a brief period in Beechworth, the festival moved to Bright in 2024 and is now set to call this wonderful location home.

If you're a fan of bluegrass and old time music, Mountaingrass is an event you won't want to miss!

Mountaingrass not only showcases some of the best bluegrass and old-time musicians from Australasia and beyond with concerts, but there are also jam sessions and workshops.

There are lots of opportunities to meet, play and share with fellow music lovers.

Whether you're a die-hard bluegrass fan, an old-time music afficionado, a hillbilly at heart, or just looking for a fun and a unique weekend away, Mountaingrass is a great occasion.

Join us for a weekend of incredible music and unforgettable memories.

Tickets are now available for sale on the website home page – www.mountaingrass.com.au

We also have a raffle that has a very attractive first prize, a Grundy Shawnee Bow Tie Resonator Banjo worth $5,400.

Raffle tickets are for sale online or onsite at the festival.

The heart of folk: Cobargo's enduring magic

by Zena Armstrong



Photo Zach Hooker

The 29th Cobargo Folk Festival will be held from Friday, February 27 to Sunday, March 1, 2026, continuing a tradition that has become synonymous with grassroots music and genuine community spirit.

Presented by the Yuin Folk Club Inc, the Cobargo Folk Festival is a non-commercial independent music and arts festival organised by volunteers from the local community.

At its heart, Cobargo remains devoted to folk music in all its glorious and diverse forms.

Next year's lineup exemplifies that commitment, featuring the haunting Icelandic storytelling of Svavar Knutur alongside the passionate Catalonian folk of El Pony Pisador.

The festival celebrates folk legacy acts like Margaret Walters and 40 Degrees South, while showcasing the evolution of the genre through artists like Daniel Champagne's percussive guitar mastery and Windborne's exquisite four-part harmonies.

The program honours both local and international traditions, from Pirritu's indigenous Australian sounds to Chris While and Julie Matthews' acclaimed British folk partnership.

Warren Fahey's masterful preservation of Australian folk heritage shares stages with Crest of Crows' indigenous story telling from the Kimberley's, carrying on the rich Pigram family tradition, while Martyn Wyndham-Reed brings decades of folk storytelling wisdom.

Kate Burke returns to our festival as a solo artist, alongside South Coast locals, Piper Allen, Howlin' Mitch and the Habeneros, Malumba, and Nowra based choir, Mudjingaal Yangamba.

Following the success of Farhan Shah and Sufi Oz in 2025, we are thrilled to introduce Hazara Sounds, a four piece from South Australia, and Worlds Collide, an exciting cross cultural act from Western Sydney, featuring musicians from Ghana, Colombia, The Phillippines, Indonesia and Bankstown.

This is global folk pushing the edges of the envelope and we can't wait to see the result!

The Cobargo team works hard to keep folk music at the festival's heart, with sessions, singing circles with Kavisha, plenty of dance, including Colin Towns Playing for Playford, and dedicated spaces for First Nations storytelling and cultural workshops led by our First Nations Program Coordinator, Uncle Warren Foster.

The family friendly KidBARGO! and The Youth Crossing Stage will be nurturing the next generation of folk music lovers.

A measure of a good festival is the number of people walking around the site carrying musical instruments.

With the Bob McInness Session Shed, there's never a shortage of curated and

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Photo Ben Black

impromptu sessions as well as a range of workshops where people can learn from, or just enjoy, masterful teachings.

In an era of digital streaming and algorithm driven discovery, Cobargo represents something increasingly rare: music experienced as it was meant to be, live, shared, connecting, inspiring.

A welcoming, family friendly, intimate festival with a focus on participation, great music and fun perfectly captures why this gathering on Yuin Country is going from strength to strength.

Long may it continue and grow.

Thanks for your support and can't wait to see you next year.

With love from Cobargo!

For the full line up go to www.cobargofolkfestival.com



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.

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.KangarooValleyFolkFestival.com.au
See WWW.tradandNow.com/festivals for more detail

NSW – Dorrigo Folk & Bluegrass Festival (2212-185)
Dorrigo comes alive with 3 days of concerts, workshops, dance, jamming, impromptu performances and children's entertainment. 25-27 Oct.
Features some of the very best performers in the Folk, Bluegrass and Old-Time genres.
Festival@DorrigoFolkBluegrass.com.au
www.DorrigoFolkBluegrass.com.au
See WWW.tradandNow.com/festivals for more detail

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

NOVEMBER

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

NSW – Majors Creek Festival (1690-173)
A well-known, family friendly event with an interesting and exceptional line up of performers held in a delightful rural village annually on the second weekend.
Majorscreekfestival@gmail.com
See WWW.tradandNow.com/festivals for more detail

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 (1950-172)
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 (2241-172)
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 (1226-179)
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

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
CentralCoastUkuleleClub@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.
manjimupbluegrassnoldtime@gmail.com
www.manjimupBluegrass.com
See WWW.tradandNow.com/festivals for more detail

Limited spaces still available for Wirrina Music Camp

by Thea Taylor



Grace Honeywell

We're excited about registrations rolling in for this year's Music Camp at Wirrina Cove, and we want you to join us!

So dust off your fiddle (or viola, cello, bouzouki, bass or anything else that has strings attached), or bring along a variety of acoustic instruments.

Whether you've started playing recently, been in this for decades, or switched instruments and want some assistance, there's something for you at music camp.

There's a focus on Bluegrass and folk music, but each tutor has a range of traditions from which they draw, including options for learning that adapts to the music you want to play.

Expect to learn from your peers, sometimes from those you least anticipate, and from the process of playing and consolidating each day's experiences, as well as in lesson times and from participating in evening jams and activities.

We're also offering the opportunity to book a short session with one of the tutors for critique on your individual needs and development.

This can be an amazing inspiration to take away for coming months and years.

This is a fabulous opportunity for some 'me time' with your instrument of choice or to bring

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friends, bandmates or family for a bonding experience!

We've never had anyone book a group as a workplace team building activity.

Just putting it out there!

We do offer a fee adjustment for family groups.

Homeschooling families might find this of particular interest.

Tutor Justin Vilchez has a solid Bluegrass and Jazz background.

He is passionate about sharing his skills with others and joins us this year as a tutor at the Wirrina Music Camp.

Recently returned from playing at the IBMA in Tennessee, Justin currently runs a Bluegrass / Country jam night in Melbourne.

Justin also teaches privately and performs all over the country and internationally, currently as a member of the High Street Drifters with Daniel Watkins.

He's been nominated for Bluegrass Recording of the year (CMAA), Instrumentalist of the Year and co-finalist for Debut Album of the Year at the Australian Folk Music Awards with High Street Drifters.

Justin will also be staying on for the weekend's Wirrina Bluegrass & Acoustic Roots Festival, appearing with the Crossroads Bluegrass Band which is also featuring Mick Harrison, whose banjo playing many of you will have enjoyed before.

Other tutors for this year's camp are Grace Honeywell (USA/UK) and Jeri Foreman (UK/AUS) touring Australia this spring.

Their week at Wirrina will be their only South Australian appearance.



kenny joe

We also have Sally Carter, Josh Bennett and Peter Somerville.

They are a wonderful assembly of internationally experienced musicians, well



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equipped for teaching tunes, technique and practical skills to groups with varying levels of skill, experience and aspirations.

All music camp and festival activities are on site at the Wirrina Cove Holiday Park.

We definitely encourage staying on site for the week.

If you're able to camp or bring a caravan, please book powered sites on line.

If you're after something with a floor and a roof, the Yankalilla Visitors' Centre has many local accommodation options to suit most budgets.

We're greatly looking forward to troubadour Kenny Joe Blake, who joins us at the festival after spending time in Ireland earlier this year.

The festival also features Dustbowl Chic, Jim Paterson (of The BorderersS) with the vibrant engaging songs of the Wellbeing Social Club, and the Adelaide Scottish Fiddle Club, who are working to preserve tunes and styles of the Scottish Fiddle tradition, while actively welcoming families and young people.

This year we repeat the Shearing Shed Dance with Adelaide's Lassiter's Gold.

They have a wealth of dance tunes from recent centuries, with a skilled dance caller.

Young and old are welcome to join in the dance on the Saturday afternoon.

This year's Young Musicians' Contest is back and better, on Sunday November 23.

Contest Director, Lucy Kammermann, herself a fine Bluegrass and Scottish fiddle player, has things well in hand to welcome those under 18 who wish to play or sing their traditional music.

Please see www.wirrinabluegrass.com for information and entry details.

A reminder, you are most welcome to email wirrinabluegrass@gmail.com with any enquiries or constructive suggestions for our gathering.

Otherwise, search for us on line.

Hope to have many of you with us this year!



Justin Vilchez

Junction Arts Festival reviewed

by Jim Jacob and Rob Dickens, Listening Through the Lens
Photos by LTTL

Junction Arts Festival is Northern Tasmania's significant multi-arts festival, transforming Launceston's landscape into creative experiences each spring, featuring diverse performances, visual arts, music and unexpected experiences.

Celebrating fifteen years, Junction's immediate success sparked its evolution from local gatherings into an annual celebration that captures the essence of Tasmania's (lutruwita's) vibrant arts scene.

Junction Arts Festival invites audiences to discover art in unexpected places throughout Launceston.

More than a series of events, it's a journey that brings the community together through common creative threads.

For fourteen years, Junction has showcased and commissioned work from local independent artists and arts companies, spanning disciplines from live music and dance to visual arts and experimental performance.

This commitment to Tasmanian and Australian talent has established it as a vital platform for artistic expression

Wirrina Music Camp 2025

Date: Tues 18th - Thurs 20th November 2025 (arrive by Mon 17th)

Cost: $295 (includes all tuition / activities). *Contact us for family groups.*

Accommodation: Not included in price. Camp on site (book separately) or holiday rentals in area, or come by the day.

Where: Wirrina Cove Holiday Park, Fleurieu Peninsula, SA.

Enquiries: wirrinabluegrass@gmail.com / www.wirrinabluegrass.com

3 full days intensive group lessons for all ages - skills for Bluegrass, Folk & more. Any acoustic strings welcome for classes:

Mandolin & mandolin family, violin/fiddle, cello, viola, other bowed strings, guitar, 5 string banjo, ukulele, tenor banjo, dobro, bass (any kind – double bass, ukulele bass, electric bass with BYO portable amp). ETC!

If you don't see yours here – ask us

Stay for Wirrina Bluegrass & Acoustic Roots Festival (Fri Nov 21st - Sun Nov 23rd).
www.wirrinabluegrass.com / find us on Facebook & Trybooking.

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Kutcha Edwards

and cultural development.

With support from Events Tasmania and City of Launceston, Junction continues to evolve.

Each September, for four nights and days, it transforms the city into a creative hub where locals and visitors alike come together to experience extraordinary moments, forge new connections, and create lasting memories.

The festival brings fresh energy to Launceston's historic spaces, celebrating the unique spirit of the community while adding another vibrant chapter to the city's story.

Much of the festival is free, but there were some ticketed events.

Listening Through the Lens (LTTL) ambled into the festival's first weekend of music and were not disappointed.

We have been fans of Christopher Coleman for some time, loving his Christopher Coleman Collective album (2014) and being swept away by his performances in Australia.

After seeing him at the famed



Christopher Coleman

Festival News & Reviews



Kutcha Edwards

Bluebird Cafe in Nashville, we opined that "Coleman continues to impress, with his strong songwriting, individuality and irony".

Tonight he was with the Soft Knees band, an expansive five-piece that provided depth and colour to his carefully crafted songs, "Dandelion Flower", "Shave My Hair", "Launceston", and the closing "Go Home", which is a brilliant tale of resilience and the joys of the basic aspects of life.

Christopher Coleman is one of Australia's best and underrated artists.

The person who came up with the idea of teaming Cash Savage and the Last Drinks with Kutcha Edwards should be given the Collaboration Inspiration Award, if there was one.

The simmering and brooding band provided some serious muscle to the songs of this immensely impressive songwriter and vocalist.

As well, Edwards seemed to be in a fiery mood this night, perhaps brought on by the ill health of a close friend.

The set list included the joyous "Singing Up Country", a thundering take on "Mrs Edwards" which depicts meeting his mother and older brother at the age of six, the litany of broken promises outlined in "Scars", the propelling "Roll With The Rhythm", the dream-inspired "Mother Tongue" and his take on Savage's heart breaking song "My Friend".

All were outstanding.

As well, Cash's own rendition of her song "Better Than That" was chilling.

This was one of our sets of the year.



Cash Savage

Sun shines on Folk by the Sea

by Nick Hartgerink



Jessie Lloyd and Lisa Brennan from Fly Little Sparrow lead the ensemble at Sirens of the Sea at Folk By The Sea in Kiama photo Nick Hartgerink

In the week leading up to Folk By The Sea, the NSW South Coast town of Kiama was smashed by two days of torrential rain and strong winds.

But the storm passed by on Thursday at lunchtime, and Friday, September 12, dawned bright and beautiful for Kiama's annual three day folk festival at its oceanfront site at Kiama Showground.

Then it was time for the artists to light up the scene.

This year, the headline acts included multi Golden Guitar winner Darren Coggan, Victorian duos The Weeping Willows and Ally Row, emerging Bluegrass sensations Charley Castle and the Boys In The Well, acclaimed Indigenous story teller and song collector Jessie Lloyd, and Kiama's own ever popular Bluegrass /Australiana band, The Water Runners.

The Water Runners mandolin and banjo player, Neil McCann, doubled as Festival Director, and he was delighted with the quality of performers at his home town festival, from The Weeping Willows, just off a European tour, to "amazing" one man band, Rhys Crimmin.

"We were really pleased with the depth and breadth of the talent we selected, and the feedback has been really positive.

"Musically, it was a standout year," Neil said.

Folk By The Sea always features a "Sirens of the Sea" concert, where most of the female artists share the stage for a Saturday afternoon concert where they each showcase two of their songs.

It is always a festival highlight, and this year's was no exception, the highlight perhaps being Fly Little Sparrow's Lisa Brennan's rendition of her original song, The River.

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Darren Coggan and The Water Runners used the festival to showcase new albums, while Jessie Lloyd "road tested" a new concept she is developing called Sing On Country, where she invites her audience to celebrate Frist Nations culture through stories, songs and dance.

Coggan is one of Australia's foremost entertainers, best known for his tribute shows of legendary 20th century music figures like Cat Stevens, James Taylor and John Denver.

"I have a new album of original songs coming out early next year called Another Breaking Wave, featuring songs I have been accumulating for the past few years," Darren told the audience at his Saturday night show.

"Many of the songs are about the South Coast, a place I have grown to love since moving here from Wagga Wagga about 20 years ago."

He played a selection of songs from the new album, but also made sure he included classics like Cat Stevens' Father & Son and John Denver's Take Me Home, Country Roads at his very well-received show.



The Water Runners performing at Folk By The Sea photo John Aitkin

The Water Runners used the festival as the unofficial launch of their new album, Shelter, with CDs fresh off the press.

The Water Runners recorded the songs at the Jervis Bay recording studio of Syd Green, drummer in Kasey Chambers' band.

Lead singer John Littrich says Shelter is a mix of fast paced Bluegrass "toe-tappers" and slower songs.

Littrich's Mickey Brennan's Lament tells the story of a 19-year-old miner who died in the 1902 Mt Kembla coal mine disaster near Wollongong, an underground explosion that left 96 workers dead.

More than 120 years later, it remains one of Australia's biggest industrial tragedies.

"Mickey Brennan had only started working at Mt Kembla mine four days before the explosion, and his was the only victim's body that was never recovered after the explosion," Littrich said.

"His father, who also worked in the mine, searched the mine shafts for two years looking for his son.

"He was never found and eventually drowned himself in Wollongong harbour.

"It is such a sad story."

Of course it wouldn't be a folk festival without a few sad stories, but the people who attended Folk By The Sea left feeling very happy.



Darren Coggan performing at Folk By The Sea photo Nick Hartgerink

National Folk Festival will be a festival of grand balls



The 2025 Masked Ball Photo Melbourne Ceili Camera

We're thrilled to announce new artists and dance programs for you to be a part of at the National Folk Festival in Canberra over Easter in 2026.

There are chances to dance, opportunities to call, and welcoming dancefloors where everyone can join in.

Early Bird 3 Season Passes are still available, so don't miss your discounted ticket to be part of our 60 year celebration!

Celebrate with dance every night during the 2026 Festival.

With a 100 minute workshop before each one, except Thursday, you can learn quickly and feel confident taking part.

Thursday's Welcome Dance is a world tour with three acts to start your Festival: Scottish Country Dance, high energy African dance from Bortier Okoe, and Appalachian Square Dance with Phil Jamison (USA).

Friday brings the Grand Bal (Balfolk), a celebration of joie de vivre, where Tim Scanlan and Mana Okubo light up the floor with caller David "Oddsocks" Wanless.

Saturday's Queer Ceilidh celebrates LGBTQIA+ folks and allies, with all welcome on the dance floor.

From Sydney, Scottish Country Dancers (Inc.), with music from Shane Lestideau and friends, lead Scottish Country and ceilidh group dances that make it easy for anyone to join.

On Sunday, the Bushrangers Ball celebrates 60 years of the National Folk Festival with Austral and the Dividing Range

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2026 Festival artists, Suara Dance, featured in 2024 Photo Festival volunteer Malcolm Watson.

Dancers guiding us through bush classics.

You can even join our Festival Bush Band and perform on the night in one of our Festival Ensembles.

We finish on Monday evening with an Appalachian Square Dance called by our international guest Phil Jamison.

If you're interested in performing alongside him, consider joining our Appalachian Dance Ensemble!

There are many ways to step into the program yourself.

Calling Around Australia is a multi-caller session curated by Jennie Simpson and David "Oddsocks" Wanless.

Festivalgoers take turns at the mic, leading social dances in a lively, supportive space.

The Traditional Social Dance Association of Victoria (TSDAV) Dance Composers' Competition returns, where dance composers create brand new dances that everyone can take part in.

You can also enrol in Festival Ensembles.

This year's dance focused options include Indian Dance (with Narthanalaya Indian Dance and Music), Appalachian Square Dance (with Phil Jamison), and Rapper Sword Dance (with Coral Reid).

Additional dance acts include Suara Dance, who return with the colour and rhythm of Indonesia.

Some of their performances and workshops include Acehnese intricate sit down dances, and the Sumatran martial arts infused Randai, where sweeping 'galembong' pants become part of the performance.

You can join them, wear the pants, and learn something that may be totally new to you.

Also joining the program, Yulugi (meaning to play, dance or have fun in Gamilaroi) create a space where yidaki, percussion, flute and dance meet.

With First Nation performers from Gamilaroi country, they invite close listening to Country, animals and spirit.

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Extra artists announced for Maldon

by Pam Lyons



Kris Mizzi

The Maldon – Tamworth Troubadours have been specially brought together for selected performances.

They are 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.

They gather in the round with new friend, Kris Mizzi, 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.

Kris Mizzi was awarded the 2021 Australian Folk Alliance 'Solo Artist of the Year Award'.

He is widely recognised as one of the country's finest folk voices.

With a vocal delivery that's truly unforgettable, Mizzi weaves beauty and honesty into his lyrics.

His distinctive picking style and emotive storytelling have earned him a reputation for deeply intimate solo performances.

Greg Champion came to notice in the Eighties on ABC radio with the song, I Made a 100 In The Backyard At Mum's.

Now he's released over 30 CDs, and won a few gongs in the VMI category: 'Vaguely Minor Identity'.

Champs has been a member of institutional ABC radio programme, The Coodabeen Champions, for 36 years.

Greg grew up in the Hectorville Home For The Visually Unpleasant and nowadays does guest speaking, where he's classified as a De-Motivational Speaker.

Forging his own distinctive path through the Australian musical landscape, it's been said of Champs that he has contributed to the fabric of Australian culture, as is evidenced by the Country-Folk albums he's released since 2000.

These albums explore with depth and tenderness what it means to be Australian.

19-Twenty performed at Maldon FF two years ago and packed out their shows, with standing room only.

Not folky, but our folkys loved them.

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.

At its core, 19-Twenty is a band that thrives on live performance, where their chemistry and charisma truly shine.

Their dedication to their craft and commitment to delivering unforgettable live shows has garnered them a loyal fan base and critical acclaim.

Whether you're a blues aficionado, a roots enthusiast, or simply looking for a night of high energy music, 19-Twenty is a band that promises to leave you wanting more.

Rose Bygrave, Dave Steel and Wayne Jury have combined to form Heart Songs.

In each of their own ways, they have achieved success, and now it is just connection they seek.

Connection to each other, connection to community, connection to people.

The vehicle is music, be it their own, or borrowed from their favourite artists or past collaborators.

The goal is to express and share feelings.

Festival News & Reviews

It may be joy and happiness, it may be sorrow, love, hate, fear or loss, but it is aimed truly at connecting with the heart.

Rose Bygrave began playing music professionally in the band Goanna in 1978, the achievements of which are well known.

Then again, in 2022, she toured the country with Goanna to celebrate the 40th anniversary of their triple Aria awarded record, Spirit of Place.

Dave Steel is a singer/songwriter, multi instrumentalist and producer with an extensive history in the roots music scene in Australia.

As a founding member of Weddings Parties Anything, he contributed songs and instrumental skills to their first two albums.

He has made nine solo albums, received several ARIA nominations, and worked as a sideman and session musician with many of Australia's finest performers.

Wayne Jury is a songwriter, signed to J Albert and Son Publishing, home of AC/DC, Rose Tattoo, Easybeats et al since1994.

He has a catalogue of original songs, including a top 10 hit for Aleesha Rome with 'Search My Heaven' and co-writes with The Angels' John Brewster.

He has released 3 solo albums, 2 solo EPs, CDs with Drybones, Black Cat Moan, Bridie King, Jenny Marie Lang, Bob Spencer (The Angels, Skyhooks) and The Foreday Riders.

We are excited to have Scott Cook back again.

Born in West Virginia and raised on the Canadian prairies, Scott Cook quit a job teaching kindergarten in Taiwan in 2007 to embark on the life of a full-time troubadour.

Since then he's toured almost incessantly across Canada, the US, Europe, Asia, Australia, New Zealand and elsewhere.

He has been living out of backpacks and campervans, averaging over a hundred



Greg Champion

musical friends, featuring bluegrassy originals like "Nariel Creek Waltz" and "The Lord Giveth (and the Landlord Taketh Away)" alongside Aussie songwriter Paul Wookey's timeless classic "The Last Coal Train".

As always, these are sturdy, straight talking songs that see the good in you.



Rose Bygrave, Dave Steel and Wayne Jury



Scott Cook

Music Industry and Organisations Directory

ACT – Monaro Folk Society (1779 -172)
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 (2300-180)
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 (497-179)
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

Bluegrass News



Story and photos by Lindsay Mar

The Knackered Ramblers

The Knackered Ramblers is the pairing of Mike Compton and Laura Boosinger, two of the most seasoned performers of string music in the US.

Mandolinist Mike Compton is no stranger to Australia, we have lost track of the number of his Australian visits.

He is locally, already, a Bluegrass household name for his knowledge and understanding of the music of Bill Monroe and his mandolin style, his involvement with the Nashville Bluegrass Band, John Hartford Stringband and the "O Brother Where Art Thou" project and its off shoots.

Clawhammer banjoist and vocalist, Laura Boosinger, started out as a student of banjoist David Holt.

She has now become a teacher in her own right, including the likes of Josh Goforth and many students of North Carolina mountain life at institutions such as Merlefest, Blue Ridge Old Time Music Week, Earl Scruggs Centre, Mountain Dance and Folk Festival, and Shindig on the Green.

Laura is currently a consultant to the Blue Ridge Music Trails of North Carolina.



The Knackered Ramblers

The Knackered Ramblers tour Australia Oct 15 Smiths Alternative, Canberra; 22-24 Dorrigo Old-Time Music School; 24-26 Dorrigo Folk and Bluegrass Festival NSW; Nov 5 Fremantle Community Centre, Southampton WA; 14-16 Mountaingrass Festival, Bright Vic.

The Tone Rangers

Mountaingrass, in the last two years, has headlined two very traditional, and certainly in the first instance hard driving, Tennessee and Virginia Bluegrass bands in the form of the Kody Norris Show (2023) and High Fidelity (2024).

Both groups have carved a difficult groove to follow, and so Mountaingrass management present a complete shift in gear with this year's headline act coming from Toronto, Canada, in the form of The Tone Rangers, whose web bio we paraphrase as "a ragtag band of troubadours whose songs echo across the vast plains and dusty trails … from campfire ballads to saloon showdowns".

The group consists of Andrew Collins as Ace on mandolin, Chris Quinn as The Mighty Quinn banjo, Adam Shier as Slim Pickins guitar and James McEleney as Big Mac bass.



The Tone Rangers

Besides Mountaingrass, the group will tour NSW, ACT and Vic.

For some appearances, we understand that an abbreviated Tone Rangers, known as the Andrew Collins duo, will fill some tour dates.

The Tone Rangers and / or the Andrew Collins duo tour Nov 7-9 Majors Creek Festival NSW; 9 Smith's Alternative, Canberra; 11 Mountain Picker's Association, Ferntree Gully Bowling Club, Vic; 12 Lomond Hotel, Brunswick East, Vic (with High Street Drifters); 13 Valencia Creek, Hall, Vic; 14-16 Mountaingrass, Bright, Vic; 19 Southern Valley Folk Club, Nethercote Community Hall, NSW; 20 House Concert, Cobargo, NSW; 21-22 Bundanoon Folk Festival, NSW.

Dorrigo Folk & Bluegrass Festival

The Dorrigo Folk & Bluegrass Festival Oct 24-26 in northern NSW, have reported that early bird tickets have now sold out. but full price tickets remain available.

Weekend passes are adult $220, youth $120 and child $40.

There are also day tickets for: Friday, adult $90, youth $60, child $20; Saturday, adult $140, youth $60, child $20; and, Sunday adult $120, youth $60, child $20.

Festival and showground camping passes are available at the Dorrigo Festival website / Trybooking.

Powered campsites have been sold out but unpowered sites are plentiful and are charged per person per night, for your choice of between one and seven nights, Monday to Monday, at $20 per adult per night, $15 per youth per night and children under twelve at no cost.

The Dorrigo Folk & Bluegrass Festival always has a wide range of music, but this year boasts some pretty impressive Country style acts including Felicity Urquhart & Josh Cunningham and Rhiz Pete & The Taggin' Along Band.

Folk is represented by Allan Caswell, Enda Kenny, Fred Smith, Liz Frencham, Trio Petre, and from the Solomon Islands Charles Maimarosia.



Porch Couch

Bluegrass is brought to you by Charley Castle & The Boys in the Well, Marcus & Paul, Moranz & Fremlin (Canada), Rufous Whistler, The Borough, The High Street Drifters and Watkins & Montgomery.

Old-Time and stringband music is presented by The Knackered Ramblers (USA), Porch Couch (USA), Craig Woodward & Jeremy Marcotte, Double Dole Stringband, Grace Honeywell & Jeri Foreman, Haystack Mountain Hermits and Newbury Fog.

And then there is a plethora of artists and groups that defy any of our above categorisation.

As per the previous six years, the Festival is preceded by a three day Old-Time music school, Oct 22-24, which at the time of writing is now sold out.

US Tutors are Porch Couch (Alan Mackie and Jaron Freeman-Fox) and The Knackered Ramblers (Mike Compton & Laura Boosinger).

They will host workshops such as adapting fiddle tunes to mandolin, country blues in Country and Bluegrass music, singing with instruments, clawhammer banjo, and gospel and shape note singing.

Although the school is now sold out, we expect that the students will present group performances at the Festival so we can see and hear what we may have missed!.

Mountaingrass

Mountaingrass of Bright, Vic, Nov 14-16, has announced that its artist lineup comprises The Tone Rangers of (Canada), The Knackered Ramblers (USA), Grace Honeywell and Jeri Foreman, Moranz & Fremlin (Canada), The Louis Family Band,



Watkins (guitar) & Montgomery (mandolin) at Mountaingrass 2024

Charley Castle & The Boys in the Well, The Borough, Bluegrass Parkway, Watkins & Montgomery, The Dempsey Brothers, Montgomery Church, Dave Diprose and Darryl Thompson, My-T-Fine Trio, Rhiz Pete & The Taggin' Along Band, Craig Woodward, The Old Crossroads, John Boothroyd, Newbury Fog, Fiddle We Must, and Oh Gibson.

Tickets are on sale via Humanitix and adult full weekend passes are $210, Friday only for $50, Saturday $130, Sunday $90 and Sunday evening $40.

Kids under 18 are free and there is a discount for ABOTMA members.

There will also be merchandise available and a raffle including as first prize, a Grundy Shawnee Bow Tie Resonator Banjo.

The 2025 Songwriting Competition winner will also be judged and announced at the Convention and a presentation will be made to the Young Performer of 2025, who has been previously announced as George Teasdell of NSW.

Wirrina Bluegrass & Acoustic Roots

The Wirrina Bluegrass & Acoustic Roots Festival, hosted at the Wirrina Cove Holiday Park, SA, Nov 21-23, will feature the following artist lineup: Jim Patterson & The Wellbeing Social Club, Lofty Mountain Band, Bluegrass Remnants, Kenny Joe Blake, Crossroads Bluegrass Band, Dustbowl Chic, The Weeping Willows, Paula Standing Trio, Jeri Forman & Grace Honeywell, Watershed Stringband, Runaway Dixie, Crooked Road, Adelaide Scottish Fiddle Club, Sally and The Poor Boys, Lasseter's Gold, and Reverend & Mrs Rowdy & their Rowdy Friends.

Tickets are available via TryBooking with adult full weekend passes $115, Friday $50, Saturday $70, Saturday night $50 and Sunday $55.

The Festival will be preceded by a three day, Nov 18-20, music camp focussed on the usual string instruments plus ukulele, and instructors will include Jeri Foreman, Grace Honeywell,



Rhiz, Pete & The Taggin' Along Band at Mountaingrass 2024

Justin Vichez, Peter Somerville, Sally Carter and Josh Bennett.

Festival watch

The Kangaroo Valley Folk Festival, NSW, Oct 17-19, promises some good Bluegrass and Country influenced music this year from NSW and Voc bands, including Charley Castle & The Boys in the Well, Montgomery Church and Rufous Whistler.

The Majors Creek Festival, NSW, Nov 7-9, will also include a healthy Bluegrass influenced artist lineup with Charley Castle and the Boys in the Well, The Weeping Willows, The Water Runners, Midnight Chicken, Pete Denahy, and Moranz & Fremlin (Canada).

The 5th Kyneton Sacred Harp All Day Sing will be held Nov 29, Red Brick Hall, 23 Yaldwyn St, Kyneton, Vic, an hour's drive north west of Melbourne, complete with Dinner (lunch) on the Ground.

Other Bluegrass news

The Miena Bluegrass Jam, Great Lake Community Centre, Miena, Tas, has resumed monthly meetings, first Saturdays 11:30am to 3:00pm.

Australian artist dates

The High Street Drifters and Charley Castle & the Boys in the Well double feature Oct 15 Gasoline Pony, Marrickville, NSW.

The High Street Drifters and The Borough double feature Oct 23 at "Can You Keep A Secret", Woolloongabba, Qld.

Bluegrass Parkway are part of Oct 25 Blues Brews & BBQs, Wanneroo Botanical Gardens, WA; Nov 8 Music in the Park, Melville City Council, WA; Nov 14-16 Mountaingrass, Bright, Vic.

Rod McCormack and James Gillard appear at the 50th Maldon Folk Festival, Oct 31-Nov 3.

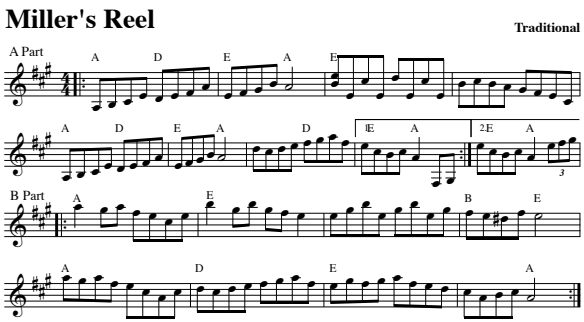
The Water Runners are live, Nov 1-2, at the Tathra Hotel, NSW; 7-9, Majors Creek Festival, NSW, 29, Gaelic Club, Surry Hills, NSW.

The Go Twos play Nov 2, Northern Beaches Music Festival, Narrabeen, NSW, 21-23, Bundanoon Folk Festival, NSW.

Midnight Chicken play Nov 22, Smith's Alternative, Canberra.

Transcription

This month we have a number that lives simultaneously in the Bluegrass (admittedly tenuously), old-time, and Texas fiddle worlds, Miller's Reel.



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.

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

WA – Foundations of Folk Great Southern FM 100.9
Albany
Presented by Flossy each Sunday 5-7pm.
Trad and contemporary folk music, maritime and shanty.
WeeTashie@ Gmail.com

Voluntary reviewers welcomed

Trad&Now has expanded the CD Reviews section of the magazine to include reviews of relevant books, movies, documentaries, DVDs, concerts and shows.

Readers will be able to see what reviewers think of any of those and use that as a guide as to what to expect.

Anyone can do a review of any of the above, which will of course be subject to editing and space availability.

So, if you come across something that you think others would want to know about, feel free to write about it and send it to info@tradandnow.com

Reviews



Bill O'Connor - Gold Afternoon

CD review by Tony Smith

This 2024 album by Bill O'Connor of Beechworth has 14 tracks, all of which were written by him.

The album was produced by O'Connor and Robert B. Dillon.

The album's title acknowledges the golden afternoons in this old gold mining area.

O'Connor was assisted in the arrangements by local musicians who performed on the various tracks.

While O'Connor plays guitar and sings throughout, Geraldine Davis, Donna Pollock and Cora Brown also provide vocals.

Instrumental support is provided by Pete Denahy of Yackandandah (fiddle, guitar and bass), Andrew Holgate (mandola, tin whistle and uilleann pipes), Josh Grundy (mandolin), Alison Pouliot (lead guitar), Jeff Mercer (lead guitar), Montz Matsumoto (banjo), Jessica Wilson (whistle and flute), Tim Phillips (lead guitar and drum) and Alistair McLean (synth and harmonica).

A feature of all the songs is the excellent harmony singing by Geraldine Davis, Donna Pollock and Cora Brown.

After a steady start, the beat picks up on the fifth track 'Silence of the View', which has some very fine mandolin and arguably the best lyrics of all these songs.

Track six, with the title 'A Cord Tied in the Wind', maintains the momentum with a calypso style treatment and upbeat synth.

The fiddle is subtle on 'White Roses' but lifts the mood nicely, as it does on some later tracks as well.

Whether it is because Bill's voice warmed up by 'Reading in Some Room', this song is perhaps the sweetest sounding on the album.

Generally, Bill has a calm, unhurried voice reminiscent of Leonard Cohen's style.

The tin whistle works well on 'Easy As Sin' and the rhythm carries the lyrics strongly.

Bill does some clever lilting on 'In Victoria'.

Skilled instrumental breaks, some interesting lyrics and strong harmonies make 'Easter Tide' pleasant listening, while the banjo defines the country feel of 'Righto Rodeo' very well.

The instrumental 'Clear Water' provides good variety.

Indeed, it has a cleansing effect on the ear and is a bright way to end what is 40 minutes of homespun music.

The remaining tracks are 'To Go Home', 'Alberta', 'Sunny Afternoon',n'Little Avenues' and 'On the One Mile'.

Bill O'Connor and his large circle of musical friends obviously enjoyed making this album.

The teamwork on the arrangements shows O'Connor's lyrics at their best.

Beechworth is fortunate to have a dedicated songwriter who inspires the musicians of north east Victoria to collaborate and hone their already considerable skills.



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 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.

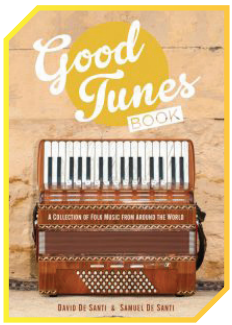
Chris Parkinson is a consummate guitarist, and he demonstrates the fact beautifully in this album.

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

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

Reviews



Good Tunes Books - A collection of folk music from around the world – David De Santi

Vol 1 TN2422-B $30 - Vol 2 TN2479-B $30

Book review by Greg Frohlich

The Good Tunes Book (David & Samuel De Santi) and Good Tunes #2 Book (David De Santi) contain a compilation of over 300 folk music tunes from around the world.

Each tune is notated with a single line melody along with the chords.

The range of tunes is extensive with a selection of Jigs, Slides, Schottisches, Polkas, Reels, Hornpipes, Waltzes, Mazurkas and 'Odds & Sods'.

Each page is thoughtfully arranged into two or three tune sets making them ideal for sessions or individual playing on fiddle, mandolin, whistle, accordion, piano, guitar, etc.

With clear notation and acknowledgement of the people and places of origin, the collection includes traditional and more contemporary tunes from the UK (Ireland, Scotland,

England), Europe (Spain, Italy, France, Belgium, Sweden, Denmark, Germany), the Americas (USA, Canada, Mexico) and Australia.

Like many folk musicians, I am always looking for new tunes to play, either individually for sight reading practise on my accordion, or in sessions with other players.

After playing my way through the Australian Dance Tunes (Alan Musgrove & David De Santi) and Zumpa (Italian tunes compiled by David De Santi), I was excited by the prospect of more good tunes being contained in these two new volumes.

I have not been disappointed.

The wide range of folk styles and places of origin has extended the breadth and depth of my repertoire.

The notation is easy to follow for intermediate players, without being restrictive for more experienced players who want to add their personal flourishes.

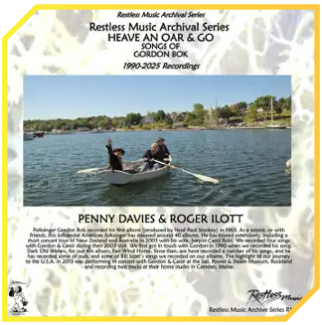
Everyone can join in and enjoy 'the buzz' of playing together.

Ed: David De Santi has also compiled other tune books not mentioned above.

He also performs with Wongawilli and Zumpa, whose albums are also available from Trad&Now.

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



Heave an Oar and Go. Songs of Gordon Bok. 1990-2025 Recordings

CD review by Tony Smith

This 2025 album is the latest compilation in the Restless Music Archival Series.

Penny Davies and Roger Ilott collaborated with Gordon Bok when he toured Australia in 2003.

They and the Maine singer-songwriter had a mutual friend in Bill Scott.

Davies and Ilott recorded four songs with Bok and his harpist wife, Carol Rohl.

Then in 2015, Davies and Ilott toured the USA where they performed with the American couple and recorded in their Camden, Maine studio.

Bok began his recording career in 1965 in an album produced by Noel Paul Stookey of the group Peter, Paul and Mary, a musician who also helped Peter Campbell on his way.

Bok has followed that first album with some 40 others, either solo or with friends.

The nine tracks on Heave an Oar and Go are mostly from previous Davies/ Ilott albums including Fair Wind Home and Boomerang Bay.

The final track is a new recording of Bok's, 'Peaceful Prayer', which has traditional Navajo words and additional words and music by J. Bogin.

The other tracks are all Bok's works: 'Mr Eneos', 'The Brandy Tree' (written with Otter), 'Mrs Macdonald's Lament', 'Isle au Haut', 'Herring Croon', 'Cape Ann', 'Counting Quarters' (with Penny Davies) and 'Dark Old Waters'.

The standout tracks for me are 'Isle au Haut' and 'Herring Croon'.

Perhaps because the Isle au Haut is off Maine, it holds a special place in Bok's heart.

This is a coming home lullaby which soothes and smoothes.

The late lamented Danny Spooner covered this song and his choice of repertoire was impeccable.

On his website, Bok spells lullaby with an 'e' on the end, maintaining the French pattern.

The opening words say: 'If I could give you three things/ I would give you these/ Song and laughter and a wooden home/ In the shining sea'.

A bonus on this track is some evocative Dobro.

The musicians here besides Bok, Davies and Roger Ilott, who are the main vocalists and who play a huge variety of instruments, include on several tracks, Jordan D. Ilott on Dobro, Tony Ilott on bass guitar, Jemma Armstrong on flute and Lee Williams on bass guitar.

Whether it is because of the rolling atmosphere of these aquatic songs or because of Penny Davies' natural vocal

Reviews

Reviews

style and pitch, the overall impression from these tracks is of gentleness.

As always, the Davies/ Ilott harmonies are smooth and sweet.

Even the loss of Mr Eneos to a whale and the sad refrain of Mrs Macdonald as she watches her husband's odd behaviour, cannot dampen the relaxed mood.

Although most of these tracks are from Bok's earliest compositions, they seem both topical and relevant.

The album's simple paper cover has black and white photographs showing Bok rowing a skiff with Davies and Ilott waving their enjoyment.

This joint production of Restless Music and Timberhead Music provides 32 minutes of pleasant listening.



Martin Doherty and Leigh Birkett - A Tribute to Jim Low

CD review by Tony Smith
TN2587-80

Australia is fortunate to have many skilled songwriters.

Fred, Bruce, John, Mark, Lyn, Maggie and Penny, to name but a few, write material that is world class.

Many other lyricists are relatively 'unsung' or at least their works are.

A tribute to the prolific songwriter Jim Low is long overdue.

It is appropriate that Martin Doherty and Leigh Birkett have corrected this oversight by recording a selection of Jim's songs, because all three musicians are well known around the Blue Mountains, west of Sydney.

Along the way, these 11 tracks provide some 42 minutes of listening pleasure.

It is also good that this album has been recorded at Wallerawang by such long term collaborators as Doherty and Birkett.

Doherty is the main vocalist and plays guitar and bodhran, while Birkett provides backing vocals and plays guitars, bouzouki and mandolin.

Simon Watts supplies some melodious lacings with fiddle.

While Jim Low's creativity is obvious in each track, the words to 'Katoomba on the Hill' were written by Irene Acland, and Martin and Lyn Doherty, who also took the cover photo, collaborated with Low on 'The Journey'.

This latter track, which features Jim Low's voice, is perhaps my pick of the 11 on this CD, but it has the disadvantage of being a reprise on the other songs.

This means that it does not stand alone as readily as it should.

The opening track is walking 'With the Poet Lorikeet'.

This is a clear reference to Denis Kevans, another superb poet and songwriter from the area.

Folk music fans will know of Kevans' perceptive and humorous takes on issues, but his lyrics on 'Harrisburg', by Midnight Oil, gave him broader fame.

'A Special Place' free from bothering has very appealing vocal harmonies.

Doherty enhances 'The Broken Soldier' in which a veteran wonders why he did not fall in battle and so become a hero in his country's eyes.

'Charcoal Annie' is a more upbeat piece about an itinerant woman.

'Mr Eternity' shows why Jim Low deserves to be called a poet.

He displays that sharp insight for phenomena that most people take for granted.

'Eternity' was a word chalked on footpaths that people literally walked over daily.

Arthur Stace made it his work to remind people of a life beyond this earthly one.

The story is told through the eyes of a child whose comprehension of time is limited.

Doherty's treatment of this song is perhaps the most melodious on the album.

This is thoroughly beautiful singing.

'More Than A Name' tells about researching the life of an ancestor, a transportee.

I thought when I saw the title 'Polly Flood' that the Mountains might have been in the grip of an election campaign, but Polly was a real person.

She was one of those generous individuals always on hand to assist even strangers in need, and she played some serious concertina as well.

Other tracks include

'Journey's End' and 'Eldorado'.

The cover photograph shows Birkett, Low and Doherty, most likely near the Brays Lane Studio.

Doherty wears a pendant awarded him by the Choctaw people for the support he showed them in one of his songs.

The Choctaw were removed from their traditional lands despite having fought for the USA and many perished on the Trail of Tears.

Despite their desperate circumstances, they donated to help relieve the effects of the Irish famine of the mid 1800s.

The arrangements on this tribute album are fine and so the mandolin and fiddle accompaniments are heard to great advantage.

Martin Doherty's voice has soft Irish consonants but his diction is always clear and that is important because it allows Low's lyrics to shine.

This album will ensure that Jim Low's powerful songs receive much broader and richly deserved appreciation.



Vic Belsher - The Fun Begins

CD review by Tony Smith
TN2588-73

This 2023 album of almost an hour's fun features songs and tunes written and arranged by Vic Belsher, except that Belsher wrote the words for 'Lullaby for Tully' while Anne Sjostrom composed the music.

Belsher sings and plays guitar, harmonica and a bell.

Sjostrom provides vocals, piano, whistle and organ.

Ray Lakeman sings and plays bass and mandolin.

Maggie Duncan plays violin, John Corby whistle and Andrew Schrape bouzouki and mandolin.

Further vocals are supplied by Jess Dunn, Seamus Foley, Eydie and Prince.

These tunes were all written between 2015 and 2020, although Belsher acknowledges earlier influences on his music from playing in a school brass band to contributing percussion during 'maths' classes.

The sleeve notes include brief background for each track.

He notes for example, that when asked to record a lullaby for baby Tully, it had been so long since he sang any for his son that he decided it would be easier to write one.

Easy for some!

Belsher draws on experiences from childhood through to his working days as an adult.

Generally the lyrics are accessible and catchy, especially some of the choruses.

The opening and title track makes a good beginning in that it invites the listener to join the fun: 'That's when the fun begins (x2), When you join the singer here, That's when the fun begins'.

'Younger Days', 'The Ghost of Mad Lucy' and 'The Old Log Cabin' describe Belsher's

Reviews

reminiscences of childhood in Nayook, Swifts Creek and Briagalong.

For the 'Tunes Set' (Remember/ Walking Down the Road/ No Place Special), Belsher explains that these reels he wrote when attending traditional music sessions are named so that he remembers how they start.

Ann Sjostrom's whistle carries these tunes very well.

'The Ticonderoga' is a sea faring ballad that tells of the tragedy which struck this vessel which left England in 1852 bound for Australia.

Of 800 people aboard, 180 died of typhus.

Belsher's pace is good on this song where he creates the feel of the inexorable tide and the ocean swell.

'Happy Now, Lucky Me' takes the long view.

Although you might not enjoy some aspects of your working life, in retrospect you can take a balanced perspective: 'Minutes go by and before you know it, Minutes turn to days and the days to years, I don't feel my age but I know I show it, from the lines on my face and the colour of my hair'.

'Highway to the North' tells of explorer John McDouall Stuart.

There is wisdom in this song as it advises us all to use our lives well, for in the end it is 'ashes to ashes, dust to dust'.

The aforementioned lullaby imagines a baby as a boat drifting away to the land of dreams.

'Old Man Time' reveals Belsher's understanding that the pursuit of excessive wealth

is crazy when we cannot take it with us.

'Lucky You Live in Australia' warns us against complacency.

When it comes to living ethically and showing compassion: 'We've still got a lot to learn'.

'These Days It Never Seems to Rain' shows admiration for people who are determined to stay on the land despite numerous hardships, not least those posed by Australia's climate.

'It's a hard life' but if you are determined to stay, 'where there's a will there's a way'.

Belsher describes 'Once I Was a Traveller' as an experiment designed to see whether he could write a workable song without rhymes.

I assume he learnt from the result.

The photographs of Vic Belsher on the sleeve notes show a man enjoying himself, and as he says in his opening song, he invites us to share his happiness.

Who could refuse when Belsher has produced this open and honest album especially for us?



Ecopella - You're Needed Now

CD review by Tony Smith
TN 2577-90 - $25

As usual with this choir dedicated to the environment, the lyrics of the songs on their 2020 album state clearly where the responsibility for addressing issues belongs.

Miguel Heatwole, in his introductory remarks, identifies the culprits fearlessly.

Indeed, Miguel's sleeve commentary summarises the songs perfectly.

The intervening years have made some of these issues even more urgent.

Dallas de Brabander wrote 'You're Needed Now' and Miguel did the arrangement for this song as he did for almost all.

This is a call to action: 'There's strength in numbers. You're needed now. Now, not tomorrow. Today you're needed now.'

Instrumental backing for this track is subtle and unobtrusive.

John and Paul Spencer set their words 'When Coal Seam Gas Was New' to the traditional English tune 'When Jones' Ale Was New'.

While not singled out, one female and one male soloist, sometimes in harmony, make the verses of this song enjoyable.

Ecopella supported the Knitting Nannas in their campaign against the fracking plans of Santos around Narrabri and the Pilliga.

Paul wrote 'He's Gotta Go' about a former prime minister who is a climate change denier.

Fortunately, he went.

Paul also wrote 'Take Me There', which is a satirical take on the kind of world right wingers desire.

In fact, it is the paradise capitalism has created and defends against the evidence of scientists and the pleas of aware people.

'Denial Tango' is by Men With Day Jobs: Stafford Sanders, Rod Crundwell and Kim Constable, and arranged by Bernard Carney.

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This satire on denial contrasts with the 'Two Wheel Tango' by Marie-Lynn Hammond, with words arranged by Greg Furlong, in praise of pedal power.

Other tracks include 'Councillor Chambers' written in 1987 by John Flecker Ross, 'Let's Pretend' with words by Geoff Francis and music by Peter Hicks, and Clark Gormley's 'Murray Darling', a lament for the once mighty river system.

Annie Close's 'Divest' follows nicely Miguel's 'My Kyoto'.

'Divest! Divest! Give fossil fuels a rest. For the future's sake divest'.

For John Tam's 'Unity (Raise Your Banners)' members of the Solidarity Choir swelled the ranks of Ecopella: 'Raise your banners high/ Strength to strength and line by line/ Unity must never die/ Raise your banners high'.

'Energy March' has words by Cathy Rytmeister set to music by Miguel.

'We don't need your filthy coal/ Your coal seam gas or oil/ We're not going to pay the toll/ Of seeing our Earth spoiled … We will see this battle won'.

It is an anthem complete with brass band.

This choir of 44: 6 tenors, 9 basses, 11 altos and 18 sopranos certainly raises the spirits.

The sopranos singing the simple 'beautiful morning' on 'Earth Day' provide perhaps the prettiest break on the album.

With words and music by Miguel, Ecopella is happy to celebrate earth day daily.

Miguel wrote both words and music for 'My Kyoto', as he does for 'AGL', although he used John Dengate's 'ASIO' tune.

We need Ecopella's refusal to take a backward step on environmental issues.

We should be thankful too that the ensemble members have chosen to sing their determination.

With Miguel's capable direction, the resulting music is both enjoyable and uplifting.

Ed: Miguel Heatwole has four albums listed in his name and four albums listed under Ecopella, all 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.



The Go-Betweens

Live Review: 16 Lovers Lane tribute

by Steve Bell, The Music.com

Brisbane's QPAC turned into the place to be for Queensland musicians, with local icons joining members of The Go-Betweens to pay tribute to the great '16 Lovers Lane' album.

The Go-Betweens

There's a slight sense of deja vu as we assemble at the stately QPAC to pay homage to The Go-Betweens' seminal sixth album, 16 Lovers Lane, some eight years since the project was first unfurled in the same location as part of the Queensland Music Festival.

Enough water has gone under the bridge to not dampen enthusiasm for such a parochial project.

The album, which didn't make seismic impact upon its initial release in 1988, straggling into the Top 50 and peaking at #48, is now regarded as one of the finest artistic statements ever to emanate from this state (Qld) and indeed, this country.

There's an immediate warm response as the lights dim and tonight's band files out onto the stage.

The three members of The Go-Betweens who actually played on 16 Lovers Lane, Lindy Morrison, Amanda Brown and John Willsteed are joined by Dan Kelly, Danny Widdicombe, Luke Peacock.

Ther are in turn joined by a revolving cast of guest Queensland vocalists to fill the big boots of singer songwriters Robert Forster and Grant McLennan.

From the get-go, Morrison holds court from the drum riser, introducing Regurgitator bassist, Ben Ely, who opens proceedings with an impassioned rendition of album opener, Love Goes On.

The black clad singer stalked the stage exhorting the audience to get involved, clearly revelling in the chance to be involved in such a special occasion.

He passes the baton to an elegant Megan Washington, who takes the vocal reins for Quiet Heart, the band locking in early and showing perfect restraint amidst the song's simple majesty.

Darren Hanlon received a hero's reception as he wandered into the fray midway through to add flourishes of harmonica.

There's some shuffling of positions as Kelly grabs an acoustic and moves from stage right to centre of proceedings to sing the gorgeous, Love Is A Sign, local musician Seja Vogel taking

bass duties for the first time ever on stage as it later transpires.

Meanwhile, Hanlon returns to an equally rousing reception, this time throwing his harmonica into the front row at the song's conclusion, later apologising for the unhygienic nature of his action.

Vogel takes the microphone, introduced by Kelly as the "chanteuse of Stones Corner" and "the angel of Moorooka", for a beautiful rendition of You Can't Say No Forever.

This was followed by multi-instrumentalist Brown, who moves from stage left into the spotlight for an incredibly moving version of The Devil's Eye.

Originally penned about her back in the day by the much missed McLennan as the pair navigated the early throes of their passionate love affair, she states poignantly at the outset, "Grant sung it once for me, and now I sing it for him".

The slight fragility of her delivery suits the wistful tone perfectly, augmented by Kelly's empathetic backing vocals.

Rising indie-pop artist, Jam Cassar-Daley, gets the distinct honour of delivering the timeless Streets Of Your Town.

Kelly introduced the song by noting Willsteed's pivotal but "anti-punk" acoustic guitar solo, the young singer rising to the occasion while four guitars and a bass shimmer in harmony behind her.

A stunningly attired Patience Hodgson of The Grates fame simply radiates joy as she joins the fray to deliver Clouds, pouring her heart into proceedings and dragging the song towards Fleetwood Mac territory as she helps transform this underrated album moment into a genuine

show stopper.

Hodgson next introduces Eamon Sandwith, usually found out front of garage punks The Chats.

The laidback frontman making no concessions to grandeur in his flannel shirt and jeans combo but grabbing an acoustic and offering a wonderfully cool rendition of Was There Anything I Could Do? in his own laconic fashion.

This dichotomy between street smarts and sophistication proving memorable as he weaves between Brown's distinctive and expressive violin lines.

Custard frontman, Dave McCormack, has been a vociferous upholder of The Go-Betweens legacy for decades.

He played in Forster's solo backing band in the early '90s and he looks thrilled to be involved as he offers a teasingly irreverent version of I'm Alright, debonair and daggy in equal doses.

Hanlon returns to the fray, this time grabbing the microphone to deliver 16 Lovers Lane's poignant closer, Dive For Your Memory.

As he does, he talks humbly about living in the vast shadow cast by The Go-Betweens as an aspiring musician in Gympie.

He once claimed to have written this very song after performing it at a school function, channelling Forster's mood of pride tinged regret perfectly to conclude the first part of tonight's proceedings.

After a brief intermission, and freed from the shackles of recreating such a milestone album, things become a little more laidback as the ensemble dives deep into The Go-Betweens' inimitable canon.

McCormack inches closer towards zany showman mode as he imparts his take on B-side Rock'N'Roll Friend, before Vogel delivers a stunning interpretation of The Clarke Sisters from 1987's fifth album, Tallulah, while Brown's washes of haunting violin create a genuine atmosphere.

Brown changes over to oboe as Ely returns to run through the timeless Bye Bye Pride, again giving his all and trying valiantly to boost the besotted crowd's energy levels.

Sandwith returns to the stage, this time sans guitar, offering another Tallulah song in the form of The House That Jack Kerouac Built.

The highbrow imagery of the lyrics clashed with the slightly rough edged delivery to conjure something slightly wonky but somehow quintessentially Queensland, resulting in one of the night's most visceral moments.

Morrison is still directing proceedings from behind her drum kit, both during the songs as she adds her distinctive rhythms, and during breaks with her commanding presence.

The icon professed that Twin Layers Of Lightning was her "favourite song" as Vogel eases behind the keys, allowing Peacock to take the microphone, the latter strolling around the stage as he delivers a perfect interpretation of the older classic.

Hanlon and Vogel join forces for a beautiful rendition of Queensland staple Cattle & Cane.

Next, Cassar-Daley comes back out and takes the reins for a stunning take on Apology Accepted, Widdicombe adding a country lilt on the steel guitar while the young singer delivers McLennan's tract of pain and confusion with a world weariness belying her age.

The night ends with Hodgson delivering a version of Spring Rain in the spirit of a Grates gig circa 2005, whirling around the stage like a dervish as she fully inhabits and delights in the song's tempos and melodies.

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This was a perfectly exuberant conclusion to a night filled with joy and nostalgia for this music that so clearly still means so much to so many.

As the entire ensemble returns to the stage and takes a well deserved group bow, there's so much love in the room.

This was seemingly split right down the middle between an appreciation of the younger protagonists in their halcyon days, as well as to this current production for allowing us the opportunity to traipse back in time to pay our respects to that incredible body of work.

Here's to The Go-Betweens, gone, but thankfully never forgotten.

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, 7.30pm.
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.
icknight@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) (1362-172)
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 (1348-180)
Chorus singing sessions, 3rd Sun.
Covers folk, country, blues & pop. Instruments welcome.
7.30pm 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 (1262-172)
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 and Now

www.tradandnow.com

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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.

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 (2225-172)
Run a variety of folk music and dance workshops and other events in Canberra.
Monday night: Bush Dance Workshop with Bush capital Band.
Tuesday night: Contra dance and band-English Country Dance – alternate weeks
Wednesday night – Irish set dance
info@MonaroFolk.org.au
www.MonaroFolk.org.au

NSW – Bush Music Club (1115-178)
Dance workshops at Pennant Hills, Mondays Feb to Dec except holidays, 7.30pm. Learn bush dances in a friendly atmosphere.
BMCMail1954@Gmail.com

NSW – Sydney English Country Dancers (2194-176)
Group aims to teach and learn traditional and contemporary English country dances. 4th Saturday, Strathfield.
ChristineThereseMiller@Gmail.com
www.SydneyEnglishCountryDancers.org.au

SA - Australian Traditional & Bush Dance Society (553-185)
Have fun and stay fit with a group of singles and couples who enjoy bush and folk dancing and other social activities. Meets late January to mid-December - 2nd, 4th & 5th Tuesdays, 7.30 - 9.30pm, Prospect Town Hall, 128 Prospect Rd (cnr Vine St), Prospect.
enquiries@atbdsdancesa.com.au
http://www.atbdsdancesa.com.au/

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Valé Diana Powell

by Geoff Kell

ACT based dancer, Diana Powell, sadly died peacefully on the morning of September 11.

Older members of the Monaro Folk Society will be well aware of the role that Daryl and Diana Powell played in the development of the Monaro Folk Society, particularly in Bush Dancing.

They pioneered Dancing in the Park, teaching and calling bush dancing on Stage 88, a tradition which is still successfully continued, as well as calling and playing for many dances over the years.

Diana (Nee Norrie) was born in 1946 and is described as wife and soulmate to Daryl (dec), much loved mother and mother-in-law to Nathan and Sarah, Rachel and Greg, and special GranDidi to Cosmos, Cora, Joshua, Katie and Jessie.



Itinerant dancers in Daryl & Diana Powell's backyard, Diana seated at right photo Antonella Salpietro

We mourned Daryl's passing a number of years ago, but paid tribute to his achievements with a wonderful, large dance wake.

I believe her daughter, Rachel, is hoping to have a similar dance celebration for Diana in the near future involving the society.

A service to celebrate Diana's life was held in The Anglican Church of St John the Baptist, Reid, ACT on September 29, followed by a celebratory wake in the Church Hall on site.



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

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Poetry and the written word

Palestinian Refugee Blues

by Richard Newby
A parody of a poem by W.H. Auden

Say this city has two million souls,
Some are living in mansions, some are living in holes:
Yet there's no place for us, my dear, yet there's no place for us.

Once we had a country and we thought it fair,
Look in the atlas and you'll find it there:
We cannot go there now, my dear, we cannot go there now.

In the village mosque entry there grows an old olive,
Every spring it blossoms alive:
Old passports can't do that, my dear, old passports can't do that.

The consul banged the table and said,
"If you've got no passport you're officially dead":
But we are still alive, my dear, but we are still alive.

Went to a committee; they offered me a chair;
Asked me politely to return next year:
But where shall we go to-day, my dear, but where shall we go to-day?

Came to a public meeting; the speaker got up and said;
"If we let them in, they will steal our daily bread":
He was talking of you and me, my dear, he was talking of you and me.

Thought I heard the thunder rumbling in the sky;
It was Netanyahu over Gaza, saying, "They must die":
O we were in his mind, my dear, O we were in his mind.

Saw a poodle in a jacket fastened with a pin,
Saw a door opened and a cat let in:
But they weren't Palestinian Moslems, my dear, but they weren't Palestinian Moslems.

Went down the harbour and stood upon the quay,
Saw the fish swimming as if they were free:
Only ten feet away, my dear, only ten feet away.

Walked through a wood, saw the birds in the trees;
They had no politicians and sang at their ease:
They weren't the human race, my dear, they weren't the human race.

Dreamed I saw Trump Tower with a thousand floors,
A thousand windows and a thousand doors:
Not one of them was ours, my dear, not one of them was ours.

Stood on a great plain in the falling snow;
Ten thousand soldiers marched to and fro:
Looking for you and me, my dear, looking for you and me.
With thanks to President Donald Trump, Prime Minister Benjamin Netanyahu, his government, the Israeli Citizens & those complicit with their genocide of the Palestinian people.

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

Beck 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
www.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 (222-180)
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

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.
FacesintheStreetBand@Proton.me
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 (314-185)
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 (210-180)
Passionate and entertaining singer, songwriter, composer and multi-instrumentalist.
IDearden@icloud.com

Jan Preston
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

Joni Mitchell Tribute duo (2239-187)
Husband and wife duo, Grant and Mary McLean, pay tribute to musical genius Joni Mitchell, presenting a cross section of Joni's music over four decades, intertwined with stories of her life.
Mary_Mclean@optusnet.com.au

Long Hot Somervilles (The) (686-179)
Launching debut album by Tom Somerville on fiddle, supported by banjo, guitar and double bass.
15 USA old time tunes and 5 originals.
Ph: 0439 409 716
PeterSomerville@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 (1405-180)
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

Michael Fix (1025 179)
Brisbane based acoustic guitar instrumentalist, recording artist, producer, composer.
1500 published tracks, 3 times Golden Guitar winner.
Holds guitar retreats and masterclasses.
Acoustic Guitar Spectacular tours annually, July/August
info@MichaelFix.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

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.

1 Boona Lane, Saratoga NSW 2251, Australia- Phone: 0410 522 070
Email: info@tradandnow.com - Website: www.tradandnow.com

PLEASE LIST MY ORGANISATION IN THE FOLLOWING DIRECTORY:

Dance: **Radio:** **Poetry:** **Performer:** **Festival:** **Clubs:** **Music Industry:**

Name of Organisation:

Description of activity (up to 25 words):

Regular event (if you have one) takes place:

Contact information (for publication):

Email address (for/not for publication):

Postal address (not for publication):

All organisations listed will need to take out a subscription to Trad&Now ($66 for 12 months - 8 editions).

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Primarily, it is available by subscription at www.tradandnow.com, however, it is also available from newsagents throughout Australia.

Help to keep the tradition alive by subscribing to Trad&Now. Have Trad&Now home delivered at less than the cover price. That way you'll ensure that you don't miss a copy and you'll be up to date with all the latest news and information.

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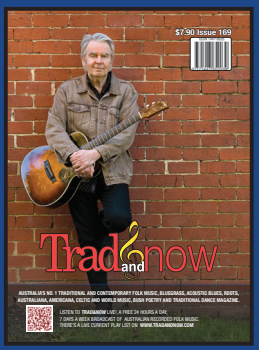

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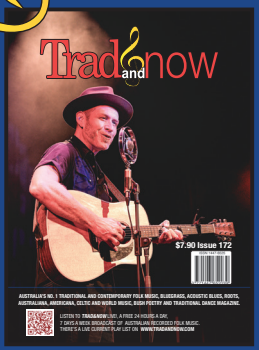

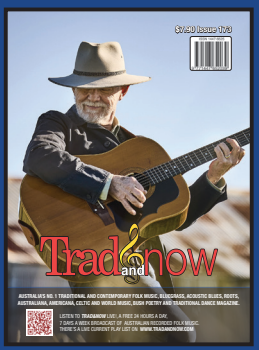

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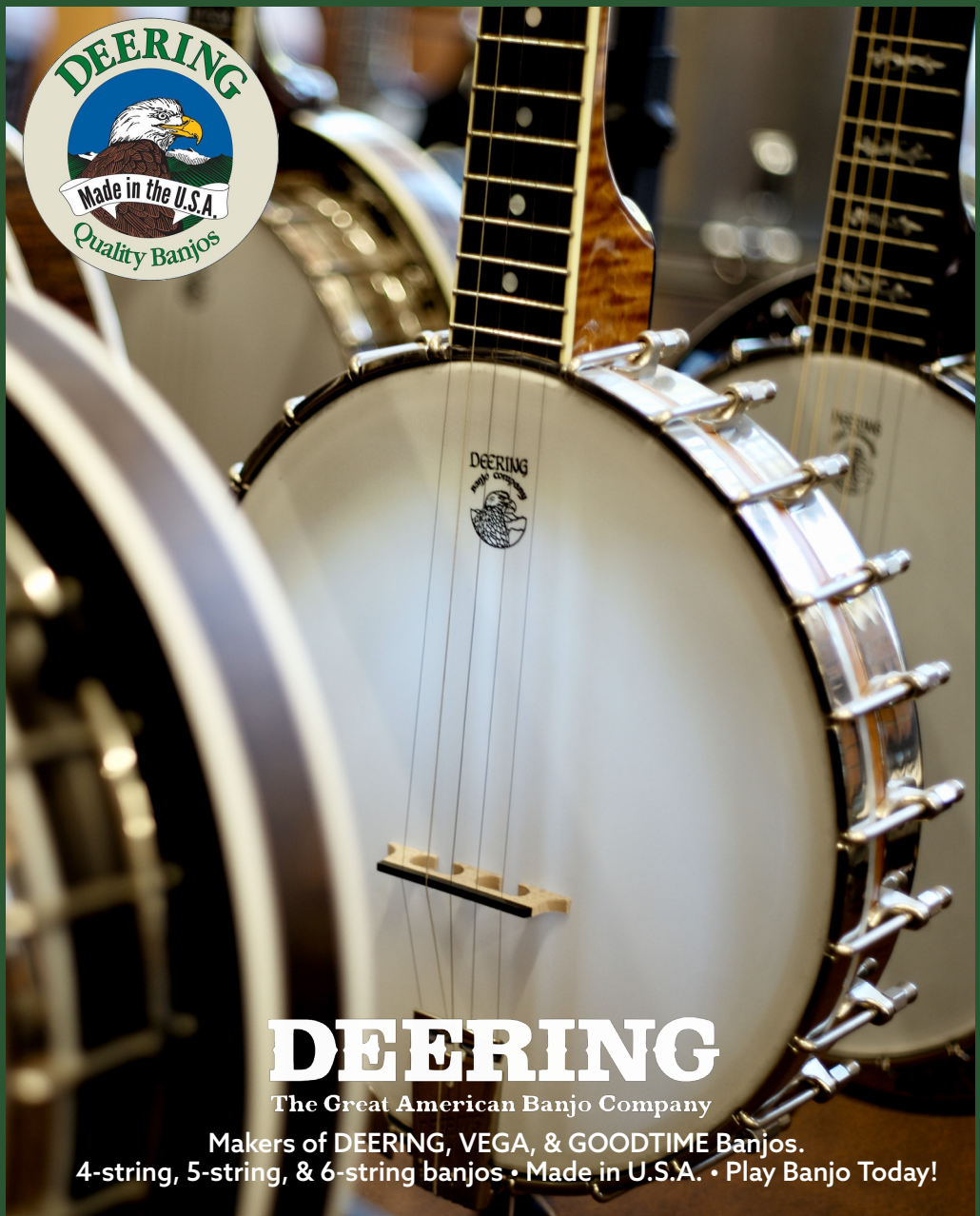

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