

Kristy Cox, No Headlights

Kristy Cox, once of South Australia, and now of Nashville, Tennessee, mother of two, and 2020 Tamworth Golden Guitar Winner for Recording of the Year "Yesterday's Heartache" has released her 6th album "No Headlights" through the US Mountain Fever Records label.

The album comprises 10 vocal tracks with Kristy Cox vocals, Jason Roller guitar, fiddle, Mike Bub bass, Justin Moses mandolin & resonator guitar, Aaron McDaris banjo and Maggie Williams and Jerry Salley harmony vocals.

The album also includes special guests Tommy Emmanuel and vocalists Donna Ulisse and Tammy Rogers.

Jerry Salley was producer of the album and seven of the songs were written by (in part) either Jerry Salley or Kristy

herself.

We guess that once you get past Ken Burns' Country Music, Kristy's new album is available to help us through the rest of the lockdown.

Festival Watch

The virus has caused some events to cancel outright and others to postpone.

The Blue Mountains Music Festival Katoomba, St Albans Folk Festival, Peak Music Festival NSW, Yackandandah Folk Festival VIC and National Folk Festival Canberra ACT have all been cancelled outright.

Sydney's Northern Beaches Music Festival NSW with performers such as the Willing Ponies, Dr Coochoo and Brothers3 is deciding between a postponement and a live outside radio broadcast May 2 sans live audience.

The Mt Beauty Music Muster VIC has been postponed to a date TBD.

The Wintermoon 2020 Festival featuring the Round Mountain Girls and the Weeping Willows has been postponed until Oct 2-5, 2020.

The Fairbridge Folk Festival, Pinjarra WA that was to be postponed until Oct 2020 is now further postponed to Apr 9-11 2021.

Other Bluegrass News

The Bluegrass and Traditional Country Music Society of Australia, meeting first Saturdays at the Annandale Community Centre, 79 Johnston St Annandale NSW have cancelled their April and May meetings.

The Caravan Music Club's first gig is anticipated to not be before August.



Yarra Junction Saturday Slow Jam



The Strzlecki Stringbusters at Yarra Junction

Red Apple Rag

Fiddlin' Arthur Smith

A Part

G C

D G

B Part

G C

Transcription

This month we have Red Apple Rag, a tune usually associated with Fiddlin' Arthur Smith – not that we are saying this is the way he played it, it is just the way we think of it.

Dance Directory

Wongawilli Dance Club

Bush dance at Wongawilli Community Hall, Wongawilli Rd, Wollongong area NSW. All dances walked through & called. No Partner needed. \$4 includes supper. Meet every Wednesday night 7:30pm.

0404667614

happyeyes3333@gmail.com

Colonial

Australian Traditional & Bush Dance Society

Have fun and stay fit with a group of singles and couples who enjoy bush and folk dancing and other social activities. Meet Late January to mid-December - 2nd, 4th & 5th Tuesdays, 7.30pm - 9.30pm, Coles Hall, 43A Stephen Tce (cnr Stephen Tce and Third Ave) St Peters S.A. enquiries@atbdsdancesa.com.au

Lazarka International Folk Dance

Traditional dances from around the world. Meet each Tues at 5pm - 7pm & each Thurs 9am - 11am at the Community of Christ hall, Taree

6552 5142

Attention Dance Co-ordinators and Teachers

Trad&Now is the longest running and only national magazine that regularly includes dance news and contact information to enable dancers to locate dance classes and dances anywhere in Australia.

It does this in dance news pages regularly set aside for that purpose and in the National Club, Dance and Radio Network Directory at the back of the magazine.

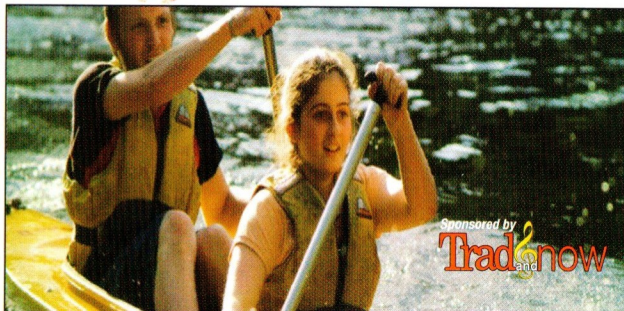
We are now looking to expand the Directory to make it a bespoke Dance Directory published on the dance pages to include a great deal more information and to ensure that the information is kept up to date by having it checked regularly by dance organisers.

By doing this, it is expected that more people will become aware of what dances and dance classes are available and become involved, generally growing the dance movement around Australia.

If you are a dance class or event co-ordinator and would like your information included in the new expanded directory, please complete the form on page 22-23 or on our website at www.duckscrossing.org/tan/Trad_directory.pdf and return it to us, ideally by email to info@tradandnow.com or to the address on page 3, and we will include the information in the next available edition.

Entries in the expanded directory are completely free but we require someone from each organisation listed 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 still only costs \$55 for 11 editions.



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Dances in Tasmania cancelled

Folk Federation of Tasmania dance organiser, David Wanless brought members up to date with their dance activities on March 28.

"If you haven't heard, or guessed, our March dance has been cancelled.

"Further to having cancelled our end of March dance because

of the Covid-19 pandemic, the Folk Federation is cancelling/postponing all its Hobart dances until the end of April, and may well cancel more after that.

"Danceoholics was already not happening in April.

"We are monitoring the official advice and what other organisations are doing.

"It is a great shame to be missing the joy of dancing and to not be supporting our wonderful

dance musicians, but our first priority has to be to the health of our dancers, musicians and the wider community.

"Stay safe and we hope you find alternative ways to fulfil some of your needs for joy, exercise, friendship, laughter and wonderful music, until we can once more bring all of these things together on the dance floor," David said.

The Pandemic Reel

by Steven Krause

A 32-bar reel for any number of dancers in their own living rooms

1-8 Dancers cast off behind own couch, dance around the end & back to place.

9-16 Do-Si-Do around coffee table, then slip step away from the coffee table & back.

17-24 Dance down the hallway, into the kitchen, grab a beverage* & dance back to place.

25-32 Set while placing the beverage on the coffee table, turn on the spot twice (using Pas de Basque),

- then retire to the couch, sit, and enjoy*.

*Wine, beer, whiskey, or other beverage of choice!

Personally, I recommend not opening the beverage until bar 33.

Either that, or have a subsequent dancer follow you back to place with a mop!!!

Passed on by Norm Ellis, Vitoria and Mark Simmons from the Monaro Folk Society.

Dances and workshops cancelled

On March 19, John Short, President, Central Coast Bush Dance and Music Association (CCBDMA) announced their decision in response to COVID-19.

"I am sure you are aware of the COVID-19 Coronavirus and its effects on human health.

"I'm also sure that you are aware of the characteristics of this virus and that our government health authorities are calling for "social distancing" in order to slow the spread of the virus in the Australian community.

"As a result of this and the

rapidly changing situation, the committee of the CCBDMA has made the decision to close the Kariong dance workshop and monthly East Gosford dances immediately.

"It would be irresponsible to continue with these dances in the current environment.

"The health and well-being of our club members is very important to the committee.

"In addition, we all need to "do our bit" to minimise the impact of the virus on our wider community."

This does not mean that the CCBDMA is closing down.

Far from it.

The committee will be regularly reviewing the situation based on the best available government and health authority advice.

"At an appropriate time in the future, we will be re-establishing both the workshop and the monthly dances.

"In the meantime, keep in contact with your fellow members and the committee (by email).

"Look out for friends and neighbours.

"Stay safe and well, and we thank you all for your continuing support."



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CD and book Reviews



Yellow Monday - Kanchendzonga
CD review by Ian Dearden

Yellow Monday is the vehicle for Andy Gray's singer/song-writing talents, filtered through a world music prism, propelled in particular by Ziaul Islam's rapid fire tabla playing and Shane Flew's assorted percussion contributions, with the bottom end provided courtesy of Craig Calhoun on bass.

Sweetening these contributions are musical offerings from Lara King on cello, Jeremy Boz on strings, John Pennings on trumpet and Ozkan Bayar on baglama (a Turkish long necked bowl lute).

Andy himself is a tasty multi-instrumentalist who plays guitar, cittern, hang drum and dumbek (Arabic hand drum).

After a ten year break, this five track EP draws on influences which the band relevantly identifies as acoustic, gypsy, progressive, orchestral and eastern - a handy shorthand summary of the ingredients of their musical offering.

The opening track, 'Should I Jump' introduces many of the key components up front - the tabla, cello, busy fretless bass and delightfully sweet female vocal harmonies from Lara King and Lexi Rose.

'World Through Those Eyes' continues the template of insistent percussion rhythms, and hypnotic cello, interwoven through sweet vocal harmonies.

The title track, 'Kanchendzonga', is an instrumental inspired by a trip to Darjeeling in northern India, the centre of the Indian tea trade, with breathtaking views out to Kanchendzonga, the third highest mountain in the world.

Unsurprisingly, this tune is driven by the tabla playing of Ziaul Islam and the Ozkan Bayar's baglama, and carries the listener effortlessly through those magnificent Himalayan vistas, or whichever other personal paradise you might wish to be transported to.

'Minda Love', on the other hand, is an introspective love song that features delicate fingerpicking and hang drum from Andy, gorgeous cello from Lara King and (in stark contrast to the rest of the album) gently drifts across your consciousness.

'Simpatico' ups the tempo again, with driving strummed guitar from Andy, relentless tabla playing from Ziaul Islam and some delicious trumpet from John Pennings.

And then it's all over - leaving this reviewer, for one, keen to hear more.

Kanchendzonga is a gorgeous and delightful EP and I'm keen to hear more from Yellow Monday after such a lengthy hiatus.

You can find out more about Yellow Monday with a quick search on Facebook, and of course you can buy this EP at the Trad & Now shop or, no doubt, at the band's gigs.



Garden Quartet - Garden Quartet

CD Review by Tony Smith

Garden Quartet is headed by Gelareh Pour, a qualified ethnomusicologist, composer and skilled performer, with origins in Iran.

Garden Quartet is haunting, ethereal, free ranging music, played on traditional Iranian instruments with songs in Farsi (Persian).

Pour plays Kamancheh, or spiked fiddle, and Qeychak Alto, the bowed lute.

She is joined by Arman Habibi (voice and santur - hammered dulcimer), Mike Gallicchio (guitar, bass, piano) and Brian O'Dwyer (percussionist).

Pour explains that female performers are not encouraged in fundamentalist Iran, they must seek underground venues or else audiences of women only.

Solo work is forbidden as women's voices are considered to be provocative and their hand movements on instruments are seen as erotic.

Bureaucratic hurdles are placed in the way of anyone seeking a permit to perform.

The artistic freedom which she has found in Australia, and which she so greatly appreciates, is given beautiful expression in the tracks on this album.

CD and book Reviews

The eight tracks have an exotic appeal.

There are patterns in these pieces which Australians exposed to world music – particularly the music of the Middle East and belly dance rhythms – will immediately recognise and enjoy.

The track 'When You're Not Yourself You're No One' very nicely establishes the yearning nature of the album.

Clearly Gelareh Pour holds nothing back and sings her heart out.

Other track titles include 'I Am an Ocean', 'Speak Forever', 'Ala Tee Tee', 'Parisa's Secret', 'Moonlove Gilava', 'Anxiety Wars' and 'Before You Go'.

Australian listeners will particularly enjoy moments when voice and fiddle drift between the usual notes of the common scales found in western music.

The intervals are stretched to accomplish a relaxing, flowing effect.

Compared with the frenetic nature of most of the music heard on mass media, these tracks have a profundity and patience which invites meditation.

The picture on the album cover has the Garden Quartet standing in the shallows of a calm sea, or large lake, with a pink and blue haze on the horizon.

It represents well the way the music directs the gaze to the distance in both space and time.

The cover includes lyrics in both Farsi script and English translations.

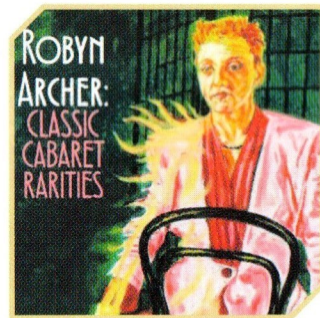
On her website, Pour has a video-clip of her Farsi rendition of the Nick Cave number 'Into My Arms'.

The website shows that Pour is a great collaborator, thereby creating new insights for other performers, and that she contributes to world music venues such as the Boite Cafe.

Gelareh Pour might well be described as a musical refugee, and whilst she expresses gratitude that Australia has provided her with personal and artistic freedom, we are amply repaid.

So many people have enriched our culture by bringing their music with them, so that Australian society is strengthened by genuine diversity.

Garden Quartet makes a great contribution to that enrichment.



Robyn Archer - Classic Cabaret Rarities

CD Review by Graham Blackley

The award winning and much loved singer, Robyn Archer, who possesses a multitude of strings to her glittering bow, has been a dynamic and integral part of the international cabaret scene for many years.

On this entertaining collection, which is comprised of a gaggle of intriguing rarities, Archer is joined by Michael Morley (piano and vocals) and George Butrumlis (accordion, orchestral bass accordion and vocals).

The album is divided neatly into three sections: "Paris 1880s-1890s", "Berlin

1900s-1930s" and "Paris 1950s".

One of the most enriching aspects of this album, is the arresting and unexpected insights that some of the songs provide into Paris during the 1880s and 1890s.

Such insights may compel the casual listener to view the city's history, free of the misty eyed idealistic glow, that thoughts of Paris can typically conjure.

For example, "Here Comes the Cholera" fuses a jaunty melody with black humour and provides a rather eye opening glimpse into the impacts of a rampant and flourishing disease during the late Nineteenth Century.

On "Classic Cabaret Rarities" Archer both entertains and educates.



The Sandy Brechin Trio - Polecats and Dead Cats

CD Review by Ian Dearden

Sandy Brechin is an uber talented accordionist, composer, teacher, accompanist/bandleader from Edinburgh.

Jimmy Johannsson is a fiddler/composer from Sweden, with a long history steeped in both Swedish and Scottish traditional music.

Christopher Bång is a guitarist/bassist who also hails from Sweden (on this album he exclusively plays double bass).

CD and book Reviews

Sandy first met Jimmy and Christopher at a folk festival in Torsåker, a small village about 2 hours north-west of Stockholm, in 2006.

It took quite a few years before that meeting eventually lead to this extraordinary blending of Scottish and Swedish folk traditions, in a CD that ranges across 12 tracks and some 31 tunes in total.

Sandy Brechin is a lightning fast accordionist, with his own unique and idiosyncratic technique, Jimmy Johannsson, is a fine fiddler with specific expertise in harmony playing, and Christopher Bång, grounds the trio with rock solid double bass that provides the platform for the soloists (Sandy and Jimmy) to fly!

Guest musician, David Albertsson, contributed guitar to three of the tracks.

The CD's repertoire draws in part from traditional tunes (both Scottish and Swedish) but primarily features original compositions in the tradition from both Sandy and Jimmy.

A particular treat is a track that starts with the traditional Celtic tune, 'The Pinch of Snuff', but segues superbly into a delightful reading of the now ubiquitous Penguin Café Orchestra tune from the late Simon Jeffes, 'Music for a Found Harmonium'.

Although each of the soloists has amazing chops, and is capable of rendering tunes at blistering tempos, there is a liberal sprinkling of light and shade throughout the album, with slow and delicate passages woven in between the high

speed musical car chases!!

Of particular note is the final track, 'Horrible Creatures and One Dead Cat', which commences with a waltz time tribute to a dead feline, before slipping effortlessly into up tempo tunes dedicated amusingly to magpies and beetles respectively!!

This album is a showpiece of virtuoso tune playing from Sandy and Jimmy, who have composed and/or arranged all the tunes, demonstrating the amazing vigour of this Scottish/Swedish hybrid trio.

The album artwork/design is truly a thing of beauty, with superb and comprehensive liner notes, and slabs of humour thrown in for good measure.



The Blackwater Fever - Sweet Misery

CD review by Tony Smith

Blackwater fever is of course, a particularly virulent form of malaria.

It is also the chosen name of the Brisbane blues/grunge/garage/pub band founded in 2006 by guitarist and vocalist Shane Hicks and drummer Rick DeMarco.

The name has a dark swampy ring which is how the music sounds.

Their albums have included Abused Blues, Delusions and the Depths.

Sweet Misery was originally

recorded in 2008 and was remixed and remastered in 2017.

The line up has varied over the years but now includes Jared Tredly on drums and Jer A. Waiters on bass guitar and keyboard.

Sweet Misery is also available on vinyl as a limited release of 200 discs have been pressed to mark the release.

The CD picks up some of the static expected on an old vinyl recording, which adds to the retro feel.

The band has a huge following on Spotify and has received critical acclaim on J.J. Radio.

The lyrics for the tracks are on the band's website, which is just as well, because the size of the print on the pamphlet with the CD is miniscule.

Lyrics from the title track 'The moon hanging overhead and the vine directing me to you Sweet Misery - I'm haunted by your sharpened teeth but you kiss so bittersweet - The love you give will be the death of me Sweet Misery'....

There is great variety in these tracks with an oriental feel to "Intro", with its cymbals and echoing voice.

Imagine a canoe being pulled through a rainforest.

Blackwater follows with emphatic drums and driving guitar riffs reminiscent of Rolling Stones rhythm and blues.

"Good Night" has that slow, growly, swampy feeling the band wanted.

"Better Off Dead" has a country beat a la Cannon Heat, while "Crawlin' Skin" is reminiscent of Credence Clearwater Revival.

Sweet Misery is classic blues opening with some dreamy keyboard and featuring very listenable acoustic guitar.

It is the kind of blues that folkies would enjoy most in this highly varied album.

To maintain the connection with the vinyl, the 12 tracks are organised into Sides A and B.

"Interlude" is the kind of instrumental previous generations would associate with the Shadows or the Atlantics.

"Lovesick" is a real head banger and "Back for You" has the piercing atmosphere of hard street and city lights.

"Bad Seed" has a style approaching psychedelia, and ends with queesting guitar.

"Red" has a dreamlike quality, whilst "Devour" completes a dark mood which is matched by the black CD.

Despite the dark mood engendered by Sweet Misery, Blackwater Fever would be extremely popular in some contexts.

They would have a 'ready home' on uni campuses, with their slight air of rebellion and relaxed atmosphere.

While the lyrics to these songs might be sparse, Shane Hicks and his collaborators, know how to create an atmosphere of yearning.



Sugar 'n' Spice – Homebrew
CD review by Graham Blackley

Daylesford based duo Vanessa Craven and Zdena Schwangmeier perform together under the catchy name Sugar 'n' Spice.

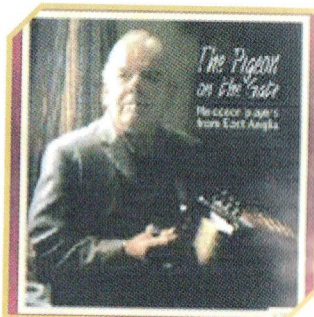
Schwangmeier plays ukulele bass while Craven, who also has a band called Lunar Dust, handles vocals, guitar, harmonica and percussion.

This lively album features their take on a host of classics such as "House of the Rising Sun" (which was made famous by The Animals back in the 1960's), Lennon and McCartney's "Ballad of John and Yoko" and Leonard Cohen's "Hallelujah".

The highlight of this album is the gentle and wonderfully melodic instrumental version of "Danny Boy", which brightened and enlivened my Monday afternoon.

After hearing this CD you may want to check out Sugar 'n' Spice's live shows, so head to Vanessa Craven's website for news of upcoming gigs.

CD and book Reviews



Melodeon Players from East Anglia - The Pigeon on the Gate

CD Review by Tony Smith

I have to confess to a personal interest in the melodeon or button accordion.

I take one busking and visit the mainly English site melodeon.net daily.

Obviously not everyone is such a great fan of the sound of this diatonic reed instrument which is related to the ten hole diatonic harmonica.

The melodeon – some might argue that the word should be applied only to one row instruments – is closely associated with dances but is also used to play airs and accompany songs.

CD and book Reviews

Dances might include solo step dancing, set dancing, ballroom or Morris dancing.

Irish musicians developed a two row chromatic system, with the rows a semitone apart, but most English players either stick to the one row or have two rows a fourth apart, such as D/G or G/C.

The instrument has been used widely in Australia particularly outside cities.

Its accessibility to musicians who cannot read music, its good volume, portability and its relative cheapness, give it obvious appeal.

Most visitors to the melodeon.net site admit to MAD (melodeon acquisition disease) and most of us have more than one instrument.

Some players prefer wet tuning (with tremolo) and others dry (no tremolo).

The two CD set Pigeon on the Gate has over 100 tunes from the post war period.

The title tune is not the Irish tune familiar to Australian folkies, but the unofficial anthem of Suffolk.

The two CDs present the work of some 30 players.

The first CD features half of the players, all from Suffolk, and two deserve special mention.

One is Dolly Curtis, the only woman represented on the CDs.

Today there is still a gender imbalance but not quite so pronounced.

The other is Oscar Woods where twenty of his tunes are recorded here.

The second CD has a few players from Cambridgeshire and a couple from Essex, with the

balance from Norfolk.

Again, one player Percy Brown, supplies some 20 tracks.

The CDs provide an important historical snapshot.

So if polkas, waltzes, barn dances, hornpipes, jigs and the Schottische are your cup of tea, you will thoroughly enjoy Pigeon on the Gate.

Similarly, if you are curious about the repertoires of these musical pioneers, the CDs will have you enthralled.

It is interesting to see which tunes made it across the Irish Sea or returned with servicemen in wars.

A couple of American tunes even make the list, such as Scott Joplin's 'The Entertainer' and Bing Crosby's hit 'Pistol Packin Momma'.

Most of the recordings have background sound as some recordings were made in pubs or at dances where the melodeon was not the only instrument, but generally it is prominent.

Although the recordings were made by some dozen technicians, the sound quality is remarkably uniform.

The CD set includes a booklet with biographies and some photographs of the players, as well as brief descriptions of the tunes and their provenance.

While most of the East Anglia melodeon players might not be household names for Australians, the aficionado will know of the influence of many of them.

Australians who play the instrument will recognise most of the tunes but so too will anyone who plays for dances, and of course, so will dancers themselves.



Miguel Heatwole 'Andsome Friends'- Colours In My Head

CD review by Tony Smith

With bushfire ravaging so much of Australia, it is impossible to avoid reflecting on what constitutes real leadership.

It is pretty clear that some of the people who address the media, inspire confidence that they understand the need to be decisive in a crisis.

By contrast, some politicians obviously think that the mere fact of their election gives them some right to command respect without needing to earn it.

Around the folk scene there are some excellent leaders.

If you were wandering around a festival and heard beautiful a cappella singing coming from a venue, you could be sure that the conductor had earned the right to leadership of the group.

You could also guess that such singing might be coming from Stephen Taberner's Spooky Men's Chorale or from Miguel Heatwole's Ecopella.

Ecopella sings 'Save the World Music' in the key of green

These are activist songs giving voice to many concerned people have about the future of the earth and growing inequality and injustice.

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While Colours in My Heart is an album of songs selected for their joyous nature, the spirit of harmony remains unmistakably true to Ecopella's and Miguel Heatwole's vision.

In all of these pieces, Miguel's artistry as arranger is obvious.

Some pieces which are classics of the a capella repertoire ('Throw Your Arms Around Me' and 'Can't Stand Losing You'), are given a distinctive treatment, other pieces show Miguel's flair for composition.

A couple of originals deserve special mention.

It is typical of Miguel's generous approach that he picked up some songs by other festival regulars.

These are 'Bright Moon' by Russell Neal, Black Joak Morris and 'Songs On Stage', and 'Elephant in the Room' by Clark Gormley (Nerds and Music).

The CD includes a pamphlet

of lyrics.

A personal favourite of mine is 'Rest'.

This comes from a suite called Unrest which Miguel recorded with the renowned Song Company.

The piece foregrounds lower voices whereas most tunes on this album are soprano dominated.

'Rest' has the purity and harmonic simplicity of medieval choral music and for me, is the most splendid track on the CD.

The titles of some tunes ('Swing A Cat', 'The Rat Is Round', 'Hospital Mix Up') and the name of the group, demonstrate a keen tongue in cheek sense of humour.

So too does the truncated treatment of Paterson's 'The Man from Snowy River'.

'Waste Hierarchy' is perhaps essential listening for fans of Ecopella's environmental focus.

The final track, 'Forecasting', introduces some instrumental

CD and book Reviews

accompaniment.

In the comprehensive sleeve notes, Miguel acknowledges the CD was made on Eora land.

The Friends are many - 24 voices are listed.

Personally, I could listen to more of Miguel's own voice, but Colours In My Head is very much a collaborative effort.

Regardless of the form of music in which you are involved as performer or listener, Miguels' final words encapsulate what should be your aim: 'The love, hilarity and witty banter, which make it such a profound pleasure to share music with very dear friends'.

The pleasure and delight these singers enjoy while making music, is the most obvious feature of this CD.

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

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

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

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

expect.

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

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

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

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

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