

The soundboard is finished in Maton's UV cured gloss lacquer, providing strength and protection to the wood and enhancing its natural top end sparkle.

The blackwood back, sides and neck are finished in Maton's special tuned satin finish, providing all that warmth and midrange that the 808 series is

famous for.

The Vera May also comes with an AP5 Pro pickup system and case.

The fingerboard and bridge are made from streaky ebony, a material that Maton have come to love for its strength, stability and tone as well as its earthy beauty.

The fingerboard features snowflake inlays and a 12th fret Vera May signature block inlay.

The first 100 guitars will come with a limited edition Ivory Hiscox case.

The first 100 guitars will also come with the label hand signed by Vera May herself.



Folk Radio Directory

Vic - Radio OCR FM 98.3FM Colac & District

Australian smorgasbord is a radio program hosted by OCRFM in South Western Victoria. The presenter plays Australian folk and blues artists. Every Tuesday, 11am - 1 pm. (03) 5232 1991
moonlightau@gmail.com

Vic - Southern Style 106.7

Presented by Jan Dale live on PBS FM, 106.7 Melbourne and archived on www.pbsfm.org.au - Bluegrass, Old-Time and some Blues, Cajun and Western Swing.
Tuesdays 1-3pm (EST)

www.pbsfm.org.au
ozbluegrass@gmail.com

NSW - Folk 4 U/ 2 Way FM 103.9

Australian & overseas folk, a world music news on festivals and touring performers. Every Saturday afternoon 2pm - 4pm
rodworthing1@gmail.com

NSW - Chicken Hot Rod 2RRR 88.5FM

Three hours of Bluegrass, Old-Timey and other Forbidden Delights, Music You Can't Hear On the Radio. Sundays 9:00am to noon, Sydney 88.5FM

office@2rrr.org.au
www.2rrr.org.au

NSW - The Folk Federation of NSW 2MBS, 102.5 FM & DAB

A monthly radio show, which can be heard anywhere on finemusicFM.com
The show is 1 hour at 5PM on the first Saturday of each month.

you can also listen for the following week on finemusicFM.com
<https://folkfednsw.org.au/contact/>

Attention Radio Presenters

Trad&Now is the longest running and only national magazine that regularly includes folk, blues, roots, bluegrass and world music radio broadcast information to enable audiences to locate the music and live programs that they want to hear anywhere in Australia.

It has done this in the past in a comprehensive National Club, Dance and Radio Network Directory at the back of the magazine.

However, we are now looking to expand the Directory and to make it a bespoke radio directory to include a great deal more information about each program and to ensure that the information is kept up to date by having it checked regularly by the contributing radio presenters.

By doing this, it is expected that more people will become aware of what radio programs are available and become a regular listener, thus improving this important but loose network around Australia.

If you are a radio presenter and would like your additional information included in the new expanded radio directory, please complete the form on page 22-23 or on our website at www.ducksrossing.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 program 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.



Rory McLeod is Touring with Gusto!

by Cathy Kirkpatrick

Rhythmic storyteller and multi-instrumentalist, Rory McLeod, is a travelling troubadour toting stories and songs that are bold, percussive, lyrical and deeply personal.

Broken hearts, unpalatable truths, tales of social injustice, all expressed with an unexpected edge.

Wielding guitars, harmonicas, trombone, spoons, stomp box, tap shoes, a big heart and a cheeky wit, his shows are enthralling and unforgettable.

"I've travelled to look for work, to mend a broken heart, to be with someone I longed for.

"I'd travel to visit friends and on the way I'd make new ones.

"I'd roam because I was curious to see what was around the next corner..."

He returns to Australia in Jan/Feb 2020, lugging a swag of new tunes from his album "Gusto!", performing at Cygnet Folk Festival (TAS), Illawarra Folk Festival (NSW) plus some very special shows across Australia, including Brisbane, Sunshine Coast, Pomona, Lismore, Castlemaine, Melbourne, Hobart, Canberra, Candelo, Narooma, Sydney, Freemantle and more!

"McLeod is one of the most energetic, most generous performers I've seen." : Doug

Spencer, ABC Radio.

"The charismatic British storytelling troubadour... tripped passionately through highly original and distinctive self-penned material." : Beat Magazine.

"...eloquently expressed ideas are set to vibrant, dynamic music with bouncy rhythms, infectious riffs and nifty tunes. McLeod transmitted a pure joy of music making ..." : St Louis Post-Despatch (USA)

"A dynamic live performer - never still or silent, his shows radiate energy." : Venue magazine (UK)

TICKETS and Tour information :
<http://www.rorymcleod.com/>

Venues Directory

NSW - Bush Music Club Inc

Founded 1954 to promote Australian folk tradition through collecting and popularising songs, dances, music and folklore.

Contemporary compositions encouraged. Beecroft Bush Dance - 1st Saturday each. Pennant Hills Dance Workshop - each Monday night.

Concert party & music workshop - Monday night (Marrickville NSW)

www.bushmusic.org.au
bmcm1954@gmail.com

NSW - Toongabbie Music Club

Welcomes all from beginners to professionals. Musicians, Singers, Poets and yarn spinners. Since 1983 performed at festivals, charities, etc.

Meet 2nd & 4th Friday (except Jan) at Scout's Hall Northmead NSW,

7:30pm - 11:30pm. Cost \$7
allendavis@iprimus.com.au

NSW - Wagga Acoustic Session

Last Sunday each month. Commercial club, Gurwood St. Wagga Wagga NSW. 2:30pm - 5pm

0431 246 023

Hootwhistle@gmail.com

NSW - Wise folk

Keeping folk music alive and well in the western suburbs of Sydney. Musicians, poets, singers and audience all welcome. Meet last Wednesday of the month (except Dec) at Toongabbie bowling club. Station Rd Toongabbie NSW, Free

Sonia 0423 162 205

SA - Pirie Folk Club

New members always welcome, practices on second and fourth Thursdays of month at Anglican Church, Port Pirie SA 5540. We play acoustically, mostly Celtic music, for fun, and to perform at community events as a club, not a band.

0434085269

owen_d_lewis@hotmail.com

TAS - Kunanyi Folk Club

Monthly folk club event with featured act and floorspots, Normally 1st Saturday of each month. 7.30pm Fern Tree Tavern, 680 Ituon Rd, Ferntree TAS

[Facebook@kunanyifolkclub](https://www.facebook.com/kunanyifolkclub)
kfc@tasfolk.org

WA - Jackadder's Music Club

The West Australian Folk Federation presents entertainment for the whole family at the Community of Christ, Cnr Lombardy St and Elmwood Ave, Woodlands. Features a special guest artist plus quality support acts. Meet's on the 3rd Sunday of each month from 2.30pm - 5.00pm

0412777061

carmel@carmelcharlton.com

Attention all Music Venues and Folk Clubs

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 live music events that they may want to attend anywhere in Australia.

It has done this in the past in its news and festival pages, in the Gig Guide, and in the National Club, Dance and Radio Network Directory at the back of the magazine.

However, we are now looking to expand the Directory to make it a bespoke Venues directory and to include a great deal more information about each venue, and to ensure that the information is kept up to date by having it checked regularly by the contributing venues.

By doing this, it is expected that more people will become aware of what live music is available and when, thus helping to save live music around Australia by helping to make venues and clubs more profitable.

If you run a live music venue or are a folk club organiser and would like your additional 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 new expanded directory are completely free but we require someone from each venue or club 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.

Chaika - "a new direction in Australian Folk Music"

Melding the dexterity of jazz, the craft of classical and earthiness of folk, ARIA nominated ensemble Chaika, draw on vast influences to create superb genre-blending music that transcends labels.

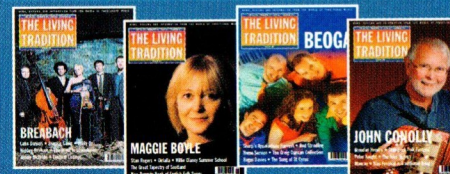
Described as "spine-tingling" (Rhythms) and "extraordinary" (Fine Music FM), the Sydney-based sextet have released their highly anticipated third album, ARROW, recorded and produced by ARIA award winning team of Bob Scott and Llew Kiek, and nominated for Best World Music



THE LIVING TRADITION

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Subscribe to the leading UK Traditional Music magazine



Packed with information, news, reviews and features leading you to the best live and recorded music, clubs, concerts and festivals in the UK, Ireland and further afield. Keep in touch with the definitive guide to the traditional music scene.

www.livingtradition.co.uk

Southern Sydney Folk Club

Sponsored by Trad&Now

Dungeon Sessions

Monthly player sessions.

Third Wednesday of the month.

Shopfront Theatre

88 Carlton Parade, Carlton

Regular shows - Touring artists
www.southernsydfolk.org.au



Album 2019 at the ARIA awards.

A multi faceted kaleidoscope of sounds, the album is a culmination of compositional, arranging and improvising prowess, performed with stunning attention to detail.

Chaika comprises some of Australia's most sought after musicians, Laura Altman (clarinet, vocals), Laura Bishop (percussion, piano, accordion, vocals), Susie Bishop (violin, guitar, vocals), Johan Delin (double bass, vocals), Rendra Freestone (percussion, guitar, vocals) and Emily-Rose Sarkova (accordion, piano, vocals).

They have worked with an

impressive roster including Nicky Bomba, Monsieur Camembert, Australian Brandenburg Orchestra, Mara! & the Martenitsa Choir, The Song Company, Rhythm Hunters, Kevin James, Baby et Lulu, Marais Ensemble, Elysian Fields, Miriam Lieberman Trio, Alireza Ghorbani, Great Waitress, Tãngalo, Klezmer Divas, The London Bulgarian Choir, & The Renaissance Players, on major national and international stages.

At home wherever appreciative ears assemble, from roots and folk festivals to the world-class environs of Sydney's City Recital Hall, Chaika surprise,

thrill and move the unsuspecting listener.

Decidedly "outside the norm" (Timber & Steel) Chaika traverse another age, journeying an unidentifiable era and landscape, in a manner simply referred to by The Australian as "enchanted."

"Like a gust of wind ushering in a new season of possibilities ... Arrow, as the title suggests, offered listeners a new direction in Australian Folk music, an innovative blend of beautifully crafted pieces."

(What's on Sydney)

"This is Chaika at their best - incorporating the world of rhythms and sounds of traditional music and channeling them into something beautiful."

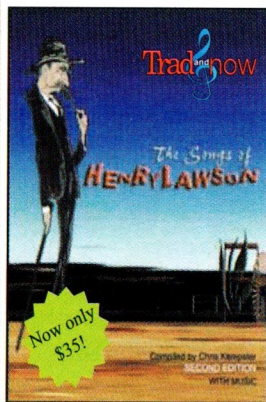
(Timber and Steel)

"....., the tracks on Arrow show that Chaika approach their music with a professional sense of pride in the product of their collaboration, but they also exude a sense of delight in the process."

This is a combination which gives the listener hope that Chaika will long continue to make their distinct sounds."

(Trad and Now)"

See the Gig Guide for tour dates.
Available from www.TradandNow.com
TN2446-88 - \$25



The Songs of Henry Lawson

The Folk Federation of NSW has published a second edition of 'The Songs of Henry Lawson', Originally published in 1989 by Chris Kempster.

The new edition adds 45 new settings for a total of 275 tunes. Australian folk songs have developed alongside our national identity.

This collection reflects the truth that the song making tradition lives on and that Lawson's poetry expresses timeless ideas. This new edition is designed with the needs of performers, teachers and students in mind, being spiral-bound and easy to prop on your music stand and now ONLY \$35! Singers and musicians will find in it inspiration for their own performance and composition.

To order a copy go to www.tradandnow.com or jam.org.au or call 02 9939 8802

Kim Sanders' Music - a book launch with a difference

by Linda Dawson

The launch at Camelot Lounge of "Kim Sanders' Music" on October 28, went off with a blast, just as Sandy Evans predicted.

Kim's compositions, 39 of which are presented in the book, were played with gusto, and tenderness, and brilliance, by the superb line up of musicians.

A wall of brass, then an ethereal piano and Bulgarian flute piece, followed by frenetic string improvisations and pumping percussion, it was a night of joy, laughter and some tears.

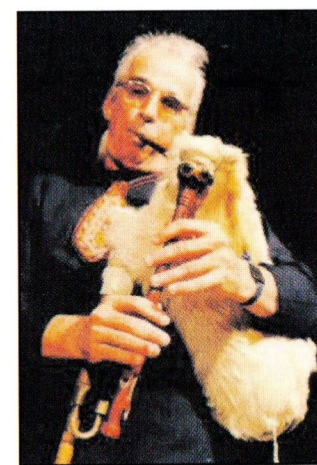
My thanks to everyone involved, especially Mara Kiek without whom the book would not have been born, and of course the musicians who so thoroughly enjoyed playing Kim's music with its challenging rhythms and grooves, and so brought it to life.

Celebrated Sydney Morning Herald music critic, John Shand, wrote this review published on the following morning.

This is how cultural treasures survive: because people care enough to ensure they do.

A book of compositions by the late Australian music pioneer, Kim Sanders, was exactly the sort of project the Australia Council should be supporting, rather than propping up bureaucracy obese companies with low artistic yields.

The launch of Kim Sanders' Music, collated by Linda Dawson and Mara Kiek, saw



12 exceptional musicians associated with the composer reconvene to dance back through a brief history of his work.

Sanders, a pivotal local improviser who played a vast array of reed instruments, was besotted with the music of Bulgaria, Turkey, Senegal and Indonesia.

Neither a cherry picker nor a dilettante, he travelled extensively, immersed himself in these musical cultures, and learned by playing with the locals.

But however much Sanders' compositions nestled within specific idioms, they always sounded distinctively his own.

With a fondness for odd time-signatures such as 11/8, 13/8 and even 17/8, he had a unique gift for investing striking melodies with rhythmic bounce.

Sandy Evans (saxophones) and Llew Kiek (guitars, bouzouki,

baglama) co-led an ensemble capable of illuminating the huge diversity of Sanders' music.

There was the extraordinary floating sensation generated by Ivailo Karamanliev's kaval (end-blown flute) on Impossible Dreams of Sonia (in 7/8), and the deeply mysterious 5/4 groove of Istanbul Bluesu, with its inherent sense of journeying, and Evans very gradually building a solo until she unleashed the full magnificence of her tenor saxophone sound.

Storming through the wilder pieces was the horn section of trombonist and trumpeter, James Greening, trumpeter, Sam Golding, alto saxophonist, Stuart Vandegraaff, who also played Sanders' ney on one piece, and baritone saxophonist, Boyd, who immeasurably fattened the ostinatos.

Joining Kiek in achieving combustion were bassist, Mark Szeto and percussionists, Peter Kennard, Chris Fields and Ron Reeves, while Vasili Haralambous rounded out the celebration playing the instrument most indelibly associated with Sanders' senses of beauty and humour, the gaida (Balkan bagpipe).

If the man himself wasn't in the room, his spirit certainly was.

The legacy lives on.

Some of Kim Sanders' CDs are available from www.TradandNow.com

The Ghost of Richard Manuel at 76 Alinga Street

Courtesy: Monaro Musings

Woodstock wasn't at Woodstock (it was at Bethel, 100 kilometres away) but lots of good music was made there.

Especially in the basement of a house called Big Pink, where Bob Dylan and The Band invented "Americana" and in the "midnight ramble" rent parties that The Band's Levon Helm held, when he returned to Woodstock many years later.

Current Woodstock residents (when they're not on tour) Mike and Ruthy brought some of that Woodstock musical spirit to the ACT's Smith's Alternative (which reminded them of a New York sidewalk cafe or a venue in Portsmouth, New Hampshire), on Thursday 7 November.

The Woodstock connection

was particularly strong when they sang The Ghost of Richard Manuel.

It was as if the ghost of that brilliant singer was with us at 76 Alinga Street.

"Hey Richard, hey Richard won't you sing 'Tears of Rage' just one more time?" It was an all Americana evening.

Folk met country met indie rock spirit.

There was blues (Woody Guthrie's Dust Bowl Blues with the blues put back in, Ruthy belting out an Etta James number) as well as bluegrass (a memorable bluegrass version of Richard Thompson's 1952 Black Vincent Lightning with banjo pyrotechnics from Mike).

Ruthy had us all singing along with My Baby Drinks Water, an environmental plea for clean

water.

Another highlight was the opener Bright As You Can, a song which includes advice from a mother, a father, a lover, a suitcase and a baby.

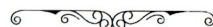
I particularly liked the suitcase's contribution: be as light as you can.

Ruthy introduced the final song as a Scottish tune written by a Brooklyn Jew (her dad Jay Ungar), a tune that people think comes from the American Civil War, the beautiful Ashokan Farewell.

A perfect finish.

The good news is that Mike and Ruthy will be back, with their band The Mammals, for the 2020 National.

Don't miss them.



Miguel Heitwole
ANDSOME FRIENDS
COLOURS IN MY HEAD



CD LAUNCH!
Friday January 10th
GAELIC CLUB
64 DEVONSHIRE ST. SURRY HILLS
FREE ENTRY - 7PM

SUPPORT ACTS:
STRAWBERRY THIEVES
SONG BROTHER

Miguel Heitwole founded Andsome Friends in 1999 & 2009 to record a collection of his original compositions and arrangements. This is its long-awaited release.

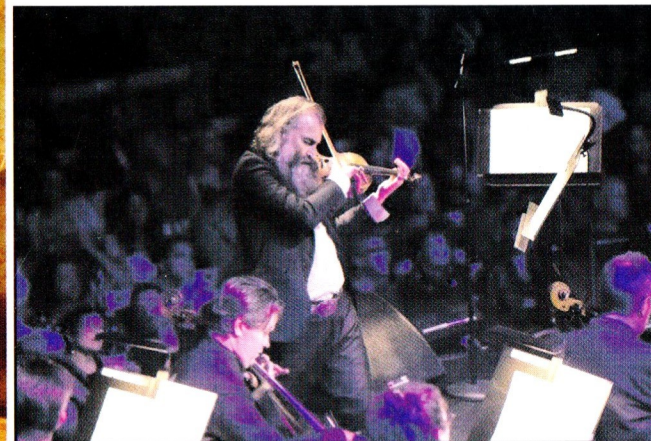
Strawberry Thieves pool their wide-ranging musical experiences to sing original songs and songs from other times and other worlds in sparkling three-part harmony.

Song brother was an affectionate term used by Anthony Woodcote and Miguel Heitwole during almost 25 years together in the Gaelic vocal trio Triunfan. In their new trio they've adopted Al King as a younger brother and with him some exciting new musical directions.

Sponsored by Trad&Now

Nick Cave & Warren Ellis @ the Sydney Opera House

by Mick Radojkovic Courtesy The Music .com



Warren Ellis @ Sydney Opera House. Photos by Daniel Boud

Name a more iconic Australian duo than Nick Cave and Warren Ellis, who have collaborated so seamlessly for 25 years that you can hardly mention one without the other.

Since Ellis was invited to play with Nick Cave & The Bad Seeds in 1993, the two have built a formidable musical relationship which has evolved into an unstoppable, unwavering holy bond.

Not only have the pair collaborated consistently on albums since that serendipitous

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ARIA NOMINATED

Chaika

JAN TOUR 2020
TIX CHAIKABAND.COM



4 BRISBANE
5 BYRON
9 ARMIDALE
10 BELLINGEN
11 NEWCASTLE
12 BUNDANOON
16-19 ILLAWARRA FOLK FEST

Hornsby Ku-ring-gai Folk Club
presents
Shortis and Simpson
in
How good is 2019!

A satirical look at the events and characters of the year we've almost survived

Friday December 20
8pm (doors open 7.30pm), \$20
Willow Park Community Centre
25 Edgeworth David Avenue, Hornsby

Sponsored by **Trad and now** **BYO**
Bookings-Bob Armstrong at
bobarmst@tpg.com.au

meeting, but they have created some hauntingly beautiful and dramatic film scores.

This film music was presented on December 8 by not only the Sydney Symphony Orchestra, but also no less than 30 members of the Sydney Philharmonia Choirs.

The almost two-hour show would take us on a visual and symphonic journey through six of the films soundtracked by Cave and Ellis.

The sad and desolate violin from Ellis would guide us through 'The Proposition' and we took a trip through Tennessee with the more contemporary and sparse sounds in 'West Of Memphis'.

Tracks from 'The Road', 'Hell Or High Water' and 'Wind River' combined with imagery from the films on the massive screens behind the orchestra immersed the audience into something more than a soundtrack.

We felt like we were living it.

At times, we didn't know where to look, at the solemn and focused Cave, the eccentric and magnetic Ellis, the prodigiously talented orchestra, conducted by a faultless Nicholas Buc, or the visuals, which, when not showing the films, were giving us close-up images of Cave's piano-playing hands or Ellis' whip-fast bow.

Wherever we looked, we were lost in the aura of the music, sometimes forgetting that the other components even existed.

Except for the music.

The music was all-encompassing and soundtracked an evening of beauty, wonder and exceptional nuance and timing.

The symbiotic connection that Cave and Ellis have was highlighted by the looks Cave gave Ellis as his virtuosic violin solos reverberated around the hallowed hall.

Fervent applause after each track was given by the artists themselves, along with a spellbound audience.

Occasionally the focused façade would crack and Cave would chuckle at Ellis as he threw his trademark kisses to the loving crowd.

The addition of Opera Australia principal soprano, Julie Lea Goodwin, an impressive get, provided a soaring voice during the 'Wind River' section, but it felt like she was underutilised in the scheme of the show, not that she was ultimately required when there were so many on stage with such talent, as showcased by various solos amongst the orchestra.

The culmination of the final piece, 'Song For Bob' from 'The Assassination Of Jesse James By The Coward Robert Ford' was like a groundswell of pure energy as the orchestra and choir lifted the roof off the building and gave us goosebumps.

This spine-tingling finale was topped off with a one-song encore of 'Push The Sky Away' to give the audience their one opportunity to sing along before their gratitude was heaped on the musicians with a raucous standing ovation.

There was a feeling of pure joy and ecstasy in the room as the show ended.

If music has the ability to heal, then everyone should be prescribed a dose of Cave and Ellis to help us get through life.

They are the salve we need.



Nick Cave @ Warren Ellis @ Sydney Opera House. Photo by Daniel Boud.

RORY McLEOD LUKE
— NOMADIC FISH PRESENTS —
— Sponsored by Trad and now —

ON TOUR
2019 WITH GUSTO!

Sponsored by **Trad and now**

Thurs 9 Jan - FOUNDERS ROOM, Hobart
10-12 Jan - CYGNET FOLK FESTIVAL
Tues 14 Jan - THE SPOTTED MALLARD, Melbourne
Wed 15 Jan - THE BRIDGE HOTEL, Castlemaine
16-19 Jan - ILLAWARRA FOLK FESTIVAL
Thurs 23 Jan - PETERSHAM BOWLO, Sydney
Fri 24 Jan - PIGEON LANE @GalleryONE88, Katoomba
Sun 26 Jan - HUMPH HALL, Allambie Heights
Wed 29 Jan - SMITH'S ALTERNATIVE, Canberra
Fri 31 Jan - CANDELO TOWN HALL, Candelo
Sat 1 Feb - THE QUARTERDECK, Narooma
Sat 8 Feb - BRISWEST CENTRE /MAGDA FOLK, Brisbane
Sun 9 Feb - MAJESTIC THEATRE, Pomona
Fri 21 Feb - WORKERS CLUB, Fremantle

TICKETS & INFO : WWW.RORYMCLEOD.COM

Performers' Directory

Alanna and Alicia

Twin sisters Alanna and Alicia sing original folk, jazz songs. Known for their fine songwriting and sweet harmonies they regularly perform around the festival circuit.

0416546410

maudeemail@inet.net.au

Ben Palumbo

Singer - 4 octave range, baritone to soprano (flute voice), French chanson exponent, performance art. Performs at Claire's Kitchen - Salon Dada

www.benpalumbo.com.au

urbanex@tog.com.au

BluesAngels

3,4- or 5-piece blues/folk/jazz/soul/hokum band, plugged or unplugged, comprising over 20 instruments and over 5 sets of originals/covers. Based on Central Coast NSW.

02 4787 5689

tomflood@hotmail.com

Bruce Watson

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?

0407 898 168

jandbwatson@gmail.com

Glenys Anderson Duo

Glenys is an award-winning singer-songwriter. She is warm & witty with a great voice. Her songs will either move you to tears or make you laugh.

0428 329 926

glenys@gil.com.au

Joni Mitchell Tribute duo

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

Hallett Flood

NSW Blue Mountains acoustic roots duo covering songster greats 50s-70s and beyond, plus originals on guitars, harmonica fx, 5-string banjo.

02 4787 5689

tomflood@hotmail.com

Hither and Yon

Acoustic duo singing original songs plus interesting & exciting arrangement of Aussie & Celtic folk standards, based near Canberra

Lthorburn@vira.com.au

Jeff and Deej

Original ballads and traditional blues: vocal, blues-harps, wooden and resonator guitar duo - Dorothy-Jane 'DJ' 'Deej' Gosper and Jeff Prime.

Jeffdeej@gmail.com

The Swing Beans

Are 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

Attention Musicians

Trad&Now is the longest running and only national magazine that regularly includes folk, blues, roots, alternative, bluegrass and world music, poetry, festival and dance news and contact information to enable everyone to locate what interests them anywhere in Australia.

It does this in news pages and regularly set aside sections within the magazine. Until now, we have not had a directory for musicians to be able to have their availability publicised.

Clubs, venues, festivals and special event organisers are often looking for musicians to perform, but until now, they have not had a single directory to go to for that information.

Similarly, bands, musicians, performers often have their act ready to perform

but not enough gigs and, until now, nowhere to list themselves to promote their availability.

If you would like your information included in the new musicians' directory to be published in Trad&Now, please complete the form on page 22-23 or on our website at www.ducksrossing.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.

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for as long as the subscription remains current and a subscription still only costs \$55 for 11 editions.

Trad&Now also has the world's largest catalogue of Australian "folk" music on sale world wide on its website www.tradandnow.com and in stock at its offices.

If you would like your CD or DVD added to this catalogue, please complete the consignment form available on the website and send it to us with five copies of your CD, and if you wish, a review copy for one of our reviewers. This is also a free service and while you're at it, send us your gig information for inclusion in the Gig Guide

Fairlight Folk Club's future

Did you know that NSW's Fairlight Folk has been presenting music at the William Street Studios, Fairlight, since 2005?

That is 14 years!

In that whole time, we have been ably supported by the Small Boat Big Sea (SBBS) church group, who have managed the venue as a Church, a gallery and a gathering space for the local and wider community.

Our relationship with SBBS has always been very supportive and respectful and we thank them for allowing us to use their beautiful church space over all that time and wish them well in the future.

Currently the venue is changing management, as Manly Life Church has taken over the running of the venue.

We are in conversation with Manly Life about our continuing on at the venue into 2020 and beyond.

The transition is in the early stages so there are many unknowns at this point, including our 2020 dates.

We do however have a special extra show on January 25 confirmed, with the fabulous Jenny Biddle back from Scotland on tour, as well as Steve Turner (UK)

This has prompted us to look at the event and its future and this is where you come in.

We would love Fairlight Folk to continue to present a wide array of wonderful music and thrive into the future.

We would love you to share this event and tell friends about us.

Our publicity budget is negligible as, after running costs, all money goes to the artists.

We have a wish list of things we would like to achieve including inviting new volunteers in to help with running parts of the event.

Would you be interested in volunteering a small amount of time and effort to join our community and be part of the great vibe that makes Fairlight Folk such a magic event?

Many artists who play here

have commented that it was their favourite venue and that the listening audience and supportive team make it a joy to play there.

Volunteers are welcomed into our fold.

Do you have ideas, skills in IT, social media, publicity, grant applications or would you like to help with set up, pack down, tea and coffee etc on the night?

Please email us at fairlightfolk@gmail.com

Penguin Eggs
North America's Preeminent Folk/Roots Magazine

Try the Current Digital Edition for Free or Subscribe at www.penguineggs.ab.ca

Some special events held at Kangaroo Valley

by Jefferson Lee
Photos: Peter O'Neill

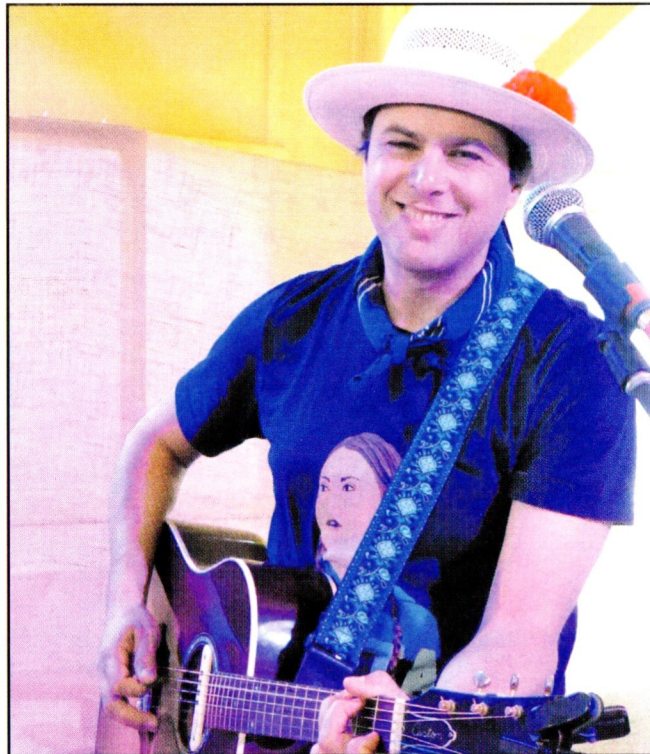
Kangaroo Valley, in South East NSW, is a beautiful setting all year round.

The local showground with its collection of historical rural huts, halls and camping areas under the trees and stars make it idyllic for a festival.

The two highlights of this festival were the tribute to Pete Seeger's birth year, led by Mike and Ruthy from 'The Mammals', touring Australia from their home town of Woodstock in up-State New York, and the final concert in the Marquee tent on the oval late on Sunday afternoon, where the irrepressible Silas and Sarah, from a unique and fabulous gypsy-inspired band called The Royal High Jinx joined the bluegrass-style Kiama trio, known as The Water Runners, in an amazing festival send off.

The Runners kept the song focus on local historical vagabonds and landmarks. (Check out their 2016 compilation 'Heading South'), regardless the High Jinx duo stayed right on tune with ummmph and fiddle and drum solos throughout. A joy!

Earlier, the 'Pete Seeger 100 Years Tribute', where hundreds gathered to sing along to 'This Land is Your Land', 'Blowing in the Wind' and listen to stories from Pete's long legendary career as a troubadour, another unique band coalescing occurred, with Canadian folk music virtuoso, Scott Cook, and his makeshift band called the 'She'll Be Rights' for his tour,



Mike from The Mammals

joined with Mike and Ruthy to lift the roof off the Pavilion venue in a mesmeric swirl of songs, peace, harmony and jubilation.

I was fortunate to catch Scott Cook's own bracket later that day, where fellow Canadian, Bramwell Park, on banjo was joined by Australians, Esther Henderson on fiddle and Liz Frencham on upright bass on what the festival program called "sturdy songs, equal parts introspection and insurrection".

Indeed it was.

If there is one CD you should add to your collection, it must be Scott Cook's 'further down the line'.

More than a book, it is an atlas to this brilliant singer songwriter's life with over a hundred beautiful, mainly environment, photos from his long journey.

It's also a diary of the influences on his lyrics with for example track 7, 'Walk the Lonesome Valley', being inspired by Sojourner Truth, the

black American woman slave who campaigned for freedom, Father Daniel Berrigan and Chelsea Manning.

Like all songs in this book/CD, Scott gives the detailed back-story, the musical notes and chords he composed and much more.

Have a look on www.scottcook.net.

There were quite a few acts that I had seen previously from other regional festivals like Cobargo and 'Folk By The Sea' at Kiama.

A second look just confirmed the earlier warmth I felt for these performers.

Without roll-calling in any order they were: 'The Dixie Chooks' on unsung Australian women heroines; Suzette Herft with her 'Joan Baez Tribute' and much more from her own repertoire; Chloe & Jason Roweth picking their way through Henry Lawson, Denis Kevans, John Dengate and other favourites with panache and musical dexterity; the Fred Smith Band (yea Dave O'Neill included) alternating between the Bougainville songs (the timely 'Independence Park'), Solomon Islands ('My Blue Guitar') and more recent Afghanistan stuff off his newer 'Warriors' CD, with splashes from the 'tour de force' 'Texas' from his USA sojourn; touring George Mann with his latest anecdotes collected from playing in New York veterans homes; Greg North, the Blue Mountains poet and raconteur who brought the tent down in the circus-styled 'Le Petite Grande' with his high camp parodies of 'The Man From Ironbark' and Shakespeare; the unstoppable Royal High Jinx with the launch of their latest gem 'Murder Motel' CD, which



Sarah Busuttill from The Royal High Jinx launching latest CD 'Murder Motel'

includes my favourite "Into You" track; The Bushwackers; with guitar delivery sucks you in all the way.

Her live performance at Kanga Valley included a slide guitar version of the Coloured Stone song, changed in title to 'Black Girl'. It's not all soppy love songs. Allegra Dunning.

Of the solo performers I can't get enough of, the well-travelled Bega mum of two and folk music activist, Melanie Horsnell.

She tore my heartstrings with the offerings off her 2019 Perfect Pitch Publishing CD called simply "Melanie Horsnell Trobairitz" with some of the songs which were penned during her six months in France.

This collection of mainly love songs, hand drawn into her cute artwork on the cover sleeve, are anything but cliched, and with her soft understated vocal and

guitar delivery sucks you in all the way. Her live performance at Kanga Valley included a slide guitar version of the Coloured Stone song, changed in title to 'Black Girl'.

It's not all soppy love songs. This lady knows a lot about issues that matter.

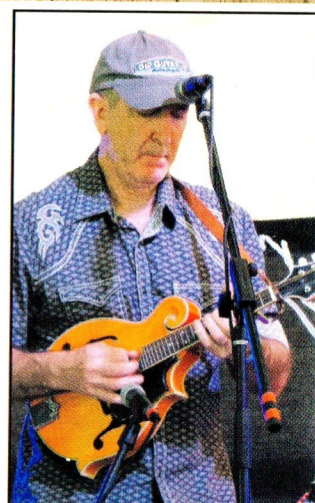
A big kiss all around to Mel and her fellow contributors.

Another great songwriter guitarist was Paul Greene from Sydney.

He is almost Melanie's opposite with his irreverent lyrics covering the same love path.

What about 'Beautiful Delusion' with the line "make love like your being filmed" and chorus lines "loving you is a beautiful delusion/telling myself that no-one was losing".

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*The Water Runners*

Paul has recorded with Rob Hirst from Midnight Oil which is very fitting given his confident Australian accent that reminds me of Mick Thomas from WPA a bit.

His vocal harmonies were great, playing well off his guitar and backing instrumentation with Neil Leaver on bass and youthful Lily on drums.

A Melbourne performer, Tim Woodz, deserves a mention as well.

His anecdotes are gems and songs very humorous.

A delight who is destined to centre stage in the future.

Well done also at his bracket at the kids tent nestled in with the Aboriginal stage.

Ditto relative newcomer from the Northern Rivers of NSW, Luke Robertson, who won many hearts with tracks off his new 'A Better Way' CD tackling many of the pressing issues of the day from fracking to refugees.

Of the louder bands at the festival as "folk" is ever more inclusive these days, with "roots" and "blues" taken as a given,

the Canberra based East Row Rabble need no introduction as they clapped their bluesy intro announcing the alto trombone, brassy trumpet, sax, keyboards, lead and bass guitars and drums that had the Pavilion walls trembling and their fans on their feet and moving fast.

They played funky R&B, loud and fast.

Great rhythm and good beat. Pump it out guys!

When I arrived at the Marquee early Saturday night, attracted by what I thought was a full band pumping out 'River Deep Mountain High' and similar Tamla Motown covers, did I get a surprise?

The Barren Spinsters, Brendan Houlahan and Matt Tennant, were just two on stage.

They made it on the festival CD with their track "Hey Ruth".

Matt on drums was unbelievable.

Never mind Pete Moon from The Who, me doth say, this guy has to be seen to be believed.

Ditto Brendan, where one guitar equals two as he plays

lead and bass simultaneously.

Also belting out were The Rhythm Hunters described in the program accurately as "a dynamic force in world roots music, adored for their frenetic drum choreography and infectious dance grooves".

With feet moving, bodies swaying, they were indeed a crowd pleaser.

Let's not forget the Irish or Celtic contribution to this festival, which was also great.

Unfortunately, missing the Johnnie Spillane and Wayne Millar workshop on Irish music, I was compensated by hearing The Sweet Sorrows, Gone Molly, Trilogy and others who crossed into the genre.

Gone Molly from Brisbane enchanted me with my first hearing of their music.

Their self-titled CD in 2018 was a big winner at the Celtic Music Awards.

A labour of love from crowd funding it certainly deserved the accolades.

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*Liz Frenchman with Canadian virtuoso Scott Cook on stage*

Their latest album, 'Culloden', even had the experienced hands of Michael Fix working on production.

With Sally Harris on guitar, Rebecca Wright on cello and Lachlan Baldwin on guitar and bouzouki, this trio really gelled with wonderful harmonies traversing historic songs of contemporary resonance.

The Sweet Sorrows were a duo from Ireland with singer songwriter, Sammy Horner, from County Wexford, with an upbeat vocal delivery similar in style to the belt it out form of Irish Mythen.

His Australian wife and performing partner, Kylie on whistles, melodica and accordion, is very well matched as they breezed through a captivating bracket.

Both their earlier CD, 'Celticana' from 2017, recorded

in The States, and their current release, 'the Australian Sessions', are high quality productions.

The latter album "Made in Australia", addresses more local concerns with titles like 'Adelady' (Kylie), 'Wiradjuri', 'Coober Pedy Opal Mine' and 'Sydney Harbour'.

As a duo, their mix of love and politics is both fresh and rewarding to the listener.

Duos abounded at Kangaroo Valley.

The English couple, Skinner & Twitch, excelled with their contemporary songs and more theatrical numbers.

The Shining Wits, Ken Smith and Russell Neal, did a good job clowning around to live up to their name.

Lily's Tiger showed variety and panache.

AJ and Jenny held well

*Suzette Herft*

together as a duo despite coming from different musical backgrounds.

The Peppercorns, Craig Sinclair and Lara Norman, were exceptional.

As seasonal performers at most of the West Australian folk circuit, they recently moved to Sydney to the loss of the sandgroppers.

Great lyrics and a tight sound.

On the Saturday night at the Wombat venue, they were joined on guitar by the son of the recently departed KV local and music genius, Martin Wesley-Smith.

It all gelled brilliantly.

Organisers for the Youth Festival section at next year's Illawarra Festival are a female trio called Dear Violet.

At the KVFF, they proudly brandished their youth with the opening number that ran: "I

wish I was a punk rocker with flowers in my hair/ In '77 and '69 Revolution in the air/ was born too late to a world that doesn't care/ I wish I was a punk rocker with flowers in my hair/".

With a guitarist vocalist and three women, shades of Tiddas and early Stiff Gins, the harmonies on the Tracy Chapman cover 'Fast Car' and their namesake song "Sweet Violet" and their second cover of Casey Chambers' 'We're All going to die someday', the Violet harmonies sure smelt like roses.

A final word for the Koori stage 'Mudgingal', strategically located between venues so you couldn't miss it, where Uncle Ronnie and the Dooligahls belted it out with pure rock, reggae and tribal music.

During breaks, there was weaving workshops, Didge workshops with Riley Nolan and Peter Swain, plus native plants and bush tucker teach-ins.

Kooris were locals, others from Canberra and even my old home town Kandos near Rhystone.

An enjoyable cultural exchange all around.

Let's hope Stuart and the team from KVFF admin team and volunteers give us more of the same next year.

A footnote ...apologies here to the choirs at the festival from Bondi to Kangaroo Valley, the dance groups of all styles, even belly dancers, who sadly missed my planned pencilled in schedule.



Fred Smith Band



Scott Cook and George Mann at the Songwriters' workshop

Cobargo celebrating 25 years of Keeping the Heart in Folk

by Peter Logue



Photo: Cobargo Folk Facebook Page - Ben Marden

When the first Cobargo Folk Festival was held in late February 1996, the NSW village that hosted it had a population of just over 300.

It had a total of 15 acts and attracted hundreds of visitors to the picturesque village.

Total ticket revenue was just over \$10,000.

At the end of next February (Feb 28-Mar1) the 25th Cobargo Folk Festival, now held at the Cobargo Showground, will attract thousands of visitors to see over 80 acts, including the youth and dance program, and will inject over \$1.5 million into the local economy.

The steady growth of the festival over the years is a tribute to the vision of the

founders, people like the late, Jim Macquarie, Beryl Schaefer, Margaret Opie and Elizabeth Andalis, to name but a few, and then Coral Vorbach and Graeme Fryer, and many others who took the festival to new levels in the ensuing years.

Most of all, it is a tribute to the community spirit of the people of Cobargo and surrounding villages who have kept the festival a volunteer event, and to the wider folk community who continue to support it.

When it comes to value for money, it's hard to go past a festival like Cobargo that benefits from being timed close to other bigger festivals, like Port Fairy and Blue Mountains, in attracting international acts who

are in Australia for the March/April festival season.

While delivering a high quality program, it strives to keep ticket and camping prices low and provide great camping facilities, accessible venues and a family friendly atmosphere.

Add in the great beaches and local tourist attractions and it's a great package deal for those who want to spend a few extra days in this beautiful part of the Far South Coast of NSW.

The program for 2020 is one of the best seen at the festival.

It's a mixture of high quality international and national performers, including old favourites who have appeared at the festival over the past 25 years.

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Internationals include Eleanor McEvoy, Ye Vagabonds, Susan O'Neill and Maggie Carty from Ireland, French Canadian band ETE, Startjenn from Brittany, Will Kimbrough and the Small Glories from the US, The Jellyman's Daughter from Scotland and Māimā Mihirangi & the Māreikura from New Zealand.

Joining them from Australia are the likes of Ruth Hazleton and her band with the Daisywheel Project, Luke Plumb and Kate Burke, Martin Pearson, Doc and the Delegates, Shortis and Simpson, Michael Waugh, Marcia Howard, Jan "Yarn" Wositsky, Bruce Mathiske and many, many more.

Special mention should be made of Bega Valley local musical hero, Damon Davies, who was part of the organising team and at the first festival, and who will be playing this year with fantastic local band, Jackson State.

"Folk Festivals nowadays cater for a wide range of musical tastes and age groups, but at the heart of the music is a story.

If a song tells a story, then it's folk music," said Festival Director, Zena Armstrong.

"With the retirement of our Festival Program Manager, Dave Crowden, we've taken a more collective approach to choosing and programming the acts for

next year, drawing on the diverse musical knowledge in our organising team," she said.

"The hardest thing is having to look through over 400 applications and make the hard decisions as we have only around 40 spots on the main programme."

Early bird tickets are now on sale at our website – www.cobargofolkfestival.com

You won't find better value for money at any festival in the country, so come and join us in celebrating 25 years of Keeping the Heart in Folk.



Photos: Cobargo Folk Facebook Page - Ben Marden

Festival News & Reviews

Gulgong Folk Festival is where good music and goodwill are shared with enjoyment

by Di Clifford



Gulgong Folk Festival returns for its 34th annual celebration of music, song and spoken word at year's end.

Gulgong, a charming historic town in central NSW, is the place to be on December 29, 30, 31, to enjoy the wonderful musicianship and lively groove with The Bushwackers, Gleny Rae Virus, RAPT, Mountain Dew, Peter Vadiveloo and many more talented folk.

Craig Atkins from Darwin will perform here for the first time.

Gulgong Folk Club Inc. offers the best value festival tickets in Australia through TryBooking, with children under 13 years of age gaining FREE admission if accompanied by a paying adult.

Buskers are most welcome, and folkie songwriters are urged

to pen a political parody or bring along a song written in 2019, to compete in the Festival's Competitions.

Di is waiting for you to make contact with your song details: di.clifford15@gmail.com

Get in the spirit, and let everyone hear your songs!

Have you been listening to the News, lately?

Bob's music will be celebrated in a special Concert, "Dial Up Your Dylan", offering some well known favourites from past years.

Scott Thomson is eager to hear from intending Dylanesque performers.

Gulgong is a small country town with a variety of accommodation styles, but early bookings are recommended.

A budget pleaser and great

festival support mechanism is the Volunteer Team through which, for a small time commitment, music fans can earn a Festival ticket.

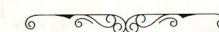
Go to www.gulgongfolkfestival.net.au to register as a volunteer.

As the saying goes, "volunteers are not paid, as they are priceless".

Red Hill will be open again to ticketed festival goers.

We have read of the struggles of festivals, small and large, in the efforts to continue to function in modern times.

See you at Gulgong and at many other places where traditions are kept alive, and good music and goodwill are shared with enjoyment and goodwill.



Eric Bogle heads 35th Illawarra Folk Festival

by Nick Hartgerink

Perennial favourite, Eric Bogle, will join Shellie Morris, Nicky Bomba, Marcia Howard, the Toe Sucking Cowgirls and around 150 other acts when the Illawarra Folk Festival celebrates its 35th anniversary in January.

The annual four-day event, the State's largest folk festival, will be held at Bulli Showground on January 16-19.

Artistic Director, David De Santi, said the lineup was particularly strong, with top international, national and local acts and one of the largest contingents of young performers in the event's history.

"This will be Eric Bogle's fifth appearance in our 35 years, and he always attracts large audiences," De Santi said.

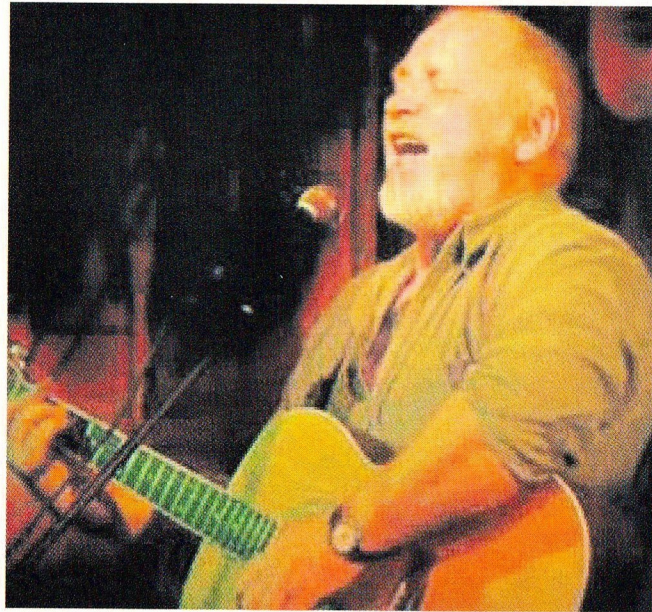
"It's great to have him back."

The Scottish born singer songwriter, whose anti-war song, *And the Band Played Waltzing Matilda*, is an international classic, first played at the festival in 1988, and returned in 2012, 2014 and 2018.

Shellie Morris is a multi award winning singer songwriter who sings in 17 Australian Indigenous languages.

She is a member of the Black Arm Band and was part of the internationally acclaimed *Prison Songs* documentary.

"Shellie is a captivating artist and we are delighted that she is coming to Bulli in January,"



Eric Bogle

David said.

"We are also thrilled to have the Toe Sucking Cowgirls include us in their 20th anniversary reunion tour.

"The Cowgirls made a big name for themselves across Australia from 1999-2006 with an eclectic fusion of Celtic, Country and Bluegrass influences, and their reunion tour was shaping as a national celebration of their music," he said.

Over twenty years of recording and touring, Michael Simic has built a highly successful career nationally and

internationally under his moniker of Mikelangelo.

He's released 11 independent albums and played countless sold out shows at venues and festivals across Australia, NZ, UK, Europe, Canada and the US, working as a solo artist, and with his group Mikelangelo and the Black Sea Gentlemen.

Marcia Louise Howard is a multi instrumentalist, singer songwriter who was a long term member of the 1980s folk rock group, Goanna with her older brother Shane Howard.

She has also released three solo albums.

UK singer, Christine Collister, will also return to the folk festival, continuing her partnership with Wollongong raised guitar maestro, Michael Fix, that has taken them all over the world.

"We also have many fabulous youth acts from Australia and overseas, including, Brighde Chaimbeul from Scotland, a young Gaelic-speaking performer from the Isle of Skye, who has made a huge impact in the UK with her debut album *The Reeling*.

"She plays the small pipes and her music is very traditional Celtic.

"It is very exciting to have an emerging international star at our festival," De Santi said.

Also part of the strong youth contingent are Elephant

Sessions from Scotland, leading national youth acts, Cigany Weaver, Chaika, Finn, Greann Dove, Honeymoon Bridge, Kahl Wallace, Great Aunt and Sue Ray, and a large local youth presence headed by the very popular trio, Dear Violet.

"We're really thrilled with the program for our 35th festival, 20 at Jamberoo and the last 14 at Bulli Showground," David said.

"And we're very proud of the fact that from very humble beginnings our festival has grown to now be recognised on the international folk music calendar, with strong interest each year from overseas acts who want to come here to perform.

"We always have a great mix of international, national and local artists, and that helps give

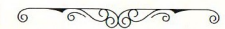
the festival its special appeal," De Santi said.

"Since we started, more than 3,000 acts and 15,000 performers have been part of the festival, and we have always supported local acts by giving them the chance to perform.

"For our 35th festival, our featured instrument will be the violin, which is certainly the most played instrument at folk festivals!"

Regular festival features including the Folk School in the week leading up to the festival, the Thursday Charity Night, Green Music Trains from Sydney and environmental sustainability initiatives will all be part of the 35th Illawarra Folk Festival.

The festival is run entirely by volunteers.



Festival News & Reviews

Cygnets 2020 adds a very special project

Organisers are thrilled to announce that Tasmania's Cygnets Folk Festival, to be held From January 10 - 20, 2020, has been successful in achieving funding from the Australia Council for the Arts to conduct a very special project "Sharing Culture through language and Song".

The artists involved in this project represent some of the finest both in musicianship and cultural excellence in their fields.

The opening night of the festival will feature a special concert featuring many of these artists and also witnessing them invite performers from other cultures represented at the event to join them on stage in the spirit of harmony and reconciliation.

Kutcha Edwards was in 2016 inducted into the NIMA Hall of Fame.

In the same year, he was awarded the Melbourne Prize for Music and received the inaugural Fellowship with the VCA for Most Distinguished Musician.

Shellie Morris was awarded the NT Australian of the year in 2014.

She is a feature artist with the Black Arm Band and has collaborated with the Melbourne Symphony Orchestra, Tim Rogers, Yothu Yindi, Jimmy Barnes and Sinead O'Connor.

Tasmania's Dewayne Everett-Smith has been another featured Black Arm Band performer and who, in addition to his own



Kutcha Edwards

recordings and performances, has supported the likes of Archie Roach and Dr G Yunupingu.

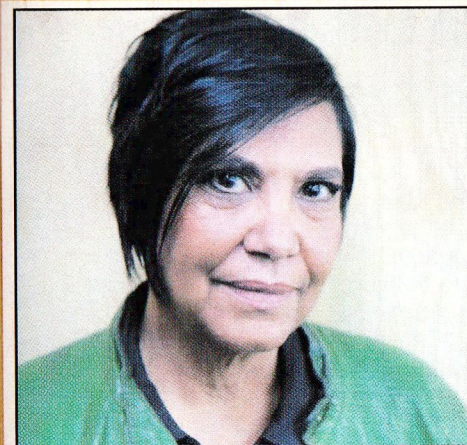
Multi award winning artists, Gina Williams and Guy Ghouse have been instrumental in bringing Noongar language through beautifully crafted songs to audiences around the globe.

John Bennett has received 12 national award nominations including WA Indigenous Song of the Year & APRA Songwriter of the Year.

Nominations for 'Male Artist of the Year' at the Deadly awards have seen John listed amongst the likes of Gurrumul and Troy Cassar-Daley.

Troy Jungaji Brady is a feature artist with Black Arm Band in addition to his performances as a solo artist.

The Western GuGu Yelanji songman shares his stories of country, love, law in language and as a contemporary entertainer.



Shellie Morris

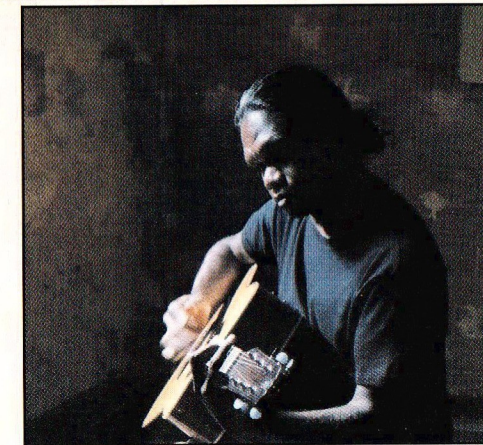
Deline Briscoe has been a principal artist with the Black Arm Band and performing with Archie Roach, Dr G Yunupingu and Mission Songs Project.

Yalanji woman of song, Deline Briscoe has launched her stunning solo debut, Wawu.

A very warm welcome to West Papuan artists the Black Orchid Stringband who will feature songs and stories from their troubled homeland

We also welcome The Homelands Tour, featuring Glen Scuthorpe and a number of performers and contributors to sharing culture and music.

They will be joined by Sue



John Bennett

Ray, a multi award winning artist, whose deep, dark voice has graced TV shows and radios for the past 15 years.

As always, we are grateful for the advice offered and engagement with SETAC, The South East Tasmanian Aboriginal Corporation.

SETAC will be engaging with Shellie Morris in a special workshop leading up to the festival.

SETAC will also conduct our Welcome event and engage in the Q&A forum moderated by Dewayne Everett-Smith.

There will be special workshops, collaborative events,

and Troy Brady will be conducting a masterclass for men to share story and song on the Friday morning of the festival weekend.

The Festival's fantastic reputation rests on our enthusiastic, resourceful, friendly volunteers.

Some come back to help year after year and their experience and loyalty is inspiring.

Others just happen to be coming down to Tassie or down from Hobart and bring new energy, talents and experience from other events.

Everyone's contribution is valuable!



Black Orchid Stringband

Festival News & Reviews

The difference between Rock stars and Folk stars

by Terry Carlan

I had the good fortune to play percussion with the Frohlich Brothers at The Clarence Valley camp oven festival in August.

I drove up with my partner Waa Waa.

That's not her real name, it's her festival name (see Trad & Now issue 131 pp14).

We came up from the Central Coast via Gloucester and Harrington.

We stayed at Gordon, the drummers house, at Harrington on Thursday night in a very comfortable bed, and lit out for Nymboida early Friday morning.

We made gentle conversation in the car and I began to break the news to her that the 'Nymboida Hilton' accommodation that I'd promised her would be, in many ways, one of the most novel and interesting experiences of her life.

She twigged at about Nambucca Heads that my effusive description of the 'Hilton' was more fiction than fact, but we had fish and chips on the breakwater at Coff's harbour, and all was well.

The GPS played tricks with us south of Grafton, but we reached Nymboida mid afternoon.

The first sight we see after coming in the gates and getting our performer envelope is the lovely Laena with her welcoming smile and her grey ringlets flowing behind her as

she dashes from van to venue to stall, meeting and greeting people and ensuring everything runs as smoothly as possible.

She points out our digs and WaaWaa looks at me and shakes her head.

'The spa and ensuite?', she asks.

I give her a wink.

"An experience you won't forget darlin'".

We park around the back and take a look inside.

It's a wonderful old rustic, wooden 2 bedroom house with many of the desired features of modern accommodation.

But no microwave or stove.

So our idea of cooking goes out the window.

WaaWaa puts down the esky she'd carefully packed with measured and delicious food to cook over the weekend and looks at me.

She raises her eyebrows.

"This is a camp oven festival", I remind her, "there will be lots of delicious food we can buy".

We wander around the house.

It's very functional with two bedrooms and a lounge room with a wood fire set.

"Who else is staying here?" she asks.

"Just the FroBros, Rav and Chip (see Trad & Now issue 131 pp14), ... oh and the Sunburnt Celts".

"The Sunburnt Celts?"

"Yes, they're doing the bush

dance on Saturday night."

"They a duo?"

"No there's 6 or 7 of them."

WaaWaa looks at me with the look that speaks a thousand words.

"We'll wait 'til the FroBros get here", I say.

"Rav will sort it out."

The silence suggests we take a walk.

"Let's go for a wander".

There are lots of motor homes setting up.

Down near the stage area there are a couple of big fire pits with seats around and a couple of food stalls.

We grab a coffee and watch Kingbrown camp oven kitchen cooking up a storm in great big pots hanging over an open hearth.

The beef stew is bubbling and the smell is delicious.

"There's tonight's meal," suggests WaaWaa.

I nod happily.

We come across Tucker and Breeze, in their motorhome, 'Ukulele Lady', have a chat and catch up.

Back at the 'Hilton', the FroBros have arrived.

Rav & Chip are chatty and up, as usual, and we slip into 'the gig tonight' mode.

A tall, raw-boned angular man walks down the hall.

He looks like he could lift a tractor in one hand.

Doug tells us he's been into town to get a gas bottle so we can have hot water and use

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Nymboida Friday night lights

the shower.

Bless him.

Rav helps us set up a base and mis-matching mattress in 'the bridal suite' and WaaWaa and I bring in our gear from the van.

In the conversation that follows between me and WaaWaa, we discuss expectations and realities, practicalities and providence, how people differ in their different forms of enjoyment, what one loses on the roundabout, and gains on the roundabout, how any problems we currently have are ultimately just 'first world' problems and we end with a hug and a laugh and our final words " ... it's better than a tent ...".

Jumping forward to the gig that night.

The stage is a beautiful, painted picture.

The lighting is indirect and subtle.

It looks beautiful from the front.

The sound mixer, Gerrard, is young.

Earlier in the arvo, when we set up and did a sound check,

he looked at me when I asked him 'could I have a microphone for ...' and you know he had that look of youthful confidence in modern technology that we older musos never had in our PA towers and huge amps.

He knows what to do.

He's out in the crowd now, wandering around checking the sound in different places and mixing with an iPad.

Doing a great sound mix.

The Frohlich Brothers start up at 7:30 and play a few great, tight songs.

Chip, on keys, kicks into shake, rattle and roll and I start hitting a cowbell and head out in front of the stage to get a little audience participation going.

I hand out things to hit and, in the darkness amidst the glow of the firelight, we're getting quite a credible little percussion section together.

Sounds great.

It is hard to see because I've been dazzled by the stage lights.

A woman comes out of the darkness with an arm outstretched towards me.

I think she wants my cowbell but no it's the beautiful WaaWaa and she's up for a dance!

We dance. I rock. She rolls. And it's infectious.

In an instant, there's another 8 to 10 people around with us!

Moving with the music in the glow of an open fire.

Primitive joy.

What fun.

Emmy-Loo Amethyst was onstage after us.

She is a wonderful parody of a new age (American) country singer.

Her songs and banter had everyone in stitches.

We keep putting layers of clothes on.

It's gets cool as the night goes on and people draw closer to the fires.

Honey & Knives are on next.

A 5 piece folkgrass band with two beautiful female voices blending, a little jazz, a little country, a little 20's style jazz blues with a double bass, guitar, banjo, banjo mandolin and the cutest little ladder washboard played with spoons.

I found them riveting to listen to.

And so to bed.

And we sleep the sleep of two long distance travellers in our 'bridal suite' that night.

Festival News & Reviews

I'm up early, as is my way, and go for a wander down towards the activity and market area.

It's quiet but a few people are up and meandering.

There is nodding and the occasional greeting, I feel like we're all kindred spirits here.

That's one of the beauties of festivals.

There's a few coffee places setting up.

One with bacon and egg rolls.

Halleluia!

Is there anything better, on a Saturday morning than a coffee in one hand and a bacon and egg roll in the other?

The FroBros are on at 11:20 this morning.

A different set this morning.

We sit in the lounge room while Chip and Rav get the set list in order.

Done. It's only a couple of hundred metres to the activity area and stage.

The camp ovens are cookin', the FroBros are cookin' and we have a couple of guest percussionists set up in front of the stage.

'Tucker' the tea chest bass player (Trad & Now issue 128 cover) and Rattler, on washboards he makes himself, (next to Tucker on that Trad & Now cover), came up too.

I leave my suitcase drum kit onstage and go join them in front of the stage.

Chip announces us, mid-song as the Central Coast Rhythm section and we are rattlin' and clickin' and thumpin' ... powering.

WaaWaa has come and grabbed some percussion instruments and is handing them out and the crowd is into it too.

The fun increases when Tucker goes into a T-Bass solo so frenetic that the whole thing gets wobbly.

I laugh and completely lose the beat.

I beat it back to the stage.

Rattler follows me back onstage and the rest of the FroBros set runs like clockwork.

There's a lot going on here.

There's a Dampers, scones and bread competition.

There's the evening meal competition.

There's a billy boiling competition.

Kayak calamity etc.

In the arvo, the FroBros run the music and a bush dancing workshop to ready dancers for the bush dance that night.

'Tucker', as is his way, has pork on a spit cookin' for the evening meal.

What fun.

In the early evening, we all collect to watch Jeff Browne sing his songs about life.

Some hit the heart strings, some tickle the funny bone, some take you on a journey through the inherent insanity of the human condition, some sing about the simple glories of nature.

All listenable, enjoyable and 'thinkable-upon'.

That evening, the Sunburnt Celts unite the motley crowd in the packed dance shed into a happy, organised family of smiling, bush dancing, whirling dervishes.

So good to see so many people dancing to such great music.

We slept well again that night ... and another difference between us folk stars and rock stars ... we're pretty earthy and we don't throw televisions out

the window.

Next story –

There was a lot of interest in, and I got a lot of mail about, the 'Festival names' story published in Trad & Now Edition 131 pp14.

A lot of people enjoyed the article and as many again asked me 'what the **** are you talking about?'

So much so that I've decided to write a prologue.

If the prologue goes well and causes a ripple of laughter that leaves the world in a better place, then I've done well.

If I get any encouragement at all it'll be hard to stop me from doing part two of Festival Names.

Then I'll do a marketing strategy article.

And maybe then a sequel.

And a speaking tour and a book launch before a final tour with Farnesy.

If you've forgotten 'what the **** I'm talking about' go and find your Trad & Now pile Now. Number 131 pp14

It was Breeze who started it all.

You see we were sitting around, resting, between acts at the Cobargo Folk Festival when the woman from the next van walked past and pulled in for a chat.

She was lovely.

Dressed in real 'Festival clothes' ... an interesting diaphanous top, jeans without any blue in them and with a mandala of dirt between her bare feet.

Ahhh! it needs more than a paragraph to tell ... I'll write it up in the next article.

Cheers



Bluegrass News

by Lindsay Mar



Dorrigo Folk & Bluegrass Festival Report

The 2019 Dorrigo Folk & Bluegrass Festival Oct 23-25 had initially been threatened by the intervention of bush fires which thankfully did not interfere with the festival or with everyone having a good time.

Instead, the weekend weather that eventuated was typical of late October in Dorrigo with warm days and relatively cool evenings. The festival kicked off with a square dance with music from the South Carolina Broadcasters (of North Carolina) and calls by Judy Jones (and sometimes Rod).

IBMA bassist of the year Missy Raines presented the first

Dorrigo House Band, Dorrigo Festival

set of the opening concert and then the Jacob Joliff Band who had flown in from New York exclusively for the weekend tore the house down with Jacob Joliff mandolin, Alex Hargreaves fiddle, Jake Stargel guitar and Myles Soniker bass, setting the pace for the rest of the weekend. The Joliff band flew in the day before the festival and flew home the day after, a visit so short and fast that jet lag did not have time to set in.

Also in from North America were Mike & Ruthy, Rachel Baiman and the Andrew Collins Trio.

Australian groups included Crow Mountain, Dr Coochachoo, Flying Engine Stringband, Johnny Can't Dance, Gleny Rae, Mustered Courage, My-T-Fine Stringband, Narrownecks,

Paddy & Jeri, and the Davidson Brothers who headed the Dorrigo Houseband – the epitome of cameo bands that included the likes of Daniel Watkins, Thomas Kendall, George Jackson and Paddy Montgomery. Each of the concert venues were well separated to ensure no sound leakage, but close enough together so that walking was kept reasonable – we think that the balance was perfect this year.

Sound systems were if anything, better than last year, and as a surprise we found Steve Passfield on sound duties at one venue – so that tells you something of the calibre of talent at Dorrigo.

There were generally good food options including coffee and ice cream but we did miss

the local meat pies and the youth sausage sizzle. The festival itself was preceded by the Dorrigo Old Time Music School held Oct 21-23 where instructors were Ivy and David Sheppard and Jackson Cunningham of the South Carolina Broadcasters, Rod and Judy Jones and Andrew Small. This is the third year that the school has been held and unlike other jam camps which usually deal with a generic approach to Bluegrass, the Dorrigo School through it's selection of guest instructors focuses on a particular aspect of Old-Time. We thoroughly agree with this approach as it gives students a deeper association with a particular style or area or even person which helps students appreciate the culture. It also means that you won't get the same talk next year.

By way of contrast, the broad

generic approach invites Bill Monroe's criticism of "that ain't no part of nothin'", and we much prefer for everyone to be a part of somthin'.

Camping at Dorrigo was again well organised and it appears that many people have now staked a spot from year to year with well known and familiar camping neighbours. The fire and access lanes were extremely well maintained and it was clear that safety was being taken extremely seriously given the fire and smoke threat. All in all, yet another great weekend and we look forward to 2020.

Wirrina Bluegrass Festival

The Wirrina Bluegrass Festival located at the Wirrina Cove Holiday Park SA Nov 22-24 has announced their artist lineup

as, Bluegrass Made in Taiwan, The Borderers, The Cherry Pickers, Backwater, Bluegrass Junction, Craig Woodward & The Flying Engine String Band, William Alexander & Cat Moser, Slim Dime & The Prairie Kings, Nobody's Sweethearts, Jen Lush & Tara Coates, The Henk Groot Trio and Wolfe & Thorn. The Wirrina Cove Holiday Park is 90 km south of Adelaide and offers camping, cabins, a kiosk, gas BBQs, showers, laundry, tennis courts and walking trails. The festival also has a volunteers program contact Alex Abbot 0408 509 283.

Brother Brothers

The Brother Brothers are Adam and David Moss, identical twins playing a range of string instruments from fiddle to cello to guitar, and who have become something of a rage in 2019.



Cajun Dance, Dorrigo Festival



Dorrigo Old Time School presents at the Dorrigo Festival

They have combined influences from their family in Illinois including their father's Everly Brothers and Beach Boys record collection to their own lives in Texas and New York listening to Townes Van Zandt and Blaze Foley. Over the years much has been said of sibling vocal harmonies, but remember that Adam and David are identical twin brothers – and you can't get closer than that. Some say they are the next Simon & Garfunkel, but we hear more of the Everly Brothers. The Brother Brothers tour Dec 29 – Jan 1 Woodford Folk Festival QLD; 3 Old Museum, Bowen Hills QLD; 4 Dorrigo Old Gazette Theatre NSW; 5 Lizotte's Lambton NSW; 7 The Vanguard Newtown NSW; 8 Smith's Alternative, Canberra ACT; 9 Spotted Mallard,

Brunswick VIC; 10-12 Cygnet Folk Festival TAS; 14 Salamanca Arts Centre, Battery Point TAS; 15 Adventure Bay Hall TAS; 17-19 Illawarra Folk Festival, Bulli NSW.

Sonoran Dogs

A Sonoran Dog reportedly is a type of hot dog served in the Phoenix – Tucson area of Arizona, and at a stretch, if you will, is the Tex-Mex idea of a frankfurt on a bun.

Needless to say, it is the popular idea for fast food in that part of Arizona and a Bluegrass group identifiable from that part of that state would name themselves for the hot dog. The group includes Peter McLaughlin guitar, vocals (yes the same Peter that played with Tom Rozum and Laurie Lewis), Mark

Miracle mandolin, vocals, Tyler James banjo and vocals and guesting in on bass is Australian Bruce Packard.

As trainers, the group has established themselves as a fixture at the Maleney Bluegrass Conference QLD over the past several years. This year, however they are also touring the Australian east coast via Nov 26 Ferntree Gully Bowling Club VIC; 28 Westernport Hotel, San Remo VIC; 30 Numeralla Hall NSW; Dec 1 Thirroul Railway Institute Hall NSW; 3 Leichardt Bowling Club NSW; 4 Cedar Bar, Bellingen NSW; 5 South Lismore Bowling Club NSW; 7 Samford Community Hall QLD; 12-15 Australian Bluegrass Conference, Maleney QLD.