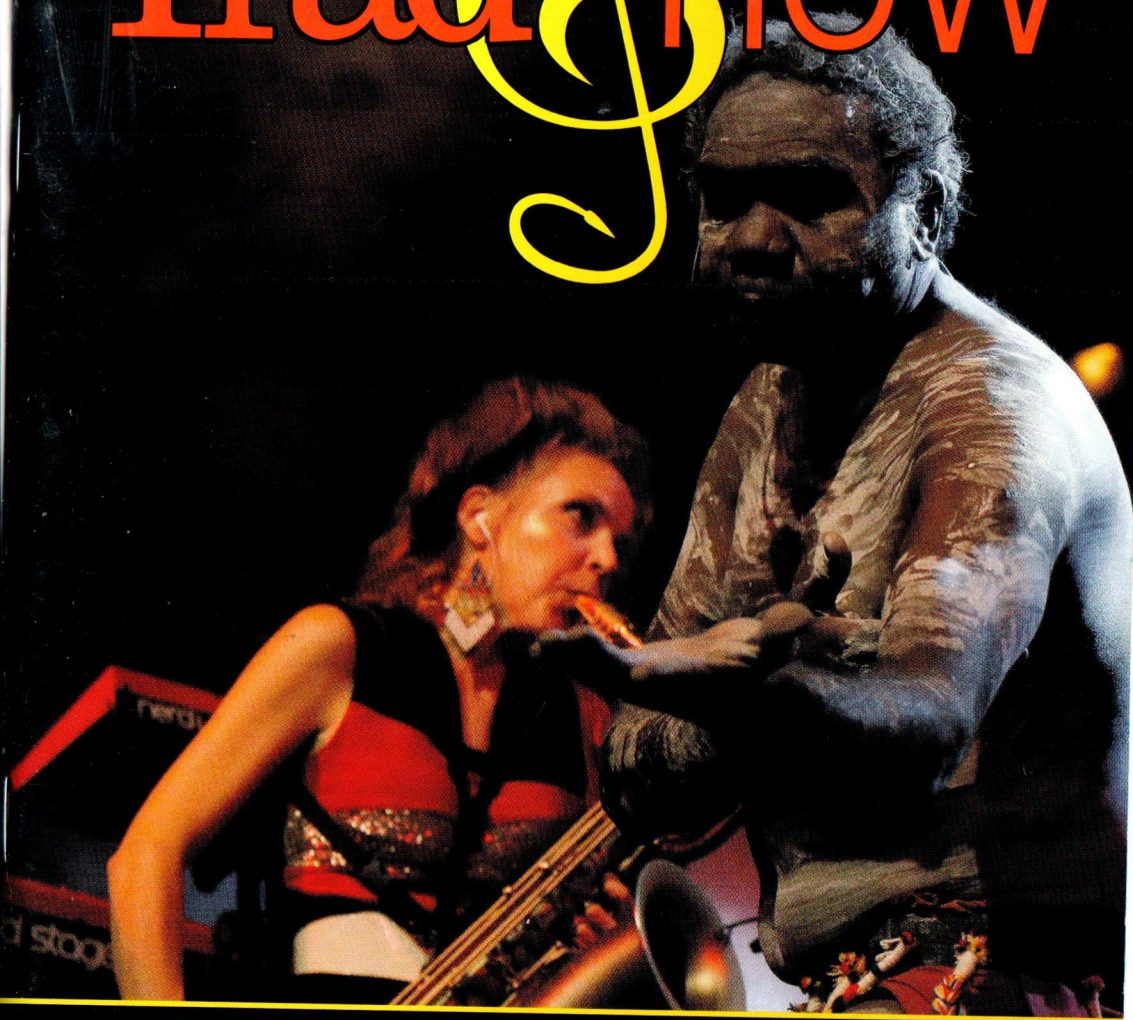


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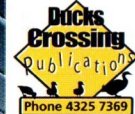
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ADVERTISING BOOKINGS AND EDITORIAL DEADLINE: JULY 15, 2019

Trad&Now welcomes contributions of news, features and photographs but cannot accept responsibility for unsolicited material. The views expressed in Trad&Now are solely those of the author and do not necessarily bear any relationship to other members of editorial staff. We welcome items for review. Send all items for review to the editor for distribution to the review panel. Advertising artwork & copy deadline for issue 133. Advertisers are advised to book space as early as possible. Material is required by JULY 15

Troubadour Folk Club holds 20th Anniversary Celebrations

by Michael Fine



Saturday night, May 4, saw a record audience attend the Troubadour Folk Club in Woy Woy, NSW, to celebrate the 20th Anniversary of the club, with many unfortunately turned away through lack of space as it went beyond standing room only.

According to Club President and MC, Michael Fine, "there were great performances from founders and current performers alike.

"The amazing audience lifted every song and performance, filling the hall in every sense as music reigned supreme.

"The event was an opportunity to recognise the club's founders and early stalwarts, in particular Frank and Marilyn Russell, Cec Bucello, Warren Targett, Stewart and Shaun who have been at just about every concert and session since the beginning, Linda Campbell and Peter Mace.

"A special mention should also be made of the great work of Bill Bekric and Willie

Timmerman, who contributed so much to the Troubadour's operation and spirit of inclusion and the joy of do-it-yourself folk music over the intervening years," Michael said..

"It was a night, too, when those who were unable to be there for whatever reason were also remembered

"Their voices live on and weren't forgotten," he said.

Michael Fine also thanked all the many current members, special guests and volunteers who performed or helped out so wonderfully on the night,



Ian Smith & Kevin Christie



Michael Fine

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Troubadour grand finale chorale

"Troubadour Treasurer, Ina Fine, managed the catering and celebration as well as the finances, and deserves a special recognition, as do, Ken Grose and Hugh Worrall, for the sound, lighting and production on the night.

"There was also a great result achieved with fund raising, with a total of \$800 raised on the night for the benefit for the Central Coast Schizophrenia and Bipolar Fellowship.

"It's been twenty years without subsidy or profits.

"We flourish as a not-for-

profit, members' based co-operative association.

"It shows what a local community can do when members put their hearts into it," Michael Fine said.

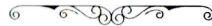
"The performers are each listed below - too many to describe each act individually, and a special mention should go out to the club members who contributed to the very special grand finale numbers that finished the evening, lifting the roof.

"The enthusiasm and quality of performances was particularly

high.

"All should feel very satisfied with their contribution".

The Usual Suspects (Frank and Marilyn Russell, Cec Bucello), Warren Targett, Peter Mace, Linda Campbell, Frank and Marilyn, The BluesAngels, The Troubalukers, Ian Smith and Kevin Christie, Beth Spencer, Marion Jones, Samuel Thomas Holland, Michael Fine, Simon Campbell, Trudy Hurley, Trish Peart, and the Troubadour Grand Finale Chorale.



The original BluesAngels with Hugh Worrall on saxophone

Music festival regulations will be investigated during public inquiry

by Maegan Sykes

John Graham, NSW MLC and Shadow Minister for Music and the Night Time Economy, advised on May 30, that the NSW Berejiklian Government has agreed to formally investigate its own music festival licensing scheme during an upcoming public inquiry, just 91 days after introducing the controversial regulations.

The Government agreed to John Graham's referral to the Legislative Council's Regulation Committee of the scheme for public inquiry.

Now, the controversial music festival regulations will be listed as an item for the committee's first meeting, which is expected to occur shortly.

The inquiry will allow the festival industry to come and put their case directly to Members of Parliament and propose a new approach.

Graham said: "This is a welcome next step and I encourage members of the festival industry and the public to make submissions.

"Just 91 days after introducing them and the Government has supported referring its own regulations to a committee for review.

"We welcome the Government's change of heart on this ill-thought-out, heavy-handed approach."

The committee will report to the Parliament by August 6.



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The great Omelette Divide of St Albans

by Terry Carlan

Now Rick is the kind of fella you wouldn't take on a trade mission to Russia.

Not because he wouldn't do the job, but because he'd accept no pomp or ceremony there.

None. Not a skerrick.

At the merest hint of pretence and/or pomposity, he would 'take the piss' mercilessly.

All with a smile on his face and an elbow in the ribs, and his laughter filling the room.

He loves the human condition and he'd start WW 3.

Tony, on the other hand, you would take to Russia.

He has a carefully crafted sense of humour that sits behind an even, well-tempered exterior.

He's neat with words and they're usually carefully chosen and placed.

He's organised.

I'd say he's a dot your i's and cross your t's man, but that phrase doesn't share the warmth of the man.

But I digress.

Rick and Tony were camped next to each other at the St Alban's Folk Festival, and they invited me to breakfast, as you do.

Tony said: 'I've got eggs, I've got some ham. I'll make an omelette.'

Rick added: 'I've got some leftovers ...'

Tony replied: 'And I'll make it my way Rick ... my way.'

Rick raised an eyebrow.

He said slowly, 'Oh we'll do it your way will we?'

Tony said: 'Yes my way'.

He turned to us sitting at the camp table.

'Who wants an omelette with fresh eggs, tomato, bacon, dill, etc., or who wants a dry and tasteless mish, mash mess with the shit cooked out of it!?'

There was a split second of silence.

The early morning ambience of the St Albans valley shifted uncomfortably.

The sun reconsidered its trajectory.

Somewhere a dog barked.

Trudy had also been invited to brekky.

Our eyes met.

We both agreed, quite amicably, that the second option didn't sound all that palatable.

Rick went and toasted some rough, grainy bread over the fire.

I went back to my camp and heated up some potatoes hollowed out with baked beans and melted cheese before returning.

The omelette was delicious. On toast made it perfect.

And there was plenty for all.

Tony offered us more but we were sated.

Trudy said the omelette was a 10.

Tony smiled: 'Then if I'd added coriander it would have been an 11.'

Rick said, 'Since you didn't add coriander we take off a point. That's 9.'

Trudy said, 'I'll wash the dishes.'

I said, 'I'm going to see if Bluey has got the showers working.'

Now I'm not saying they still aren't friends and maybe the best of friends.

I don't know.

But while the general consensus is that you have to break a few eggs to make an omelette, I'm just saying look out for your friends when you do.

Sugar 'n Spice launch their new CD

Vanessa and Zdena, the fun-loving gals that make up Sugar 'n Spice, hail from Daylesford, Vic, via India and the Czech Republic.

They have been playing to a variety of audiences and different venues in the Central Highlands of Victoria and Melbourne.

They love playing a mixed variety of songs and instrumentals, and will be launching their debut album "Home Brew", a mixture of everything folky, bluesy, alt-

country, roots and more.

Armed with a uke bass, guitar, harmonica and a percussion rig along with smooth vocals and harmonies, listeners are in for wide range of music.

They have been playing together for approximately 5 years and the journey continues.

Zdena took up playing the Uke Bass and Vanessa continues to explore the joys of acoustic and electric guitars in this CD.

The duo is currently busy launching the "Homebrew" CD.

The next gig is "Mixed Brew" at Scrub Hill, Newlyn, on June

30, from 12.30pm through to 4pm, where Sugar 'n' Spice will share the bill with Fat Chance, who will play their brand of bluegrass, rock, and more.

Vanessa will also have her art work for sale on that day.

The repertoire continues to expand and new tunes and sound effects to provide a specific vibe are in use.

The duo plans to continue to play at festivals, venues, house concerts, art galleries and wherever the music trail takes them.



SAOIRSE are delighted to present their new CD 'Encore', a collection of beautiful traditional songs and tunes and some great new numbers written by the band.

In the 12 years that the band has been together, they have released 4 CDs.

In 2013, their 3rd CD, 'Music Evermore' was awarded album and song of the year at the Australian Celtic Music awards, and we feel that with more original content, 'Encore' has even more to offer!

We are excited to be showcasing the new songs at Festivals and venues throughout Australia.

With soaring harmonies, beautiful ballads sung in English and Irish, including original material, jigs and reels, and even the odd step dance, a SAOIRSE performance will engage and delight your inner Celt!

SAOIRSE are: Anthony O'Neill, on Guitar, Fiddle, Mandolin and Vocals; Bernadette O'Neill, on Bodhran, Vocals and feisty feet; Kerry McManus, on Accordion, Whistle, Vocals and feisty feet; and, Sile Coleman, on Guitar, Mandolin and Vocals.

www.saoirse.com.au

CD available through TuneCore, Apple, Spotify, trad&now online shop...

The Boite turns 40



The Boite is Victoria's iconic multicultural music organisation.

Founded in 1979, it supports excellent artists from diverse cultural communities, promotes cultural understanding through the dynamic presentation of unique cultural experiences, and nurtures creativity, collaboration, access to and active participation in the arts.

Through their prolific program of festivals, events, radio programs, music releases and publications, they have presented and promoted hundreds of excellent musicians born in over 100 different countries at over 5,000 events before audiences exceeding 800,000 and just as diverse.

The Boite recently celebrated their 40th birthday on June 1.

The event featured: Omados,

Lamine Sonko, Mitch Tambo, Anne Norman, Opa Bato!, Alex & Tash Vargas, Ernie Gruner, Gelareh Pour, Rose de la Montaña, Melbourne Georgian Choir and more.

The Boite's calendar is filled with concerts and workshops that span across cultures, styles, languages and venues truly serving the purpose of supporting musicians from all over the world to build audiences and develop connections, and helping, in turn, their communities feel welcome and respected.

The team that organises all of the various events is led by Roger King.

Roger has been involved with The Boite since 1984.

He has been full time director since 1993.

Roger has performed,

recorded and toured to Turkey, Georgia and Bulgaria with various groups, currently Gorani.

Born in Melbourne, he has lived in Malaysia and South Africa.

He has initiated and nurtured many Boite projects through their development stages, including the World Music Cafe, Boite Singers' Festival, the Melbourne Millennium Chorus and the Boite Schools Chorus

Roger is ably supported by, Therese Virtue, looking after programming, Susan Wright, as the co-ordinator of the Boite Schools Chorus and the Boite Millennium Chorus, Leah Healy, who looks after members and donors, and Eyal Chipkiewicz who is responsible for development and administration.

Therese Virtue taught in the Western suburbs of

Melbourne for more than 10 years before working as a singer and then an organiser with The Boite.

She has sung with some of Melbourne's most adventurous folk ensembles including Il Gruppo Folcloristico Italiano and the award winning Petrunka.

She has been involved with The Boite since 1984, and as Boite World Music Cafe Co-ordinator for the past 22 years, has organised and presented over 1,500 intimate concerts featuring artists from 35 communities.

For 20 years, she has been a presenter of the Boite World Music radio programs on 3PBS and 3CR.

A warm and approachable person with a formidable knowledge of the Australian music scene, she is highly respected by artists from many communities.

Susan Wright has over 15 year's experience as an Education Support Officer, Choir Director and Music Administrator in primary schools in Melbourne.

She has been involved with the Boite Schools' Chorus (BSC) for 9 years as a choir director and she is now exploring the administrative side of the project.

Susan is also currently Administrator of Boroondara Brass in Hawthorn and sings with Phoenix community choir.

Susan has sung in choirs all her life.

Originally from Sydney, she married a chorister from St Andrews Cathedral and together they have a Euphonium player, a Trumpeter and a Shiba Inu.

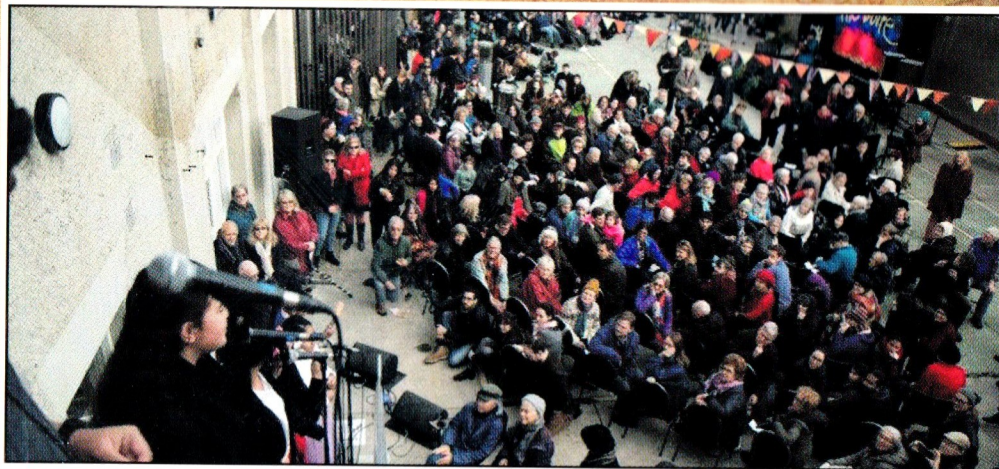
Leah Healy is a music business professional whose wide range of experience expands across the world



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music sector including festivals, events, choirs, project management and arts administration.

She has worked in the music industry since 2006.

In 2009, on completion of her Bachelor of Arts (Music Industry) Degree at RMIT University, she began working at world music organisation, The Boîte, delivering some of Melbourne's biggest choir projects - Boite Millennium Chorus and Boite Schools Chorus at Melbourne Town Hall, Hamer Hall and Federation Square.

In 2014, she was tour manager for the Coco de Mer

cultural tour of the Seychelles, where a group of 20 Australians from the Coco de Mer choir project were taken on a 3 week cultural tour of the Seychelles.

Since the start of the year, Leah is sharing her time in between The Boite and Outer Urban Projects.

Leah's passion for music lies in community arts events, festivals and outdoor events in the world music sector, including major and local festivals around Australia.

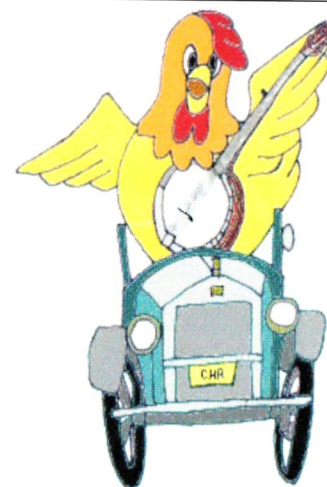
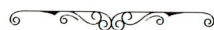
Eyal Chipkiexicz, who has been in Australia for nearly 10 years, has made strides as an entrepreneur and community

developer.

His former venue, Cruzao Arepa Bar, quickly became a cultural hub for those with a taste for everything Latin American.

He then established Casa Cultura, an arts collective that harnesses the power of arts as a tool for social change.

He has had vast experience in project development for the not-for-profit sector, developing strategic plans, securing funding, establishing partnerships, and in project delivery and management.



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Danny Spooner 1936 - 2003

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All of his recordings are listed

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Let Michael play a song for you



Virtuoso guitarist Michael Fix has recently begun taking requests from members of the public to play songs of their choice which he then records

on video and puts up on YouTube for everyone to see and hear.

"Music is a powerful force, just a few dots of sound in a piece of quiet space can invoke joy, melancholy, memories, a

whole variety of emotions," Michael said.

His latest video performance is in response to a request from Max from Sydney.

"We talked about this piece, written by legendary guitarist (and actor) Jerry Reed, called Twitchy, and what a fun piece of music it is.

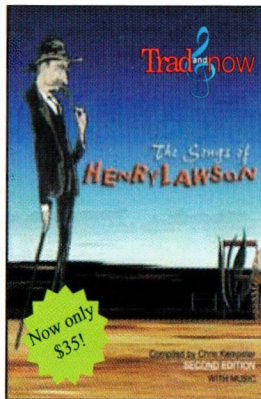
"Music with 'cheering-up' power.

"I started learning this one when I was in my late teens.

"I say 'started' because I haven't finished learning it.

"In fact, I've come to the realisation that every song I play, like life, is a work in progress.

"But that's a story for another day," Michael said.



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.

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Compiled by Chris Kempster
SECOND EDITION
WITH MUSIC

Ombudsman calls for fair due for Australia's small business artists

The Australian Small Business and Family Enterprise Ombudsman, Kate Carnell, has called for more transparency in the collection and distribution of royalties to musicians through the Australasian Performing Right Association (APRA) before it is re-issued its 5 year licence to operate.

"We have asked the Australian Competition & Consumer Commission (ACCC) to take into account a number of conditions that would give Australian small business artists their fair due and make APRA's

reporting obligations more transparent," Ms Carnell said.

"APRA has a near monopoly on the collection of fees from businesses that play music and the royalties are distributed to artists based upon what is played on commercial radio.

"This means emerging Australian artists whose airplay is mostly through community radio, background music, internet radio and other broadcasters, do not get paid the royalties they otherwise should.

"This approach makes it difficult for home grown emerging artists to get their fair share of royalties.

"A number of Australian small businesses and industry

associations have also raised concerns about how APRA determines its fees for small businesses based on maximum capacity instead of opening times and the actual capacity during those times.

"For example, venues are charged based upon their total capacity rather than the area of the venue that is being used at any point.

"These, and a number of other issues in our submission to the ACCC are critical to the future of Australian small businesses and must be addressed before the APRA licence is re-issued."

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Tax tips for musicians

Indie 101 is happening around the country, and it just so happens to align with EOFY (end of the financial year).

Coincidence? No, not at all.

If you are writing songs and balancing the books, then Indie 101 is for you.

APRA AMCOS has teamed up again with AIR (Australian Independent Record Labels Association), for the annual Indie 101 member event, diving in to the self releasing recording process and promotional campaign, and wrapping up with timely tax tips.

Indie 101 will take you through the process on how an artist can release their own music from recording, to launch and then touring, and then they'll get into the finance of it all.

Events take place around Australia.

APRA AMCOS have a financial expert there taking members through tax time tips at each event.

White Sky's, Kavisha Kuruk, presented in Melbourne and APRA followed up with her for answers to five common tax time questions from musicians.

APRA: How should I structure my band/solo music business, as a sole trader/ABN or as a company?

KK: It's best to keep things as simple as possible when you're starting out.

Becoming a sole trader (solo artist) or a partnership of individuals (band) is a great way to set yourself up and might even end up being the correct structure for you long term.

They are both cheap and easy to set up and have minimal compliance.

It will make sense to remain in these structures until you get to a certain level of net income.

If your individual tax rate jumps to higher than 27.5%, which is the current company tax rate, you might consider moving over to a company structure to cap the tax rate paid.

However, running a company comes with extra set up costs and more compliance, so please chat to an accountant to weigh up the cost v benefits.

APRA: Are my APRA AMCOS royalties considered taxable income?

KK: Yes, they are considered to be income and will need to be included on your individual tax return.

Check your remittances for any NZ withholding tax and ensure those are included on your tax return as tax paid against this income.

APRA: What are some common deductions that I can claim?

KK: Common deductions are: Travel – eg. flights, accommodation, car hire; Motor Vehicle expenses – based on kilometres travelled for work, make sure you keep a log book to maximise this; Phone and Internet – you will need to pro rata these according to business v personal usage; Commissions – management commission, booking agent commission; Gear and equipment purchases, you can claim up to \$30k per item at the moment.

APRA: What do I need to know about claiming rent and

bills if I have a home studio/work from home?

KK: Rent expenses can only be claimed if your home is also your principal place of business and you've set aside a dedicated area for the running of your business.

A home studio may qualify depending on how you operate out of it.

If you work from home occasionally, then you can't claim rent expenses, even with a dedicated work at home area.

You can however claim a percentage of running expenses such as utilities and depreciation of office equipment if you work from home and have kept record of the number of hours spent working at home.

It's best to chat to an accountant about this one and make sure you keep a diary of your days working at home!

APRA: Can I claim a loss on my ABN on my PAYG tax return?

KK: You will need to make sure you meet the ATO's requirements to be able to offset ABN losses against PAYG income.

Here is a useful link to work this out: <https://www.ato.gov.au/Business/Non-commercial-losses/>.

You may not be able to claim the loss against PAYG income if it's considered to be a "non commercial loss", but this doesn't mean the loss is "lost" completely.

You will be able to carry it forward until the ABN activity starts making a profit and offset the loss at that point.

Acoustic Guitar Spectacular 2019

A highly anticipated annual event, the Acoustic Guitar Spectacular brings together a hand picked group of internationally recognised acoustic guitarists from across the globe.

This series of very special concerts is hosted by internationally acclaimed Brisbane guitarist Michael Fix, who will be joined by YouTube sensation, Italian virtuoso, Luca Stricagnoli, in his first visit to Australia, and Roots/Rock multi-instrumentalist Minnie Marks.

The concerts are structured so that each player will feature as a solo artist, as well as performing as an ensemble,

allowing plenty of opportunity for spontaneity and improvisation.

Three players with such diverse musical backgrounds presents amazing possibilities, and incredible variety for audiences.

Each guitarist is known for their ability to entertain, and each present their unique music with a view to engage and delight audiences with stories, songs, and humour, as well as fretboard fireworks, making it a performance aimed for all people, not just 'guitar aficionados'.

This is a rare opportunity to see such a wealth of amazing musical talent on the one stage.

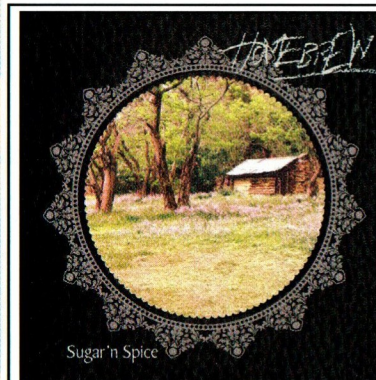
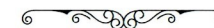
In particular, it's a unique

chance to see one of the international young stars of the global acoustic guitar scene.

The spectacular tours to eleven different location in Qld between July 3 and July 26.

The Acoustic Guitar Spectacular is offering an opportunity for emerging and professional acoustic guitarists to perform with the production in Ipswich, Caloundra, Logan, Longreach and Wolvi.

Each selected guitarist will also receive a one-on-one mentoring session with either Minnie Marks, Luca Stricagnoli or Michael Fix.



SUGAR 'N' SPICE

The fun-loving gals hale from Daylesford via India and the Czech Republic.

**www.acousticssessions.com.au
www.facebook.com/Vanessacravenmusic
CD Available from www.tradandnow.com**

They have been playing to a variety of audiences and different venues in the Central Highlands and Melbourne.

They love playing a mixed variety of songs and instrumentals, and will be launching their debut album "Home Brew". Everything folkey, bluesy, alt-country, roots and more.

Armed with a uke bass, guitar, harmonica and a percussion rig along with smooth vocals and harmonies, you are in for wide range of music. So enjoy!

Winter Blues Festival at Diggers @ The Entrance

Diggers @ The Entrance is proud to be a major part of the annual Winter Jazz and Blues Festival held at The Entrance on the weekend of July 12 to 14.

The following high quality line-up of over 34 Blues artists has been booked to provide twelve hours of outstanding free blues entertainment for all to enjoy.

Friday, July 12



BluesAngels

7.30pm – 8.30pm
10pm – 11pm

Saturday, July 13
7.30pm – 8.30pm

Guitars and gobirons, mandos and banjos, swinging saxophone and creampuff clarinet, the Beatles bass and a thimbleful of washboard waling, spoons, kalimba and the junkyard drumkit; it's trad east coast blues the way we don't often hear it.

Pre-WW1 songcatchers matched with post-WW2 blues-bashers and modern times' funk'n' rootsabilly.

Born in 2010, BluesAngels, the Central Coast's premier folk blues band has played fests from Goulburn blues to Dorrigo bluegrass, St Albans folk to The Entrance jazz, and many, many more.



Mark 'N the Blues

8.45pm – 9.45pm

Let Mark's passion for the blues take

you on a journey to the deep south, where the Delta blues was born, and then through the ages and styles from past to present.

In his show, Mark incorporates instruments such as the resonator guitar with slide, cigar box guitar, and a stomp box to keep the beat. He uses a unique picking style he learnt from Brother John from the Blues Preachers.

Mark will be joined by, Eric K. Betts, on blues harp and vocals to create a versatile and dynamic sound, and, David Rowlands, on washboard to create a trio.

Eric and David have both had considerable experience with many blues bands and are masters of their art.

Saturday July 13



Blast From the Past Blues Band

2.30pm – 3.30pm

Blast from the Past is a band made up of professional jazz and blues musicians that play in other bands.

They get together occasionally to play some jazz and blues such as is the case for this year's Jazz and Blues Festival at the Diggers Club, The Entrance.

The members of this great quintet are:

Ian Mason on guitar; Helena Brunner OAM, lead vocals; Alfredo Zotti on piano and Hammond; Alan Nash on Drums; and, Ian Hyden on bass.



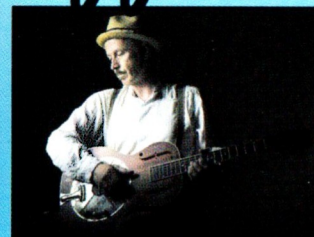
Traditional Graffiti

3.45pm – 4.45pm

'Traditional Graffiti' is the roots music experience that evolved out of Australia's ever-popular gang of English ex-pats, the Wheeze & Suck Band.

Ian 'The Pump' Macintosh (Melodeon, guitar, Harp), John 'Red Tips' Milce (Percussion, jokes) and Nigel 'Muddy' Waters (Mandolin, Cello Mandolin, Harp & Guitar), continue their unique readings of traditional, ceremonial and contemporary roots material.

After re-emerging in 2018 following the end of the Wheeze & Suck Band's successful 7 albums and 22 years of activity, Traditional Graffiti has appeared at many festivals and clubs around NSW, and released a new album, 'Traditional Graffiti 1', in May, 2019.



Jack Derwin Trio

5pm – 6pm

On slide, resonator, unique vocals and rack harp, add some progressions over amplified finger style and stomp box, you have Jack Derwin performing an eclectic blend of blues covers and originals.

He gives an audience the best in no kool blues & roots with a dynamic edge.

His recent album, 'Umina Blue', charted at no 8 on the Australian blues and roots charts.

With a slew of festivals right around Australia, NZ and Asia scattered behind him, 3 chain award nominations for best album, song and male vocalist, songs on global collections and Qantas playlists, Jack's eclectic song list, pitches somewhere between non-purist old school blues, outback sunsets and urban lights and themes.

Jack brings his performance to the festival with two brilliant musicians, Warren Ambrose on 5 string bass guitar, and local resident, Mick Huxley on drums and percussion.



Two Buck Blues Band

6.15pm – 7.15pm

The Two Buck Band mostly plays what

some people describe as cool blues, an eclectic style that moves between jazz, county, zydeco and rockabilly, but with a story.

Frequently this "story" takes them into unexpected places, both musically and narratively, which is part of the reason people follow them, and why they play together.

MC and vocalist, Paul Wilson, is mostly known around the Coast for running the Big Blues Jams that attract large numbers of outstanding musicians.

Paul is joined by Andrew Webster, a noted jazz guitarist, Warren Henry, a well known author with a drumming pedigree, and multi-instrumentalist, Walter de Jong, who has the uncanny ability to provide a perfect harmony in any song, any genre, at the same time as he plays Hammond organ.

And it's all anchored by, Mick Field, who's played bass for an extensive list of Melbourne blues bands.

BluesAngels

Saturday, July 13
7.30pm – 8.30pm



The Squeezers

8.45pm – 9.45pm

The Squeezers' music is best described as "swingin' rhythm and blues, with a touch of soul".

Several years ago, the Squeezers started performing in addition to the Lemon Squeezin' Daddies, with a similar but different repertoire, occasionally a bit bluesier and always a bit more relaxed, but with the same focus on fun and entertainment.

The core of the Squeezers repertoire is "swing blues".

Think of this as being at the crossroad where blues meets jazz and rock n roll. Because the music blends all these elements, it has a broad and immediate appeal to just about everyone.

Although every Squeezers' performance is a show in itself, the band is ideal with a crowd that likes to get up and dance.



Blues Wranglers

10pm – 11pm

After jamming together at the Central Coast Blues Society in 2015, Les(Birdman)Blundell (harmonica) and Trent Taylor (guitar & vox) formed a duo.

In 2016, they were joined by, Dan Botton (guitar) and, Belinda Taylor (keys), followed by bass and drums, and began playing numerous venues across the Central Coast.

In 2018, a lineup change brought in, Wayne Lawler(bass) and Al Smith (drums).

With a diverse range of Blues tunes from the classics to the early Blues tracks of ZZ Top and Fleetwood Mac, with moody melodies to foot stomping rhythm and more, you are sure to get your Blues fix.

Busy folk club an example for others

The Newport Fiddle & Folk Club has to be one of the busiest folk clubs in Australia.

Not only do they host a three day festival, on 28-30 June this year, but they also have many regular events.

Here's a sample:

Regular events

Here's a rundown of our regular events over the next few weeks



Club Night

Last Friday each month, 7:30pm

Newport Community Hub, 13 Mason St Newport

A circle of chairs, a cup of tea and an invitation to join in however you like - sing a song or two, play along or just listen.

\$5/\$3 members



Celtic Session

First Friday, 7:30pm

Newport Bowls Club, 4 Market St Newport

An evening of Celtic tunes, or just about anything really, once we get going. Bring an instrument and a tune, or just listen.

\$5/\$3 members



Tuesday Blues

Tuesdays fortnightly:

Neighbourhood House
43 Mason St Newport

A mainly acoustic jam for mellow classics and beltin' blues. Whatever you play, if you can turn it to blues, roots and soul, boogie on down!

\$5/\$3 members



Open Stage

Second Fridays of the month

Newport Community Hub, 13 Mason St Newport

A chance to get up on stage and perform, or just come along and enjoy the show.

Guaranteed something new and different every month! Cafe-style seating, BYO food and drink.

\$5/\$3 members



Beginner Jam

Third Saturday of the month, 6:30pm

Newport Scout Hall, 6 Market St Newport

A kid-friendly jam session for newbies or people learning a new instrument.

Please bring a plate of food to share.

\$5/\$3 members

More details and full calendar of events on their website

Sydney's controversial lockout laws may be about to be relaxed



Sydney's nightlife could finally be on the mend following reports that its contentious lockout laws could be relaxed, TheMusic.com reported on May 29.

Fairfax/9 Newspapers reported that NSW Premier, Gladys Berejiklian, has ordered a review of the legislation just over five years after it was introduced.

"After five years of operation, it makes sense for us to now take stock and examine whether any further changes should be made," Berejiklian said.

She continued: "We have always sought to strike a balance between limiting alcohol related violence and maintaining a vibrant night time economy."

"During this period, we have also worked to relax certain

aspects of the laws, such as extending trading hours for bars and clubs for major events, and making it easier for small bars, restaurants and cafes to start up and operate."

Berejiklian's call for a review of the lockout laws come after the Shooters, Fishers and Farmers and the Greens parties urged for the legislation to be axed altogether.

"We just want to get Sydney going again and revitalise the nightlife," Shooters' MP, Robert Borsak, said yesterday.

"If there is a problem with violence and policing, then fix that, but don't make venues close."

The news comes just weeks after the City Of Sydney announced plans to launch a 24-hour city centre and more performance venues across the city.

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- * Discounts to FFT Events and numerous folk related businesses
- * Eligibility for special FFT initiatives, such as free studio recording time, scholarship for *Music Under the Southern Cross*, song writing awards and more

Still only \$27 per year family \$20 individual to

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The City of Sydney's groundbreaking proposal to save Sydney's nightlife has been unanimously endorsed by Council.

Some of the recommendations put forwarded by the City included: 24-hour trading across the entire city centre; shops, businesses and low-impact food and drink venues on major high streets to trade until 2am; new late night trading areas in some of the city's fastest growing neighbourhoods, such as Barangaroo and Green Square; a new cultural precinct in an industrial part of Alexandria; and, venues holding live performances and creative events in late night trading areas to trade for an extra hour.

"It's time for Sydney to become a 24 hour city and we've now given businesses the opportunity to open around the clock," Lord Mayor, Clover Moore, said in a statement on Monday night.

"I'm pleased that Council has unanimously backed this proposal to give retailers

more flexibility, to give visitors more late night options and to enhance our reputation on the world stage."

Moore said that over 10,000 Sydneysiders expressed a desire for a "diverse and exciting" night time economy and the new proposal ticks those boxes.

"What they don't want is a city that is unsafe or that shuts down as soon as the sun goes down," Moore added.

"These changes will see 24 hour trading in our city centre and the creation of new late night zones with extended hours.

"I'm very excited about the new, late night cultural precinct in an industrial part of Alexandria, walking distance from Green Square Station and future Waterloo Metro.

"The City of Sydney is doing its part.

"I hope these changes encourage the NSW Government to reconsider the lockout laws and help Sydney regain its status as one of the world's premier late night destinations.

"Importantly, businesses and venues will need to apply for

additional trading hours through a development application process and they'll be subject to trial periods, to ensure venues are managed well and the community are consulted each step of the way.

"Our late-night trading development control plan is the result of an unprecedented call from the community for practical action to help boost Sydney's nightlife and economy," Lord Mayor, Clover Moore, said.

"In 2018, we held our first review in over a decade of the planning controls that determine where and when night time activity can take place in Sydney.

"The changes we proposed in response to this feedback strike a balance between supporting well managed venues to continue to trade and thrive, and managing any impacts they may have on local neighbourhoods.

"They also respond to the very strong demand for a vibrant, late-night city, and set the foundations for Sydney to become one of the world's best 24-hour cities."



"The Parting Glass" is on the short list of Ireland's favourite folk songs

Correspondent, Freddie White, has written to tell Trad&Now how pleased he is that his favourite folk song, 'The Parting Glass', is included in RTE's "Ireland's Favourite Folk Song" short list.

RTE is Ireland's national public service media.

"The song is a perfectly ambiguous expression of departing, whether leaving the present company, departing your native home or indeed departing this life.

"A wishing of joy to those left behind with a rueful act of contrition thrown in," Freddie said.

"As a three-time emigrant myself, thankfully returned now, I'm drawn in by its expression of the mixed sentiments so many of us have experienced when taking leave of this island.

"Even if we choose the adventure abroad, we are torn with separation sickness and thrown into an involuntary close encounter with mortality.

"We seem to share a folk memory of that goodbye being the last.

"In past times, the farewell supper was dubbed the 'American Wake' because it was, in effect, death to earthly ties," Freddie said.

"Not so much these days, but still".

"If you haven't been following this series on RTE, do check it out on the RTE Player on YouTube.

"It's beautifully done, with fascinating insights into all the songs, that serve to bring their historical sentiments to life."

Freddie White was born in Cobh, County Cork, Ireland, into a musical family.

By the age of thirteen, White was playing in school bands and by seventeen playing professionally.

He went to London in 1970, where he stayed for about two years to busk and perfect his unique style of singing and guitar accompaniment.

Together with, Philip King and Sonny Condell, in 1974, he formed a popular folk rock/jazz fusion group that started out as an occasional band called The Sunday Night Band.

The following year, after White had left the band, it morphed into Scullion.

In 1977, he formed The Fake and the following year he formed The Freddie White Band.

During 1978, White toured as the opening act for the Irish band Clannad with their producer/sound manager, Nicky Ryan, recording those gigs, and providing selections to compile into White's first album,

Recorded Live on Tour 1978.

In 1992, White emigrated to Boston, USA, where he remained for twelve years, returning to Ireland in 2004.

After seven years back home in Ireland, White relocated to Sydney, in March, 2011, with his wife, Trish Hickey.

They married in Sydney in June, 2013.

The couple relocated to New York City in December, 2016, for one year.

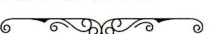
In January, 2018, they moved back to Cobh, Ireland, hence the reference adventuring abroad and returning home.

White has been touring internationally since the 1980s, solo as well as with fellow musicians.

He performs interpretations of work of some of his favorite performers, such as Randy Newman (nine covers recorded), John Hiatt, (nine covers recorded) Tom Waits and Guy Clark, as well as some jazz standards and his own compositions.

White's 1999 album, My Country, did not include any covers.

It featured lyrics of White's brother-in-law, the poet, Don O'Sullivan, (1949-1986), put to music, co-written by White with his then wife, Ann O'Sullivan, Don O'Sullivan's sister.



Australian Folklore Network conference well attended

Convenor, Dr Graham Seal AM, Professor of Folklore, has advised that the 14th Australian Folklore Network (AFN) conference was, as always, well attended, with around sixty registrants and a few casual drop-ins.

Papers and presenters included: Yvette Staelens, Cornwall to Kadina with Twenty-Six Cornish Carols; Dave de Hugard, The Forgotten Mudgee Waltz; Mark Gregory, The Cyprus Brig and other folkloric finds, presented by, Margaret Walters; Graham McDonald, The Death of Frank Gardiner; Kerith Power, The First Australian Women's Songbook; Heather Clarke, Rediscovering a Lost Convict Culture; and, Emma Nixon,

Scottish Ceilidhs in Brisbane.

"We also enjoyed a panel session on the future of folk in Australia, as well as the lunchtime concert featuring the songs of Tasmanian singer/composer, Theresa (Teri) Young," Graham said.

"This also attracted a large and appreciative audience.

"As always, we thank our presenters and our partners, the National Library and the National Folk Festival, for their ongoing support.

"Next year will be the fifteenth event and we'd like to do something special, so let us know if you have any thoughts."

The panel discussion on the future of folk, whether performance, research, collection, archiving, etc., came up with several suggestions.

One was that, whatever else it might turn out to be, the future is digital.

The AFN membership has not been heavily oriented to the world of social and digital media.

"We have a Facebook page and a blog, but they are not well patronised, raising the question of whether we should close them down," Graham said.

"Perhaps a topic for next year?"

Another idea was for the AFN to undertake projects.

"In the past, we have run a number of projects, including publishing a selection of conference papers, but there may well be things a volunteer network of enthusiasts could do, perhaps in partnership with other organisations."

New folk festival for Tasmania

What's this? I thought as I squinted at my computer screen, way past my bedtime.

Mr FF is coming to the North West of Tasmania for his inaugural visit.

Hmmm, is this some touring public speaker who has an X-rated vocabulary?

Or maybe a poetry slam's 2019 alliteration champion.

Oh wait, here are my specs!

Aha! It's MRFF - not a person but a thing! Read on, read on....

MRFF is the Mount Roland Folk Festival, a Folk Federation of Tasmania event which is the brainchild of three hard-working folk event organisers, Teri Young, Dominic McAlinden and Kate Case.

Billed as "A music, dancing and learning party this spring" and happening on October 11-13th at Gowrie Park Wilderness

by Sarah Lewis, Courtesy Drumbeat!

Village, North West Tasmania, the inaugural MRFF will feature the best modern and old folk music from Tasmania and around Australia.

Tune and song sessions, workshops, bushdancing, fire pits, poets' breakfasts, tug o' war, porridge fights, gorse weeding competitions and guided bush walks are all planned for the weekend.

The Official Celtic Awards Night



As part of the Australian Celtic Festival held at Glen Innes, NSW, annually in May, a Celtic awards night is held.

The 2019 version was again a fantastic event.

Guest MC, Darren Coggan, kept the whole thing rolling along and guests were treated to some beautiful music from, Ella Roberts, and Gone Molly.

During the evening, inductees to the Celtic Roll of Honour were announced.

Manager of Glen Innes Services Club, Pat Lonergan, said: "This year we are continuing our practice of recognising the people involved from the very earliest days of the Australian Standing Stones.

"Our first 2019 Inductee will need no introduction to most of you.

"Howard Eastwood DuA has been a prominent member of the business community for many years and was recognised with the Glen Innes Severn Council Icon of Business Award in 2015.

"Howard is being inducted to the Celtic Roll of Honour for his work and championship on behalf of all things Celtic.

"This work was recognised with a Celtic Honour, DuA, conferred for services to the Glen Innes Celtic community.

"Howard has also been a Guardian of the Australian Standing Stones since 2016.

"Howard served as Chairman of The Australian Celtic Festival Committee from 2003 to 2007 and was responsible for the introduction of the Cauldron as part of the Opening ceremony.

"Howard saw his role as being to recreate Celtic

Ceremony and reintroduce these ceremonies into The Australian Celtic Festival.

"Howard has often said that the Honour that was most important to him was the recognition given by the Celtic Guard.

"This group of Vietnamese War Veterans appeared for several years as the Ceremonial Guard at the Opening Ceremony in their mediaeval garb.

"They gave Howard his Celtic collar, his "rod of authority", and the fur cloak that we all know so well." Pat Lonergan said.

"Our second 2019 Inductee is, William Forrester Fisher MacLennan OAM, generally known as Bill.

"As many of you would remember, the Scottish Australian Heritage Council (SAHC) was

originally established in Sydney in 1981 as a commercial vehicle to prepare for and promote the Australian Bicentennial in 1988.

"When the call went out to Caledonian societies to support the fledgling SAHC, many Australian Scots became involved.

"At the SAHC's first AGM in 1982, Bill was installed as Chairman, a position he held until his passing in August 1990.

"Among the high points of his Chairmanship, Bill and the SAHC Committee saw the installation of the Scotland Australia Cairn at

Mosman, which was Scotland's Bicentennial Gift to Australia.

"The SAHC also worked very closely with the Celtic Council of Australia to push for the Australian Standing Stones.

"The SAHC set up a competition for the design of The Australian Tartan.

"This competition was won by, John Reid.

"The Australian Tartan continues to be worn by elements of the Australian Army.

"Bill received an OAM for Service to the Community in 1984.

"Bill's family is recognised by the Court of the Lord Lyon as 'Hereditary Chieftains' and 'Head of the First Family of MacLennan'", Pat Lonergan said.

Bill's citation was accepted by his son, Chieftain, Greg MacLennan.

Lara Gresham, Honorary Ambassador for the 2019 Australian Celtic Festival, then announced the recipient of The Triquetra Medallion, Molly Armstrong.

Australian Celtic Music Awards Finalists and Winners

2019 saw the largest contingent of entrants of the highest standard, giving judges a huge task.

Celtic Song of the Year - Ella Roberts for Elluria's Lament
Finalists - Murphy's Pigs and Sadie & Jay

Celtic Album of the Year
Celtic Fusion for The Last Great Love Song
Finalists - Murphy's Pigs, Pixie Jenkins and Asleep at the Reel

Wendy Watts New Celtic Talent of the Year
Stu Tyrrell
Finalists - Mad Kelpie Playdate and Lisse-Kathe Rummery

International Artist of the Year - CELTICA Pipes Rock!
Finalists - Colin McLeod, Iona Fyfe and Dickie Deegan

Celtic Group of the Year - Gone Molly
Finalists - Asleep at the Reel and The Borderers

Celtic Album Producer of the Year
Anthony and Bernadette O'Neill for Encore by Saoirse
Finalists - Mick McHugh & Dave Luxmoore and Michael Fix

Celtic Female Artist of the Year - Ella Roberts
Finalists - Jeri Foreman and Lisse-Kathe Rummery

Celtic Male Artist of the Year - Pixie Jenkins
Finalists - Stu Tyrrell and Mick McHugh

Celtic Instrumental of the Year - Mad Kelpie Playdate for Cherokee Shuffle
Finalists - Jeri Foreman and Pixie Jenkins

Australian Celtic Artist of the Year - Ella Roberts

Festival Calendar

All editions of *Trad&Now* include a "Festival Calendar" listing every folk and related festival held in Australia by month, state and time.

This makes it easy for festival goers, performers and stall holders to plan their activities throughout the year.

If you are aware of any festivals not included in this list, ask them to provide information so as to be included in the next edition.

JULY

Bello Winter Music Festival

NSW - Mullumbimby
July - 11 to 14, 2019
www.bellowintermusic.com
(02) 6684 6195

AUGUST

DARWIN FESTIVAL

NT - Darwin
August - 8 to 25, 2019
www.darwinfestival.org.au

Bangalow BBQ and Bluegrass Festival

NSW - Bangalow
August - 14 to 15, 2020
www.bbqbluegrass.com.au

Kelly Country Pick

VIC - Beechworth
August - 16 to 18, 2019
www.kellycountrypick.org
peter@kellycountrypick.org
0425 134 976

Sydney Folk Festival

NSW - Sydney
August - 16 to 18, 2019
sydneyfolkfestival.com

Freedom Day Festival

NT - Kalkaringi
August - 23 to 25, 2019
www.freedomday.com.au

Gympie Music Muster

QLD - Gympie
August - 22 to 25, 2019
www.muster.com.au

Maleny Music Festival

QLD - Maleny
August - 30 to 1 Sept, 2019
www.malenymusicfestival.com

SEPTEMBER

Gold Coast Acoustics

Music Festival
QLD - Nerang
September - TBA

www.goldcoastacoustics.com.au

Nimbin Roots Festival

NSW - Nimbin
September 13 to 15, 2019
www.nrfest.com

Neurum Creek Music Festival

QLD - Neurum Creek
September - 13 to 15, 2019
www.neurumcreekfestival.com
neurumcreekfestival@hotmail.com
1300 733 901

Guildford Banjo Jamboree

NSW - Guildford
September - 20 to 22, 2019
banjojamboree.org/

Join The Craic In Yass

NSW - Yass
September - 13 to 19, 2019
facebook.com/jointhecraicinyass
craicmusicfest@gmail.com
(02) 9489 5786

Manjimup Bluegrass JamCamp Weekend

WA - Manjimup
September - 27 to 30, 2019
www.manjimupbluegrass.com

Folk by the Sea

NSW - Kiama
September - 27 to 30, 2019
www.folkbythesea.com.au

Wollombi Music Festival

September - 27 to 30, 2019
NSW - Wollombi
www.wollombimusicfestival.com.au

Wintermoon Spring Festival

Qld - Camerons Pocket
September - 27 to 30, 2019
www.wintermoonfestival.com
(07) 4958 8390

Wallaby Creek Festival

QLD - Rossville
September - 27 to 30, 2019
wallabycreekfestival.org.au

Stringmania

VIC - Yarra Valley
September - TBA
www.stringmaniacamp.com

OCTOBER

Dashville Skyline

NSW - Dashville
October - 4 to 6, 2019
dashville.com.au

Irish Woolfest

NSW - Boorowa
October - 6, 2019
www.irishwoolfest.com.au



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35th Illawarra Folk Festival gets green light

by Nick Hartgerink



The annual Illawarra Folk Festival in 2020 will celebrate 35 years when it is staged at Bulli Showground, NSW, in January, 2020

The future of the State's largest folk festival had been in doubt due to concerns over recent changes to State Government festival regulations, however the Illawarra Folk Club, which organises the annual four-day event, has received assurances that the festival is not considered "high-risk" and therefore its licensing and approval requirements will remain unchanged from this year.

Artistic Director, David De Santi, said that was good news for the festival, with organisers now able to plan for an essentially unchanged format for

the 2020 festival, which will be held on January 16-20.

"We're very pleased that we can now get on with the task of organising our 35th festival, 20 at Jamberoo and the last 14 at Bulli Showground," De Santi 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."

De Santi said: "We always have a great mix of international, national and local artists, and that helps give the festival its special appeal.

"Since we started, more than 3,000 acts and 15,000 performers have been part of the festival and we have always

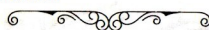
supported local acts by giving them the chance to perform.

"For our 35th festival we are looking to have around 150 acts presenting 320 concerts, sessions and workshops and we are looking for a mix of folk, world music, roots, Celtic, bluegrass and gypsy music as well as the spoken word," he said.

"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.



Illawarra is the closest thing to true democracy in music festivals

by Jefferson Lee



Spooky Men spook out festival dancing in undies

This year's Illawarra Folk Festival last January at Bulli Showground was on again off again, with sabotage from State and local government authorities continuing their attacks on community music festivals.

Fortuitously, Dave De Santi, Russ Hannah and the 350 regular volunteers managed to pull together one of the best festivals yet.

Top acts from Woodford like, Lindsay Lou, Emily Wurramara, Irish Mythen and

the Scandinavian fiddlers, Fru Skagerrak, were the cream on an already rich cake.

Touring Melbourne acts caught my eye as usual with four bonnie lasses called Co-Cheol singing in perfect harmony an absolute joy to watch and hear.

Out of the same field was the Melbourne Scottish Fiddle Club.

The more rocky-punk end of down south always gets an appearance at Bulli.

This year, The Bottlers excelled with their in your face rebel yell that had the young-uns up on their feet.

The Bottlers were a healthy addition to other adrenaline

pumping acts like The Pigs, Gleny-Rae Virus and her Playboys, the Handsome Young Strangers with 'The Bleeding Bridges' song that blended piano accordion, roaring vocals and a steady, almost punk, beat.

In a different style were the very creative local beatmeisters, The Long Johns, performing swing or rockabilly songs like 'Hound Dog', who also had feet moving with their luscious female vocals both yearning yet satisfying, if you get my drift.

From Perth, the a Capella comedic clean-stylistic group called the Ballpoint Penguins won many a heart with

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The next generation of musos busking on the bend

their fresh almost tongue in cheek routine.

A total contrast was, Kate Pass, with a jazz background, who joined forces with Persian musicians in Perth, in 2016, and formed the fusion jazz-World sound of Kohesia Ensemble.

They have toured from New York to Europe to Asia.

Mesmerising.

Many new fans dug this unique collaboration in influences.

I would compare the sound with the Balkan-fusion sound of the band Mara, without the drums being as intrusive in the overall rhythm.

From Alice Springs, Ted Egan, showed his respect to Illawarra's reputation by preferring it over his usual Tamworth Country Music appearance the following week.

The lucky Bulli locals savoured a series of dynamic concerts complete with Ted's unique story telling.

Right down to the closing concert at the Black Diamond Marquee tent, Ted Egan thrilled with the convict transportation song 'For the Terms of their Natural Lives' to commence with blasts from the past that pre-date Paul Kelly and 'From Little Things...' with 'Poor Bugger Me (Gurindji)' written during the strike 50 years ago.

Ted fielded requests from his extended N.T. ditties and drew smirks when he said he no longer performed 'Two Little Boys'.

Congrats to Ted, after his World War One tribute album and book of true stories, he is appearing at the Darwin Military History conference in April 2019.

Marking the generational shift of voices with Indigenous issues, was the joyful voices of, Jessie Lloyd, and the Mission Song Project singers from Central Queensland.

They are steadily gathering

the oral history in song, verse and story of our black people.

The hidden voices of the past.

An accompanying song book for schools is available in this unique and on-going project.

Their song about the 1957 strike on Palm Island and their number on the ferry that transported the blacks removed from their traditional lands on the mainland to banishment is an echo of Bernard Carney's song 'Devil's Island' regarding Rottness Island.

Among the many popular singer-songwriters, was the Irish born New Zealander, Jenny Mitchell, who took us on a personal journey in songs from her CD 'Wildfires'.

Her grand-parents were from Galway and Limerick and migrated in 1967 to New Zealand.

Her opening song, 'Ends of the Earth', expresses their first feeling of their new home.

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Her third song, 'Troubadour', was inspired by the NZ songster, Adam McGrath.

It expresses the lonely life of a musician on the road.

It has a catchy sound here with Jenny's adopted back up musician on pedal steel guitar.

Like some of the songs off her CD, they sound somewhat understated on the recording, but have a new zest when performed live.

'Bonfires' was done blues/gospel style.

Again, it was catchy, with the whirling steel guitar and stomp box backing.

It begins "I know you're no good for me/Bonfires burn so easily".

An obviously love song.

In her concert on the Global Green, Jenny introduces, Nigel Wearne, as her backing musician for the last 12 months, before

launching into another broken love song called 'One Day'.

My god, these musicians carry their hearts on their sleeve methinks?

For the following song, 'The Ocean' is about an "ex-significant other" and about accepting the things we cannot change.

Nigel explains that 'The Song Rambles On', was written after a standing ovation at the Malvern Folk Festival, when Jenny, packing up, did not even realise she was being applauded.

Other songs revolve around family and departing the south island of New Zealand.

As Jenny's travels and experiences broaden, we can look forward to this promising songwriter and performer expanding her visions into new topics on her follow up CD.

Long-standing Brisbane group, Cloudstreet, never fail to

please.

Veteran, Brent Parlane, was in form with his catchy song 'I'm Alive'.

Crowd favourite was definitely the unique, Cigany Weaver.

Elsewhere in the festival, the floating, soft-picking dreamy harmonies of The Broads, with their pin-cushion deliveries, kept their audiences entranced, performing as a mimicry duo.

On their album, the sound is more embellished with backing musicians.

To me the duo were alluring, stripped back, with those complementing voices.

Suzette Herft deserves special mention for her well-researched tribute CD and performance to the songs of, Joan Baez.

She reminded the younger audience that songs like 'Nina No Vida' was banned under Franco's fascist regime for over 40 years.