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CALGARY FOLK MUSIC FESTIVAL



JULY 24-27, 2025
PRINCE'S ISLAND PARK

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**CALGARY FOLK
MUSIC FESTIVAL**
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40TH 1985
ANNIVERSARY 2025


**BIG ROCK
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Shaad Oosman – treasurer
Peter May – secretary
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Jory Kinjo • Aliza Sarian • Lise Schultz-Hossain
Tyler Scollon

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Erin Burger – box office coordinator
Thabo Chinake – sponsorship engagement manager
Kerry Clarke – artistic and marketing director
Beth Curry – site operations assistant
Jarrett Edmund – marketing manager
John Heibert – production manager
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The Folk Festival Society of Calgary's key strategic pillars are to: share our passion for music, maintain a vibrant and sustainable organization and foster community spirit.

The Calgary Folk Music Festival is produced by the Folk Festival Society of Calgary, a registered charitable organization (# 127909141RR0001).

In the spirit of respect, reciprocity and truth, we honour and acknowledge Moh'kintis, and the traditional Treaty 7 territory and oral practices of the Blackfoot confederacy: Siksika, Kainai, Piikani, plus the Îyâxe Nakoda and Tsuut'ina nations and also home to the Otipemisiwak Métis. We acknowledge all nations – Indigenous and non – who live, work and play on this land, and who honour and celebrate this territory. Each year, we gather along the Bow River, known by the Stoney Nakoda people as Ijathibe Wapta and Mîni Thnî Wapta (Cold Water River). We are grateful to call Prince's Island Park and Moh'kintis our shared home.

The Roots performing at the Festival, 2024 • Photograph by G. Bennett

Greetings



L - R: Jory Kinjo, Shaad Oosman, Lise Schultz-Hossain, David Frid, Aman Adatia, Peter May, Shannon Anderson, Tyler Scollon, Sean Dennie. **Missing:** Lisha Hassanali and Aliza Sarian.

Executive Director's message

On behalf of our dedicated staff, passionate volunteers, and board members, I extend a heartfelt welcome to this year's Calgary Folk Music Festival. As we gather once again on Prince's Island Park, we create something truly magical – a community united by the universal language of music.

These four precious days remind us of our shared humanity. Here, strangers become friends, voices blend in harmony, and the simple act of listening together becomes an act of love. Folk music has always been about storytelling, connection, and finding common ground – values we desperately need now more than ever.

We wouldn't be able to do this without the support of all three levels of government, a team of incredible sponsors and donors who believe in what



L - R standing: Peter Babb, Sarah Agnew, Sarah Olson, Katie Neelin, Stephanie Mok, Pete Kaminski, Sara Leishman, Blue Thornton, Catherine McNair, Jeff Storey, Erin Burger, Ishani Hemant.
L - R seated: Jarrett Edmund, Olivia O'Brien, Thabo Chinake, Kennedy Watt.
Missing: Kerry Clarke, Beth Curry, Peter Moller, Steve Nofall, Tyra Sanderson

has been created for the past five decades. Their financial support along with the support of our patrons and volunteers enabled us to launch our participation in the City of Calgary's fee assistance program this year, ensuring that the Calgary Folk Music Festival is for everyone.

As you settle into the grass, share tarps with friends and family, and let the melodies wash over you, you're participating in something beautiful – the creation of connection through song. Carry the neighbourly spirit, the openness, and the sense of community back into your daily lives. Let it ripple outward until we gather again next July. But for now, we'll prove once again that music builds us up and draws us together.

Welcome home folkies.

Sara Leishman
Executive Director

Chair's message

Welcome to the 46th Calgary Folk Music Festival!

There's nothing quite like these four days on Prince's Island Park where the rhythms of the world meet the heartbeat of our city. Each year, this festival becomes a living, breathing celebration of music, connection, and community, and this year is no exception.

Whether it's your first time here or you've been coming for decades, we invite you to settle in, explore every corner of the island, and soak in the magic. From sunrise soundchecks to sunset singalongs, every note played and every story shared adds to the beautiful tapestry that is Folk Fest.

This experience wouldn't be possible without the tireless work of our

phenomenal staff and the thousands of dedicated volunteers who bring it all to life. To each of you: thank you for the energy, heart, and soul you pour into making this festival feel like home.

To our returning folkies, welcome back. You are the tradition. To our newcomers, welcome in. You are the future. Share the lawn, share the love, and don't be afraid to dance barefoot.

Here's to another unforgettable chapter in our festival's story. Let the music and community on Prince's Island carry you.

David Frid
Chair of the Board

Artistic Director's message

Almost 5 decades in, we still field the question 'what is folk'? We could call it the Calgary alt-rock, hip hop, indie, electro-soul, funk, bluegrass, art pop, country-blues, global groove *AND* folk music festival. But that's a mouthful. Perhaps it's more appropriate to dub it the Calgary *more than* Folk Music Festival.

For us, the word folk is as much about the vibe and the way people are with each other for four days, from newborns to octogenarians from many different perspectives and backgrounds beautifully co-existing in a bucolic park, chilling or dancing on tarps, taking in fresh sounds and creating community. The most common comment from first time attendees is "I had no idea!"

It's more important than ever to be a reprieve that unites people in musical and human harmony. Be enveloped in music, culture and stories from

around the globe; original songs and stories written by real humans live and in the moment through innovation, improvisation and collaboration. It's the ideal cultural exchange between artists and with you, the open-eared and minded audience.

With over 120 unique concert and collaborative sessions plus cool Talk Tent panels over the weekend, the Festival offers a beautiful, one-of-a-kind experience that will move your ears, feet and soul.

Huge thanks to the incredible artists, agents, managers, festival staff & board plus Canadian and international colleagues who make it possible to produce this enticing grassroots extravaganza.

Kerry Clarke
Artistic and Marketing Director

Photographs by Jarrett Edmund

Our supporters

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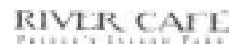
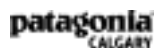
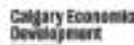


Canada Council
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du Canada



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CENTRE NATIONAL DES ARTS
Canada is our stage. Le Canada en scène.



Audience services

SERVICES

Lifelink EMS – north east of mainstage
Located near Lost Kids and Information.

Information/Lost Kids tent – north east of mainstage

Bring your questions, feedback and comments to our helpful volunteers. Lost people and items will be kept safe until you claim them. Let your children know to look for this tent if they are separated from you. After the festival, call 403-233-0904.

FREE YOGA

Friday, July 25 5:45 - 7:00 pm stage 5 with Kate W. Mak
Saturday and Sunday 9:45 - 10:45 am - east mainfield with Amy Thiessen

ACCESSIBLE SEATING

north edge of mainstage field

This is a sheltered seating area for those unable to sit on the grass, with wheelchair access and a great mainstage view.

CFMF's 2025 50/50 draw

Support the Festival and win! 50/50 tickets will be sold all weekend, July 24 - 27 with the draw taking place at 9:45pm on Sunday July 27th. Look for our roaming volunteers in bright orange shirts. Tickets can also be purchased from the program book/50-50 tent again this year. Tickets are 1 for \$10; 20 for \$20, 100 for \$50 and 400 for \$100. The winning number will be posted on the raffle page on the Calgary Folk Music Festival website. Email:

agnew.sarah@calgaryfolkfest.com for prize redemption.

CELL PHONE CHARGING

Top up your phone juice at The Atrium by ATB at the north end of mainstage

BIKE LOCK-UP

Park your pedals at bike lockup near the main gate.

BLACKBYRD MYOOZIK AND MERCHANDISE TENT

north/east by the artisan market

Find a diverse selection of 2025 Festival artist's music and memorabilia plus festival chairs, t-shirts, crew neck sweats, rain ponchos, bumper stickers, water bottles and other fabulous items.

SHOPPING AND EATING

A variety of lovely items can be found in our arts market and culinary delights on vendor alley. You can also find food vendor pop-ups at stages 4 & 6.

BARS

Check out the Big Rock Beer Garden for beer, cider, wine, sangria and non-alcoholic cocktails provided by Wild Folk. Visit the Little Big Rock Bar, conveniently located at National Stage 4 and Cottage Springs Bar at Community Natural Foods Stage 6. Remember to get your 18+ wristband for service.

RULES OF ENGAGEMENT FOR AN EXCELLENT FESTIVAL FOR ALL

The Calgary Folk Music Festival loves celebrating music, art and community. Let's all feel safe and comfortable so we can create magic together.

- Bring questions, concerns or comments to the info tent or folk buddies volunteers. Tell us what you think! Post-festival, check your email and our website to give us feedback through our audience survey.
- The Folk Festival Society of Calgary is a registered charity and we greatly appreciate support. Donate online at calgaryfolkfest.com.

FFSC'S SAFER SPACES POLICY AND DISCLOSURE PROTOCOLS

The Folk Festival Society of Calgary (FFSC) has implemented a safer spaces policy and disclosure process. We are committed to providing a supportive, non-threatening, and harassment-free space for everyone regardless of sexual orientation, gender identity, disability, physical appearance, age, language, race, ethnicity, nationality, religion, socioeconomic status or otherwise. The goal of safer spaces is to encourage all participants to work together to prevent or reduce harm, particularly for those who are often the targets of violence and harassment. Oppressive and/or abusive behaviour that makes others feel unsafe will not be tolerated.

DISCLOSURE

Please do not hesitate to contact us, at any time, if you have been made to feel unsafe or you witness oppressive and/or abusive behaviour. If you have something to disclose, you can reach us in the following ways:

- Visit the on-site safer spaces tent
- Speak to an on-site staff member or security volunteer
- Email the organisers at saferspaces@calgaryfolkfest.com
- Disclose through our online form on our 'about' or 'contact' page at calgaryfolkfest.com (you may disclose anonymously).



PURCHASE YOUR \$10/50 TICKETS AND SUPPORT THE CALGARY FOLK MUSIC FESTIVAL

50 RAFFLE 50

SCAN QR CODE TO GET YOUR TICKETS TODAY OR FIND A VOLUNTEER IN AN ORANGE SHIRT

1 FOR \$10 • 20 FOR \$20
100 FOR \$50 • 400 FOR \$100

Audience services

THE SAFER SPACES TENT

The tent is available to all festival attendees who want to connect to community resources, find a supportive environment, provide a disclosure, or have a quiet space. The tent is open during festival opening hours and can be found near the ATB atrium, east of the mainstage on the north side of the island.

BE A GOOD NEIGHBOUR

- Take only the space you need and share your tarp/blanket if you have extra room.
- Turn off or silence your cell phone ringer.
- Take conversations away from the seating area so other folks can hear the music.
- Maximum tarp size is 6' X 8'.
- Tarp markers are welcome, provided they don't obstruct the view.
- Don't reserve a spot at a daytime stage with an empty chair.
- If you are using a festival chair at any daytime or evening stage, consider the view of your fellow folkies. If it seems too tall for others to see around you, take it to the back of the seating area.

DANCE!

Large dancing/standing areas are located on the right and left sides of the mainstage. There's lots of dancing/standing room at the other six stages, too. Please don't stand on anyone's tarp during the evening mainstage. National stage 4 is a tarp-free dancing zone!

SMOKING

Smoking (including e-cigarettes) is only allowed in designated smoking areas. Leave no trace.

CANNABIS CONSUMPTION AREA

Smoking cannabis is only permitted in the cannabis consumption area (located near Community Natural Foods Stage 6). Activated by Four20 Premium Market, this is a permitted area and is in compliance with federal regulations and municipal bylaws. This area is age restricted 18+. Alcohol consumption within the Cannabis Consumption Area is prohibited.

PHOTOGRAPHY AND AUDIO RECORDING

Smile! You may be on camera. Our festival photographers capture great CFMF moments. The Calgary Folk Music Festival volunteer photo and video team work hard all weekend to capture the event. Check out our photo album [flickr.com/photos/calgaryfolkfest](https://www.flickr.com/photos/calgaryfolkfest) and YouTube page, and follow us across all social channels (@calgaryfolkfest). You may see your friends and family, even yourself!

Festival patrons are welcome to take cellular devices, point-and-shoot, film and instant film photos throughout the event. Be sure to tag us at your leisure! However, we urge all attendees to leave DSLR, mirrorless, zoom lenses and any full-frame or crop sensor digital cameras at home.

Hobbyists and birders take note! As per the ticketing agreement, only approved/accredited photographers and videographers are permitted to take professional quality

images. The Festival reserves the right to determine what photography and photographs are deemed professional. People may be asked by security, volunteers, and/or staff to put away any camera as defined above for the duration of the Festival, and anyone who persists may be asked to leave the Festival. We may ask you to remove your photos from any public-facing social media platforms, websites and publications at our discretion.

BE FESTIVAL SMART!

- Wear sunscreen, a hat, and take breaks from the sun.
- Hydrate often by drinking water, juice, or electrolyte drinks. Alcohol and caffeine will dehydrate you! Keep snacks handy and drink 1 bottle of water every hour when you are dancing or sweating. Free water refill stations are located throughout the site.
- Ear plugs are available in both the safer spaces and info tents.
- Don't mix drugs or party alone! Taking more than one drug at a time (including alcohol) puts you at risk for ending up in hospital. Let your friends know what you took so they can look out for you and tell medics if necessary. If you feel unsafe or see something that makes you uncomfortable (harassment or extreme intoxication), talk to a Folk Festival security volunteer (wearing a red shirt).
- If you plan to party, have a plan for getting home. Choose a designated driver. Ask for help getting a taxi or bus. Don't drive under the influence!
- Plan ahead: Walk, take the bus, C-Train, or ride your bike and lock it at the self-serve bike racks.

SAFETY AND SECURITY

Pick a group muster point; a place off site that your group will meet if separated in an emergency situation. Safety/security volunteers in **RED** shirts are available to help you.

IN THE EVENT OF...

- Extreme weather (high winds, lightning, hail, heavy rain, fire) – stay clear of treed areas, find your group, get your gear together
- A medical emergency – advise the nearest security volunteer. **DO NOT** call an ambulance
- An evacuation – stay calm, move toward the emergency exits and follow the instructions of the security volunteers. Children that are separated from their parents during an evacuation will be taken to the Westin hotel.
- An altercation – stay clear of the situation, remain calm, report to a security volunteer





Unleash your creative spirit and engage your senses as families play together, enjoy hands-on activities and see wonderful performers. Here are some highlights:

Activities – Have fun with the large parachute game, play with bubbles and engage in games.

Kith + Kin Community Mural Art

Featuring local favourites Alex Kwong & Rhys Douglas Farrell, loved for their bold and engaging murals, will paint live on site. No registration or fee is required; just bring your art and creativity to make your own unique mural. Follow them: @kithandkinyc / @_alexkwong / @rhysdouglassfarrell

The Little Red Reading van

Little Red Reading House is a real house in Calgary's historic Inglewood neighbourhood devoted to fostering a love of reading and early literacy. Filled with imaginative themed rooms and cozy book nooks, it is a magical space where children discover the joy of books and families share in the pleasure of reading together.

Their mobile book nook, the Little Red Reading Van, brings that same magic out into the community. Families can drop in from 11:00 am – 4:00 pm (with 15 minute read-aloud storytimes at 11:30 am, 1:30 pm and 3:30 pm) to explore our outdoor reading areas and enjoy books for children of all ages. Learn more at: littleredreading.house.

Perlin Foundation

The Perlin Foundation for Wellbeing supports mental health through arts and culture initiatives. Visit their pop up living room for young families and playful curriculum that helps you be well at the festival at home, and at work.

The Sprawl's Pop-Up Press

Swing by to print on a vintage tabletop printing press and/or make your own zine(s)! The Sprawl's pop-up press is an experiment in local comics journalism, letterpress printing and human encounter. In our increasingly digital world, The Sprawl stubbornly insists on putting words and pictures on paper to tell curiosity-driven stories about Calgary, inviting others to do the same. They bring the paper and ink, you bring the creativity. No one is too young or too old to join in!

Experience the analog joy of letterpress and print a piece of Calgary history by hand! The Sprawl's pop-up press is a vintage printing press on wheels—a 1967 Kelsey Excelsior platen press mounted into a cargo e-trike. It's a family-friendly activation and an ongoing experiment in community engagement. Learn about Calgary's past and experience firsthand how journalism—and everything else, including books—used to be printed.

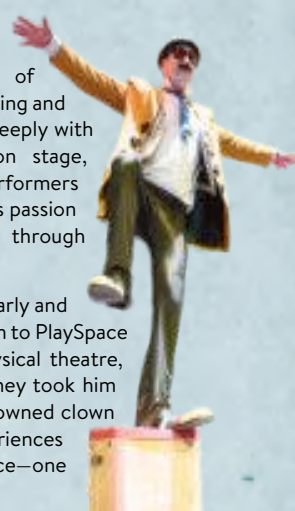
PERFORMANCES

Altitude Communications Talk Tent

Christopher Gamble

Christopher Gamble thrives in the world of theatre, blending clowning, physical storytelling and mentorship to create work that resonates deeply with audiences and fellow artists. Whether on stage, directing from the wings, or guiding performers through their creative journey, Christopher's passion for play and human connection shines through everything he does.

Christopher's love for performance began early and led him to train at Red Deer College, and then to PlaySpace Studios where he immersed himself in physical theatre, alternative comedy, and clowning. His journey took him to study with some of the world's most renowned clown and theatre practitioners. These experiences shaped his unique approach to performance—one that blends absurdity with authenticity.



Superfun

In celebration of the childhood years as a full-on, multi-sensory experience with much time spent in the pursuit of pure, unadulterated fun, Canadian children's folk/roots music innovator James Culleton brings his project Superfun. It's a multi-sensory experience for the ears, eyes, mind, and heart with songs about science, outer space, frogs, eggs, dinosaurs, how to make art and how to make music.

Superfun roars out of the backyard gate with songs that set the garage rockin' tone for the ultimate, all-day play date. With joyfully raucous guitar work from revered Winnipeg guitarist/producer Grant Siemens (Corb Lund, Del Barber) Superfun cranks the volume all the way up to the top on playtime, bringing the joy of jumping into playing and creating without inhibitions, like most kids do.

SCHEDULE

SATURDAY JULY 27

11:00 - 11:30 am **Christopher Gamble/Nobones Theatre** • 11:45 am - 12:15 pm **Superfun**
12:30 - 1:00 pm **Christopher Gamble/Nobones Theatre** • 1:00 - 1:30 pm **Superfun**

SUNDAY JULY 28

11:00 - 11:30 am **Christopher Gamble/Nobones Theatre**
11:45 am - 12:15 pm **Superfun** • 12:30 - 1:00 pm **El Balcón, Altitude Communications Talk Tent**
1:00 - 1:30 pm **Christopher Gamble/Nobones Theatre**

Special programming

Altitude Communications TALK TENT

Saturday and Sunday July 26 and 27, 2:30 – 5:30 pm

Located at the Island's east end, near the playground

Special programming animates this cool space, providing a fun, shaded tent alternative to the Festival's other enticing offerings. Hear tales from festival artists at industry insider Richard Flohil's War Stories music panel, join in a hip hop gathering at the Tribe Artist Society's Cypher and participate in the topical, engaging Human Interest panel.

Human Interest with Col Cseke

Col is the Artistic & Executive Director of Inside Out Theatre, a deaf, disabled, and mad theatre company. He also spearheads non-fiction storytelling projects under the banner Field Work, which includes favourite past projects: the documentary play Parts & Labour, which documents the intense world of temporary foreign workers and meat packing in Alberta; In The Wake, with the Downstage Creation Ensemble, which tells an epic tale of climate change on a tiny platform; and The Magpie Treasure Talks, which

presents expert talks on unexpected topics by homeless Calgarians. Human Interest is a new pop-up talk show packed with comedy, interviews, games and more where host Cseke welcomes compelling Calgarians to the stage to poke fun at the news and revel in all the interesting humans that can make our city both fascinating and infuriating.

Richard Flohil's War Stories reveal the road life and work practices of musicians. His panels feature festival artists illuminating their tour stories.

Toronto-based writer, publicist, editor, artist manager and concert promoter Richard Flohil remains vibrant and vertical despite his great age. He went to his first festival in 1965 and has been to more than 300 festivals around the world since. His background and abiding love of music make him an engaging interviewer who gets deep into artists' music, history and stories.



Tribe Artist Society Cypher, hosted by Real Nasty Medicine

Indigenous-led hip hop and arts organization Tribe Artist Society's mission is to help artists become their most powerful selves by providing access to Indigenous-friendly artistic spaces, education, coaching and mentorship. They create sober spaces where hip hop, art, and Indigenous culture live; tools to bring people of all nationalities together in the spirit of reconciliation and unity. Real Nasty Medicine is the Tribe Artist Society's affiliate supergroup with the combined powers of the Nastiest of Gs, the one and only Nasty G, with the Queen of hip hop medicine, MC & DJ GoodMedicine. The Cypher is a community gathering of improvised and written musical connections including rapping, singing, breaking and live deejays. Each person takes turns on the mic or in the middle of the dance circle to showcase what they are feeling and want to share through their moves and/or words. Everyone is welcome in the Cypher, including first timers.

TALK TENT SCHEDULE

SATURDAY JULY 27

1:45 - 2:45 pm **Richard Flohil's War Stories** with **Nina Nastasia, Blue Moon Marquee, Digging Roots** and **Skinny Dyck**

3:00 - 4:00 pm **Human Interest with Col Cseke**

4:15 - 5:30 pm **Tribe Artist Society's Cypher** • Altitude Communications Talk Tent

SUNDAY JULY 28

1:45 - 2:45 pm **Richard Flohil's War Stories** with **Yasmin Williams, Nick Shoulders, Bria Salmena** and **Caracol**

3:00 - 4:00 pm **Human Interest with Col Cseke**

4:15 - 5:30 pm **Tribe Artist Society's Cypher** • Altitude Communications Talk Tent

Special Programming / Activations

Visit these fun and friendly festival sites for food and drink, information and fun!

Presenting sponsor **ATB** is back to surprise and delight. Visit them at **The Atrium by ATB** at the north end of the main stage! Their popular **Vends with Benefits** custom vending machine, loaded with amazing prizes highlighting local businesses returns. Prizes range in value from \$20 to \$500 and **Vends with Benefits** free to use for 18+ folkies. (only available Friday and Saturday this year). There's also a free phone charging station in **The Atrium**.

Don't forget to safely enjoy a beverage or two, lovingly and locally crafted right here in our backyard. **Big Rock Brewery** is back as our beer gardens sponsor. Check out their service locations around the island! **Wild Folk** will also be providing non-alcoholic cocktails.

AGLC's CannabisSense program invites you to their "hot seat" activation to test your cannabis High-Q. A first time activation at the Calgary Folk Music Festival, this is your chance to win some prizes in a fast-paced cannabis-themed gameshow! This activation is only for those aged 18+

Craving a healthy and delicious snack while you're enjoying the weekend musical offerings at **Community Natural Foods stage 6**? Look for their **CNF Bodega** for fresh and wholesome treats including fresh fruit and freshly baked cookies! (Saturday and Sunday only).

Got Milk? **The Dairy Farmers of Canada** do and are back with their **Milk Bar** located within vendor alley.

Fancy a game of corn hole? Toss a fish-shaped bean bag for a chance to win merch and a gift card at **Elements Inc's** fun activation.

Cool down with a **Righteous** treat! **Righteous Gelato** will serve you from their flagship location in vendor alley. Serves up!

We are excited to partner with **Routine Natural Beauty** for our eco program. Visit their freshen up stations located on the main field and keep an eye out for their Scent Tellers roaming the grounds ready to tell your aromatic fortune.

FRIENDS OF THE FESTIVAL STAGE
is being brought to life by
COMMUNITY

This year, **Stage 3** is supported entirely by passionate folkies like you—individual donors who believe that music, community, and tradition should thrive to be passed on. The Calgary Folk Music Festival should always belong to the people who love it most. These donors stepped up because they care about keeping this experience vibrant, grassroots, and sustainable—for this generation and the next. **They are inviting you to join them!**

**JOIN THE MOVEMENT
SUPPORT THE MUSIC
BE A FRIEND OF THE FESTIVAL**

SCAN TO DONATE TODAY
Heartfelt thanks to the 2025 Friends of the Festival who have made this stage possible

Burns family, Chahley Irwin family, Emerson family, Grams family, Lenzin family, Oliphant Wealth Management, Rock family, Sheree Boyer, Teare de Bruin family, Woodward family



Special thank you to our incredible 2024 donors. We appreciate your generosity & support!

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All About Impact:

Global Network for Women Music Producers

By Mary-Lynn Wardle



Maia Davies



Caracol



Pahua

When Montreal singer/songwriter/producer Maia Davies stood onstage this spring, accepting the Juno Award for Adult Contemporary Album of the Year for *Lovers' Gothic*, it was a highlight for her, but also a highlight for a troop of women who assisted and impacted her via the Global Network for Women Music Producers. The Network, conceived by National Arts Centre's (Ottawa) Executive Producer of Popular Music & Variety Heather Gibson, brings together women and non-binary people from around the globe to create music and exchange knowledge and ideas with an aim of impacting the gender imbalance within their field.

As Marilena Gaudio, Associate Producer of Popular Music & Variety and facilitator of the Network explains, "(Davies) recorded some stuff when she was in Sweden when we did the program there. We heard these songs for the first time in Sweden, so we have seen this whole album through from day 1 which is really cool. It's been so nice to be part of that journey with her."

The program began in 2020 when Gibson reached out to a network of people she'd met in her global travels in Sweden, Wales, Argentina, Australia, Estonia, and beyond. The first monthly meetings via Zoom sometimes addressed specific topics and other times were more open-ended. Coordinators manage the program in each country as well.

In 2022, members of the network met in person for the first time in Stockholm, even recording in ABBA's Benny Andersson's studio. The following year, they met in Montreal and Toronto, and then in Wales in 2024. This year, the project will be in Calgary and Banff, attending both the Calgary Folk Music Festival and the National Music Centre.

"They work in the studio for three or four days, and every day they change groups," Gaudio says. "So there's a new group and a different theme. At the end of the week, we take half a day to listen to all the work that was created, and discuss what they did and why they did it. They get super nerdy and talk all the technical lingo that I have no idea about."

While the fruits of this labour are sweet, challenges include distance and funding, which is why the Network meets in host country Canada every other year and at different places globally the other years, to be more accessible to a variety of countries. "We want them to experience the culture of that city, that country, and see how it affects the music they create that week, and what that brings in their future music and future collaborations with these producers. That's an exciting part because they're getting inspired by their environment." About 20 of the 40 producers meet in person each year.

Davies, who plays this year's Folk Festival, was familiar with the barriers women face in music after her first band, the rootsy Ladies of the Canyon, were signed to Warner Records. When their 2013 second album was more of a rock album, she was privy to an email from a radio station stating the track was amazing but they don't play women on rock radio in Canada. As a professional songwriter, who penned hits for Serena Ryder, Jill Barber and others, she was invited to collaborate on some big projects. At these events, men would ask the producers, "What is she doing here?" Production was the same for her. She had worked with female producers, but had to have male producers advocate for her to get into "big rooms" even though she states she is not shy about pushing her foot in the door.

"We are few and far between compared to how many male counterparts there are," Davies says. She credits the Global Network for Women Music Producers with helping her immensely. "We have a tech thread going to discuss processes and experiences. It's the positive version of an old boys' network where we're not in competition with each other, which is the music industry as we know." She looks forward to being in Calgary where the group will work with the National Music Centre and their unmatched collection of instruments.

She also credits the Network for looping others into *Lovers' Gothic*. "Through the community and making new friends I involved Erin Costello of Halifax and Sarah MacDougall from London, Ontario onto my latest record which involved many co-producers and we won a Juno, all together!" Half French Canadian, half Jewish, and on the autism spectrum, Davies credits her family history of "how to overcome, to get heard when no one wants to hear you" in helping her help women and non-binary producers do the same.

"It's important that this program remains and grows, that people have concretely useful information and a really safe place for people to continue or start out. There are fewer female engineers as there are fewer role models to look up to and to exchange ideas with. Women learn their worth and go after these traditionally male jobs early, and they need to be supported."

Montreal's Caracol (Carole Facal) considers herself a newer member of the project, having joined two years ago. This year she will play the Folk Festival for the second time, with fond memories of playing it in 2012 a couple of months after the birth of her daughter. Last year, she attended the ten-day gathering in Wales and was wowed by recording and learning about the culture with the other producers.

"It has a lot of impact," she says of the program. "First, it helped me really find my place as a producer, because I have been producing for my whole career, but I didn't put that forward. It gave me the confidence to really step forward with that angle of my career. I have been doing a lot more producing in the past three years, and I want to keep going in that direction to make their talent shine."

"It brought interesting collaborations for my own project. Last summer in Wales, I wrote a song with a producer from Argentina and one from Estonia; a collaboration I never would have imagined." The song will appear on the upcoming Caracol album *Sound Systems* to be released in the fall.

"This year I produced four songs for men. We are getting there. Women supporting women is amazing, but I think the day women producers really stand as equal is the day gender won't matter at all. We need to make that space because we are completely underrepresented and women don't even think they could be a music producer."

Facal also appreciates the age range of the Network's members. "There's a link that's broken between generations. What this program does is put us together in a special bubble, we get to travel together, people in their twenties, forties, fifties, with different life experiences. It's very nourishing."

Witness the results of this special program through the performances of Maia Davies, Caracol and Mexican producer Pahua.



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More Than Words:

The Joy of Instrumental Music

By Peter Hemminger

The musical mainstream has largely forgotten the joy of instrumental music.

Pop has always favoured the vocal, but there was a time when the charts regularly made room for songs that were unburdened by lyrics. Think “Green Onions” and “Classical Gas,” each of which reached iconic status in the 1960s, and which evoke the spirit of that decade at least as effectively as their more verbose peers. “Axel F,” the theme from Beverly Hills Cop, topped international charts in the 1980s, its infectiously cheesy synth riff again capturing its cultural moment. The Champs’ “Tequila,” one of the earliest chart-topping rock instrumentals (if you relax the definition to allow for its drunken exclamation) has a respectable 134 million plays on Spotify. Not quite Taylor Swift territory, but at least in the realm of Beyoncé.

It has been decades since an instrumental has had that kind of crossover impact. Since 1985, the closest thing to an instrumental at the top of the charts is “Harlem Shake,” which hit No. 1 in 2013 driven by a viral dance craze and Billboard’s then-brand-new decision to count video streams towards a song’s success. Instead, instrumentals have drifted to the fringes, ignored by the masses while thriving in musical niches from post-rock to trance, bluegrass and jazz.

Not coincidentally, the genres that embrace instrumentals tend to be ones that reach for transcendence. Whether it’s the hypnotic repetition of dance music, post-rock’s extended cycles of tension and release, or the intricate, sometimes abrasive harmonic play of contemporary classical and abstract jazz, instrumental music has a unique ability to pierce through the rational to connect with a deeper level of perception.

Why that should be is far from obvious. There’s no rule stating that vibrating a string or buzzing your lips into a tube should be able to bring an audience to tears. There’s no physical law explaining why hitting a stretched-out hide with a wooden stick can make a crowd stand up and shake their hips. Pure music, with no lyrics to point towards a literal meaning, is about as abstract as art can get. But it is also deeply affecting.

There are many theories for why that would be. Humans are pattern-seeking creatures, and music taps into that in a major way, creating and subverting expectations in a manner our brains find irresistible. Despite early speculation that it was a byproduct of other, more useful evolution, there is increasing evidence that music predates and potentially even spawned language. Experiments have shown the profound effect music has on the limbic system, which governs pleasure, motivation, and reward; the satisfaction that comes from tapping your toes in time to the beat has deep biological roots. Rhythm, melody, timbre, and harmony connect to some of the most fundamental parts of our mental experience.

Language, on the other hand, is always a step removed from reality. Words are symbols; they refer and represent, pointing towards truths, but they aren’t the truth itself. Music doesn’t represent, it just is, and the experience of it is something that transcends words.

Which brings us to the irony of writing about instrumental music, of rationalizing something that exists outside of the rational world, of “dancing about architecture” as the old joke goes. Trying to put



music into words isn’t just impossible, it’s missing the point of songs—which isn’t to understand them, it’s to experience them. To appreciate music is to be fully present in the moment, allowing yourself to be carried along the eddies and currents of a performance. It’s Taoism in miniature: the song that can be described in words isn’t the true song.

For some instrumental artists, that connection between music and spirituality is exactly the point. Calgary saxophonist and multi-instrumentalist Jaius Sharif started his current journey with the Q4DB series, “a creative therapeutic project designed for physical, emotional, spiritual and cognitive communication.” Since those initial experiments, that project has only deepened. 2022’s *Water and Tools* or this year’s *Basis of Unity* aren’t albums about meditation, connection and healing, they’re examples of those processes in action, expressed through breath and tone, rhythm and noise.

Yasmin Williams’ albums may not be as explicitly questing as Sharif’s, but the Virginia-born, DC-based guitar player seems every bit as inquisitive in her compositions. Her highly percussive take on fingerstyle guitar has always eschewed traditional songwriting structures, choosing instead to follow the melody wherever it takes her. The songs are inspired by events and locations in her life, expressed through pure mood—and tasteful virtuosity. Originally a strictly solo affair (she still typically takes the stage alone when touring), her latest album brings in no fewer than 19 collaborators, even the occasional vocalist, blasphemous as that may seem. But even in those cases, the vocals tend to recede into the background—the meaning is already there in the music.

If Sharif and Williams fall on the side of the seekers, there are others whose embrace of instrumental music is more focussed on deeper grooves than deeper truths (not that you can’t do both; George Clinton said “free your mind and your ass will follow,” but the reverse can work just as well). There isn’t a more pure example at this year’s Festival than *Empanadas Ilegales*, whose members hail from Colombia, Ecuador, Argentina, and Canada, but who bonded in Vancouver through a mutual desire to make people move. Latin rhythms and psychedelic sounds are all the language they need. Their spicy guitar lines and horn licks bypass your rational defenses to penetrate straight to your motor neurons.

Los Angeles’ LA LOM are equally eclectic if a little more laid back, pulling from a similar stew of Latin sounds along with vintage AM radio soul, surf rock, and Peruvian Chicha. Still mightily danceable, it’s more the sound of a slow sway, the sound of wind-swept deserts or twilight tropical shores. If it’s a cliché to describe instrumentals in terms of landscape (dancing about architecture again), it’s only because songs like these are more like places than things; they envelop you, transport you, and leave you wanting to return.

Somewhere between the two poles of instrumental artists you find groups like Toronto’s BADBADNOTGOOD and England’s Cymande. The former came together in Humber College’s jazz

school, but found that a hip hop-infused approach didn't fit the school's definition of "musical value." Ever since, they've straddled the space between heady sounds and body music, striking a balance that pleases seekers and dancers alike. Cymande, meanwhile, has never been a strictly instrumental act, and their socially conscious lyrics and soulful vocals have always been part of their appeal. But they've also always known how to let loose with an impossibly groovy instrumental, and tracks like the funky flute-and-bongo-laden "Rickshaw" and the sprawling "Dove" from their 1972 debut are a big part of why they're now enjoying a well-deserved reappraisal 50 years after their underappreciated initial run (hip hop royalty Wu-Tang Clan and The Fugees both sampling

"Dove" over the years certainly helped keep the band's legend alive).

As Cymande shows, you don't have to commit a vow of lyrical silence to be part of the instrumental club. The point isn't that lyrics are somehow bad, or something to be avoided at all costs—but sometimes words are simply the wrong approach. And while instrumental music sometimes has a reputation as pure background noise, muzak, or chill beats to be mindlessly productive to, at its best it is capable of so much more. The charts may have forgotten the joy of the instrumental, but for those who venture further afield, the rewards are beyond words.

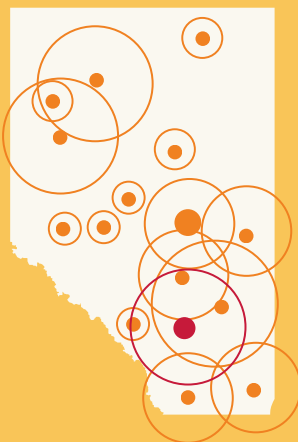
INDIGENOUS ADVISORY GROUP

The CFMF Indigenous Advisory group is a collection of local Indigenous community members, artists and traditional knowledge keepers who help guide our work toward reconciliation, including our implementation of the Truth and Reconciliation Calls to Action and our outreach to Indigenous talent in Calgary and abroad. The IAG is a sounding board for implementing culturally-sensitive and appropriate programming that increases awareness and understanding for non-Indigenous and Indigenous audiences alike. We hope to be a leader in our intercultural work so that all people feel welcome, seen and embraced during the folk festival and beyond. The group consists of members of the Treaty 7 Nations, but also invites strong voices from the urban Indigenous community to share their views and experiences. Together we hope to enhance the presence of Indigenous voices and content into Calgary's cultural landscape.

Committee members: Tony Snow, Michelle Thrush, Marilyn North Peigan, Sarah Houle, Shane Ghostkeeper, Shane Breaker, Shaneen Robinson-Desjarlais, Monique Minvielle.



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ARTISTS



Fri. 3:00 - 4:10 pm Ready to (retro) Roll session - stage 4 • Sat. 11:00 am - 12:15 pm Sound Envisioned session - stage 6
Sun. 11:00 am - 12:15 pm The Eh Team session - stage 6 • Sun. 2:20 - 3:05 pm concert - stage 3

Aladean Kheroufi • Edmonton, AB

If subtlety were currency, Aladean Kheroufi would be swimming in wealth. There's an assured depth in Kheroufi's lounge-bound soul, awash in a dreamy, retro vibe that spans the history of soul, funk and rhythm and blues, with updates on the '60s/'70s soul sounds that are respectful of the past, while adding elements to keep it fresh and vital.

Beginning his career in the early 2010s as one of Edmonton's most sought-after bass players, Kheroufi began producing and releasing singles in 2020. He established his sound on grooves reminiscent of early Motown with lean instrumental arrangements that focused on keeping the pocket tight with mixes that reveled in nuance, emphasizing harmony over flash. On Kheroufi's latest release, *Studies In A Dying Love*, he expands on his sparing production with fuller arrangements and short bursts of psychedelic

experimentation. It's Kheroufi's most expansive sonic project to date, and the results are stellar, crafting a sound that borrows from multiple eras and adds a garage aesthetic that holds in an ultra-natural atmosphere.

When you're a musician who can do almost anything instrumentally, the big challenge becomes knowing how to pull back and keep things subtle, recognizing that creating a distinctive sound is often more valuable than showing off. Aladean Kheroufi has all the skills to pay the bills, but his mark as an artist and producer is in his ability to produce with taste and sophistication, finding the magic in leaving spaces for the audience's imagination to fill.

MD



Fri. 3:00 - 4:10 pm The Coffee House session - stage 3 • Sat. 12:55 - 2:05 pm Passport Photos session - stage 1
Sun. 10:30 - 11:40 am Intersection Ahead session - stage 5 • Sun. 2:20 - 3:05 pm concert - stage 5

Al Qahwa • Toronto, ON

After high school Maryem Hassan wanted to do was make a living through music, something her father forbade. She joined a Toronto-based Arabic singing group in protest – a decision that would change her life. It renewed her interest in her cultural heritage, connected her with her future husband, Ernie Toller, and led her to form the world music ensemble Al Qahwa (Arabic for “the coffee house,” inspired by vibrant Middle Eastern coffee house culture) in 2016. They gathered like-minded, musically curious and virtuosic Canadian, Greek, Egyptian, Sudanese and Iranian descendant artists to join the ensemble, which weaves together original compositions and beloved Arabic classics – from Sufi devotional love songs and vibrant folk melodies to the timeless

hits of Egypt's golden age. Tollar's musical universe continues to widen, including work in theatre and being the voice behind CBC's Little Mosque on the Prairie ending theme song. In Al Qahwa, she plays the riqq (Arabic tambourine) and qanun (Arabic table harp). The ensemble includes her now-husband Ernie Tollar on wind instruments, Demetri Petsalakis on the oud, Naghmeh Fahrahmand on percussion, Waleed Abdulhamid on bass and vocals, and Lauren Barnett on harmonies and saxophone. This uniquely made-in-Canada coffee house group creates a multi-faceted, entrancing pan-global tapestry that transcends cultural barriers and ignites raw emotion.

KC



Fri. 10:00 - 11:10 pm concert - stage 4

BADBADNOTGOOD • Toronto, ON

From the outset of their coming together in Toronto's 2010's jazz scene, the trio of Chester Hansen, Matthew Tavares and Alex Sowinski (joined by saxophonist Leland Whitty in 2016) have seldom travelled one path. The group is musically ambitious, marrying improvisational jazz to hip hop and electronic beats. As they've deftly navigated this combination, they have drawn the attention of a dizzying list of collaborators. From the unlikely – Iggy Pop, for instance – to the zeitgeist shaper Kendrick Lamar, to critically acclaimed underground figures, with previous work with MF Doom and continued collaboration with Flying Lotus. Artists, including fellow CFMF performer Bria Salmena, who are now finding their voice, have been aided by

BADBADNOTGOOD's unique sound. While BADBADNOTGOOD's repertoire has made them a highly sought after contributor to the sounds of others, their live performances prove to define them. Unpredictable, but in full control of the styles and sounds they bring together, BADBADNOTGOOD's performances are made to engage, challenge and entrance audiences. Bringing a savvy energy to the stage, the band's artistry has become a singular experience that fans across the country and around the world can attest to.

DMc

Bel and Quinn • Montreal, QC

The music world has taught us that brothers often make terrible bandmates. But sisters? If Montreal's Bel and Quinn are any indication, a sisterly connection can be the key to flawless musical harmony.

The sisters are of Haitian origin and that background, combined with experiences in the bustling multi-disciplinary Montreal music scene, helped them to create a distinctive style that draws on Haitian music, soul, jazz and funk, while singing in French, English and Creole. They're nicknamed "The Soul Sisters" for good reason – the two women's voices blend together seamlessly with a remarkable smoothness that intermingles with the guitars, horns and gentle rhythms of their songs. Each sister plays a unique role in the pairing: Bel is the duo's lyricist while Quinn is an accomplished jazz guitar player, also composing and arranging the music.

While it would be perfectly natural to just sway along to that wash of sound, audiences should also pay attention to those lyrics: as Black women in the Canadian music industry, Bel and Quinn have a lot to say. They channel experiences with sexism and discrimination into their songs, also regularly touching on topics like mental health and struggles with anxiety and depression. Determined to act as leaders in a male-dominated field, Bel and Quinn also hire skilled women musicians to accompany them on stage and in the studio, bringing a celebration of healing and feminine power to every one of their live shows.

ECB



Sat. 3:05 - 3:50 pm concert - stage 4

Sat. 4:10 - 5:30 pm For Funk's Sake session - Stage 4

Sun. 10:30 - 11:40 am Source Codes session - stage 3

Sun. 4:10 - 5:30 pm Groove Lock session - stage 2



Sat. 1:35 - 2:50 pm Truth or Fiction? session - stage 2
 Sat. 4:45 - 5:30 pm concert - stage 1
 Sun. 11:00 am - 12:15 pm Beauty in (e) Motion session - stage 4
 Sun. 3:20 - 4:30 pm Orchestral Manoeuvres in the Park session - stage 1

Billie Zizi • Edmonton, AB

It's the rare mark of an artist so fully devoted to their craft that they develop a unique voice in their youth. Edmonton's Billie Zizi deftly combines the groove of classic soul with a flair for contemporary R&B melody, adding a certain avant-jazz vibe with her guitar forays to create a sound as accessible as it is experimental.

Her most recent release, *Levitate*, produced by Winnipeg's brilliant guitarist Austin Parachoniak, adds new elements of avant-garde country in Zizi's melange of folk, jazz and pop, bringing a sonic element that touches on the traditional and brings a wistful air to her breezy vocals. Zizi's willingness to venture into textural guitar adventures remains, never straying far from melody, like adventures unto themselves. Straightforward verses find themselves veering into sudden stops and changes in time that showcase her careful craft in building arrangements.

Billie Zizi breathes musical life and light into the offbeat souls and gritty character of her city, creating an atmosphere that accompanies a day spent people-watching on the streets as easily as it does lying on your back in the park on a sunny day watching clouds drift across the pale blue sky.

MD



(2 members) Sat. 1:45 - 2:45 pm - Flohil panel - Talk Tent
 Sat. 4:10 - 5:30 pm Blue Healers session - stage 2
 Sat. 8:45 - 9:45 pm concert - stage 4
 Sun. 1:35 - 2:50 pm Timely Reminders session - stage 4
 Sun. 4:10 - 5:30 pm The Art of the Feel session - stage 4

Blue Moon Marquee • Duncan, BC

Few bands are as well-travelled as Blue Moon Marquee, having shaken the dance floors of juke joints throughout Canada, the United States and Europe with their energetic brand of jump blues. They've so thoroughly absorbed the sounds of classic blues styles that their performances and records often feel torn from a different time.

Their latest full-length album, *New Orleans Sessions*, finds the duo adding saxophone and piano with a live-off-the-floor feel full of swagger and vigour, lyrically elemental, finding the sweaty, smoky vibe of an old roadhouse. In 2025, they continued their streak of Juno Award wins for Blues Album Of The Year that began in 2024 with their previous release, 2022's *Scream, Holler & Howl*. That album saw their years of hard touring and growth win them well-deserved acclaim with awards and nominations across the Canadian music industry. *Scream, Holler & Howl* swept multiple Maple Blues Awards categories.

Relentlessly energetic, Blue Moon Marquee keep it as real as it gets, playing a brand of blues that honours the roots of electric music: rowdy and sultry, smoky and whiskey-soaked. Blue Moon Marquee's deeply authentic sound begs you to close your eyes for just a second and picture yourself in another time and place: a humid, barely-lit, tiny room, with two crooners around a single microphone driving the whole joint into a lather with wild abandon.

MD

Bria Salmena • Toronto, ON

It's not surprising that Bria Salmena easily moves between country to darkwave with singer-songwriter and punk vibes, sometimes in a single song, given that earlier musical forays include being the frontwoman of Canadian post-punk outfit FRIGS and vocalist in Orville Peck's live band. Salmena culminates her artistic evolution on her solo debut album *Big Dog*, which chronicles her transformation, resilience and collaboration. Writing and recording it helped Salmena dig herself out of a dark period. It's replete with big emotions and ambitions as she bends sounds and genres to her will. Slowly but subtly, her confident voice and intriguing arrangements become something you can't quite put your finger on, with a sophisticated and sometimes uncanny sound that hovers between gritty punk honesty and gleaming atmospherics. Amidst this sonic landscape is Salmena's potent lyrical imagery and tender, raw, defiant vocals. Producer and multi-instrumentalist Duncan Hay Jennings (who helped give classic and modern Americana songs a goth-y dream pop treatment on both of Salmena's *Cuntry Covers* EPs), along with Graham Walsh (Holy F**k, Debby Friday, Alvays) helped further refine the sounds, while U.S. Girls' Meg Remy pushed Salmena to dig into the meaning of her lyrics and think about different ways of using her voice.

ECB



Fri 6:15 - 7:10 pm concert - stage 4

Sat. 12:55 - 2:05 pm Avant Guardians session - stage 3

Sun. 1:45 - 2:45 pm - Flohil panel - Talk Tent

Sun. 4:10 - 5:30 pm Alternative Energy session - stage 6



Sun 8:55 - 10:15 pm concert - mainstage

CAKE • Sacramento, CA

Reveling in idiosyncrasy and defying musical trends, CAKE broke through in 1996 as a somewhat antagonistic answer to grunge. Their defiant self-reliance and lucid yet inventive music sets them apart from peers in sound and perspective.

Their sophomore LP, *Fashion Nugget*, positioned the band as an unlikely standard-bearer for what might be affectionately dubbed 'geek rock.' CAKE followed up with the cheekily-titled *Prolonging the Magic* replete with many signature elements: the pumping bass and funky drum groove, surfy, staccato guitar riffs, and McCrea's deadpan vocal that, while nonchalant, nonetheless feels earnest and connected. They continued to produce new records into the early 2000s, hitting a peak with 2001's *Comfort Eagle*. CAKE recently performed a live video cut for Texas Public Radio of "Billionaire In Space"

from their forthcoming ninth album. It's full of classic biting wit and sarcasm as it's about being left behind and the economic imbalance that we have been lulled into accepting as the norm. They also contributed a new song — "Hold You (Responsible)" — to the compilation album *Song For Sex*, an artistic response to Project 2025 that stands up for bodily autonomy, reproductive freedoms and personal privacy.

While other bands of the time may have succumbed to external or internal forces or devolved into self-parody, CAKE has avoided self-indulgence, maintaining the humorous irony integral to their sound, maintaining the humorous irony integral to their sound.

MD

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Caracol • Montreal, QC

Bilingual songwriter/producer Caracol was born into a musical family, with an Uruguayan father and a Swiss mother. Her journey began at 12 years with classical violin training before taking up the electric guitar and shifting to playing in punk bands as a teenager. This is when she started experimenting with songwriting. After a few years on the road as a semi-professional snowboarding athlete, Caracol settled in Montreal where she studied sound design and then landed a job as an assistant sound engineer, acquiring precious knowledge about recording, post-production and film music. Her solo career began after exiting the global music-inspired percussion/vocal eponymous duo Dobacaracol. In and around releasing four albums, she has penned songs for winners of the talent contest *La Voix* plus over half of New Brunswick singer David Myles' Francophone album. Her atypical journey captivates listeners with a sonic hybrid of electro pop-tinged folk, cabaret, plus tribal percussion and beats.

KC



Sat. 10:30 - 11:40 am Bound for Story session - stage 3
Sat. 3:20 - 4:30 pm Pretty Heavy session - stage 5
Sun. 12:30 - 1:15 pm concert - stage 4
Sun. 1:45 - 2:45 pm - Flohil panel - Talk Tent

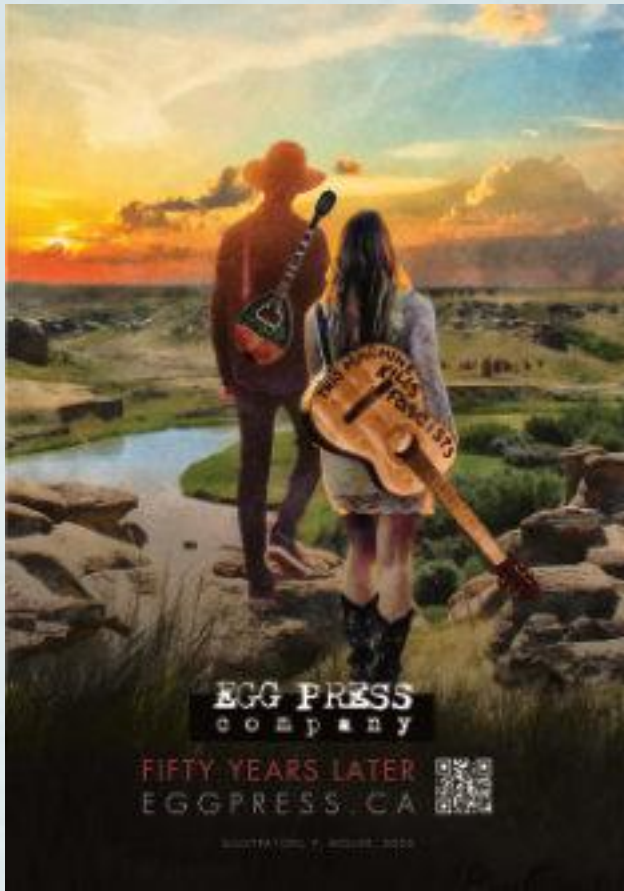
Cedric Lightning • Calgary, AB

Cree/Stoney Nakoda drummer Cedric Lightning grew up around Southern Alberta as a member of the Samson Cree and Mini Thni nations, and started singing at the young age of two and making traditional Indigenous drum sticks at age 14. Growing up in the system, he moved around a lot, coping by learning powwow, perfecting his skills along the way. He jumped at any chance to attend events as the best way to connect to his people. On one of his powwow adventures, he purchased a flute and taught himself how to play, thus opening up opportunities to work on theatre projects with Making Treaty 7 and recently, One Yellow Rabbit/Ghost River Theatre's 'Echos of the Land.' When not creating traditional and original music and acting as a musical director, he makes powwow sticks, which has evolved from a hobby into a real handcrafted business. His passion is sharing his accumulated knowledge with youth. Together with his oft-collaborators local poet, musician and actor Kris Demeanor and Siksika Nation drummer Skip Wolfleg, they'll share stories, humour, songs and dance in the round dance and powwow traditions.

KC



Sat. 10:30 - 11:40 am Beat Around session - stage 1
Sun. 10:30 - 11:40 am Intersection Ahead session - stage 5
Sun. 2:25 - 3:00 pm concert - stage 1



Chris Pierce • Los Angeles, CA

In these trying times we need Chris Pierce. We need him not only for his soulful voice that lands somewhere between Bill Withers and Donny Hathaway; we need him for his songs that remind us to never give up the good fight for justice and equality. The singer-songwriter's latest release, *Let All Who Will* (2023), is filled with stories that demand attention. "It's Been Burning for a While," is about the death of George Floyd and how repression of the marginalized is nothing new. "Mr. McMartin" is about an aging street sweeper who bears witness to history – riots, parades and catastrophes. Pierce's catchword is compassion. He sings with it, he fights for it, and he believes that compassion is the only way forward. Pierce is no stranger to struggle. He was the only biracial kid on his block in LA. And, as a teenager, he was almost robbed of his hearing after contracting otosclerosis. He remains deaf in one ear and with only 60 per cent of the hearing in his other. He adapted, persevered and got a big break with a chance meeting with A-list superstar Seal in 2004 who invited him to open during a world tour. Since then, he has been gaining acclaim on tours with Steve Earle, Allison Russell and, in 2023, Neil Young. He has also had songs on the Netflix drama *This Is Us*, introducing his beautiful soul into our troubled times.

ER



Sat. 11:00 am - 12:15 pm Picking it Up session - stage 2
Sun. 10:30 - 11:40 am Source Codes session - stage 3
Sun. 1:35 - 2:50 pm Timely Reminders session - stage 4
Sun. 4:45 - 5:30 pm concert - stage 5



Fri. 7:35 - 8:35 pm concert - mainstage
Sat. 4:10 - 5:30 pm For Funk's Sake session - stage 4

Cymande • UK

In early '70s South London, a group of young Caribbean-bred musicians began concocting an island-infused mix of soul, funk and African jazz, the likes of which nobody at the time was making. It got some pickup in the States — Cymande was the first British band to play New York's Apollo Theatre and they opened on Al Green's stadium tour — but to the combo's frustration, they didn't get far. Cymande largely gave up after their third album in 1974, reuniting only occasionally. Then their legend began to grow.

Rap pioneers Grandmaster Flash and DJ Kool Herc revered Cymande and deconstructed their beats and basslines into their own groundbreaking work. The 1990s hip hop cognoscenti considered Cymande a must-have in their record crates. The band's grooves

were sampled by De La Soul, The Fugees, Wu Tang Clan and more. They also showed up on a couple Spike Lee film soundtracks.

Finally, these cult favourites regrouped and issued a new album in early 2025.

Renascence picks up where the band left off in 1974, as though there was no multi-decade gap in their discography. The basslines envelop. The saxophones wail. The drumbeats echo. The guitars trill. The flutes flutter. Whole new generations get to learn the source code behind hip hop's modern groove and Cymande finally gets the broader appreciation they've always so richly deserved.

JM



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Daby Touré •

Mauritania/Senegal/Montreal

Musical and linguistic polyglot Daby Touré's elegant sonic creations are a puzzle whose assembled pieces form a comprehensive, culture-bridging world map. He comes by this naturally, from a musical family and early life in a small Senegalese village where he and friends entertained by banging out rhythms on old tins, canisters and cardboard boxes. Later, living in the city with his musician father Hamidou Touré (from the pioneering family Afropop band Touré Kunda) Daby taught himself guitar, despite his father not wanting him to develop any crazy ideas about becoming a musician. He also began discovering the exotic joys of western pop music, thanks to radio, pirated cassettes, and the occasional TV broadcast.

He soaked up Paris' rich musical life as a late teen, with music slowly becoming his whole life as he teamed up with his cousin Omar to form the band Touré Touré, which explored the vivid common frontiers of jazz and African sounds. This led to him writing and arranging songs, controlling every aspect of the creative process in his home studio. Touré's unique musical path and explorer's spirit have created a virtuosic guitarist whose melodic hooks and universal lyrics offer musical solace in troubled times.

KC



Fri. 4:25 - 5:35 pm Get Into the Groove session - stage 4
Sat. 11:00 am - 12:15 pm Picking it Up session - stage 2
Sat. 4:10 - 5:30 pm For Funk's Sake - stage 4
Sun. 12:55 - 2:05 pm Stomp and Holler session - stage 5
Sun. 4:45 - 5:30 pm concert - stage 3



Fri. 7:30 - 8:25 pm concert - stage 4 • Sat. 12:55 - 2:05 pm Avant Guardians session - stage 3
Sat. 4:10 - 5:30 pm Group Therapy session - stage 6

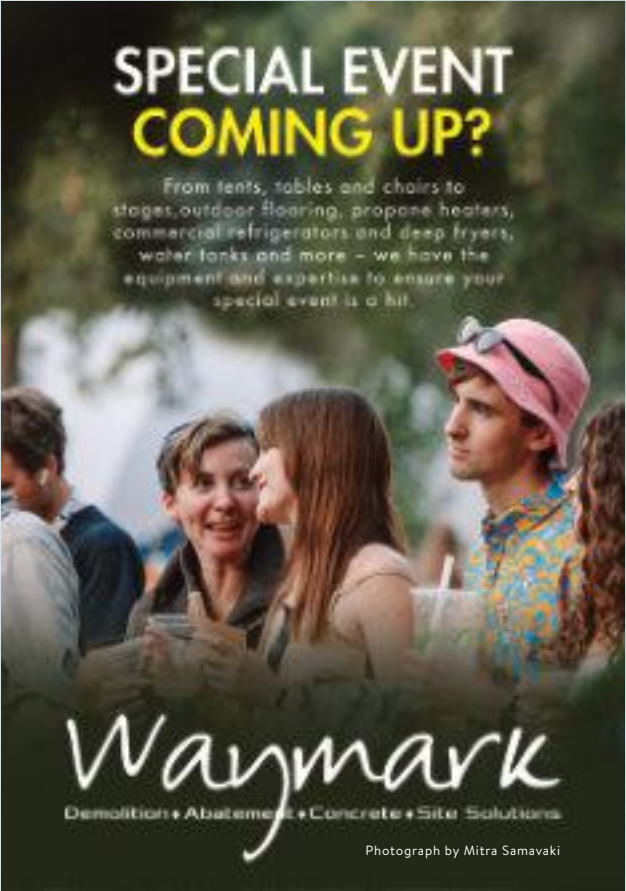
Dengue Fever • Los Angeles, CA

What happens when two all-American brothers from Los Angeles discover the mesmerizing sounds of Cambodian psychedelic rock music? Ethan and Zack Holtzman did whatever any true musical explorers would do: they dug deeper. And then they started a band.

Cambodian psych gained traction in the '60s and '70s as a mash-up of traditional Cambodian music and American pop music creeping into the culture from American Armed Forces radio stations during the Vietnam war. The genre, and tragically, many of its musicians, were all but destroyed by the Cambodian genocide in the late '70s, but when the Holtzmans heard recordings by artists like Sinn Sisamouth and Ros Sereysothea they knew they wanted to be part of honouring that sound. They formed Dengue Fever in 2001 and recruited a full band including Cambodian-American singer Chhom Nimol, who comes from an established family of musicians in Cambodia.

Dengue Fever started by mostly performing covers of the Cambodian artists they'd grown to love, but over the course of the last 20 years they've grown into a sound of their own, mixing English words in with Nimol's smooth Khmer lyricism, developing a unique musical language. Their original music often slips into a hypnotizing groove, combining uniquely Cambodian sounds and the floaty qualities of Nimol's voice with gentle rhythms and a hefty dose of Western rock 'n' roll swagger. As it turns out, Dengue Fever replicates the spirit of its source of inspiration: not quite Cambodian, not quite American, not quite modern, and not quite traditional, but definitely original.

ECB



Digging Roots • Barrie, ON

Music is nourishment, medicine, a tool to heal. That's the philosophy of Digging Roots. Anchored by husband-and-wife singer-songwriting duo ShoShona Kish and Raven Kanataktá, their groove mixes roots-rock, soul-folk and blues with traditional Indigenous music, all in service of exploring serious topics: connection to the land, residential schools, gun violence, the climate crisis.

Kanataktá grew up in a small Quebec Anishinaabe reserve, Winneway and studied at Berklee College of Music. Kish is Anishinaabe, from Batchewana First Nation, but grew up mostly in Toronto. She is a music producer and activist – the founder of the International Indigenous Music Summit and the music label Ishkōdē Records. Kish and Kanataktá formed the band in 2004 in Ottawa, releasing four albums that include many collaborations including Tanya Tagaq, A Tribe Called Red, and Kinnie Starr. Critical acclaim and awards have been nonstop: including Canadian Blues Awards, two JUNOS and Canadian Aboriginal Music Awards. Digging Roots is all about inspiring us to move together in a round dance where people gather in a circle to heal, honour, and celebrate life. It's not uncommon for a round dance to break out at a Digging Roots show sometimes literally, always metaphorically.

ER



Sat. 1:45 - 2:45 pm - Flohil panel - Talk Tent
Sat. 4:10 - 5:30 pm Blue Healers session - stage 2
Sat. 6:15 - 7:15 pm concert - stage 4
Sun. 11:00 am - 12:15 pm The Eh Team session - stage 6
Sun. 3:20 - 4:30 pm Native Tongues session - stage 3



Sat. 11:55 am - 12:40 pm concert - stage 1
Sun. 10:30 - 11:45 am Retro Selectives session - stage 1 • Sun. 12:55 - 2:05 pm Roots Bound session - stage 3

The Dust Collectors • Calgary, AB

Purity, sweet longing, lone-ing your way across golden fields towards porcelain mountains one moment closer to home, all of this is captured in Calgary band The Dust Collectors' recent song, "Alberta," which – reflecting the unvarnished style of the band – was recorded in one day. The tune is a star gleaming within the band's constellation of spread out, shimmering musical gems.

Formed by four friends in 2018, the group eventually attracted three more kindred spirits. It may seem counterintuitive that music created by a seven-piece outfit basks in stripped-down glory, but as each member contributes to songwriting and vocals the result harkens back to a much subtler CSNY. No courters of hubris, their original goal

was "to get anything played on (Alberta radio treasure) CKUA," something they crossed off their list after their first single was released in 2022, followed by a full-length album, *Outside In*, and a couple of EPs in 2023.

The songs rove over stories of passing time, waiting on spring, the murder of one lover by another, and being caught against the mirror of our own lives, over and over again. These tales offer scant yet precise detail and are told in such a visual manner they are like musical picture books.

MLW



Photo by: Jarrett Edmund

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Sat. 11:55 - 12:40 pm concert - stage 5 • Sat. 12:55 - 2:05 pm Cante Brillante session - stage 5
Sun. 10:30 - 11:40 am Intersection Ahead session - stage 5 • Sun. 12:30 - 1:00 pm family show - Family Zone

El Balcón • Montreal, QC

Originally conceived as a reimagining of Mexican folk music, El Balcón have evolved into a genre-spanning ensemble. Their sound layers the jarana and tarima—staples of Mexican folk traditions—with the oud and violin, infusing microtonal melodies into the mix. Their arrangements are anchored by upright bass and rhythmically charged percussion, including the cajón and the unique timbre of the donkey jawbone. El Balcón experiments by arranging songs from the Son Jarocho repertoire and folk music from Veracruz, Mexico, with rhythmic, harmonic, and globally-influenced melodies.

Rooted in lead vocalist Valeria Del Marre's Mexican heritage, the band has built its identity on celebrating and reinventing tradition. With the strength of their first two productions of traditional covers and compositions released in 2020 and 2021, *La Bruja* and *Contracorriente*, their first album consisting entirely of original compositions, *El Errante* (which translates to "The Wanderer"), explores themes of movement, migration, and cultural exchange, reflecting the collective's focus on creating music that transcends borders.

Elisapie • Montreal, QC

When her fourth album *Inuktitut* was released in 2023, Elisapie had no idea that non-Inuit listeners would embrace each song with the same enthusiasm as her Northern brethren. In her recollections, tipsy local revellers crowd the dance floor, a full moon is shines through the window and it's always Friday night at the Ikkarivik Bar in Kuujuaq. Elisapie was a teenager in Nunavik, Northern Quebec, singing along (no doubt at full volume) to the wistful, escape-songs that flooded the community radio airwaves: "I Want to Break Free," "Dreams," "Time After Time." These songs of hope followed Elisapie throughout her musical journey, transcending the borders of this once-HBC outpost on Ungava Bay.

When she decided to record each song using the 1,000-year-old Inuktitut language and thoughtful Inuit musicality that pays homage to the slow rhythm of the land, Elisapie knew it might be a hard sell. Promoting any record in this day and age is difficult, let alone a non-Anglophone record sung in a language spoken by less than 50,000 people. There is something magical about this collection of songs. Maybe it's the strong sense of home that Elisapie and her collaborator, Joe Grass, imbue in each track. The unfamiliar language delightfully contradicts each familiar melody, leaving you nostalgic for a place you've never been to and never want to leave.

CV



Thurs. 6:35 - 7:30 pm concert - mainstage
Fri. 3:00 - 4:10 pm The Coffee House session - stage 3
Fri. 4:25 - 5:35 pm Currency Converters session - stage 3

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Eliza Mary Doyle • Saskatoon, SK

Saskatoon veteran multi-instrumentalist Eliza Mary Doyle brings a sunny disposition to her vibrant weave of old time folk and bluegrass, tying the threads of the past together with an uptempo mix of the joyful and the forlorn.

The roots of contemporary folk have always included community engagement, and Doyle has spent years working to spread the communal nature of art and music throughout her community. She's balanced her work in music with a commitment to community involvement, co-founding and developing the Community Arts Mentorship Program (CAMP), a not-for-profit organization that brings music programming to remote and under-served Indigenous and Métis communities throughout Saskatchewan.

Doyle is a true Canadian veteran, having toured Canada, Europe, and the United States extensively throughout her 20-year career, both on her own and from 2016 to 2018 with Juno-winning Saskatchewan folk group The Dead South. Her most recent release, *Pretty Strange*, was recorded in a whirlwind single session at Sidekick Studios in Nashville. It is an upbeat mix of classic Appalachia and bluegrass, lifted by tried and true country grooves, and fleshed out by a mix of old school, Opry-ready instrumentation and a lived-in feel for the sonic hallmarks of contemporary Americana.

MD



Sat. 10:30 – 11:40 am Many Trick Ponies session - stage 5
Sat. 3:20 – 4:30 pm Delusions of Banjer session - stage 3
Sun. 1:00 - 2:10 pm All Strings Attached session - stage 1
Sun. 3:05 - 3:50 pm concert - stage 2



Fri. 5:30 - 6:15 pm concert - mainstage
Sat. 1:35 - 2:50 pm Nation to Nation session - stage 4 • Sat. 4:10 - 5:30 pm Blue Healers session - stage 2

Emily Wurramara • Australia

On the road from Wurramara's breakout album at age 22 to her second release six years later, she was hit with postpartum depression after her first daughter's birth along with other mental health issues. Then a fire tore through her home. She and her child escaped uninjured, but they lost all their possessions.

As she worked through the grief, her mother tattooed a single word in their people's Anindilyakwa language: *nara*, or "nothing." It was a clarifying moment: "It was when I had nothing, I realized I had everything," she'd say.

On that new album – titled *Nara* – Wurramara slices through genre boxes with a whirl of folk, blues, modern soul and country. Her confessional songwriting touches on her Indigenous heritage and Wurramara's own life awakenings, held aloft on a voice that's plenty soulful with liberal dashes of sweetness and cheeky charm. In other words, it's not nothing.

JM



Thurs. 8:00 - 9:05 pm concert - stage 4 • Fri. 4:25 - 5:35 pm Get Into the Groove session - stage 4
Sat. 12:55 - 2:05 pm Cante Brillante session - stage 5

Empanadas Ilegales • Vancouver, BC

One can only speculate what puts Empanadas Ilegales on the wrong side of the law, but suffice to say their psychoactive spin on cumbia, salsa and other strains of Latin dance makes for a guaranteed good trip. Formed in 2017, with members hailing from Ecuador, Colombia, Argentina and Canada, the septet draws on the musicians' richly varied cultural heritage — but they're far from traditionalists. As documented on two studio albums and a raucous rooftop concert filmed at Vancouver's Warrington Art Collective, their freewheeling musical approach embraces surf guitars, free-jazz sax solos and dubbed-out digressions alongside Afro-Cuban rhythms and propulsive baselines.

As far out as their musical influences get, Empanadas Ilegales never lose sight of the party. That balance between heady experimentation and body-shaking grooves earned the band a devoted fan base in their hometown Vancouver, where Empanada aficionados make a point of attending every performance to hear their latest musical reinvention. It has helped win over crowds at jazz and folk festivals across the country, where even the stuffiest audiences are powerless to resist the urge to dance. Can rhythms be so irresistible that they are classified as a mind-altering substance? No wonder it's against the law.

PH



Fri 4:30 - 5:30 pm concert - stage 5
Sun. 12:55 - 2:05 pm Roots Bound session - stage 3 • Sun. 4:10 - 5:30 pm The Art of the Feel session - stage 4

Fruition • Portland, OR

Portland, OR, that moss-laden muse of a city, has launched many exceptional musicians. It was here that three friends — Jay Cobb Anderson, Kellen Asebroek and Mimi Naja — honed their harmonies and presence busking on sidewalks. As their ambitions grew, so did their lineup, with bassist Jeff Leonard and drummer Tyler Thompson laying down bass and drums like a rhythmic backbone carved from old growth cedar. They have built their reputation on relentless touring, presenting the kind of live shows that make people stop and listen.

Their sound? A crafted cocktail of rock, folk and country, seasoned with choice gospel changes and chased with three-part harmonies so tight they fit like a second skin. The sonic palette allows for gritty, driving rhythms one moment and thoughtful ballads the next. Whether playing street corners, clubs or festivals, their performances deliver the raw energy of a stellar late-night jam. Fruition's music is built for connection — a shared road trip with no destination, only the promise of good trouble ahead. They are wanderers, philosophers, restless, a band in constant bloom.

JN



Fri. 3:00 - 4:10 pm Ready to (retro) Roll session - stage 4 • Sat. 2:20 - 3:05 pm concert - stage 1
Sun. 11:00 am - 12:15 pm Songs in the Key of Life session - stage 2 • Sun. 1:35 - 2:50 pm Hooks, Lines and Singers session - stage 2

The Hearts • Edmonton, AB

The Hearts, a veteran Edmonton sextet, released their first new music since before COVID in late 2024 with *Traces*, a six-song EP that sounds heaven-sent for those yearning for the heady days of Southern California's Laurel Canyon sound in the late '60s and early '70s. It's country-folk with a rock edge, infused with what the band describes as a melancholic swagger.

Over 15 years, The Hearts have dabbled in synth, pop and rock, but *Traces*, their fifth release, has stripped all the excess away, emphasizing their gorgeous harmonies and primary songwriter Jeff Stuart's immediately infectious melodies. This is music made for driving down the highway on a warm summer night at dusk, the window rolled down, the wind blowing through your hair and your thumb tapping on the steering wheel.

A highlight is "Almost Ready" which to a Gen Xer, feels like a forgotten slacker anthem with part of the catchy chorus reading, "I've been almost ready all my life. Feeling halfway happy half the time." "Long Goodbye" is a beautiful and mournful piano ballad, "I don't recognize myself sometimes, on this lonely ride."

After a long hiatus, the band was eager to get in the studio and record new music and bring it to their fans, recently saying, "We love to get in front of people. Connecting with audiences is what it's all about." Lucky us.

SM

The Heavy Heavy • UK

The Heavy Heavy are not the first band of the 21st Century to evoke classic 1960s sounds and they certainly won't be the last, but there's something different about the duo of Georgie Fuller and William Turner and their crackerjack band. Fuller and Turner don't just sound '60s-inspired. Play their debut album, last year's *One of a Kind*, in a mix with records from Jefferson Airplane, The Mamas and The Papas, or any other of The Heavy Heavy's admitted influences and you'd be hard-pressed to identify which recording wasn't made in 1968. These aren't musicians who wear their love of their favourite bands on their sleeves — Fuller, Turner, and crew embody them to the core.

Nostalgia aside, much of The Heavy Heavy's appeal is their dedication to pure rock and pop brightness — their songs range from pretty folk-pop sunshine to heavy groove-laden psychedelic jams. In the studio, The Heavy Heavy is primarily Turner's baby — he pieces together guitar, bass, piano, organ, Melotron, and other flourishes — but the full five-piece live band adds considerable pep that comes alive in the group's electric live shows. The Heavy Heavy's inspiration may come from the past, but when those organs are whirling, tambourines are ringing, and guitars are jangling, their time is very much in the here and now.

ECB



Thurs. 9:25 - 10:30 pm concert - stage 4
Fri. 3:00 - 4:10 pm Ready to (retro) Roll session - stage 4

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Schedules + map

ATB mainstage

Thursday July 24 5:30–10:30 pm	Friday July 25 5:30–11:30 pm	Saturday July 26 5:30–11:30 pm	Sunday July 27 5:30–10:30 pm
5:30 pm Olive Klug (<i>The Dust Collectors</i>)	5:30 pm Emily Wurramara (<i>Billie Zizi</i>)	6:30 pm The Langan Band (<i>Shaina Hayes</i>)	5:30 pm Ríoghnach Connolly & Honeyfeet (<i>Jennifer Castle</i>)
6:35 pm Elisapie (<i>Laura Hickli</i>)	6:30 pm Katie Tupper (<i>Tinge</i>)	6:35 pm Madeleine Peyroux (<i>Katy Kirby</i>)	6:30 pm LA LOM (<i>Yasmin Williams</i>)
7:45 pm Michael Kiwanuka (<i>Tim Williams</i>)	7:35 pm Cymande (<i>Willi Carlisle</i>)	7:45 pm Le Mamans du Congo X Rrobin	7:35 pm Ocie Elliott (<i>Steve Dawson</i>)
9:15 pm Sierra Ferrell Emcee: Caroline Connolly	8:50 pm Ruby Waters (<i>Susan O'Neill</i>)	8:50 pm Los Lobos (<i>Chris Pierce</i>)	8:55 pm CAKE Emcee: Tarik Robinson, CBC
	10:15 pm Patrick Watson Emcee: Grant Stovel, CKUA	10:15 pm Steve Earle with Reckless Kelly Emcee: Loren McGinnis, CBC	

National evening stage 4

Thursday July 24 5:45–10:30 pm	Friday July 25 6:15–11:10 pm	Saturday July 26 6:15–11:00 pm	
5:45 VÍIK	6:15 pm Bria Salmena	6:15 pm Digging Roots	
6:55 pm Jolie Laide	7:30 pm Dengue Fever	7:30 pm Tall Tall Trees	
8:00 pm Empanadas Ilegales	8:45 pm Moontricks	8:45 pm Blue Moon Marquee	
9:25 pm The Heavy Heavy Emcee: Jenny Howe, CBC	10:00 pm BADBADNOTGOOD Emcee: Leo Cripps, CKUA	10:00 pm Nick Shoulders Emcee: Kate Stevens, CKUA	

Friday afternoon

Photograph by Anika Haroon

CKUA Stage 2	Friends of the Festival Stage 3	National Stage 4	RSG Communications Stage 5	Community Natural Foods Stage 6
3:00 - 6:00 pm CKUA's Traffic Jams live!	3:00 - 4:10 pm The Coffee House Al Qahwa VÍIK Elisapie	3:00 - 4:10 pm Ready to (retro) Roll The Hearts The Heavy Heavy Aladean Kheroufi Ruby Waters	3:00 - 4:15 pm Keys to the City St.Arnaud Olive Kug Laura Hickli	3:00 - 3:45 pm concert Pahua
	4:25 - 5:35 pm Currency Converters Tamar Ilana & Ventanas The Langan Band Elisapie	4:25 - 5:35 pm Get Into the Groove Empanadas Ilegales Daby Touré Pahua	4:30 - 5:30 pm concert Fruition	4:00 - 4:45 pm concert Tinge
				5:00 - 5:50 pm concert Willi Carlisle

SATURDAY SESSIONS & CONCERTS

	Horizon Heating Stage 1	CKUA Stage 2	Friends of the Festival Stage 3	National Stage 4	RSG Telecom Stage 5	Community Natural Foods Stage 6
10:30 am	10:30 - 11:40 am Beat Around Moontricks Pahua Cedric Lightning Montuno West	11:00 am - 12:15 pm Picking It Up Steve Dawson and The Hooded Mergansers Yasmin Williams Daby Touré Chris Pierce	10:30 - 11:40 am Bound for Story Caracol Jennifer Castle Jon McKiel Starpainter 11:55 am - 12:40 pm concert Jairus Sharif	11:00 am - 12:15 pm Nordic Nellies Susan O'Neill Rioghnaich Connolly & Honeyfeet VÍIK	10:30 - 11:40 am Many Trick Ponies Nick Shoulders Eliza Mary Doyle Willi Carlisle Katy Kirby 11:55 am - 12:40 pm concert El Balcón	11:00 am - 12:15 pm Sound Envisioned Aladean Kheroufi Skinny Dyck Maia Davies Katie Tupper
NOON	11:55 am - 12:40 pm concert Dust Collectors	12:30 - 1:15 pm concert Laura Hickli	12:55 - 2:05 pm Avant Guardians Tall Tall Trees Dengue Fever Jairus Sharif Bria Salmena 2:20 - 3:05 pm concert Tamar Iana & Ventanas	12:30 - 1:15 pm concert Shaina Hayes 1:35- 2:50 pm Nation to Nation VÍIK Emily Wurrumara Montuno West	12:30 - 1:15 pm concert Jon McKiel 1:35 - 2:50 pm Meteor Shower The Langan Band Nick Shoulders Susan O'Neill	
1:30 pm	12:55 - 2:05 pm Passport Photos Medusa Al Qahwa Tim Williams	1:35 - 2:50 pm Truth or Fiction? Starpainter Tinge Maia Davies Billie Zizi	3:05 - 3:50 pm concert Tim Williams	4:10 - 5:30 pm Blue Healers Digging Roots Emily Wurrumara Blue Moon Marquee Pahua	3:20 - 4:30 pm Pretty Heavy Shaina Hayes Olive Klug Katie Tupper Caracol	4:10 - 5:30 pm Group Therapy Rioghnaich Connolly & Honeyfeet Dengue Fever Medusa
2:30 pm	2:20 - 3:05 pm concert The Hearts					
3:30 pm	3:20 - 4:30 pm Something for the Thrill Laura Hickli Jolie Laide Ocie Elliott					
4:30 pm	4:45 - 5:30 pm concert Billie Zizi					

SUNDAY SESSIONS & CONCERTS

	Horizon Heating Stage 1	CKUA Radio Stage 2	Friends of the Festival Stage 3	National Stage 4	RSG Communications Stage 5	Community Natural Foods Stage 6
10:30 am	10:30 - 11:45 am Retro Selectives The Dust Collectors Steve Dawson and The Hooded Mergansers Jake Vaadeland & The Sturgeon River Boys	11:00 am - 12:15 pm Songs in the Key of Life St. Arnaud The Hearts Jon McKiel Nick Shoulders	10:30 - 11:40 am Source Codes Bel and Quinn Les Mamans du Congo xRobin Chris Pierce	11:00 am - 12:15 pm Beauty in (e) Motion Jennifer Castle Katy Kirby Tinge Billie Zizi	10:30 - 11:40 am Intersection Ahead Tim Williams Cedric Lightning El Balcón Al Qahwa	11:00 am - 12:15 pm The Eh Team Aladean Kheroufi Starpainter Digging Roots
11:30 am						
NOON	noon - 12:45 pm concert Maia Davies	12:30 - 1:15 pm concert St. Arnaud	11:55 am - 12:40 pm concert Montuno West	12:30 - 1:15 pm concert Caracol	11:55 am - 12:40 pm concert Medusa	12:30 - 1:15 pm concert Starpainter
1:30 pm	1:00 - 2:10 pm Strings Attached Tim Williams Tamar Ilana and Ventanas Eliza Mary Doyle	1:35 - 2:50 pm Hooks, Lines and Singers Skinny Dyck The Hearts St.Arnaud Shaina Hayes	12:55 - 2:05 pm Roots Bound The Dust Collectors Fruition Jake Vaadeland & The Sturgeon River Boys	1:35 - 2:50 pm Timely Reminders Blue Moon Marquee Madeleine Peyroux Chris Pierce	12:55 - 2:05 pm Stomp and Holler Rioghnaigh Connolly & Honeyfeet Daby Touré Medusa	1:35 - 2:50 pm Dark and Story Day Jolie Laide Susan O'Neill Jennifer Castle Jairus Sharif
2:30 pm	2:25 - 3:00 pm concert Cedric Lightning	3:05 - 3:50 pm concert Eliza Mary Doyle	2:20 - 3:05 pm concert Aladean Kheroufi	3:05 - 3:50 pm concert Katy Kirby	2:20 - 3:05 pm concert Al Qahwa	3:05 - 3:50 pm concert Susan O'Neill
3:30 pm	3:20 - 4:30 pm Orchestral Manoeuvres In the Park Laura Hickli Tall Tall Trees Billie Zizi	4:10 - 5:30 pm Groove Lock Jairus Sharif Yasmin Williams Bel and Quinn	3:20 - 4:30 pm Native Tongues Tamar Ilana & Ventanas Digging Roots Tinge	4:10 - 5:30 pm The Art of the Feel Blue Moon Marquee Fruition Ocie Elliott	3:20 - 4:30 pm World Wide Webs Steve Dawson and The Hooded Mergansers Les Mamans du Congo x Robin Montuno West	4:10 - 5:30 pm Alternative Energy Jolie Laide Jon McKiel Shaina Hayes Bria Salmena
4:30 pm	4:45 - 5:30 pm concert Skinny Dyck		4:45 - 5:30 pm concert Darby Touré		4:45 - 5:30 pm concert Chris Pierce	

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STAGE 6

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FOODS



COTTAGE
SPRINGS BAR

FOURTH
CONCRETE
CONSTRUCTION
AREA



STAGE 1

HORIZON
HEATING



STAGE 5

RSG TELECOM

BIKE
LOCK
UP



LITTLE
BIG ROCK
BAR



STAGE 4

NATIONAL



MAIN GATE

BISHOP &
MCKENZIE
FAMILY
ZONE



ALTITUDE
COMMUNICATIONS
TALK TENT

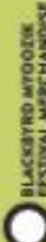


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STAGE 2

CKUA



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ATB

LOST KIDS
& INFO



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SEATING



ATB
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STAGE 3

FRIENDS OF
THE FESTIVAL



BIG ROCK
BEER GARDEN



PORTA-POTTIES



FIRST AID



ROUTINE
ECO STATIONS



WATER STATION



EVENING SHEP
DARTER MAINSTAGE CHDS

SCAN FOR
DETAILED MAP



Keeping time

Artisan Market

Thursday 4:00 - 8:00 pm • Friday 2:00 - 8:00 pm
Saturday 10:00 am - 8:00 pm • Sunday 10:00 am - 7:00 pm

ATB mainstage

Thursday 5:30 - 10:30 pm • Friday 5:30 - 11:30 pm
Saturday 5:30 - 11:30 pm • Sunday 5:30 - 10:30 pm

Big Rock Beer Gardens

Thursday 4:00 - 10:30 pm • Friday 3:00 - 11:30 pm
Saturday 11:00 am - 11:30 pm • Sunday 11:00 am - 10:30 pm

Box office and gates

Thursday - 4:00 - 10:30 pm • Friday - 2:00 - 11:30 pm
Saturday - 9:30 am - 11:30 pm • Sunday - 9:30 am - 10:30 pm

Cannabis consumption area (age verified)

Thursday 4:00 - 10:00 pm • Friday 2:00 - 11:00 pm
Saturday 10:00 am - 11:00 pm • Sunday 10:00 am - 10:00 pm

Daytime session and concert programming

Friday 3:00 - 5:50 pm
Saturday and Sunday 10:30 am - 5:30 pm

Food vendors

Thursday 4:00 - 10:00 pm • Friday 2:00 - 11:30 pm
Saturday 9:30 am - 11:30 pm • Sunday 9:30 am - 10:00 pm

National evening stage 4

Thursday 5:45 - 10:30 pm
Friday and Saturday 6:15 - 11:00 pm

Public Info/Lost & Found

Thursday 4:00 - 11:00 pm • Friday 2:00 pm - midnight
Saturday 9:00 am - midnight • Sunday 9:00 am - 11:00 pm

Blackbyrd Myoozik record tent and Festival merchandise

Thursday 4:30 - 10:30 pm • Friday 2:00 - 10:30 pm
Saturday 9:30 am - 10:30 pm • Sunday 9:30 am - 8:00 pm

Altitude Communications Talk Tent

Saturday and Sunday 11:00 am - 5:30 pm
family performers 11:00 - 2:00 pm
2:00 - 5:00 pm - panels and hip hop cypher

Our environment

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The Calgary Folk Music Festival minimizes our environmental footprint to better preserve our beautiful island home for generations to come. Here's how you can help us continue to reach that goal.

Plan ahead

- Walk, carpool, take the bus, C-Train, or ride your bike and lock it at the self-serve bike racks.
- Minimize the amount of packaging you bring and leave behind. Compostable plates, cups and cutlery.
- The plates and cutlery from our food vendors as well as beer and wine cups are compostable, so please put them in the designated receptacles at the waste stations.
- Don't wash your own dishes at public water taps as it's against health regulations and can contaminate the park.

Quench your thirst and save some money

- Free water refill stations are located throughout the site (see map), sourcing fresh City of Calgary tap water and sanitized frequently. Fill 'er up!
- Bring your own re-usable water bottle and fill it at one of our water stations.

Use the waste stations

- Dispose of your recycling, composting and trash at designated stations around the island. Festival volunteers will help you sort waste and answer questions.
- Landfill waste includes chip bags, most chocolate & granola bar wrappers and diapers.

Keep cigarette butts out of the river

- Although our volunteers pick up thousands of cigarette butts, too many end up washing into the river. If you can't find a container, please help by pinching and pocketing your butts for appropriate disposal later.
- Smoke in designated areas only and use cigarette butt containers there.
- A city by-law dictates that you can only smoke in the designated area.



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2025/26 SEASON

TICKETS & INFO FISHCREEKCONCERTS.COM

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Wednesday August 20, 2025 @ Heritage Park

CONNIE KALDOR • TOM PHILLIPS OPENING
Friday September 26, 2025 @ River Park

SUE FOLEY
Friday October 3, 2025 @ River Park

KOBO TOWN
Friday, October 24, 2025 @ Southwood

JIM BYRNES
Friday November 7, 2025 @ River Park

THE GOOD LOVELIES CHRISTMAS SHOW
Friday December 5, 2025 @ The Bella Concert Hall

JEFFERY STRAKER
LEANNE LIGHTFOOT OPENING
Friday January 23, 2026 @ Southwood

LENNIE GALLANT
Saturday February 7, 2026 @ River Park

MARTIN KERR & AMY BISHOP
Friday February 20, 2026 @ River Park

VALDY • CLAIRE COUPLAND OPENING
Friday March 6, 2026 @ River Park

SHAKURA S'AIDA
Friday March 20, 2026 @ Southwood

CRYSTAL SCHAWANDA
Saturday April 18, 2026 @ River Park

THE ENNIS SISTERS
Friday May 1, 2026 @ River Park



JUDY COLLINS
Friday January 30, 2026
Grace Presbyterian Church




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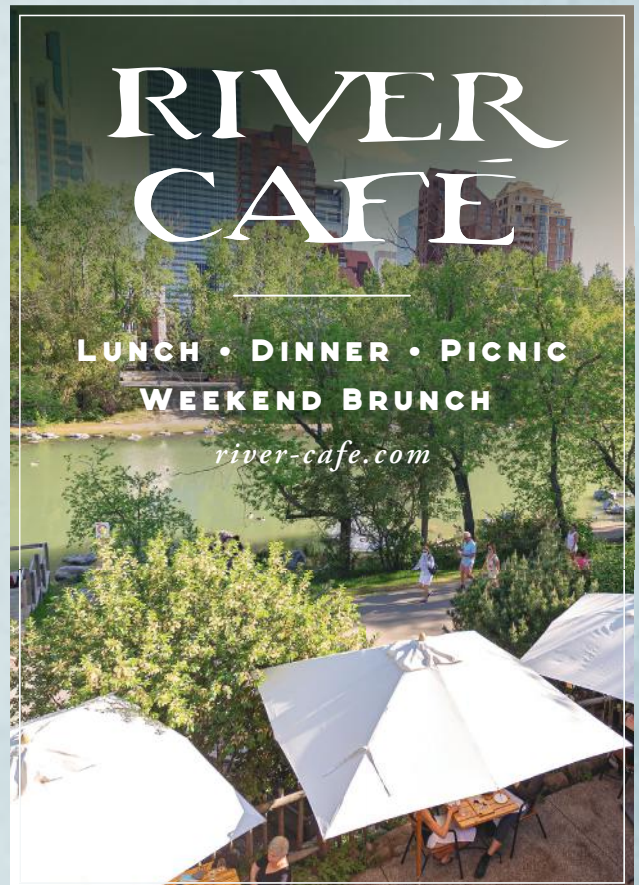
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Jairus Sharif • Calgary, AB

Self-taught saxophonist and multi-instrumental improviser Jairus Sharif sums up his musical approach in five words: “Really just starting to communicate.” Self-effacing as that may sound, it’s a reflection of where he is in his musical journey. Sharif didn’t pick up a saxophone until 2020, discovering avant-jazz via the breadcrumb trails of early hip hop samples after prior stints as a turntablist and blues and garage rocker. Less than five years into exploring his current instrument of choice, it’s understandable why he’d be humble.

“Humility” is also the title of the nearly 12-minute opening track to his full-length debut, *Water and Tools*, released in 2022 to widespread acclaim including a nod on the long list for the Polaris Music Prize — an achievement that could justify a bit of boasting. That album joined five EPs released over the two years prior, and an expansive follow-up is this year’s *Basis of Unity*, all of them charting the progression of a musical vision that was singular from its earliest moments. There’s nothing fumbling or hesitant about Sharif’s fusion of hazy hip hop atmosphere and free-form jazz. No false steps or second-guesses. It’s as if something was revealed the moment he put the saxophone to his lips: not an answer, but a pathway, a means of uncovering inner truths and sharing them at the same time. Five years into the journey, Sharif is still only starting to communicate — and we’d suggest you tune in.

PH

Sat. 11:55 am - 12:40 pm concert - stage 3
Sat. 12:55 - 2:05 pm Avant Guardians session - stage 3
Sun. 1:35 - 2:50 pm Dark and Story Day session - stage 6
Sun. 4:10 - 5:30 pm Groove Lock session - stage 2



Jake Vaadeland & The Sturgeon River Boys

• Cut Knife, SK

You might describe Cut Knife, Saskatchewan as a town stuck in time. It boasts a grain elevator, an old church, the world’s largest tomahawk, and the singular prairie raconteur Jake Vaadeland and his Sturgeon River Boys: a voice straight from AM radio. Like a laminated menu at a down-home diner, Jake Vaadeland & the Sturgeon River Boys has it all: plucky songs, vintage suits, condenser mic harmonies, and best of all, a glut of knee-slapping farm jokes.

He’s got the moves of a North Battleford Elvis, the swagger of a Vermillion Johnny Cash, and the heart of a Swift Current Pete Seeger. This true-blue, doggone farm boy pulls from all corners of ’50s music and culture. There’s chicken pickin’ rockabilly, bygone-era bluegrass, and a fair few banjo solos. To top it off, the songs are as handsome as Jake himself.

Jake Vaadeland is one in a million, but lucky for us, being from Cut Knife, he’s only one in 517. His small-town spirit is his charm, but he’s hardly small potatoes anymore. With a Western Canadian Music Award and a Juno nomination under his leather belt, Jake Vaadeland is a bona-fide success story, ready to turn all of us prairie people into the archetypes we didn’t know we wanted to be. Get a cool ‘sasparilla’ and get on down.

LP

Sat. 4:45 - 5:30 pm concert - stage 5
Sun. 10:30 - 11:45 am Retro Selectives session - stage 1
Sun. 12:55 - 2:05 pm Roots Bound session - stage 3

Jennifer Castle • Toronto, ON

For 20 years, Castle has steadily released albums of sharply observed, impeccably performed folk and alt-country, all confident and seemingly unconcerned with anything outside of honing her musical expression. Along the way she has won over high-profile fans, including Daniel Romano, who even recorded a song called “Jennifer Castle” in 2017. Polaris Prize shortlisted and critically admired, you could forgive Castle for coasting if she felt so inclined.

All of which makes her most recent album, 2024’s *Camelot*, even more remarkable. Castle’s songwriting has always felt timeless, but with *Camelot*, she’s crafted a true classic, a meditation on middle age, mythology, faith and the pleasure of doing chores in your underwear — the range of human experience. Following the restraint of 2020’s strictly solo *Monarch Season*, recorded pre-pandemic but aptly reflecting that year’s isolation. *Camelot* is a bold move in the opposite direction. Its expansive lyrical themes are echoed in ambitious arrangements, veering effortlessly from delicate whispers to full-on country-rock choogle.

Her slow-burning ballad “Blowing Kisses” plays in its entirety in the third season of *The Bear*, executive produced by celebrity chef, actor, and Castle’s former restaurant coworker Matty Matheson. It’s a well-deserved moment in the sun for an artist who has seemed content to stick to quieter paths, and an excellent reminder of what makes her one of Canada’s finest songwriters — not that she needed to prove it.

PH



Sat. 10:30 - 11:40 am Bound for Story session - stage 3
Sat. 3:05 - 3:50 pm concert - stage 6
Sun. 11:00 am - 12:15 pm Beauty in (e) Motion session - stage 4
Sun. 1:35 - 2:50 pm Dark and Story Day session - stage 6

Jolie Laide • Calgary / Seattle

Comprised of revered American indie singer-songwriter Nina Nastasia and Jeff MacLeod, Clinton St. John, and Morgan Greenwood (of the band Florida BC and other projects), Jolie Laide planted its roots some two decades ago. Nastasia’s seven unique, darkly melodic solo albums were masterfully recorded by the late, great Steve Albini. In the mid-00s, MacLeod and St. John’s old band The Cape May had just finished recording with the veteran engineer. Nina was next in line for the studio. A night of commiserating led to Albini suggesting The Cape May become Nastasia’s touring band for her upcoming North American and European tours, which became a fruitful collaboration and a longstanding friendship.

Creatures, their lush, sprawling new sophomore album, envelops a dynamic range (roots, spaghetti westerns, post-punk, sludge and electronic pop) of sonic approaches. The through-line is St. John and Nastasia’s conversational, layered duets, with her disarmingly sweet, world-weary and laser-sharp voice buffered by St. John’s signature emotive tones. Powerfully poetic, often anthemic, narratives soar over Greenwood and MacLeod’s layered multi-instrumental wizardry: delay swirls and overdubbed toms, dusty, percussive rhythm, cascades of effected guitars and psychedelic glows. Fittingly, as their name translates to ugly/pretty, the band’s stories find grace and beauty in the imperfect with lyrics that ponder the existence of ghosts, depict strangers meeting in a post-apocalyptic wasteland and an overlord listening in a holding cell.

KC



Thurs 6:55 - 7:45 pm concert - stage 4
Sat. 1:45 - 2:45 pm - Flohil panel - Talk Tent (Nina)
Sat 3:20 - 4:30 pm Something for the Thrill session - stage 1
Sun. 1:35 - 2:50 pm Dark and Story Day session - stage 6
Sun. 4:10 - 5:30 pm Alternative Energy session - stage 6



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Jon McKiel • Baie Verte, NB

Calling Jon McKiel albums a journey doesn't quite cut it; perhaps a trapeze or a stumbling meander that nonetheless seems very focused on where it's headed. Pitchfork called his 2024 album *Hex* "compellingly disorienting; the melodies are as tight as the grooves are strange — hypnotic, slightly off."

Sonic exploration has long been this former Nova Scotian's MO. His previous album, the cult favourite *Bobby Joe Hope*, began when McKiel bought a used reel-to-reel with tape still wound onto it. He was so captivated by the mysteriously odd song fragments and guitar pieces that his release became a full collaboration with the ghost on the reel.

Hex proved McKiel doesn't need a ghost to help him create haunting sound collages that float spectrally between what can be described and what must simply be appreciated.

Exclaim! said while McKiel "crafts an approximation of brill building pop and Beatnik folk," on his latest Polaris Prize-longlisted release, "his psychedelic guitar noodling and dense patchwork of percussive layers mean that *Hex* exists enigmatically out of time." Folk, lo fi, dub, blues, tropicalia, poetry, "bloodshot pop" — critics have found encapsulating the East Coast songwriter's music as tricky as capturing an aroma with a butterfly net.

JM



Sat. 10:30 - 11:40 am Bound for Story session - stage 3
Sat. 12:30 - 1:15 pm concert - stage 6
Sun. 11:00 am - 12:15 pm Songs in the Key of Life session - stage 2
Sun. 4:10 - 5:30 pm Alternative Energy session - stage 6

Katie Tupper • Saskatoon, SK

"I grew up in fields of butter," Katie Tupper sings on her breakthrough 2022 song, "How Can I Get Your Love." It's one of the more poetic descriptions of Saskatoon committed to record and a reminder that while Saskatchewan may not be the most obvious breeding ground for a powerhouse neo-soul singer, the prairies have the power to surprise. Only in her 20s, Tupper doesn't look like she packs a world-weary vocal punch. When she opens her mouth to sing, her staggeringly deep voice is pure warmth and honey with notes of liquid smoke and a jazzy sensibility that pour out of some preternatural place inside of her.

Singers often like to say that their voices are instruments and that is certainly true for Tupper, but her voice also feels like her destiny and calling. It would feel wrong to use those rich tones to do anything other than create dreamy R&B-inspired slow jams. Like many young songwriters, Tupper writes about love and exploring her personal identity and relationships, all made more profound by her emotive singing chops. Her most recent work, like the single "JEANS (fall on my knees)," showcases Tupper's voice reaching even deeper, exploring new phrasing and ways of expressing longing and heartbreak. As she continues to grow as an artist there's no telling how high that voice will soar — or, more accurately — dig down.

ECB



Fri. 6:30 - 7:20 pm concert - mainstage
Sat. 11:00 am - 12:15 pm Sound Envisioned session - stage 6
Sat. 3:20 - 4:30 pm Pretty Heavy session - stage 5



Sat. 10:30 – 11:40 am Many Trick Ponies session - stage 5 • Sat. 1:35 – 2:50 pm Meteor Shower session - stage 6
Sun. 11:00 am – 12:15 pm Beauty in (e) Motion session - stage 4 • Sun. 3:05 – 3:50 pm concert - stage 4

Katy Kirby • Brooklyn, NY

Katy Kirby's music exists in the space between folk and modern indie rock, where a deviously simple melody can twist into something unexpected with a little chromatic movement or a Beatlesque chord change. Lyrics that start off obtuse and casual toss out genius turns of phrase ("good neighbors make good fences") and reveal themselves to be profound and poetic. She writes songs that hit harder the longer you ponder them. They unfold. They wander. They double back. They stop to ask what you think, then carry on.

Launched in 2021, Kirby's debut, *Cool Dry Place*, introduced her as a preternaturally talented songwriter with a knack for quiet, whimsical reflection. *Blue Raspberry* (2024)

confirms her place as one of the most intriguing voices amongst her peers. More sonically sophisticated and lyrically daring, the album explores discovery, longing and self-reflection with a mix of tenderness, wit and bile. It's an album that embraces contradictions – soft spoken, biting, playful, melancholic, intimate, theatrical.

Live, Kirby invites you in with an ease that makes you lean in closer. Whether alone or backed by a band, her presence sneaks up on you – next thing you know, you're hanging on every carefully crafted word.

JN



Sat. 12:55 – 2:05 pm Cante Brillante session - stage 5
Sun. 6:30 – 7:20 pm concert - mainstage

LA LOM • Los Angeles, CA

LA LOM is an acronym for the Los Angeles League of Musicians. These adventurous Angelinos pay tribute to the undersung vantages and vestiges of the city of Angels: A drive along the north-south corridor of Figueroa St., past the looming contemporary BMO stadium, into the Latino neighbourhood of Vermont Vista, where the album was recorded; a sweaty coffee shop concert lit up by a pale moon in the suburb of Montebello. These are the experiences of their city, captured entirely in sound, that make up the project's debut.

The group met as teenagers and established themselves as a house band at the Hollywood Roosevelt Hotel. Performing three-hour sets, five nights a week, they developed an extensive repertoire of songs, drawing from all possible origins of Latin music. Many

of these were covers, the result of extensive crate-digging and musical exploration. Over time, the band developed original material, borrowing from and iterating on the traditions of Colombia cumbia and sonidera, Mexican bolero, Peruvian chicha and '60s soul surf.

In the same way that Dick Dale & the Deltones' interpolation of "Misirlou" has become sonically synonymous with LA since the release of *Pulp Fiction*, LA LOM seeks to redefine their city with the music that represents the people who make it what it is, and where those people arrive from. Much like the city of LA, LA LOM's performance will be mysterious, alluring, and hotter than you were expecting it to be.

LP

The Langan Band • Scotland

The Langan Band describe themselves as “high energy acoustic dance music” and while that may not be an official genre or a descriptor that matches many modern bands, it certainly fits the bill for this trio. The band is also immediately and undeniably Scottish, adding a wee bit of brooding melancholy to an already complex stew.

Founded by namesake John Langan, the Langan Band is a guitar/violin/double bass affair with ample percussion provided by foot stomping and rhythmic strumming. While Langan’s voice is front and centre, violinist Alastair Caplin and bass player Dave Tunstall also join in for good ol’ harmonic singalongs, creating a sound that alternates between wild frenzy and pure joy, depending on where Langan decides to take them. Sometimes that means a fiery cacophony of sound, which may be followed by an intimate ballad, primed to break the listener’s heart.

While the trio uses traditional Scottish roots music as its launch pad, they bill themselves as a “progressive” group, dabbling in the odd bit of jazz, some Eastern European traditions, a smidge of American folk and whatever else fits the mood of their original songs. Audiences can absolutely expect to dance, but also to think, to listen, and to maybe even raise their voices and start singing along.

ECB



Fri. 4:25 - 5:35 pm Currency Converters session - stage 3
Sat. 1:35 - 2:50 pm Meteor Shower session - stage 6 (host)
Sat. 5:30 - 6:20 pm concert - mainstage

Laura Hickli • Calgary, AB

A multi-instrumentalist and classically trained pianist, Laura Hickli explored her break with religion in 2022’s five-song release *Both Feet in the World, At Least I Can Stand* after growing up in a strict Christian household where she was homeschooled and subject to a barrage of conspiracy theories. *Both Feet*, her sophomore release, transports the listener to a dreamlike state with baroque pop vocals and lush orchestration, providing a mesmerizing backdrop to her lyrical explorations of the questions she began to ask about the fear-driven faith foisted upon her by her family.

It’s a dramatic shift from her other main musical gig with 36?, fronted by her partner Taylor Cochrane, an art pop ensemble that could easily find a home on a David Lynch soundtrack. A member of the group since 2018, she adds guitar and piano to Cochrane’s songwriting. The EP length *Both Feet* was originally released as a wildly juxtaposed split release with *Naturally*, an EP by 36? on the other side.

For her own music, Hickli says she uses songwriting as a way to process trauma and the difficult things she’s gone through in her life: “It’s kind of like my go-to diary in a way.” It is a diary full of insights that, fortunately, she’s prepared to share with the world.

SM



Fri. 3:00 - 4:15 pm Keys to the City session - stage 5
Sat. 12:30 - 1:15 pm concert - stage 2
Sat 3:20 - 4:30 pm Something for the Thrill session - stage 1
Sun. 3:20 - 4:30 pm Orchestral Manoeuvres in the Park session - stage 1

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Sun. 10:30 - 11:40 am Source Codes session - stage 3 • Sun. 3:20 - 4:30 pm World Wide Webs session - stage 5

Les Mamans du Congo X Robin

• Republik of the Congo

Gladys Samba was a restaurateur in the Congolese capital Brazzaville, who worried a few years ago that new mothers in the city weren't singing Bantu lullabies, and that her beloved traditional language would be lost to urban modernity. So she began hosting sessions for a few women to teach them the gentle children's melodies.

A few restaurant lullaby singalong sessions soon became workshops at a theatre festival, and those became the Les Mamans du Congo, five voices rising in glorious song. Gladys became Mama Glad: guardian of heritage, empowerer of women and bringer of joy.

Les Mamans sing about the history of their people and the daily life of Congolese women, subverting domestic expectations by using forks, kitchen pots, baskets and even grain in bowls as percussion. Adding another layer of rhythm is Robin, the DJ who fuses the traditional sound with electronic beats and hip hop — somehow making this already entrancing music even more danceable.

That's not normally what lullabies are supposed to make the listener do, but Les Mamans are all about defying cultural norms and expectations.

JM



Sat. 8:50 - 10:00 pm concert - mainstage

Los Lobos • Los Angeles, CA

How will The Wolves (Los Lobos, en español) survive? Just fine, gracias! Formed amongst '70s high school friends David Hidalgo, Louie Perez, Cesar Rosas and Conrad Lozano (plus ex-Blaster, Steve Berlin), they emerged out of the early '80s L.A. punk/roots scene and crafted a long, distinguished career that meandered well past the initial roots-rock blast of their major label introduction. Moving through experimental rock, children's recordings, tributes and biographical concept albums, they did not stand pat, at any time, for long.

Los Lobos are one of those bands that exist in multiple dimensions at once. To some, they're the La Bamba guys riding the Ritchie Valens cover into mainstream consciousness.

To others, they're crack East L.A. rockers, blending Mexican and American folk, rhythm & (especially) blues, and rock 'n' roll into something eternal. To committed fans, Los Lobos are one of the most underrated, shape-shifting American bands of the last 40 years. Along the way, they've picked up 12 Grammy nominations and four wins in multiple categories. Los Lobos will remind you why rock 'n' roll is more interesting when it doesn't play by the rules. If you don't walk away a believer, check your pulse.

JN



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Madeleine Peyroux • Kingston, NY

There's a world of difference between music that's easy to listen to and easy listening music. Madeleine Peyroux absolutely falls into the first category (definitely not the second). She wowed the world in 2004 with her distinctively slinky, sumptuous vocals on her sophomore solo album, *Careless Love*, filled with songs that were sorta-jazz, sorta-folk, sorta-pop; a collection of jazz standards, pop and folk covers (Dylan, Cohen, Hank Williams etc.), and a few co-written originals in English and French. Peyroux drew oohs and ahs from the public and critics who compared her voice to Billie Holiday and Edith Piaf, well-deserved praise with an absence of hyperbole. Like Piaf, Peyroux got her start busking on the streets of Paris, after moving there as a teen with her mother, post divorce. Peyroux says playing guitar and singing helped her heal. She eventually joined a traditional jazz group and wandered across Europe performing songs from the Great American Songbook. Peyroux's honeyed croon caught the ear of the music industry resulting in a series of albums and the brandishing of that gorgeous voice at concerts around the world. Starting in 2018, Peyroux took a six-year break and emerged in 2024 with an outside-the-box new album *Let's Walk*, her first LP of all self-penned songs. People who experience Peyroux learn what she learned when she was a busker: great songs wield powerful magic, especially sung with that wonderful voice.

ER



Sat. 6:35 - 7:30 pm concert - mainstage
Sun. 1:35 - 2:50 pm Timely Reminders session - stage 4

Maïa Davies • Montreal, QC

Singer-songwriter Maïa Davies has devoted much of her professional life crafting music as the power behind an array of musical thrones. Davies is an in-demand composer and co-writer who has penned hits for Monster Truck, Mother Mother, Serena Ryder, Jill Barber and more. After her start in the folk band Ladies of the Canyon, she has since released two solo albums in French. Her latest, *Lovers' Gothic* (2024), is a chronological storyboard of the artist's emotional journey – compositions that encompass the visceral throughline of her cycling through stages of grief and mourning after a toxic relationship. Recorded in 12 different studios across the country in collaboration with a large cast of co-producers and star musicians, it's a conceptual gem with musical short stories built from potently raw and resonating lyrics around piano-driven indie pop, enveloped with rolling beats and echoing synths. Whether she's on the stage in full view or orchestrating behind the scenes, Davies is a force to be reckoned with.

KC



Sat. 11:00 am - 12:15 pm Sound Envisioned session - stage 6
Sat. 1:35 - 2:50 pm Truth or Fiction? session - stage 2
Sun. noon - 12:45 pm concert - stage 1



Sat. 12:55 - 2:05 pm Passport Photos session - stage 1 (host) • Sat 4:10 - 5:30 pm Group Therapy session - stage 6
Sun 11:55 am - 12:40 pm concert - stage 5 • Sun. 12:55 - 2:05 pm Stomp and Holler session - stage 5

Medusa • Toronto, ON

Four women, known as Medusa, enter from stage left (or rather, left field) to redefine classical music. Medusa's inspired blend of Celtic, Middle Eastern, Pakistani and European influences is unravelling the velvet rope that can keep classical music precious. The members of Medusa (Saskia Tomkins, Marta Sotek, Lea Kirstein and Georgia Hathaway) wield an impressive array of instruments that include the Swedish keyharp, suka or vertical fiddle, six-string Polish fiddle, lyra or pear-shaped three-stringed Greek violin, viola and cello. They update the archaic with personal histories that run counter to the

easy lives of people who enjoy the highest levels of wealth, power, fame and social status. Medusa's music and philosophy is radically inclusive, so please leave any racism, sexism, anti-queerness or anti-anything-ism outside the door. Named after the only mortal of the three powerful Greek Gorgons (monstrous sisters), a queen who could unalive anyone who stared too long at her mesmerizing, hissing head of snakes, Medusa invites listeners to be fearless but open-minded. Come closer, close your eyes and hear the beauty.

CV



Thurs. 7:45 - 9:00 pm concert - mainstage

Michael Kiwanuka • UK

Michael Kiwanuka first graced the Calgary Folk Fest stage in 2017. Eight years later, so much and so little has changed. Right after a first major electoral shift in the US and a time of sweeping populism in Europe, Kiwanuka's *Love and Hate* record was a softly political and deeply personal exposition of selfhood in the face of a hard and difficult world.

A pandemic, a Mercury Prize, and five UK prime ministers later, Kiwanuka returns with *Small Changes*, new songs and a robust live performance. Kiwanuka still brings a rebel soul, but one that is even more wise and contemplative. *Small Changes* represents the experience of watching yourself and your peers mold and shift around you.

Expressed in low-tempo, meditative soul and rock arrangements, the songs are engrossing. Slow pulsing rhythms give an almost trip-hop effect, even though the instrumentation is as analog as possible. His voice is the centrepiece, powerful and encompassing, but also resonant and reserved. There's carefully prescribed space in his phrasing. Every lyric lands slowly over the course of a song, fed with the honesty and authenticity of a well-observed life.

When the world is moving faster than we can track, and the fluttering of life and politics feels out of our control, Michael Kiwanuka reminds us all we can do is find where we can make our own 'small changes.'

LP



Sat. 10:30 - 11:40 am Beat Around session - stage 1 • Sat. 1:35 - 2:50 pm Nation to Nation session - stage 4
Sun. 11:55 am - 12:40 pm concert - stage 3 • Sun. 3:20 - 4:30 pm World Wide Webs session - stage 5

Montuno West • Calgary & Edmonton, AB

Fans of Afro-Cuban jazz are in for a treat this year. Not because a group of well-established giants are finally arriving here to show off their prowess, but because an impressive local act that's been toiling away in Western Canada is finally getting the attention it deserves and taking a bigger stage.

Montuno West has some serious chops. Centred around Chris Andrew on piano and Rubim de Toledo on bass, along with percussionists and vocalists Raul Tabera and Luis Tovar, the group decided they needed another percussionist/vocalist with Israel "Toto" Berriel joining for their latest album, *Raíces*, released in late 2024. And what

an addition. Berriel, originally from Matanzas, Cuba, spent 12 years with iconic Rumba group Los Muñequitos de Matanzas, a legendary act that traces its origins all the way back to the '50s.

Raíces has been racing up campus and community radio charts across Canada since its release with its infectious, groove-forward sound, blending Latin tradition with modern jazz approaches to keep their music fresh and their listeners on their feet.

SM

Moontricks • Kootenays, BC

When DJ, producer and musician Nathan Gurley began casting banjo and harmonica upon the electronic dance music he was creating in 2012, he thought it would be too weird for anyone to love. But in meeting Sean Rodman at Shambhala Festival, the weirdness blossomed. Rodman, who studied guitar at Selkirk College, joined Moontricks, layering guitar, banjo and vocals over Gurley's DJing, keyboards, and harmonica and they began playing live.

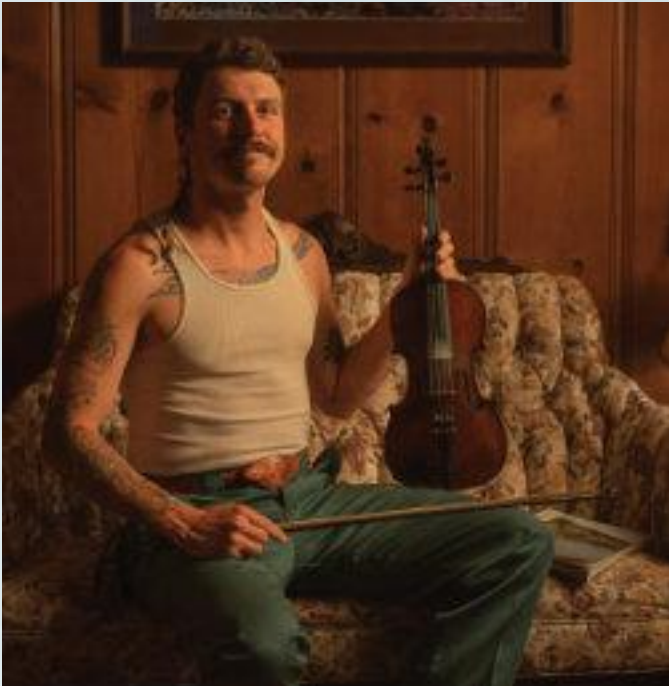
This pileup of electronica and bluegrass, roots and a puff of mountain dust took off, with the song "Home" from their 2015 EP of the same name surpassing five million plays. The songs were licensed to Fox Sports and Netflix and the duo embarked on tours of the U.S., Australia and Costa Rica. Gurley credits growing up in Agenta, a village north of Nelson, for influencing Moontricks' sound, which he says would never have been created in a city. Their Kootenay roots mean the duo firmly prefers playing outdoor stages to clubs.

These mesmerizing musical journeys through mountains, oceans, and nature both without and within us also include found jewels like their addictive cover of Buffalo Springfield's "For What It's Worth" (with Shred Kelly). They buff high-tech, futuristic gloss onto time-tested mountain music, an unlikely yet graceful juxtaposition.

MLW



Fri. 8:45 - 9:40 pm concert - stage 4
Sat. 10:30 - 11:40 am Beat Around session - stage 1
Sat. 3:20 - 4:30 pm Delusions of Banjer session - stage 3



Sat. 10:30 – 11:40 am Many Trick Ponies session - stage 5
 Sat. 1:35 – 2:50 pm Meteor Shower session - stage 6
 Sat. 10:00 – 11:00 pm concert - stage 4
 Sun. 11:00 am – 12:15 pm Songs in the Key of Life session - stage 2
 Sun. 1:45 – 2:45 pm - Flohil panel - Talk Tent

Nick Shoulders • Arkansas, USA

Growing up in the shadow of the Ozarks, songwriter Nick Shoulders had room to yodel and learn whistling bird calls while appreciating his grampa's gospel and country music. A stint in the punk band Thunderlizards was a time-tested rebellion against these old-fashioned moments, until Shoulders realized that punk didn't invent hostility to oppression, but hijacked it from folk. He began releasing solo music in 2018. The concise title of his song "Rather Low" captured the mood of the pandemic world, rapidly earning millions of online listens.

Shoulders' songs shuffle along in uncomplicated wonder, letting loose guitar twang with ample space for his luscious, unfettered voice like something blasting from old school outlaw radio, while crossing county lines in faded decades. The songs beg listeners to lean into the question, "What's lurking under these pretty notes?" Plenty, it turns out, based on Shoulders' astute observations of nations brushing off people based on their accents, then co-opting phony Southern accents for musical profiteering. Going deeper, he asks questions like "Do you love freedom, or security and dreams? Is life worth living if there's lead in the last stream?"

This is not your grampa's conventional, doctrine-toting country music, for while the sound may be retro, the songs offer a side-eyed glance at America's cumbersome axioms while casting a long gaze towards a better future for all.

MLW



Sat 3:20 – 4:30 pm Something for the Thrill session - stage 1
 Sun. 4:10 – 5:30 pm The Art of the Feel session - stage 4
 Sun. 7:35 – 8:40 pm concert - mainstage

Ocie Elliott • Victoria, BC

In the fresh dampness of Salt Spring Island, fate orchestrated an opportune overture. Jon Middleton, a troubadour of some renown (see previous Festival artist, Jon and Roy), strummed his guitar in a local café. Across the room, Sierra Lundy, she of splendid voice, served lattes to the assembled patrons. Words were said, chords resonated and Ocie Elliott was born. Their name, an intriguing concoction, pairs "Ocie," a name more common in the 1920s, with "Elliott," a nod to the melancholy PNW songwriter, Elliott Smith. Together, they quickly discovered a natural chemistry blending gentle, ethereal melodies with heartfelt lyrics.

The songs are quiet, intimate, maybe even somewhat cinematic. Middleton's hushed vocals and Lundy's breathy harmonies float over a soft acoustic guitar. Eschewing albums for more frequent EP and single releases, they have quickly become one of those bands you immediately want to tell your friends about. Featured in TV shows such as Grey's Anatomy and touring internationally has resulted in bookings at top music festivals (Bonnaroo and Newport Folk, for example). They may not be flashy. They may not be reinventing folk music. That's not the point. Ocie Elliott makes music for people who still believe simple, beautiful songs matter.

JN



Thurs. 5:30 - 6:20 pm concert - mainstage • Fri. 3:00 - 4:15 pm Keys to the City session - stage 5
Sat. 3:20 - 4:30 pm Pretty Heavy session - stage 5

Olive Klug • Portland, OR

Say what you will about the short attention span of the youth of today. TikTok, for all its spyware and data-mining faults, is one of the few remaining digital outlets where the song rules over all else. In the endless video scroll wheel, it takes not only a reel talent (pun intended) to catch your thumb long enough to listen, but also a captivating song. With just a banjo, a guitar and a cell phone, Olive Klug fostered an entire digital community around their songs and it has blossomed into a glorious fledgling music career. And it turns out, those songs are just as beautiful and evocative in long form.

Their latest is *Lost Dog*, a quick eight tracks of conversational campfire folk songs, beautifully composed to suit their light soprano vocals. The songs are wistful and lean

on a folk tradition, but are contemporary in their lyrical preoccupations and self-reflexive sensibility. Though Joni Mitchell or Joan Baez would certainly be suitable comparison points, Olive Klug is devoutly of the internet era with a street-level groundedness.

A Portland-raised Gen Z songwriter who lived in a van, Olive Klug matches the moment with anxious aplomb. If you find yourself scintillated enough by Klug's musical musings, maybe you'll be tempted to become one of Klug's Bugs, an entire digital community organized on Instagram and Discord around Klug's music and magnetic digital personae.

LP

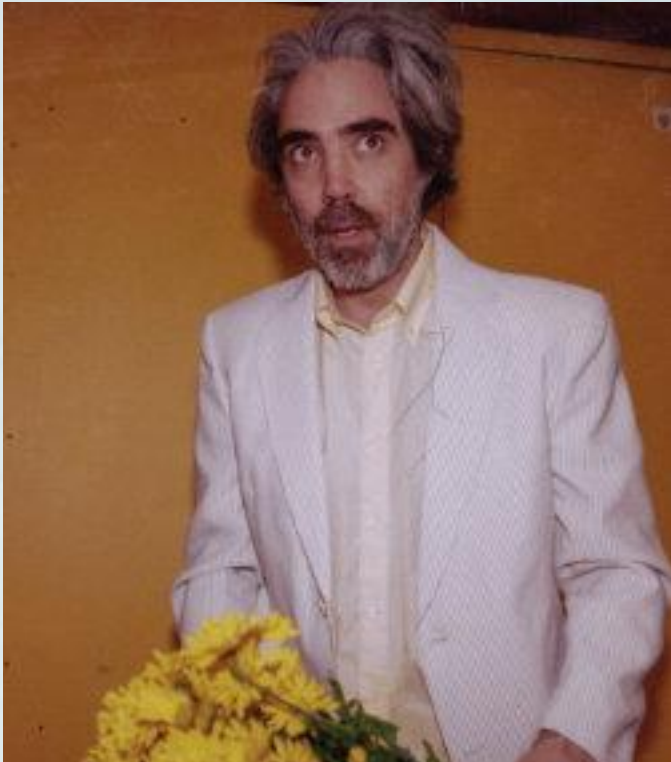
Pahua • Mexico

Pahua simultaneously incarnates femininity, nature and inner strength. With early roots as a Mariachi singer, this composer, percussionist, DJ and producer is a rising star of the *Latin Wave*. With a nuanced approach to Folktronica, this co-founder of the neocumbia experimental Sotomayor Music project delves into tribal Latin rhythms, texturing them with airy house music. While her arrangements, packed with great vibes, reveal cumbia, Afrobeat, kuduro, dembow and dancehall influences. Twisting and shaping elements of traditional Latin rhythms and sounds, Pahua is an artist that has earned the often-overused term "singular." As she has earned critical praise, her music has drawn significant attention across music platforms, elevating her profile among music audiences and fellow artists. With songs built around subtle electronics and driven by unique beats, her voice floats amidst these finely tuned sounds. Sometimes as an airy whisper and at others a front and centre singer inviting you into her deceptively complex aural world. Prepare to be enchanted as Pahua envelopes you with songs and unique performances.

DM



Fri. 3:00 - 3:45 pm concert - stage 6
Fri. 4:25 - 5:35 pm Get Into the Groove session - stage 4
Sat. 10:30 - 11:40 am Beat Around session - stage 1
Sat. 4:10 - 5:30 pm Blue Healers session - stage 2



Fri. 10:15 – 11:30 pm concert - mainstage

Patrick Watson • Montreal, QC

For decades, Patrick Watson has been one of Canada's most prolific songwriters. He is a producer/music-maker whose fragile voice, poetic lyrics and cinematic, heart-cradling compositions have earned his band, also named Patrick Watson, nominations for prestigious awards, festival headliner slots and silver screen credits. In addition to a successful music career, Watson also regularly scores films; for example his haunting, mysterious, and sweeping soundtrack to the supernatural drama, *The 9th Life of Louis Drax*. So when Watson lost his golden voice for a few months, for real, in 2024, he surely must've thought he'd woken up inside someone else's elevator pitch at a B-grade horror movie conference. But rather than ruminate on where he found himself, a place most singers would have rightly classified as their darkest place, Watson fixed his curious eye on the possibilities illuminated by this unique situation. There is a charming honesty that is always laid bare in Patrick Watson's songs. When he sings, on "Silencio" (the first single from an upcoming album, inspired by the power of silence): "I think you like me better since I lost my voice," it's equal parts funny and terrifying. This is Patrick Watson at his/their Watsonnest. Shhhh. Listen.

CV



Sat. 11:00 am - 12:15 pm Nordic Nellies session - stage 4 • Sat. 4:10 - 5:30 pm Group Therapy session - stage 6
Sun. 12:55 - 2:05 pm Stomp and Holler session - stage 5 • SunSun. 5:30 - 6:15 pm concert - mainstage

Ríoghnach Connolly & Honeyfeet • UK

A great voice should transcend genre and arrangement. Ríoghnach (pronounced ree-oh-nah) Connolly's buttery vocals can rise to this challenge and often do. Born in Northern Ireland, Connolly is now based in Manchester, bridging two cities her family has been commuting between for a generation. Her connection to Ireland and England's Irish community incubated a serious reverence for traditional music, but Connolly's career has had many musical movements and her live show comes in a variety of flavours. These include her alt-folk duo The Breath and old fashioned family band Li Ban.

Connolly's sweetest, largest and most lively vision is with the band Honeyfeet. It's replete with horns, keys and guitars, pulling larger inspiration from this side of the Atlantic. With nods to Motown and the greats of midcentury soul as well as Alabama blues and contemporary alternative, Honeyfeet is the icing on the cake to Connolly's immense vocal presence. Her folk songwriting sensibilities seep through as well, with bold and sharp political messaging around class consciousness, and the status of women.

LP

Ruby Waters • Shelburne, ON

Simple genre specification is a tall order with Ruby Waters' energetic, groove-filled music. Often traversing through jazz-inflected soul and hip hop before shaking the walls with deeply infectious and memorable hooks. Waters hit an immediately high artistic stride with the release of her 2019 debut album *Almost Naked*, featuring the national hits "Supernatural" and "Sweet Sublime."

Waters quickly followed up the success of *Almost Naked* with the release of the more stripped down *If It Comes Down To It* in 2020. Its laid back vibe showcased some of Waters' deeper soul elements which topped charts and garnered Juno nominations.

Her latest release, 2024's *What's the Point?* finds Waters experimenting with eclectic musicality and arrangements that incorporate elements of electronic drum and bass with punk rock and new wave flourishes. Without sacrificing her natural ability to emotionally ascend with a killer hook, she delves deeper into her soulful introspective side with esoteric singer-songwriter elements. Waters has a gift of using the sardonic language of a generation while weaving it into timeless cascading melodies that build into huge crescendos.

MD



Fri. 3:00 - 4:10 pm Ready to (retro) Roll session - stage 4
Fri. 8:50 - 10:00 pm concert - mainstage

Shaina Hayes • Montreal, QC

Remember stacking and re-stacking colourful blocks into an unmortared castle or journeying down a spiral slide, warmed by the sun during a 15-minute recess? Shaina Hayes latest, *Kindergarten Heart*, is not so much an ode to the liminal experience of childhood as it is a call-to-action to rekindle the joy and exuberance you once had for the world and its wonders.

Coming of age in the McGill University ghetto, Hayes bloomed into the bustling Montreal indie scene. Singing in cover bands, Hayes tested the water with music that wasn't her own. Eventually she found her way to singing backup for sludgy noise-rockers Zouz, which would become the perfect gateway to almost the exact opposite style of music. Studying agriculture, and spending the pandemic farming, Hayes created a body of musical work that was more elemental.

Hayes creates an elegant aural texture that fills the same kind of indie sad-core sound space of a Lucy Dacus, Soccer Mommy, or other Montreal emotionites, but does so with a much-needed playful exuberance. With vocals at the centre, the songs are adorned with delicate acoustic guitar, misty keyboards and adventurous ambience. In a time of mournful melodies, it's refreshing to listen quietly and leave with a smile.

LP



Sat. 12:30 - 1:15 pm concert - stage 4
Sat. 3:20 - 4:30 pm Pretty Heavy session - stage 5
Sun. 1:35 - 2:50 pm Hooks, Lines and Singers session - stage 2
Sun. 4:10 - 5:30 pm Alternative Energy session - stage 6

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Noah Zacharin
Terra Spencer
Dave Gunning



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In Person or Online (72 hr viewing)





Thurs. 9:15 - 10:30 pm concert - mainstage

Sierra Ferrell • Nashville, TN

Sierra Ferrell's musical journey was etched during childhood. Growing up in a West Virginia trailer with a single mom meant scant technology thus oodles of time for observation outside while the family moved hither and thither. Ferrell's music does the same – notices ripples, minute flashes in which lifetimes are revealed – giving her songs the enchanting quality of being borrowed from beyond time while rambling from genre to vagabond genre, treading upon the stuff goosebumps are made of.

From singing along to commercials and her mom's 10,000 Maniacs tapes as a kid to trading the earthy outdoor grunge under her nails for musical grunge, this West Virginian let country roads take her home via boxcar and van. Playing truck stops, alleyways and

dive bars she criss-crossed her way from Seattle to New Orleans while busking. During the journey, she soaked up bluegrass, swing and calypso, uttering "I have a country heart but a jazz mind." The pilgrimage brought Ferrell to her destiny, the Grand Ole Opry, and into a different spotlight to breezily pick up four Grammy Awards in 2025.

To listen to this profoundly gifted vocalist sing is to fall under a spell you long to never be broken

MLW

Skinny Dyck • Lethbridge, AB

One of the most respected artists in the Alberta alt-country underground over the past decade, singer-songwriter, producer, and multi-instrumentalist Skinny Dyck brings a lounge vibe to the sawdust on the floor. His sound dances as easy in the lava lighting of the arthouse as it does behind the saloon's swinging doors.

During years spent producing, touring, and recording as a sideman on the pedal steel and guitar in the Alberta country music underground with bands Treeline and Rancho Deluxe, and with artists Shaela Miller and Carter Felker, Skinny Dyck developed a sound that ultimately matched his demeanour: calm and endearing, multifaceted and effortlessly cool.

His latest, *Easygoing*, is the sonic culmination of that development. Tightly arranged and featuring a subtlety not inherent to most country music, *Easygoing* has a laid back, clean feel close to the country-politan sound of Glen Campbell. But his sound is balanced by experimentation with the esoteric and ethereal, and a willingness to stand as a singular artist in a musical genre that often rewards similarity.

MD



Sat. 11:00 am - 12:15 pm Sound Envisioned session - stage 6

Sat. 1:45 - 2:45 pm - Flohil panel - Talk Tent

Sun. 1:35 - 2:50 pm Hooks, Lines and Singers session - stage 2

Sun. 4:45 - 5:30 pm concert - stage 1



St.Arnaud • Edmonton, AB

Some people take a long time to recover, but not Ian St.Arnaud. Where others might, understandably, take eons to come back from such intense life-alterers as an accidental near-overdose or the death of Luke Jansen, his North of Here bandmate, Ian was compelled to defy the gravity that tried to hold him down. There is a lightness that prevails throughout St.Arnaud's music, counterbalancing even the darkest of lyrics. When he sings, "Everything you love is leaving, everybody else has gone," it's just so painfully pleasant.

It's these natural, clever juxtapositions that keep you wanting to unpack the surprises in St.Arnaud's light-filled Trojan dark horse of music. St.Arnaud's sound is a groovy, layered sonic universe filled with secret constellations and diamonds. Their songs are a testament to the beauty of life and the faith that, even in the absence of light, the sun will eventually come around again to sprinkle your day with bright trumpet shots and catchy choruses. It's fun, joyful and deeply thoughtful music to make you feel better. We've all been there, and it's okay. St.Arnaud knows the way, follow without fear! They'll have you sha-la-la-ing all the way to your next therapy session.

CV

Fri. 3:00 - 4:15 pm Keys to the City session - stage 5
 Sun. 11:00 am - 12:15 pm Songs in the Key of Life session - stage 2
 Sun. 12:30 - 1:15 pm concert - stage 2
 Sun. 1:35 - 2:50 pm Hooks, Lines and Singers session - stage 2



Sat. 10:30 - 11:40 am Bound for Story session - stage 3 • Sat. 1:35 - 2:50 pm Truth or Fiction? session - stage 2
 Sun. 11:00 am - 12:15 pm The Eh Team session - stage 6 • Sun. 12:30 - 1:15 pm concert - stage 6

Starpainter • Lethbridge, AB

Starpainter's dreamy musical landscapes, sporting openness and a hazy clarity, mirror the wide, wild open prairie surrounding the band's hometown of Lethbridge. And, like that prairie, where a plethora of subtle nuances reside within a few square metres, so do an abundance of beautiful textures created by nestled guitar, wandering keys and clear vocals reside within a few musical bars. With songs sounding like they're drifting aloft on radio static in the basement of a Big Pink house, the present fades over the horizon as the past grows larger in the rearview mirror.

Formed in 2019, the band has released two albums, the most recent being 2023's *Rattlesnake Dream*, where easygoing melodies rove over desert vistas approaching Laurel Canyon, or maybe the Oldman River Valley. The effect is a trippy journey to count constellations out past the edge of town before returning to the worn, familiar, comforting streets and vignettes of everyday life, longing and heartache. Airy sepia tones leave lots of space for dreaming, for remembering, for wishing things had been different, or wishing the good things, the simple things, lasted a few more hours.

MLW



Sat. 11:00 am - 12:15 pm Picking it Up session - stage 2 (host) • Sat. 2:20 - 3:05 pm concert - stage 5
 Sun. 10:30 - 11:45 am Retro Selectives session - stage 1 • Sun. 3:20 - 4:30 pm World Wide Webs session - stage 5

Steve Dawson and The Hooded Mergansers • Nashville, TN

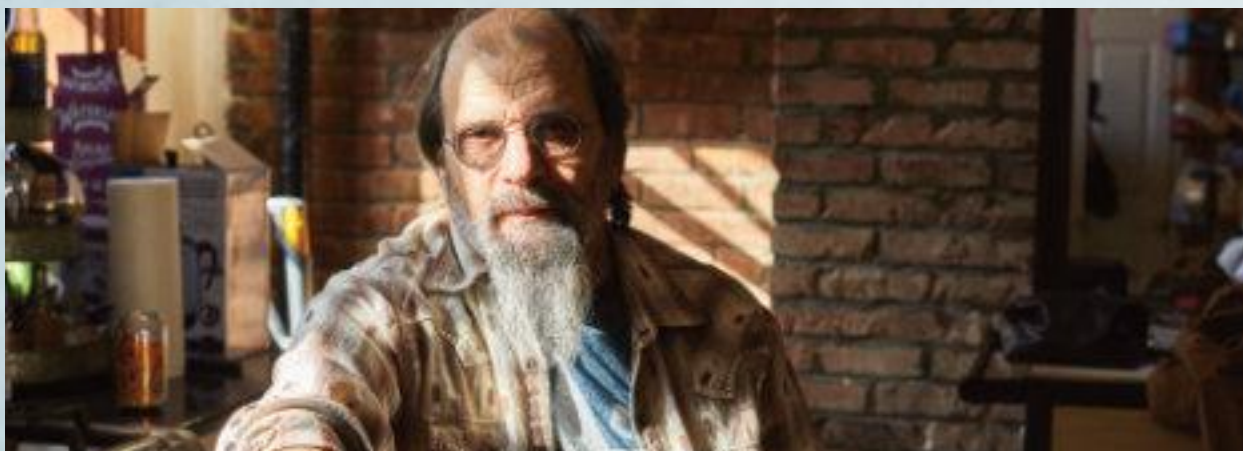
Steve Dawson and The Hooded Mergansers play American music, oddly, led by an ex-pat Canadian. Think if gutbucket blues and cosmic country had a kid who grew up listening to pre-WWII Hawaiian slide and some offbeat psychedelic soundscapes. Think a little more about Ry Cooder at his greasy best. It's music with roots, but also detours – sometimes subtle, sometimes experimental, a little butt-shaking and always compelling.

Dawson, at the center of it all, plays slide guitar like he's deciphering a code. He writes songs that sound familiar but fresh, like you've heard them before in your subconscious.

The Hooded Mergansers are more than a backing band. They're Dawson's hand-picked partners-in-crime from his East Nashville existence. They fill the spaces with a thick backbeat, well-chosen fills and just enough eccentricity to keep things interesting.

Live, they are locked in tight. One moment fastened to a deep groove, the next, floating in an atmospheric wash of sound. They make music for people who love old records but want to discover something new. If you're looking for a band simply rehashing the same old thing, keep looking. This ain't that.

JN



Sat 10:15 - 11:30 pm concert - mainstage

Steve Earle with Reckless Kelly

• Texas / New York, USA

Hardcore troubadour Earle needs little introduction, with his steadfast following, over 30 million albums sold worldwide, earning the No. 1 slot on the country charts for 1986's *Guitar Town* and Top 10 status on the rock charts for 1988's "Copperhead Road" while forever keeping it real regarding his struggles and sobriety. He's played arenas, festivals and intimate clubs while releasing 21 studio albums, his most recent an album of Jerry Jeff Walker songs. A revered songwriter, his songs have been covered by Johnny Cash, Willie Nelson, Waylon Jennings, Emmylou Harris, Bob Seger and many more. Earle is also renowned for his activism, using songs to draw attention to Ontario's Port Hope 8 case and the falsely convicted West Memphis 3. He earned a 2010 award for his work to abolish the death penalty. Earle notably appeared in HBO's cult television

classic *The Wire* as recovering addict Waylon, a role he said was more life than acting.

After 30 years of wicked, twisted roads, broken strings and busted up songs, it's no wonder Texas band Reckless Kelly's songs swaddle your ears and mind like a well-worn coat snuggles you against life's bitter winds. And while they travelled parallel paths that sometimes crossed (like on a Warren Zevon tribute album), it's a bit of a wonder that Reckless Kelly and Earle didn't collide until 2023, when he harnessed their highway-honed talents as his backing band after members of his longtime fellow travelers The Dukes expired or departed.

MLW



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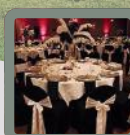
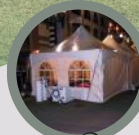
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Sat 11:00 am - 12:15 pm Nordic Nellies session - stage 4 • Sat. 1:35 - 2:50 pm Meteor Shower session - stage 6
Sun. 1:35 - 2:50 pm Dark and Story Day session - stage 6 • Sun. 3:05 - 3:50 pm concert - stage 6

Susan O'Neill • Ireland

Susan O'Neill's voice and lyrics are charged with emotion, full of nicks and barbs that will catch on your soul. O'Neill (or SON)'s parents encouraged her at a young age to follow her musical curiosity. That curiosity has taken her from the brass bands, choirs and pubs of Ennis, Ireland, to international tours as an electrifying solo performer and co-creator. SON has spent a lifetime honing many crafts and forging her own path, amassing countless awards and die-hard fans along the way. SON is not only a remarkable, versatile force in her own right but she creates, with ease, with others. From collaborations with EDM group, King Kong Company, to award-winning duets with Mick Flannery,

SON is a fearless explorer. Her 2024 release, *Now in a Minute* is a collection of stunning songs that showcase her songwriting and emotional depth. She honours the genres that inspire her such as Irish folk, blues and gospel but, more importantly, she creates music that isn't bound by labels. SON writes, performs and sings because it is simply what she is meant to do. She's a free bird who's got nothing left to hide, an honest kind of liar.

CV

Tall Tall Trees • Asheville, NC

If there is one musical artist you should *SEE* this year, Tall Tall Trees might be it. Of note, Mike Savino doesn't play the banjo so much as unleashes it – looped, distorted, disorienting, making it do things that surely violate the unwritten rules of banjo. He smacks it. He bows it. He whacks it with a mallet. All the while he dances from pedal to pedal setting up a plethora of effects. When he is done, it often doesn't even sound like a banjo, rather more like guitar, bass, drums or keys.

Performing as Tall Tall Trees (after a George Jones/Roger Miller song), Savino doesn't really push the boundaries of "banjo music," he ignores them altogether. The hums, whirs, squawks and thwacks set the backdrop for thoroughly modern, catchy and memorable songs. Oh, and he also sings, very well in fact, while orchestrating this madness. Politeness and conformity be damned, this is expansive psychedelic folk-rock with electronic rocket fuel to infinity and beyond. One minute, it's a backwoods stomp, and the next, it's dreampop where the stars blink in rhythm and you can float through the melodies. Wild? Uh-huh!

JN



Sat. 12:55 - 2:05 pm Avant Guardians session - stage 3
Sat 7:30 - 8:30 pm concert - stage 4
Sat. 3:20 - 4:30 pm Delusions of Banjer - stage 3
Sun. 3:20 - 4:30 pm Orchestral Manoeuvres in the Park session - stage 1



Fri. 4:25 - 5:35 pm Currency Converters session - stage 3
 Sat. 2:20 - 3:05 pm concert - stage 3 • Sun. 1:00 - 2:10 pm All Strings Attached session - stage 1
 Sun. 3:20 - 4:30 pm Native Tongues session - stage 3 (host)

Tamar Ilana & Ventanas • Toronto, ON

Tamar Ilana has been called Canada's own pan-global diva and it's no wonder. As well as singing in over 20 languages – a “powerhouse vocalist,” says *Downbeat* magazine – she's a flamenco dancer having studied the art in Seville, Spain. Her heritage is itself an ethnic and oh-so-Canadian mosaic. She's Ashkenazi Jewish and a member of Pasqua First Nation (Treaty 4) with some Scottish and Roma-Romanian mixed in. Ilana didn't just inherit her mish-mash ethnicity from her parents, she was enveloped in global music via her mother's status as a leading ethnomusicologist. When Ilana moved back to Canada from Spain in 2011, she formed Ventanas, a whirlwind of a band. It performs original and traditional multiethnic, multilingual melodies weaving in and out of fiery

flamenco, Greek, Turkish and Sephardic love songs, and upbeat Bulgarian dance tunes, along with music that's culturally indefinable and original. As you might suspect, the band's arsenal of international instruments reflects the diversity of its repertoire. On stage, you can expect Ventanas to unpack stringed instruments like oud, lyra and saz, along with percussion: Tibetan singing bowls, djembe, cajon and darbuka. Flamenco guitar, violin and bass round out the sound. Ventanas is Spanish for windows, a name chosen purposefully. To experience this band is to look through a window into a world full of music.

ER



Tim Williams • Calgary, AB

A warm blanket on a cool night, an old pair of jeans – falling apart but better fitting than any pair you've ever bought. This is the feeling of comfort that embraces you taking in Calgary blues veteran Tim Williams. A virtuoso guitar player. A locked in the pocket groove maker. Calgary's professor of the blues.

Born and raised in Southern California, cutting his teeth on first-generation blues artists as they enjoyed a late-era revival in the '60s, Williams recorded his first album in 1968. A true troubadour, he played with Hawaiian groups, Mariachi bands and folk acts and worked as a session musician on a range of stringed instruments. He moved north in 1970, landing in Vancouver. He took a break from music for a time to work as a horse wrangler, but soon returned to writing, recording, producing and touring in endless cycles, devoted to his passion. He settled in Southern Alberta in the early '80s and hasn't looked back. Over the years the many musical influences in his life have seeped into his music. His latest, *Hearts & High Walls* veers into Tex Mex territory. But when Williams pulls out that steel-bodied guitar, slips the slide onto his pinky finger and starts to work the strings, you know you've gone all the way home.

SM

Sat. 12:55 - 2:05 pm Passport Photos session - stage 1
 Sat. 3:05 - 3:50 pm concert - stage 2
 Sun. 10:30 - 11:40 am Intersection Ahead session - stage 5
 Sun. 1:00 - 2:10 pm All Strings Attached session - stage 1

Tinge • Winnipeg, MB

Led by two-spirited Anishinaabe artist Veronica Blackhawk, Winnipeg's Tinge transform the trials of urban-Indigenous life into anthems of resilience. The trio's rough-edged indie rock borrows from grunge's quiet-loud catharsis and emo's unflinching honesty, carving a home in the space where despair becomes defiance.

Born in Lake of the Woods, Ontario, Blackhawk spent much of their youth in "survival mode," moving from town to town with little sense of stability. It wasn't until years later that they found the steady foundation to begin working through those experiences, channeling questions of identity, belonging, and intergenerational trauma into visual arts and music. Successful early gigs led to increasing confidence as a songwriter, but the need for connection remained—so Blackhawk reached out to two former high school classmates in the hopes of sparking a collaboration.

Needless to say, it worked. Now featuring Jordan Tait on bass and Lincoln Brown on drums, Tinge quickly got to work recording their first EP. Blackhawk has described that debut, *Big Deep Sigh*, as an exhalation, releasing years of pent-up emotion with a cleansing breath. But while it may be the culmination of one part of their story, it's also a start of a new path, a steadying breath before a much bigger journey. Blackhawk has found their voice, and they've found their people. It's clearly just the beginning.

PH



Fri. 4:00 - 4:45 pm concert - stage 6
Sat. 1:35 - 2:50 pm Truth or Fiction? session - stage 2
Sun. 11:00 am - 12:15 pm Beauty in (e) Motion session - stage 4
Sun. 3:20 - 4:30 pm Native Tongues session - stage 3



Thurs. 5:45 - 6:35 pm concert - stage 4 • Fri. 3:00 - 4:10 pm The Coffee House session - stage 3
Sat. 11:00 am - 12:15 pm Nordic Nellies session - stage 4 • Sat. 1:35 - 2:50 pm Nation to Nation session - stage 4

VÍIK • Denmark

Toronto Raptors, can you let a talented squad across the Atlantic borrow the "We the North" slogan?

Víik's members come from each country in Scandinavia — Denmark, Sweden and Norway. Fronting the band is a Norwegian, Elisabeth Vik. She has the voice of someone born to sing folk music: a gracious caress, but able to slalom between gentle and powerful, enough to hold its own over a whirling dervish of violin, mandolin, drum and accordion. And because she hails from a pretty rugged part of agrarian Norway, Vik will throw in the occasional cow herding call.

Formed in 2019, Víik has become an award-winning force in the Nordic folk scene and a hometown favourite at the annual Roskilde Festival. If they take the traditional maiden-Viking-elf traditions as a leaping-off point, it's a cannonball into uncharted seas. "I felt a strong need to rebel against the cool, minimalist aesthetic of Nordic folk, and this firework of a band has enabled me to do just that," Víik vocalist said.

The group she's talking about packs enough gunpowder to give a Northern Lights display a run for its money.

JM



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Willi Carlisle • USA

With his cowboy hat, song titles like “Cheap Cocaine” and a possum on a recent album cover, Willi Carlisle might seem like one more bumpkin in a long string of Southern-rooted three chord rock clichés. That image evaporates once his songs rove o’er your ears and awaken your brain, capturing decidedly non-redneck moments like recognizing generational trauma, wobbling on the tightrope between the longing to love and the torment of pain, despising prejudice and inspiring comments like “Wow, wasn’t expecting to feel this sad and I love it.”

Carlisle’s musician father played classical trumpet, rowdy bluegrass and tuba in a polka band. He’d given that up by the time his son picked up a guitar seeking to recreate the stories of his Pop’s glory days, and in doing so learning banjo, accordion, harmonica and fiddle to create a blend of Tex Mex, Cajun and old timey music. Along the way, he became a show-stealer, writing lines “The soul is an idiot and it doesn’t care why” and “I’m tired of twentysomethings and their punk rock songs,” sweetening the truth with humour and inviting listeners in to the big-tent of the heart, where you’ve “Gotta let everybody into,” while letting his queerness be a fact rather than a focus.

MLW



Fri. 5:00 - 5:50 pm concert - stage 6
Sat. 10:30 - 11:40 am Many Trick Ponies session - stage 5
Sat. 3:20 - 4:30 pm Delusions of Banjer session - stage 3

Yasmin Williams • Alexander, VA

You might think you know all the ways a guitar can be played. Most musicians seeking new sonic textures turn to effects pedals, adding layers of distortion, reverb, and echo until the instrument itself is almost invisible. Yasmin Williams reveals the possibility the unadorned acoustic guitar still holds.

She can pick and strum with the best of them, blending bluegrass flair, classical composition and free-flowing melodicism with ease. Then she lays the instrument on her lap, and the song becomes a dance, her fingers tapping across the fretboard to summon unconventional chords and impossible arpeggios until you could swear she’s hidden an orchestra in the sound hole. And that’s before she tapes a kalimba to the top of her guitar, hammering strings and plucking the thumb piano in a display of pure musical dexterity. It may seem surprising that Williams’ first experience with a guitar was the plastic toy version from Guitar Hero 2 (she got a real guitar after besting her brothers and beating the game).

Following two largely solo albums, 2024’s *Acadia* saw Williams expanding her sonic palette through the magic of collaboration — with guest musicians adding new textures, from banjo and violins to synthesizers and jazz saxophone. It’s a brave choice for an artist known for her solo virtuosity, but even alongside musicians as distinctive as Kaki King and Rich Ruth, the music is still singular, joyful, adventurous and open-minded.

PH



Sat. 11:00 am - 12:15 pm Picking it Up session - stage 2
Sat. 4:45 - 5:30 pm concert - stage 3
Sun. 1:45 - 2:45 pm Flohil panel - Talk Tent
Sun. 4:10 - 5:30 pm Groove Lock session - stage 2

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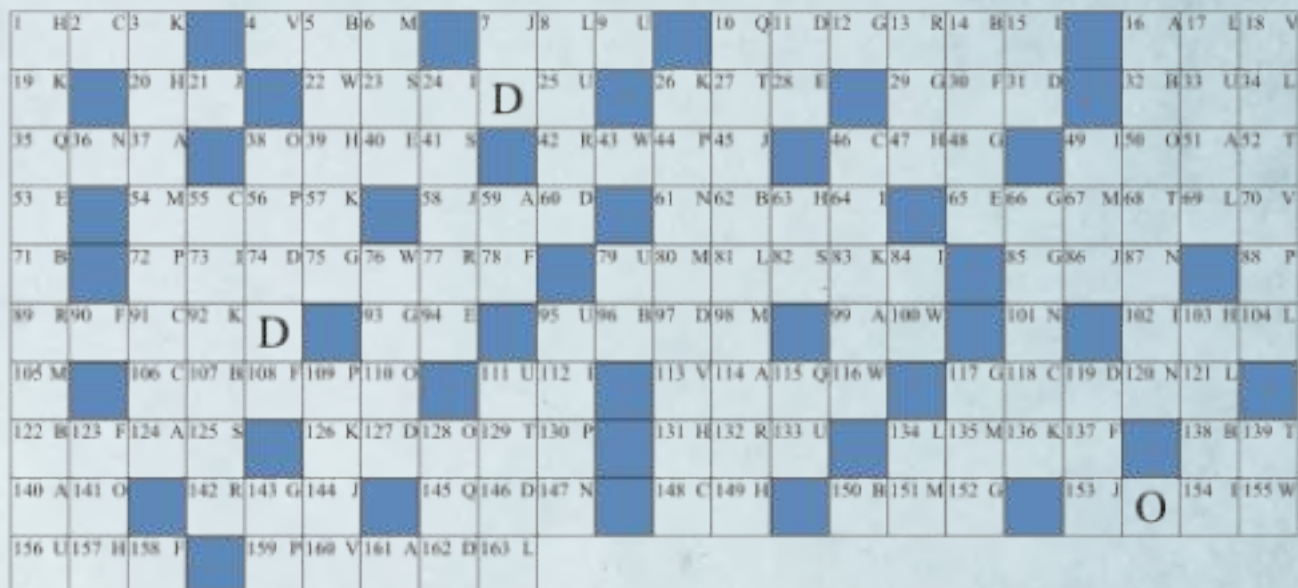
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(*) Artist at the
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Click here for
the solution to
the Acrostic



A	16	99	37	59	124	140	51	114	161
B	62	14	71	130	96	32	107	150	122
C	148	2	106	55	118	91	46		
D	31	74	11	162	60	127	119	146	97
E	65	94	40	28	53				
F	30	90	123	78	158	137	108		
G	143	75	117	93	12	66	48	152	85
H	63	103	131	149	39	47	157	20	1
I	102	24	64	112	15	73	49	154	84
J	7	21	45	153	86	144	58		
K	26	92	57	126	136	83	3	19	
L	17	81	34	163	134	8	69	104	121
M	54	67	98	6	80	151	135	105	
N	120	61	36	87	101	147			
O	50	38	128	141	110				
P	88	44	109	72	130	199	54		
Q	10	115	35	145					
R	132	77	142	13	89	42			
S	82	33	41	125					
T	68	139	52	27	129				
U	156	79	111	9	33	133	95	25	
V	70	160	4	10	113				
W	43	155	22	76	100	116			

Cedric ____ (*)

____ Fish Red Fish Blue Fish (Seuss, 3 wds)

enchant

Kerouac book (3 wds)

WWI battle

squirm

horn, keyboard, guitar, etc.

maze

poolside job

highest

Neil Young song

____ and Fire (2 wds)

miserable

Go Your ____ (Fleetwood Mac song, 2 wds)

Jolie ____ (*)

Sierra ____ (*)

small barge or dinghy

disconnect

Lee, Lifeson, and Peart

bright, clear, vibrant

____ Sheriff (Bob Marley song, 3 wds)

____ Mortensen (Aragon actor)

Fire ____ Red (Lorrie Matheson band)

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ATB

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