

CD and book Reviews

foothills inland from Kiama.

It also holds an impressive folk school in conjunction with the Bull weekend in January.

The festival CD for 2001 provides a sample of the performers at that event.

Most were at their peak early in the century, but many are still performing even more skilfully today.

Consider this for part of the line-up: David Hyams, Neil Murray, Ted Egan, The Poachers, John Broomhall, Jigzag and Chloe and Jason Roweth.

The 20 tracks include a huge variety of music and recitation.

You get instrumentals, epic ballads, satire and parody, bush poetry recitation, solo performances and bands.

Alan Musgrave collected the song 'Pretty Jessie' and brings it to life here.

Well known vintage New Zealander singer songwriter, Phil Garland, shares 'Farewell to Geraldine' which is about a town. Bloodwood's 'Boss Lady' by Bob Sharp tells the story of Jeanie Gunn who wrote 'We of the Never Never'.

She came from the city in 1902/ called her boss lady/ respected her greatly/ for all the things she went through'.

Maurie Mulherson and the Rattlers do Maurie's song 'When the coal blew away'.

It tells a story of a load of coal that went missing during a 1930s strike in the Illawarra after it had been loaded by scabs.

Questioned about the disappearance, the miners said it must have blown away.

Local bush band, Wongawilli, are well known as ambassadors

for traditional dance music and songs.

Here they perform the John O'Brien verse yarn 'Tangmalangaloo' in which a bright boy is asked by a visiting bishop if he knows why Christmas is important.

The boy replies that of course he does, 'it's the day before the races out at Tangmalangaloo'.

There is humour also in 'Winger' by Blue the Shearer aka Col Wilson.

A more exotic touch is provided by Muttawa and Rivero. Muttawa's French Canadian style is unmistakable and typically toe tapping in 'J'entends le Moulin'.

So too is the Latin American touch in Rivero's performance which here is a traditional Sephardic song.

The festival organisers note, that while big record labels monopolise music production in Australia, many of the performers here produced their own albums.

So, Jamberoo 2001 represents grass roots action in more ways than one.

Long should it continue.



Just Intentional - Ceol Dá Píobaire (Music of Two Pipers)

CD Review by Ian Dearden
 TN344-1 - \$30

The Irish strand in my polyglot DNA comes from a small village under the

flight path of Shannon Airport in Galway.

In 1853, when my great, great grandfather left for Australia, the airport was still in the very early concept planning stages.

That lineage, I like to think, accounts for the visceral response to the sound of uilleann pipes deep down in my DNA and, given that I now live under the flight path of Brisbane Airport, the sound of incoming aircraft overhead as well.

So, whatever the explanation, what could be more enthralling than a CD jam-packed to its absolute limit (73 minutes) with tunes and songs from two masters of uilleann pipes, Billy McCormick and Adrian Jefferies, both of whom grew up in Carrickfergus, County Antrim, although Adrian (aka Jaff) now lives in Brisbane and Billy lives in Kilmahoy, County Clare.

This 2004 album brings together two masters of this gorgeous instrument from opposite sides of the globe, and showcases a wide range of tune sets, with a mix of original and traditional tunes, and songs.

Adrian's pipes were made by him in Brisbane, where he became a long time and respected pipe manufacturer. Billy's were made by Taylor Brothers of Drogheda and Philadelphia in 1860, and gifted to him by the owner's granddaughter, a Catholic nun from Chicago.

The traditional tunes draw on the Celtic traditions of Ireland, Scotland and Galicia, and the original tunes (all firmly 'in the tradition') come from Adrian and Billy, as well as other Australian, Irish and American composers.

In a moving cross fertilisation of cultures, Adrian's original tune 'Dunginman Ngulum Nga Gubbi Gubbi/Caoineadh Do Mhuinir Gubbi Gubbi' (lament for the Gubbi Gubbi), blends didgeridoo with pipes and clarsach (Celtic harp) in the fine Irish tradition of

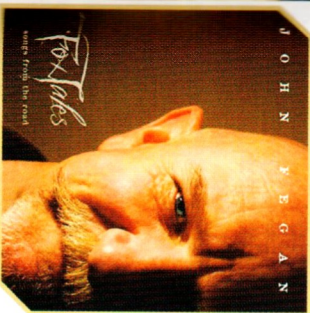
a lamentation or remembrance for sad historical events.

In this case, the losses suffered by the Gubbi Gubbi peoples of the lands around Woodford, Qld.

'The Fairy Boy' is a fine exemplar of the Sean-nós style sung by Mick Flynn, from Co Clare; whereas Adrian's rendition of 'Carnlough Bay' praises the Bay, the wee lassie and courtship in equal measure, and 'The Shores of Lough Bran' is a farewell to emigrants heading across the Atlantic, an "American wake".

In and around these songs are fiddle, reels, marches, laments and tunes to warm your heart, stir your soul and get you up on your feet.

What more could you ask?



John Fegan - Fox Tales - songs from the road

CD review by Jane Bower
 TN1435-15 - \$25

John (Fox) Fegan, Queensland singer/songwriter, is better known as one of the members of folk/country rock band 'Rough Red' who were one of the first Australian bands to play at major music festivals in Europe.

Fox Tales - songs from the road', released in 2007, is his first solo album.

He has since released a second album 'I Am the Fox' in 2013.

Fox Tales is an eclectic collection of songs penned by John Fegan in collaboration with three of Rough Red's members, John Barr, Peter Harvey and Steve Tyson, and fellow musician, Simon Gardner.

One track, 'A Touch of Fear' reflecting on one's vulnerability when in love, is an exception, a cover written by singer songwriter, Kieran Halpin.

The album has an international flavour and songs cover historical, political and personal reflections.

The genre is folk but you won't hear any predictable alternate verse, chorus, verse songs.

Each track is unique in form with the lyrics being the focus.

The instrumentation is not always subtle but it is always there to support the lyrics.

It is hard to pick a favourite track from Fox Tales.

The opening track, 'Girls', reflects on the dilemmas faced when on tour and missing a partner.

Roadhouse Queen and Taxi Driver are studies of dislocated, edgy characters.

'Harry's Farm', 'In Harm's Way' and 'Freedom Song' give moving and insightful perspectives on political events that caused personal ordeal in people's lives. However, there is no wallowing.

Strength of spirit is celebrated. There is a beautifully written tribute, 'The Last Sea Dog', rich in imagery, to Fegan's father, who was a mariner and a war hero. 'Everybody's Hero' seems incongruous and a theme that has been visited too often.

I find it hard to feel empathy for the rich and famous protagonist who 'Just wants to be me'.

The last track, 'Darksville', is the best lyrical description of

CD and book Reviews

clinical depression I've come across and would be as powerful recited as sung, maybe even more so.

Fegan has surrounded himself with old band members, friends and family members to bring together a sound that supports his ideas and gives richness and emphasis to the lyrics.

I love songs with uncommon characters that tell a worthy story and John Fegan's 'Fox Tales' has them a plenty.

Kieran Halpin, a prolific and talented songwriter and performer, sadly died on October 5, 2020.



Merida - Living Desert

CD review by Hugh Worrall
 TN133-26 - \$10

The most striking things about this record are Nerida's lovely vocals, the high quality production and musicianship, and the spiritual themes in the lyrics.

The songs definitely feel like they are in the folk, singer-songwriter tradition.

But they are also infused with world music sounds and

CD and book Reviews

textures, particularly some lovely Celtic themes.

The music is built around Nerida's voice and guitar and coloured with tin whistles, violin, bodhran and cello.

I particularly enjoyed the rich sound and rhythms of the bodhran.

The production qualities of this recording are really high with lovely sounds on all the instruments and the vocals.

The subtle use of electronic instruments hints at a modern, world music sound too.

The words are clear and easily understood.

Nerida builds her songs around themes of nature, spirituality and relationships.

Nerida isn't afraid of talking about God in her songs on this CD and what that means for her.

She says, "I look on my life as a journey, a road winding round mountains and gullies and vast red plains ... and in front the One who leads out way".

The final song, Living Desert, is a beautiful a cappella song which uses evocative desert and earth spiritual metaphors; "my roots have grown deep ... anchoring in the earth ... but anyone knows ... it's what's inside that counts ... I'll wait for my Maker to come".

It reminded me of the themes of some old gospel songs which describe a longing for a better life with God after passing.

This is a really interesting, well produced CD which I enjoyed listening to.

It's a short CD with only six tracks but it is priced lower than a full-length CD.

You may have seen Nerida

Cuddy playing at some of Australia's best folk festivals and this CD gives you a really nice introduction to her.



Pete Hawkes - Melancholy Cello

CD Review by Richard Narbutas
 TM439-29 - \$30

Pete Hawkes has had a busy life.

A luthier, a mathematician, and a prolific composer and performer, in 2012 Hawkes received the MUSICOZ Legend award.

It seems music took Hawkes to many places, he even spent some time in the USSR and China, inciting a radical musical revolution among the proletariat by simply playing jazz.

Consequently, his China visit was unexpectedly cut short.

Terrible stuff apparently, jazz. Lawyer, Geoffrey Robertson, once quipped something along the lines of "you think the music's going to take you somewhere, and then it doesn't".

But it did take Hawkes home. And in "No Remedy for a Sad Wednesday", just a few passages evoke a nod to China.

In this album, recorded after his return to Oz, Hawkes has created a work of depth and feeling.

He is person of chromesthetic ability, that is, sees sound in colours.

One imagines Hawkes

orchestrating a personal kaleidoscope of colour from the interplay of instruments.

I worked out that this CD is not necessarily true to its name, ... not predominantly a cello performance.

Other musicians play the cello, Hawkes' instrument is guitar.

But why let semantics get in the way of beauty?

This is music that rewards your attention, music that carries you to your place of inner blue sky.

Sensitive arrangements of strings and clarinet create a poetry of delicate melodies.

Beauty indeed.

We begin with a reminiscence of getting pissed and playing romantic minor chords with Gypsies on the tube station in Moscow.

Oh, those Russians!

That said however, the tone of this collection soon becomes rather sombre, and the sleeve cover notes outline some of the artists feelings at the time.

Perhaps at some stage of life we may have stumbled through that bleak existential landscape of Jackson Browne's, "Everman", trying our "ifs" and "maybes" to find "the" way.

The accompanying sleeve notes for "Quiet Desperation" offer another verse, proposing that life in urban Australia is also one of quiet desperation.

Hawkes' concept of a "tranquility illusion" is no less poignant today as people eagerly connect so they can ignore what's really bugging them.

Emotional "Winter" is a powerful piece, made the more wistful with hushed lyrics.

It provokes thought on a complicated subject and serves as a prelude to a dreadful realisation - will we, too, be cast adrift when our ship founders?

Can such a thing really happen?

Melancholy Cello was recorded in most part at Blue Bear Studios ACT, an enterprise of Ian Blake, who also provides clarinet on "Ada's Favourite".

The cellists are Paul Stander, William Martina and the one and only "Sharlette", with Irene da Ziva, Sarah Bloustein and Sandy Ghiney playing violin.

Hawkes has achieved lasting recognition of his efforts, his works preserved at the National Film and Sound Archive of Australia.

He has had productive associations with many artists, Dave Swarbrick (of Fairport Convention) and other icons of the British Folk Music scene, not to mention a Gothic Rock (?) album with Australian Phil Emmanuel.

Hawkes has a staggering 1200 recordings to his name!

As Carson the Butler pronounces pompously in Downton Abbey, "the business of life is the acquisition of memories, in the end that's all there is."

Close your eyes as you listen to the melancholy cello at the end - just remember what an Emotional Winter looks like. Will you go gentle into that Goodnight?

Roger Ilott and Penny Davies have for decades been the epitome of the Folk tradition.

They have written and recorded a multitude of songs, which chronicle and celebrate the history and tradition of Australia, particularly that of the Northern Tablelands.

Based in Stanthorpe, Queensland, they have also been the driving force in the production and recording of many albums by other Aussie Folk artists, including the legendary Gary Shearston.

In every way as important as preserving the traditions of the past, however, Folk Music has always set its sights on being the impetus for improving the world of the future.

This is another reason that Roger and Penny's albums across the years have been so admirable.

They carry on the tradition of the 'protest' song which has also been a very big part of that genre's heritage.

Both these factors have come forcefully together in two recently released CDs entitled, Chimes of Freedom and Pyramids Road.

Chimes of Freedom begins with a powerful self-penned song, 'Light Across the Sea', which speaks out for the displaced refugees who have been forced from their homes only to be imprisoned and persecuted in the many countries in which they sought asylum.

The next track takes us back gently to the historical facet of the Folk Tradition with the track "Tenterfield".

This song, penned by Gary Shearston, tells the story of the influential Federation Movement in speech which was delivered in that town and led Australia towards becoming a unified nation.

The album Chimes of Freedom is a wonderful journey that leads us across an array of Folk classics

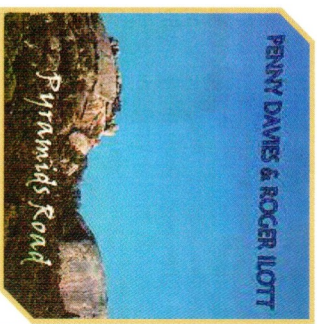
CD and book Reviews

and recent inspirational songs which call for change.

It incorporates both original and 'covers' material.

The stand-out tracks for me include, 'Whitehaven Coal', which confronts the destruction of our farmlands, our heritage areas and our water supplies by the mining corporations and the classic, 'Turn, Turn, Turn', penned by Pete Seeger from The Book of Ecclesiastes, which was a huge hit for The Byrds in the 1960's.

Traditional Folk, Folk/Rock and elements of Australian Country Music come together seamlessly on this CD.



Roger Ilott & Penny Davies - Pyramids Road

CD Review by Pat Drummond
 TM2489-100 - \$15

Pyramids Road begins with a compelling original track which chronicles the destruction of Australia's Indigenous heritage by white settlement.

Again, in 'Juukan Gorge', the Indigenous Cultural Heritage is targeted by mining corporations. So, in many ways this song is

CD and book Reviews

a bridge between this album and Chinese of Freedom.

Pyramids Road contains a greater number of original tracks, some of which were co-written with other artists, including some, such as Gordon Bok, whose own original songs are featured on Chinese of Freedom.

'Roll on Old River', a co-write with John Broomhall, follows the flow of both the river and the history of Broken Hill.

It is followed by Gary Shearston's, 'Riverina Drover', about a family travelling 'The Long Paddock'.

This song highlights how equal the work burden and management of rural properties has always been for country women and celebrates the resilience of our Drovers.

The next track, that really demands our commitment to a better future, is partly a tribute to Greta Thunberg.

It asks the question we all need to ask as we confront the few remaining climate change deniers... 'What Will it Take?'

The other thing that I really enjoyed about this particular album is that, in its last half, it also showcases the great role our friendships and personal histories form in the journey of our lives.

A number of particularly moving songs: 'Counting Quarters', 'Haul Away', 'Shadows and Light', 'Space and Time' and 'Long Time To Say Goodbye' feature at the end of the album.

Penny Davies and Roger Iloft are multi-talented and highly creative people. They have written, arranged,

performed, recorded and produced this CD on their independent label 'Restless Music'.

Gorgeous harmonies, sensitive instrumentals and arrangements and a very thoughtful sequencing of these story songs make them a very enjoyable experience.

Their fellow artists, their audiences and those in the future who will look back to evaluate the impact of art on heritage will be very enriched by sharing these experiences.



The Poachers - The Poachers

CD review Jane Bower
TW279-15 - \$15

Penny Boys (lead vocals, percussion), Cathy Bell (vocals, fiddle, accordion) and Andrew Heath (guitar, mandolin).

The Poachers, so named because much of their material is unapologetically poached from the vast catalogue of traditional and contemporary folk, are a three piece band based in Queensland.

Their self-titled CD, 'The Poachers', was first released in 2000 four years after the band was formed.

The tracks cover mostly traditional, contemporary and original material and the variety holds the attention of the listener

to the very last song.

Both female band members offer an original track with insightful lyrics and pleasing melody in the style of Celtic traditional music.

There are three traditional songs and all are given a fresh interpretation with Bell's creative fiddle playing embellishing the basic melody.

The only instrumental track comprises of two reels, 'Mist on the Mountain' and 'The Millbrae', and the latter is an opportunity for Andrew Heath to showcase his guitar playing skills.

However, it is Henry Lawson's, 'Scots of the Riverina', set to music composed by Hugh McDonald, that is the most moving.

Penny Boys' rendition delivers the sentiment of Lawson's poem without melodrama but understated clarity and the listener is left confronted with the poignancy of the father's treatment of his son.

A high level of musicianship is evident on every track with attention to the clarity and balance of each contributing instrument.

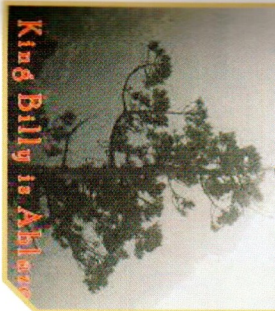
The vocals are foremost, not usurped by flashy instrumentation and the lyrics always effortlessly followed and understood.

It is easy to see why The Poachers have been chosen to perform as support band for international folk acts and played the festival circuit in Australia.

In 2012 they produced a CD of contemporary Australian, UK and USA folk songs 'Back in the Woods'.

'The Poachers' may have been recorded twenty years ago but it still has a freshness and timeless quality that appeals to followers of the folk music genre.

Velvet Sledgehammer



Velvet Sledgehammer - King Billy is Ahlaze

CD Review by Margaret Fagan

This fascinating CD grew out of a desire by the Tasmanian West Coast community to commemorate the centenary of the fatal fire that broke out in the North Lyell copper mine in 1912.

Forty two miners died before the fire was extinguished. Some of the songs recall this tragic event and its heroes and victims.

At around the same time as the fire a hydro-power station, very new technology, was being built at Lake Margaret, to supply the mine generators.

Some of the songs deal with this related West Coast milestone. Velvet Sledgehammer are a Tasmanian-based trio, Kerrie Maquire, Jesse McCormack and Matthew Dames (although Kerrie now lives in Victoria).

All three sing on the album, Jesse plays bouzouki and Matthew plays acoustic guitar. It has been masterfully mixed and mastered by Luke Plumb.

Velvet Sledgehammer are known for their fine harmonies and there is no shortage of them on this album.

In addition, there are plenty of catchy and very singable choruses.

Many of the songs have been penned by Kerrie, and she has also written the melodies for the majority of those.

It's a really fine achievement. A word about the title King Billy pine, once plentiful on the west coast, is now an endangered species.

Its precious timber was prized for boat building because of its lightness and water resistance, and, as illustrated in some of the songs, it was used for pipelines and for props in the mine.

Wooden pipelines!

The striking opening track, The Mount Lyell Disaster, is a call to all hands for the amazing rescue operation which went on for days.

This is followed by Where Honour is Due, the moving personal story of Ivy Costain who organised food and provisions to be brought to the mine head.

Windows is a very stirring expose of the class inequalities, which beset enterprises like the Mount Lyell mine, the old story of a wealthy manager versus struggling workers whose lives were constantly endangered by poor working conditions and inadequate safety.

One of my favourite tracks is Giuseppe's Lament. Penned and led by Kerrie it is a moving account of a fictional character who represents the

many Maltese stonemasons who went to work at Lake Margaret.

There are thirteen tracks in all, and the album closes with a hymn to Lake Margaret sung a capella to the tune of Beethoven's Ode to Joy from his ninth symphony, a fitting finish to a fascinating history lesson, beautifully written, played and sung.

The show has been performed around Tasmania on a number of occasions, so let's hope that we can see it in some of the other states in the future.

I must confess, I have a particular interest in this CD as my name comes from Lake Margaret.

My grandmother was born there, as her father was the electrical engineer at the new power station.

Prior to that he had worked at the North Lyell mine.

My grandmother and her brothers carried food in a billy can to their father for three days as he worked with others at the shaft head in the rescue operation.

Getting off drugs is torture. Three months in one of our beds gets kids clean.

after they have us, we follow them up for another twelve months. It can be agonising for an addicted child. But it works. We need your help to keep these months and give them a bed in one of our residences. This way we can focus on the things that matter most: housing, counselling, advice, anger management, drug skills, and supervised showers. Every child is treated as an individual by our professional carers around the clock and



Boy beds for Tel. Call 1800 151 045 or visit www.kidz.org.au

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