

Dancing Times

Edition February 3 1821

NEW GOVERNOR APPOINTED

Sir Thomas Brisbane to succeed Lachlan Macquarie

by Kit Clarke

No, not a real newspaper headline, but one we can imagine nowadays.

In 1821, news of significant events and people was spread not only in newspapers, but was the inspiration for the latest dances to enter social circles.

Music and dancing were two of the most popular pastimes at all levels of society two hundred years ago.

There was an incessant demand for new material.

Every year, many new collections of dances were published and circulated in the assembly rooms in England, Ireland and Scotland, and transported around the globe to Australia.

This was not a new phenomenon.

The story of British exploration in the Pacific and the decisions made to settle in Australia can be told through the dances published from the mid 18th century onwards.

Dances commemorate significant events and the people who influenced the migration to the southern hemisphere.

Interest in the Pacific was stimulated by various voyages to the region.

In 1688, William Dampier was the first Englishman to land in Australia.

The dance 'Dampier' is named for him.

ROYAL CLARENCE THEATRE,
(Late Sans Pareil,) Queen-Street.

This present **MONDAY, January 2nd, 1832,**
Will be presented, for the first time here, a Drama of great interest, called

NAPOLEON;

Or, The Emperor and the Soldier.

Napoleon.....	Mr BARRETT	Solomon.....	Miss ANDREWS
Guillemine.....	Mr WILSON	Children.....	Miss TAYLOR
Ferdinand.....	Mr TAYLOR	Telephus.....	Miss HILLIARD
Bates.....	Mr ANDREWS	Urbine.....	Miss ANDREWS
Bernadette.....	Mr CULLEN		
	Mr CROOK		
Mary.....	Miss ANDREWS		
Dante Bonaventura.....	Miss CUTHBERT		
Enzelle.....	Miss HILLIARD		

Duet.—“ALL’S WELL,” by Messrs. Cullen & Wilton.

After which, a serio-comic Ballet of Action, entitled THE

Death of Capt. Cook.

Captain Cook.....	Mr CROOK	Solomon.....	Miss ANDREWS
Lieutenant, (with a Song).....	Mr BARRETT	Children.....	Miss TAYLOR
Palapoo.....	Mr CULLEN	Telephus.....	Miss HILLIARD
Nagah.....	Mr YOUNG	Urbine.....	Miss ANDREWS
Nooconoo.....	Mr TURNBULL		
Oonoope.....	Mr REILLY		

IN THE COURSE OF THE PIECE,

An Indian Dance, by Misses Hilliard and Andrews.
PROCESSION TO THE SACRIFICE.
A Terrific Combat, by Messrs. Reilly & Cullen.
THE PIECE CONCLUDES WITH THE
Death of Captain Cook, by the Treacherous Indian.

A FAVORITE SONG, by Mr. BARRETT.

The whole to conclude with the much-admired Drama of THE

Heart of Mid-Lothian;

Or, The Lily of St. Leonard’s.

Duke of Argyle.....	Mr BARRETT	Tyburn Tom.....	Mr WILSON
Stewart.....	Mr CROOK	Storpius.....	Mr YOUNG
David Deane.....	Mr ANDREWS	Melba Widdie.....	Miss ANDREWS
Lord o’ Donibrodair.....	Mr TAYLOR	Miss Balcadise.....	Miss HILLIARD
Reuben Butler.....	Mr TURNBULL	Janie Deane.....	Miss HILLIARD
Sadeltree.....	Mr REILLY	Edie Deane.....	Miss ANDREWS
Harold.....	Mr CULLEN	Mrs. Glass.....	Miss CUTHBERT
Black Frank.....			

* VARIOUS NOVELTIES ARE IN ACTIVE PREPARATION.

ALL PERFORMANCES TO CONCLUDE BY RETURN O’CLOCK—GOOD SEATS KEPT IN THE THEATRE.
RESERVED IN GOOD SEATS BY ADVANCE.

Prices of Admission.—BOXES, 2s.—PIT, 1s.—GALLERY, 6d.—Half-price to the BOXES, 1s.
Doors to be opened at Six o’Clock, and the Performance to commence precisely at Seven.

Goodland & Brown, Printers, Pictorial, 91, Langate, Wall.

The British Museum opened in 1753.

One of its earliest and more successful displays was a special South Seas exhibition.

The dance 'South Seas' dates from 1775 and the 'Trip to Otahite' from 1787.

In 1768, James Cook was sent to Tahiti to conduct scientific measurement on the transit of Venus across the face of the Sun.

The dance 'Transit Of Venus' was published in 1775.

Cook named many geographical features in honour of his patrons.

Port Jackson was named for Sir George Jackson, one of the Lord Commissioners of the Admiralty, and More(e)ton Bay for Lord Morton, President of the Royal Society.

The dance 'Port Jackson' was published in 1796 and the tune 'The Earl Of Morton's Jig' in 1792.

A British politician influential in the decision to despatch the First Fleet was Lord Sydney (Home Secretary).

Later, Lord Castlereagh was in charge of foreign policy and was leader of the House of Commons.

We now have 'Lord Sydney's Fancy' (1789) and 'Lord Castlereagh's Waltz' (1815).

The exploits of Governor Brisbane's cousin, Sir Charles, a successful naval officer in the Napoleonic wars, were captured in the dance 'Captain Brisbane's Frolic'.

Of course, one cannot omit 'Botany Bay' (1787) from this account!

Another popular art form was the theatre of pantomime, where historical events became the inspiration for allegorical narrations from contemporary sensations.

The 'Death Of Captain Cook' remained popular for

many decades and played in continental Europe as well as in America and throughout the British Isles.

'Omai' was based on the life of a Tahitian man who came to England and became a celebrity in the highest social circles in the 1770s, before he returned to his native land.

The dances 'Captain Cook's Country Dance' and 'Omai' come from these theatrical productions.

Perhaps future generations will find 'The Covid Waltz' to recall our recent tumultuous past.

More information about these and other dances, characters and events can be found at www.colonialdance.com.au and recordings of many of these tunes are available on the CD, 'Captain Cook's Country Dances'.

Vale Susan Foster

It is with great sadness and deep regret that I inform you of the passing of Scottish Country dancer, Susan Foster.

Susan lost her battle with Leukaemia on Tuesday afternoon, February 2.

She was surrounded by her loved ones.

Jon lost his cherished wife, her family, a daughter, mother and grandmother to be, and her friends, a kind, talented, supportive and loyal friend.

Susan's Funeral was held

at St Andrews Church, State Circle, Forrest, ACT on Tuesday, February 9.

A farewell get together was held at the Canberra Irish Club from 2.30 onwards.

Susan was a dancer, Scottish was in her blood.

The dance community will remember Susan for her enthusiasm, kindness and friendship in the many different genres of dancing she embraced.

With Scottish Country Dancing, Susan not only attended class, supported the young dancers and danced

displays.

She was also one of the tireless behind the scenes organisers and committee members who ensured that so many can enjoy the privilege of dancing.

Susan was also a Bush/Heritage/Colonial dancer and over the years she served on committees and danced displays with the Monaro Colonial Dancers, locally and interstate, as well as for the Monaro Folk Society.



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Dance Directory

Wongawilli Dance Club

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

0404667614

happyeyes3333@gmail.com

Colonial

Australian Traditional & Bush Dance Society

Have fun and stay fit with a group of singles and couples who enjoy bush and folk dancing and other social activities. Meets late January to mid-December - 2nd, 4th & 5th Tuesdays, 7.30 - 9.30pm, Prospect Town Hall, 128 Prospect Rd (cnr Vine St), Prospect. enquiries@atbdsdancesa.com.au or

<http://www.atbdsdancesa.com.au/>

Lazarka International Folk Dance

Traditional dances from around the world. Meet each Tues at 5pm - 7pm & each Thurs 9am - 11am at the Community of Christ hall, Taree **6552 5142**

Attention Dance Co-ordinators and Teachers

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

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

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

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

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

Entries in the expanded directory are completely free but we require someone from each organisation listed to be a subscriber to the magazine to ensure that the information is kept up to date.

The entry will remain in the directory for as long as the subscription remains current and a subscription still only costs \$55 for 11 editions.



Trad&now

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or see the website

www.tradandnow.com

CD and book Reviews



Divided by Three - Shared Dreaming

CD Review by Tony Smith
TN040-8 - \$25.00

Three tracks on this CD are covers.

Divided by Three open with Tom Waits', The Briar and end with Sinead O'Connor's, In This Heart.

The other is Kevin Evans', The Orchard.

The standout tracks are The Orchard and Street Furniture.

All tracks are sung sweetly in gentle arrangements.

Divided by Three are, Phil Emerson on acoustic and lead guitar and vocals, Graeme Hume on acoustic guitar and vocals and Trish Butler on vocals and bass guitar, but the sleeve notes are pretty modest about their accomplishments.

They thank supporting musicians and producers but seem a trifle shy about their own skills and the achievement of this album.

The instrumentalists and singers are, Dave O'Neill on fiddle and mandolin, Craig Dawson on acoustic guitar, Simone Olding on flute, John Jones on percussion, Trevor Dunham on bass guitar and Sandy Gibney on fiddle.

Peter Richens is thanked for vocals and production.

From the beginning it is clear that this album features clean, bright guitar work, a feature of the introductions to most of the songs.

The other outstanding characteristics are that the trio's voices are pure and accurate in pitch and that the harmonies are sweet.

The music is reminiscent of some groups which spearheaded the folk revival of the 1960s and 1970s.

In Skylark for example the percussion is redolent of that period.

This seems appropriate given that many of the songs are based in childhood memories and the photographs on the CD sleeve show a very youthful Divided by Three.

Champions has strong fiddle introduction and the 'minor' feel provides variety and balance.

The Orchard, by Kevin Evans, is a genuine folk tale about a life tied close to the seasons and soils.

Set in the Comeragh hills around Dungarvon County Waterford, the song could be set anywhere.

This is a great story sung beautifully to a very pretty arrangement by Emerson and Hume.

A constant theme of these songs is the experience - good and bad - of growing up, but particularly about how the world intrudes on our dreaming.

This World describes living in a world of comic book heroes and Dr Who and daydreaming in school - I never really lived in this world.

Sharing Dreams explores a paradox - we dream alone but dream of sharing our dreams.

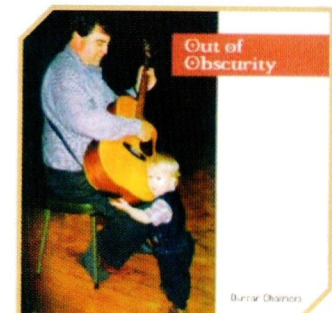
Into the Light concerns the loss of comforting innocence,

destroyed as shadows fall with crushing weight.

But then there is a move back into the light.

Street Furniture is quite poetic - an old man squats on the corner there with a grey coat, a paper bag, grey tangled hair, a lonely drunk, a smelly man who he but through his eyes my own were taught to see.

In This Heart is a Scottish sounding lullaby and is here given a fine acapella treatment which emphasises the harmonious teamwork throughout this album.



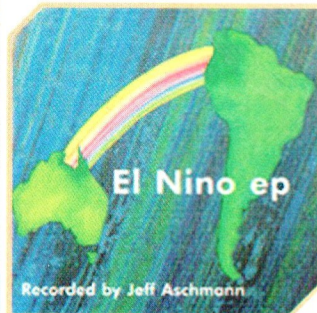
Duncan Chalmers - Out of Obscurity

CD Review by Graham Blackley
TN043-10 \$20

On this eleven-track album, folk singer and guitarist, Duncan Chalmers, shares his interpretation of traditional songs such as "Mary Hamilton", "Barbara Allen", "The King" and "House Carpenter" as well as covers of modern classics such as Dan Fogelberg's "Leader of the Band" and that perennial sing-along favourite Pete Seeger's "Where Have All the Flowers Gone."

With a strong and mellifluous voice and a stripped-back approach, Chalmers presents these songs with both skill and respect.

CD book Reviews



Jeff Aschmann – El Nino

CD Review by Greg Barnett
TN087-100 \$15

Jeff appears to be body-and-soul committed into getting his message out about the wonders of nature, our deleterious effects on it, and the poor hand dealt to the indigenous First People.

From quick net searches, I think this EP is now quite rare, and the songs have since been incorporated on Jeff's other releases.

The intentions are laudable but I think the message would hit home harder if the music was more memorable.

Melodies, rhythms, arrangements and words that lack impact/resonance are not going to become widely known, regardless of the recording quality (which is very good).

The songs need to be clearly different from each other, and also distinct from the available tsunami of singer-songwriter music.

Words and phrases should be pithy and encapsulate the cause.

For example, the last track finishes with 'humpbacks sing for the world' in a major key overlaid

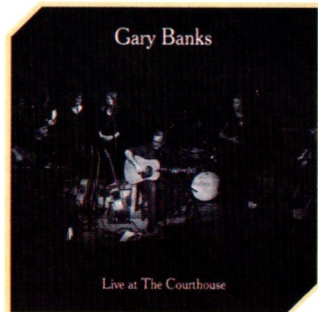
with didgeridoo.

It would have been more emotive to say "cry for the world" in the minor key, and overlaid with whale-song.

6 tracks and 19:23 playing time.

4-page cover booklet contains all lyrics.

Back cover lists all instruments and performers.



Gary Banks with Rudi Katterl - Live at the Courthouse

CD Review by Tony Smith

In an age when over produced video clips pass as music, the real musical experience provided by Gary Banks and friends is like a breath of fresh air.

They risked a live recording at the Bright Courthouse and the payoff is commendable.

The listener experiences being in the audience on the night with the 'laughs, the clicks, the squeaks, the fun and the friendship'.

As well as constant collaborator guitarist, Rudi Katterl, Banks thanks Chris Mangan (bass), Jo Ellis (fiddle vocals accordion), Brian Dwyer (drums) and The Janes (vocals).

The first 11 tracks were written by Banks and arranged with Katterl.

The final track the traditional 'Wild Mountain Thyme' was an

encore.

This is genuine folk music. Katterl is a Wandiligong resident and so a Bright local.

The guitar work on this album is as sharp as that of Dire Straits.

The richness of the guitar accompaniments lifts these songs and maximises their appeal.

Although Banks quips that Katterl contributes guitar and interruptions, all of the songs flow beautifully.

While Banks lives along the Great Ocean Road in southern Victoria he spends part of the year in Connemara on Ireland's west coast.

He praises the people there for their sense of community, commitment to social justice and celebration of the arts.

A sense of social justice shines through in several of Banks' songs, especially 'Not in My Name' which deplores Australia's savage treatment of asylum seekers, warmongering and sweat shops.

Banks is also quite emotional about his relationship with his father who grew up in lighthouses around the Victorian coast.

And he has a great tribute song to Pete Seeger.

Banks mentions Seeger's rendition of Woody Guthrie's 'This Land Is My Land' at President Obama's inauguration, thus establishing a link in the tradition of great folk songs and their writers.

Banks fits quite readily into this company.

'Rising Water' protests lack of action on climate change.

The overall theme of this concert and CD is the sea from 'The Great Ocean Road' to 'Errislanann' and 'The Lighthouse Boy'.

The shoreline has been a strong influence on Banks' song writing.

CD and book Reviews



Kathryn Clements – From Ireland to Here

CD Review by Greg Barnett
TN101-18 \$30

No surprises here ... it is as pure Irish-Celtic as you can get.

Kathryn's lilting crystal-clear voice is well supported by the acoustic instrument ensemble that variously provides percussion, violin, guitar, accordion, piano, uilleann pipes, flute, and tin whistle.

Tight vocal harmonies are used throughout to very pleasing effect.

There is a medley of three well-known songs and also a separate rendition of 'Danny Boy'.

This would give me serious pause for thought if contemplating buying a CD, and none is given any new interpretation or arrangement.

But perhaps these inclusions are exactly what Kathryn's fans wish to hear.

The overall vibe is slow, sweet and melancholic (don't expect jigs and foot-stomping).

A lovely addition for quiet contemplation, or a pleasant and atmospheric candle-lit dinner with friends.

13 tracks and 53:13 playing time.

6-page cover booklet with lyrics, and credits for performance/writing.

13 tracks and 48:44 playing time. No cover booklet or credits for writing, performers.

The disc has no text at all



Liz Frencham - Jericho

CD Review by Greg Barnett
TN445-20

The package photography suggests something bucolic and the audio opens up to confirm a world of smooth acoustic instruments and warm vocals.

You feel welcomed and rewarded.

The meld of voices, double-bass, guitar, tasteful percussion, and several other instruments (eg horn, cello, flute, piano) is refreshing, as is the quality of playing, the arrangements and the recording.

It's hard to summarise the music better than her own description as 'Joni-style honesty, dipped in velvety Norah Jones soul'.

While Joni's unique and powerful vocal range is not replicated, especially the higher registers, Liz has very similar phrasing and, thank goodness, the lyrics are clearly intelligible.

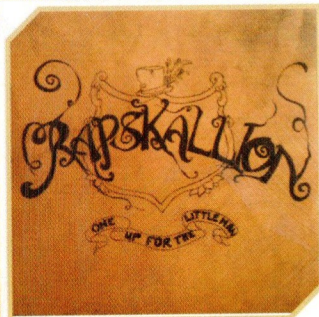
The pared-back "Sleepless" allows Liz to showcase her vocal talents accompanied only by her sensitive double-bass playing.

A perfect CD for anyone who likes to wallow in richly textured mellow acoustic music.

Liz provides a wealth of info on her musical journey at <http://lizfrencham.net/> along with some videos, and a smattering of lyrics and chord charts.

13 tracks and 48:44 playing time. No cover booklet or credits for writing, performers.

The disc has no text at all



Rapskallion - One Up for the Little Man

CD Review by Tony Smith
TN1715-11 \$25

The CD cover images of Rapskallion's members show the kind of ensemble they are, cheeky, rebellious, fun-loving and unorthodox.

The list of instruments they play establishes the roots of their music in klezmer, tango, gypsy swing, and cabaret.

Fingal Capaldi features on vocals, accordion and guitar.

Sara Yael supplies voice, melodica and bells.

Jeremy McNaughton switches from chromatic button accordion and vocals to guitar and pan pipes.

Carmen O'Brien plays violin and baglama and sings.

Greg Craske is there with double bass and vocals.

Dan Grieg plays drums and banjo and sings.

Paul Winter plays clarinet and saxophone.

Magdalene Baines supplies the hip hop rhyme in 'Taint Me'.

The first track is an ear worm 'Never Turn Your Back on the Sea', likewise never turn your back on me.

The song showcases many of the ensemble's special skills, soaring clarinet, gurgling pan pipes, the voice of the violin, and features a seamless change of tempo towards the end.

'Ginger Bread Man' has a

traditional klezmer feel with accordion, clarinet and violin again carrying the melody.

The song is about the eternal optimist, the perpetual smiler, who one day will be 'eaten' - 'to all the other bikkies you are nothing but a clown'.

'Tango' features those pauses that characterise the genre and also some remarrrrrrrrrable tongue rolls.

'Night of dreaming, pure love and romance'.

There is a yearning in 'Over the Sea' where someone is waiting for me ... under the stars back to the land of my heart.

'Maggie' is an analogy for life - all the things the magpie stole but he'll never fill that hole.

This track understandably has some mellifluous clarinet.

'Black Coffee' is in jazz style with bass opening and some evocative saxophone.

The drums, elsewhere somewhat dominant, are at their subtle best here.

In 'Lemons at the Door' an old lady left some lemons at my door like leaving a penny in the pot of the poor.

She remembers when she was young and gypsies came to town.

The CD booklet presents a few issues.

The lyrics are basic, sometimes seeming like the first rhyme that comes to mind, but in the singing they serve the music well.

The lyrics sheet however, needs a serious edit to eliminate typos.

There are no issues with the music itself.

The clarinet, fiddle, voices and accordion on this CD are exceptional.

So too is the ensemble work that combines the players to produces the klezmer sound.

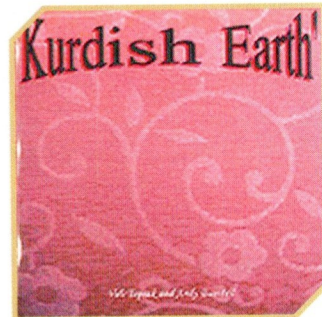
The final song and title track 'One Up for the Little Man' brings

CD and book Reviews

a complete change of style with simple mandolin and fiddle.

'Hats off to you little man doing the best that you can'.

It is an appropriate thought on which to finish.



Veli Toprak and Andy Busuttill - Kurdish Earth

CD Review by Greg Barnett
TN253-20

This is obviously a passion project as the folded cover slip has three pages of political statements about Kurdish history and their current plight.

The music is all middle-eastern rhythms, scales, instruments, song structures and singing styles/ornaments.

The first track blew me away. While I have no natural empathy, musically, I appreciated and enjoyed the crisp and detailed percussion and the richly-toned instruments.

An oddity is that the credits mention 'tamburas' but, instead of that Indian drone instrument, the strings on this CD are plucked.

I think the description instead should have been 'tanburs', the double-stringed tembûr/tanbur, common in Turkey.

CD and book Reviews

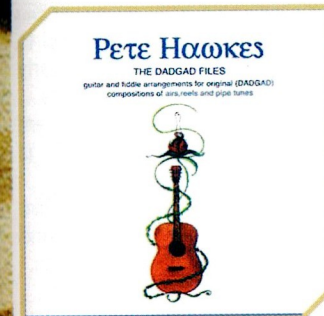
All tracks, which seem to be covers, are expertly played and beautifully arranged, recorded, mixed and mastered.

To widen the appeal, Veli and Andy would greatly benefit by supplying us with English translations.

An enjoyable (if ethnically esoteric) listen, I would have loved to have been more engaged by that extra dimension of understanding what I was listening to.

8 tracks and 42:33 playing time.

4-page cover booklet describes the project itself.



Pete Hawkes - The DADGAD Files

CD Review by Tony Smith
TN438-29 - \$30

There are eleven tracks on this 2004 album.

'Prelude' and 'Endings' are quite brief.

The others are 'Matilda from St Kilda', 'Merlin's March', 'No Whisky for Paddy', 'Melody for the Memory of Cass', 'The Leprechaun's Dance', 'Shebeg and Shemore (also known as Si Beag Si Mor, literally small fairy mound and large fairy mound)', 'The Irish Ladies Dream' (Version 3), 'Jemima's Lullaby'

and 'Reuben's Fancy'.

All tracks are arranged by Hawkes and all except the O'Carolan are composed by Hawkes.

Pete Hawkes is a prolific Newcastle musician with a string of albums to his name.

He is a great collaborator which shows how well respected he is among his peers.

On this CD he is joined by several fiddlers - Michael McClintock who also plays cello, Sandy Gibbney, Dave Swarbrick and Pip Thomson.

Ian Blake contributes tin whistle.

The guitar provides a solid ground from which these musicians launch the tunes, which are all sweet and gentle and very pleasant listening.

If you are familiar with the O'Carolan you will be pleased to know that it is in good company here.

Often the guitar has a harp like quality with some unusual arpeggios running notes together in nice harmonies.

Then a bass note or two kicks in and the richness of the guitar is obvious.

There is however, nothing flashy about either the compositions or arrangements or Hawkes' playing style.

Although there are several Irish references in the track titles, the overall impression is of the Scottish tradition.

For those who are unfamiliar with any but the standard guitar tuning of EADGBE, Hawkes'

approach could be a liberating revelation.

Just as clawhammer banjo players and Dobro slide guitarists tune their instruments to an open chord, usually G or D, DADGAD players take advantage of the ready availability of some short open chords.

The tuning suggests new avenues for improvisation.

This tuning is sometimes called Celtic tuning because some strings can be used as drones.

This echoes the centrality of the pipes in Irish and Scottish music.

While fiddle players find the traditional tuning suitable to their GDAE open strings, Pete Hawkes makes his DADGAD tuning perfectly at home with the bowed strings and whistle.

The superb playing by his collaborators makes this clear.

They carry the melodies beautifully.

For me, 'Melody for the Memory of Cass' carries true emotion and the 'Leprechaun's Dance' is also a winner.

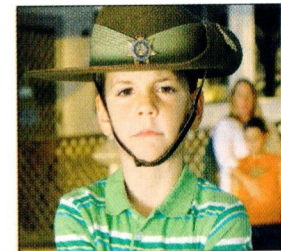
It would not be out of place in a cheeky Stravinsky ballet scene.

The album is relatively short with two tracks under a minute and only one exceeding three minutes.

There is an old show biz maxim: leave the audience wanting more.

Pete Hawkes does this on the DADGAD files.

You will want more.

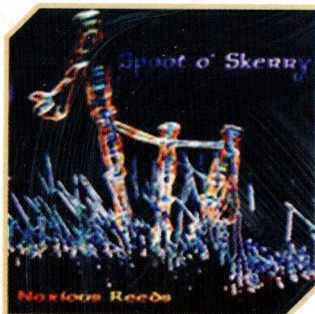


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Noxious Weeds - Spoot o' Skerry

CD Review by Tony Smith
TN158-33 \$25

More than anything else, this music is toe-tapping.

It will inspire you to grab an instrument, clap, lilt, tap your foot or even dance.

You cannot help but want to be a part of the enjoyment the Noxious Weeds get from their playing on these twelve tracks, not counting the 'bloopers' after the final tune.

The arrangements are generally simple but appropriate.

There is rich variety here in that no two tunes have the same beginning.

For example, the bass opens

'Reel Beetroot' while slapping percussion kicks off 'Pipe Reels' (The King's Reel, The Hooded Wean, Andy Renwick's Ferret, Jenna Reid of Quarff), flute introduces 'Catharsis' and gentle guitar leads the melody on 'Amy's Waltz'.

Noxious Weeds are Dave Foster (guitar and fiddle), Evan Davies (wooden and silver flutes, guitar, highland pipes and Scottish small pipes), Sarah Davies (fiddle and feet) and Sam Martin (double bass) with Jon Jones (percussion) and Chris Stone (fiddle).

The 'Angus' Jig' (named for a cat) foregrounds pipes while the 'G Jigs' (The Butlers of Glen Avenue, Farewell to Whalley Range, Dave and the Tungsten Light Filaments – a discarded band name) feature guitar and flute.

The 'Spoot Set' has some expressive bass and percussion and Grapelli-like fiddle.

'L'Orient est Grande' a Breton tune shows eastern Gaelic influences with its interesting rhythms.

The rarely played 'Hector the Hero' features some lovely piping as does 'Good Morning Latham'.

CD and book Reviews

Most of these tracks are sets with several tunes.

The title track for example has Foster o' Skerry and the Mason's Apron.

A spoot is a razor shelled mollusc or water spout.

A skerry is a rocky outcrop in the ocean.

Evan Davies' sleeve notes, with photography by Heather Kerr, explain the provenance of the tunes and how they came into the repertoire of the Noxious Weeds.

The album was recorded and mixed by Ian Blake and mastered by Kimmo Vennonen.

There is much to admire in this 2002 album which is dedicated to teachers and mentors, particularly to the memory of Kevin Williams.

The music is full of enjoyment and the players' pleasure is infectious.

The Scottish tradition is alive and well in the hands of these and other young Australian musicians.

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

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

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

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

expect.

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

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

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

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

If you are interested in joining our review panel, please contact Trad&Now at info@tradandnow.com

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