

CD and book Reviews

'When I Wake Up', 'Someone is Missing', 'Wade in the Water', 'Where Many Rivers Meet', 'Hold Your Nerve', 'Can I Do It for You', 'Black Betty', 'House of the Rising Sun' and 'Put the Acid On'.

Mostly, Steve Tallis' music tends to be on the rock side of rhythm and blues.

It is danceable and foot-tapping as well as expressing raw emotions.

All 25 tracks are uniformly strong.

What is certain is that he puts body and soul into his music.

The album title, *Where Many Rivers Meet*, is an acknowledgement of the disparate influences on Tallis' music, and he devotes several pages of the sleeve notes to a simple naming of many of his personal and musical idols.

But the sentiments in the songs are clearly Tallis' own and he is obviously the main conduit for them.



StringyBach - Weeping Willow

CD review by Tony Smith
TN338-34 - \$20

Weeping Willow is a collection of some familiar and well loved light

classics, traditional music, jazz standards and other memorable tunes.

The playing of cello, guitar and mandolin is really excellent and the arrangements by members of Western Australian ensemble, StringyBach, bring out the best in both the compositions and the instruments.

Their repertoire can be summarised as 'Renaissance to Ragtime, Baroque to Beatles' but includes much more.

As the sleeve notes or 'Liner fibs' explain, this StringyBach (there are other pretenders to the name) is Penny Taylor (mandolin), Robert Schultz (mandolin, classical guitar, bouzouki), Jim Elliott (mandolin, classical guitar, steel string guitar, bouzouki) and Robert Kay (acoustic bass guitar).

They are joined by Alan Harvey (mandolin), Ann Palumbo (nylon string guitar), Don Blue (electric guitar) and Michael Goldschlager (very expensive Louis XIV cello).

Their witty approach is typified by the description of recording engineer, David Clarke, as a 'maker of silk purses'.

Mind you there are no sow's ears in evidence on this tastefully produced CD.

Albums on StringyBach's punningly titled playlist include, *BachPedalling*, *Bacchanalia*, *Bach in the Bight* and *Bach Odes*.

But do not let the slightly self-effacing nature of the 'Liner fibs' deceive you, this is seriously good music.

Listeners will be able to identify their favourite tracks among the generous offering of 21 on this album, all are lively and entertaining.

I am particularly taken with the upbeat version of J.S. Bach's, 'Sheep May Safely Graze', and 'Weeping Willow' by Scott Joplin, the ragtime master.

The composers covered

include, Lennon and Macartney, Pachelbel, Handel, Haydn, Saint-Saen, Irving Berlin, Albeniz and Villa-Lobos.

Louis Armstrong gets a guernsey and Robert Schultz's, 'Greek to Greek', Robert Kay's, 'Mando Rondo', and Jim Elliott's, 'Katy', fit perfectly with this august company.

The folk tradition is represented by the sixteenth century tune, 'La Rocha', the Irish tune, 'Go to the Devil and Shake Yourself', 'O'Carolan's Receipt', 'Tomorrow Will Be My Dancing Day' and 'Johnny I Hardly Knew Ye'.

This album is essentially a celebration of the mandolin.

It is not surprising that the instrument lends itself so well to classical music and folk tunes.

The mandolin has the same tuning as the violin or fiddle, GDAE, tenor banjo and Irish bouzouki.

While the instrument does occasionally feature in symphony orchestras, it is more likely confined to mandolin ensembles.

In traditional music it tends to be a background instrument, embellishing the tune rather than carrying the melody solo.

There is however, no doubt about the beauty of the mandolin's sound and it must be said that StringyBach have understood the mandolin's potential and exploit it to the full.

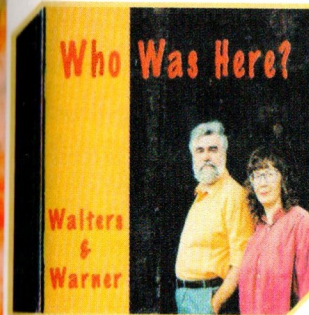


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Walters & Warner - Who Was Here?

CD review by Tony Smith
TN280-38 - \$20

Margaret Walters is a fine solo singer and perhaps even more impressively, she is a respected collaborator.

Anyone who saw her generous support for Danny Spooner in his last performances would appreciate how generous a singer she is.

So too would the many male singers in numerous shanty groups who have relied on her perfect pitch, harmony and memory for lyrics.

When Margaret teams with the equally impressive singer songwriter, John Warner, listeners can expect something special.

The two have collaborated on several albums.

The style of the songs on this CD might emerge from a long folk tradition of rich harmonies with clear and meaningful lyrics, but they extend into the modern era because of John's keen eye for the important stories which he tells with insight, imagination and wit.

Songs on this CD were published in 1997 but they retain a fresh appeal.

Several songs are given a cappella treatment while for others the instrumental backing

is tasteful and complements the voices nicely.

'Kilroy Was Here' (Ewan McColl) and 'I Will Stand Fast' (Fred Small) foreground voices and the cheeky question and response duet of 'Empire Hotel' is one where the initially intimate relationship deteriorates verse by verse and ends with salutary advice to eavesdroppers.

Backing musicians include the multi-instrumentalist, Kim Poole (vocals, cittern, accordion, hurdy gurdy, whistles, double bass, mandolin), Stephanie Osfield (vocals), Ferg Elliott (sound engineer), Gabriel Kankindji (fiddle), Judy Jones (banjo), Greg Wilson (concertina, accordion), Robert Pearce (highland pipes).

Production was by Kim Poole at the UWS Nepean studios.

Other covers include 'The Bergen' by Jez Lowe, John Dengate's tribute to his father, 'Song of the Sheet Metal Worker' and Henry Lawson's 'Outside Track' to a melody by Gerry Hallom.

The remaining tracks are John's compositions.

'Newell Highway' concerns the environment and has its inspirations in the Warrumbungles.

'Harley Dinosaur' is a bizarre rural fantasy.

The 'Railway Widow's Blues' warns women against marrying train drivers who are liable to be away from home often because of the sadness 'every time a train goes through'.

'Kaikoura Railway Memorial', 'Telford's Bridge', 'Pale Horse/Gold Gold Gold', 'William Conquest Turland' and 'Not Scared' touch on deep experiences and all tell important stories which should not be forgotten, especially about the experiences of workers in town and country.

A standout feature is

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'Piper on the Hilltop': 'there's a piper on the hilltop, by the supermarket square, and his pibroch falls like sunset clouds, above the city air'.

The sleeve notes contain all the lyrics and explain the album's unifying them, 'we are here and we will take you where they were as we sing their stories'.

I for one, am very glad they are here.

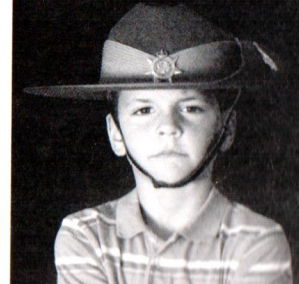
Listeners will be transported effortlessly and enjoyably to the times and places inhabited by these various characters.

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ANYTHINGS, SURE THINGS, OTHER THINGS
MICK THOMAS



Mick Thomas - Anythings, Sure Things, Other Things

CD Review by Tony Smith
TN1069-100 \$25

The overwhelming impression this album gives the listener is that this is highly professional music.

Mick Thomas' composing, arranging, playing and singing is nothing short of awe inspiring.

Perhaps it is not surprising that these 15 tracks come across as polished.

In a previous stage of his impressive musical career, Mick Thomas wrote many of these songs for the band, Weddings Parties Anything, and reprises them here with the benefit of mature hindsight.

He also uses to the full the advantage of assembling a stellar line-up of backing musicians.

Jen Anderson plays beautiful fiddle, mandolin and whistle.

Jeff Lang is a master with any plucked strings and here the dobro, lap steel and chumbush add power and variety to Thomas' already impressive guitar work.

Stuart Ralph Speed on upright bass provides a fine rhythm throughout.

Thomas acknowledges Kavisha's influence and harmonies and her accordion adds to the sunny outdoors feeling of the final track.

There is plenty of variety in the moods of these pieces.

A few stand out because of their powerful lyrics.

In most the words dominate and the melodies provide unobtrusive support.

In 'Father's Day' - Every Saturday is Father's Day ... I've got one who calls me Dad - there is pride tinged with yearning, there is also some expressive slide guitar.

'Houses', opening with splendid fiddle, is full of hope - 'if you lived with me', yes we might add, if only.

'Step In Step Out' has lovely fiddle intro again - Get up get out to work, a dance that's wearing thin, you step in when I step out ... can't find time for talking but can to shout.

'The Lonely Goth' has fine dobro - what possessed the boy to dress that way, lonely Goth in a country town - or any other odd person out.

'Hard Currency' has an exotic sound with its fiddle and chumbush intro.

It certainly evokes the atmosphere of travelling in the Orient.

'For a Short Time' expresses the paradox - that sometimes you can get across in a drunken hour or so - more than in a lifetime.

This is a very folkie sort of love song in which the instruments, as always, blend beautifully.

On 'Tilting at Windmills' Jen's whistle provides bright intro and the voice harmony is a feature.

Lovely chord progressions are a feature of 'Our Sunshine' as is some sweet mandolin.

For country music fans, 'Man Crazy' might top the bill.

It concerns a middle aged

couple, a man taking it out on the garden, while his younger partner shoots through, they always said she was ... man crazy.

'A Tale They Won't Believe' is a departure in style.

It tells of six convicts escaping from Macquarie Harbour and their misadventures on the way to Hobart.

Closing track 'I'll Remember' has a happy go lucky feel, sweet fiddle and accordion.

Mick Thomas gives warning to 'Monday's Experts' who are wise after the fact and tell you what you should have done.

There is no chance that anyone will be offering advice to Thomas and co-producer, Craig Pilkington.

It is difficult to see how this album could be any better.



Reynardine - Old Fox New Trick

CD Review by Tony Smith
TN0286-31 \$20

This 2004 album is but one of Bill Bostle's musical endeavours.

It reveals a man of warmth and wit as well as considerable song writing skills and musical talent.

Bostle's quirky sense of humour is based on a keen perception of exactly which human attributes need defending and which need offending.

Reynardine is a 'were-fox'. Bostle thanks supporters of the Underfox.

The CD is distributed by Canberra's Vulpine Music, one track is about his dog and another

(rhythm, lead and bass guitars and percussion), Nicole Canham (clarinet), Ross Edie (keyboards) and Miguel Heatwole (vocals).

The quartet takes nicely to Bostle's compositions and gives them deep expression.

Barking is by Ursa. 'Force Nine' is about Caithness and the North Sea easterlies that have such an effect on the people, the past, the passing of time and ageing.

'Never Saw Green' until I saw your eyes, nor other colours till I saw them with you.

Love opens our eyes, gives us new perspectives and appreciations.

This was written for Teresa on their tenth wedding anniversary.

Bostle, ever the romantic, explains that Teresa's eyes are delft blue but it is difficult to find words that rhyme with 'delft'.

A very strong song 'Land of the Fair Bloody Go' has perhaps the most pointed lyrics: welcome to Australia as long as you're white and vote to the right.

It exposes our decency as a sham when razor wire is the welcome for those others who are not like us.

'Ursa's Song' is a fair tribute to a friend who, like all her species, gives so much.

Ursa the elkhound is training Bill to her satisfaction.

He says that his last hair fell as her last tooth grew.

Ursa (bearsess in Latin) was born as the wattle blooms, a lovely way to remember the birth of someone special - a lovely Australian way.

The siege of Masada took place during a controversial Jewish rebellion against the Roman Empire.

'Masada Again' says that despite the passage of 1930 years, mention of the name still gets people stuck in 'moral quicksand'.

On 'August 1st, 1866' Bostle's

great great grandparents Sarah and Eliazer wed in London's great synagogue.

We should all celebrate our ancestral heritage.

The album, recorded at Infidel Studios Queanbeyan, is dedicated to Bill Bostle's late father Charles.

Bostle dedicates 'Wolves in Winter' to Willy and Michael and encourages them not to 'let the bastards grind you down'.

The 'Kings and Queens of Lost Causes' meet once a week waiting for some sort of revolution.

They could be socialists but are clearly some sort of idealists.

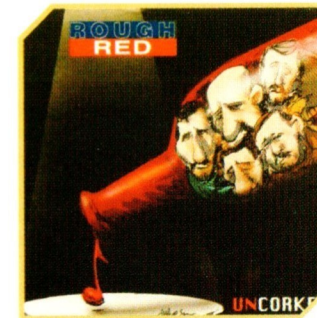
'The Creek Don't Rise' is a boogy woogy blues tune with walking bass: if the Gods are kind and the creek don't rise, well, the possibilities are boundless.

Banks love droughts and foreclosures.

Bostle says that 'Glaury Bairns' is based on memories from the feral fringe of his first childhood and that the second awaits.

He should not worry.

The attitudes revealed in these songs are refreshingly young. respect.



Rough Red - Uncorked

CD Review by Tony Smith
TN153-31 \$25

As with this great Australian band's previous albums, Uncorked plays nicely on the theme of a bottle of wine flowing.

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While it is difficult to believe that this album was released in 2001, the chronological age of these songs shows that they stand the test of time such as 'classics' always do.

There is nothing flashy about the lead voices or about the lyrics of these songs.

Without pretension, they appeal directly to genuine Australian values.

The Australian identity is easily recognisable although the band has universal appeal and has been popular in Germany and Denmark.

Rough Red is John Fegan (vocals, harmonica, percussion), Peter Harvey (accordion, mandolin, vocals), Steve Tyson (guitar, mandolin, Dobro, vocals), John Barr (bass guitar, vocals) and Dave Parnell (drums, congas, percussion, vocals).

The band is joined for Uncorked by Cathy Bell on fiddle and Rebecca Tyson (soprano saxophone, flute, tin whistle).

'Mad Dan' from the earlier album, Better Red Than Dead, is in Delta Blues style and is embellished by Dobro.

Feared Tumberumba bushranger, Mad Dan Morgan, haunts the highway searching for his head.

There is no place in history Dan for a man without a head.

'The Innocent Victim' earned wings in the Falklands but in Northern Ireland became another sort of para and died firebombing the Maze prison.

This track features great mandolin.

'Oh What A Night' foregrounds accordion and bemoans over drinking after a relationship breakup.

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'The Way to Liberty' with harmonica and bass tells the story of a young man from Bendigo tempted by sex, drugs and rock and roll in the city.

Harry, of 'Harry's Farm' in Germany, holds music festivals and leads local resistance to police forcing nuclear waste on the district.

'Sails on a Blue Horizon' has a languid feel and tells of the yearning for travel and easy living.

'Johnny Boy We Miss Ya' since you joined the Hare Krishna has up tempo accordion and bass.

The punk style is appropriate for a story of 'religious enlightenment and banking' - no more worries no more drama.

'The World Keeps Turning' is in Aussie rock style with strong bass and guitar.

From the CD Seeing Red it is set on a plane high over Baghdad while life goes on below, and so does death.

The story of Kalgoorlie working girl, 'Kaylene', has a touch of Jamaica steel band about it.

'Closest thing to mortal sin, I'll love ya till I die.

She taught me things I'd never learned inside a shearing shed'.

The slow ballad 'Stoned Again' shows why Rough Red will not play at Rooty Hill RSL!

'The Flying Dutchman's Inn' by contrast has fast mandolin and accordion and whistle and is evocative of the scowling rat and howling dog mentioned.

There is great variety but a uniformly high standard of song writing here by Tyson, Harvey and Fegan.

The album is 'pared back semi-acoustic' recorded mostly

in a live pub venue at Irish O'Hanlon's Kenmore Tavern, Brisbane.

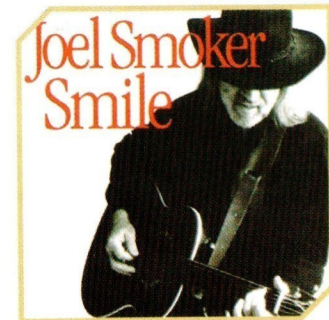
So, there is improvisation, energy, emotion and fun in the recording.

'Love the one you're with' and the traditional African marching song, 'Siyahumba', were recorded in a German historic church designed as a musical chamber.

Rough Red describes a bold, full bodied wine.

It is also the name of a highly accomplished group of musicians.

Uncorked is an exceptionally good vintage Australian CD that improves with age.



Joel Smoker - Smile

CD Review by Greg Barnett
TN482-17 \$25

This is Joel Smoker's fifth album.

A prolific singer-songwriter, performer, painter, ceramicist and photographer from West Australia, he seems to be the modern renaissance man!

Musically, this is die-hard, true-blue, darn-dangnammit pure 'Country Music'.

Tracks each select from a core set of acoustic guitar, pedal steel, mandolin, banjo, fiddle, ukulele, bass and drums.

The pedal steel is outstanding ... providing a harmonic sparkle on almost every track.

Musicianship is spot-on throughout.

The singing is style-perfect and it's always great to hear tight

vocal harmonies regardless of genre.

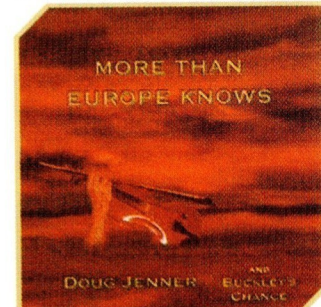
Production quality is high.

Genre-wise, this album hugs the middle of the road, with simple melodies, chords and lyrics.

Folk clubbers, campfire singalongs and Country Music lovers would all enjoy it.

14 tracks and 51:54 playing time.

12-page cover booklet contains all lyrics.



Doug Jenner & Buckley's Chance - More Than Europe Knows

CD review by Ian Dearden
TN041-9 - \$20

My curiosity was peeked when this album landed in my in-tray for review.

It's an album chock full of Australian traditional songs and contemporary Australian songs 'in the tradition', but recorded and released back in 2002, in London.

There has to be a story.

Thanks to the interwebs and courtesy of that fine research assistant, Dr Google, I now know much more than I did.

And I can share it with you.

Doug Jenner is a singer, fiddler, guitarist, bouzoukist and dance caller from Australia, who has lived in the UK and France for more than 20 years.

His long history in folk music in Australia includes stints with Sydney Irish bands, The Emigrants, Cean Eile, The Gingermen, Janey Mack, The

Irish Drovers and Claddagh, and bush bands, Australian Heritage, Shearer's Dream and Ned's Revenge.

More recently, in the UK, Doug has been presenting Voice of a New Nation with Martyn Wyndham-Read, a reworked version of Chris Kempster's original Lawson show.

In and around all that, Doug has performed around Europe with Buckley's Chance, the backing musicians on this album.

And so, to the album, which has a fine choice of songs, some familiar and some less so.

The album opener is a rousing reading of Chris Kempster's version of the Lawson poem, 'Freedom on the Wallaby', immediately followed by John Dengate's tribute to his mum's childhood, 'Bare Legged Kate'.

Recorded live at the Nottingham Riverside Festival, 'Denis O'Reilly', is another classic bush ballad given a resounding performance.

Stan Wakefield's, 'The Rabbiter's Song', is a light hearted economic analysis of life at the bottom of the food chain.

'Home Again and Free' is an original from Doug, placing his expat heart clearly in Australia, even if his home is elsewhere.

Then we get delightful versions of Geoff Mack's classic, 'I've Been Everywhere Man' (best known in Australia courtesy of Lucky Starr, but localised cover versions pop up all over the world), another Lawson poem, 'The Outside Track', with music by Gerry Hallom, John Dengate's, 'The TAB Punter's Song' (which should be mandatory listening at every betting establishment in the country), and the final song, 'If Hearts Are Stone', a fascinating rewrite by Doug of the Moving Hearts classic, 'Irish Ways Irish Laws', calling for reconciliation with Australia's First Nations people.

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performance is everything.

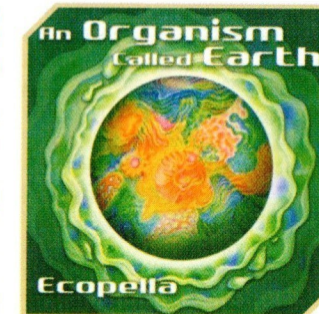
I'm delighted to report that the singing is superb (they are singing about a whole range of things that truly matter), the arrangements are thoughtful, engaging, and at times quite amusing and playful.

This is no po-faced choir, but real people, with loads of talent, singing songs that seek to make a difference in the world.

Their repertoire comes not only from the likes of Sting, Frankie Armstrong ('Message from Mother Earth'), Leon Rosselson ('Across the Hills', 'Sleep Well'), the Tannahill Weavers ('Land Of Light'), Tom Lehrer ('Pollution'), but also from talented members of the ensemble including Paul Spencer ('Green Like Me', 'Make Some Music', 'Roads, Traffic And Authority'), Tony Eardley ('Come Away With Me') and Miguel Heatwole himself ('Stand Fast').

There's a range of other material in there as well, and the key takeaway is the passion, enjoyment and commitment of the choir and its members, to both the music and the message.

Check out this CD and their other releases at www.ecopella.org, like other live performers, they are desperate to get out gigging again, as soon as it's safe to do so.



Ecopella - An Organism Called Earth

CD review by Ian Dearden
TN694-47 - \$25

With 799 performances and 4 CDs under their belt, Ecopella, are a choir on a mission, with its heart on its collective sleeves!!

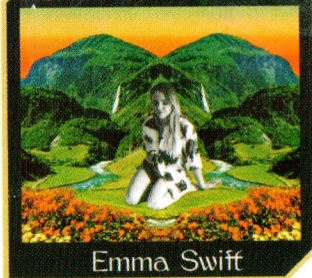
Founded in Sydney in 1998 by musical director, Miguel Heatwole, and now with branches in the Blue Mountains, Illawarra, Southern Highlands, Canberra and the Central Coast, they describe themselves as an 'environmental choir' that 'causes harmony to the environment' by providing 'activists and audiences topical a cappella singing at a high standard'.

'An Organism Called Earth' is their debut recording, launched in 2002, and it sets a cracking standard!!

With a strictly a cappella approach to recording and performing (a little percussion creeps into their exquisite reading of Sting's 'Fragile'), there is nowhere to hide, and the

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Blonde On The Tracks



Emma Swift

Emma Swift - Blonde on the Tracks

CD review by Keith Ogborn

Recording a song previously performed by somebody else already well-known has some pretty obvious advantages and disadvantages.

The main advantage is that you may be working with something that already has a bit of appeal.

The main disadvantage is that audience's quality expectations, particularly from fans of the original, are probably going to be pretty high.

A few years ago, BBC Radio 4 did a series on cover versions, and in the process, published a list of hints for making a successful cover.

The injunctions were: It's got to sound like you and not the original artist; unearth new meaning; dig deep for a song and/or be quick off the mark with a new song; find something new by mashing different styles together; make sure your version feels contemporary; says something about the times we live in; and,

put the song out of everybody's reach (be so good as to deter others from trying to cover it).

Emma Swift, formerly of 2JJ and now resident in Nashville, took up the challenge and put out her album of Dylan covers 'Blonde on the Tracks' a few months ago.

Yes, she has had online comments mansplaining that the title should be 'blood' not 'blonde'.

The album covers a selection of slower, conversation/monologue songs, with all but one from the 1965-1975 period, beginning with 'Queen Jane Approximately' from 'Highway 61 Revisited' through tracks from 'Blonde on Blonde', 'New Morning, Planet Waves' and 'Blood on the Tracks'.

This is Dylan done very well.

The songs Emma has chosen are not the easiest on which you might want to strut your stuff.

They are complex and don't give much scope for soaring vocals of familiar refrains or hard-driving rhythm to blow the audience away, but this proves to be no problem.

The great overall achievement is the way in which the lyrics come alive.

The vocals on songs such as 'One of Us Must Go', 'You're A Big Girl Now', or 'Going Going Gone', really give the feeling, more than the originals, that somebody is having a real conversation with us, thinking carefully about what they need to say, and trying to get a point across.

We end up 'listening' to the feelings behind the words as much as the words themselves.

This conversational style in no way detracts from the music.

The singing is full of subtle changes in tone, phrasing,

and timbre that keep the songs alive and the melody interesting.

It just seems as if this is how the songs need to be sung.

The band and the producer should not be forgotten in this because they constitute the other main source of joy in these recordings.

There are some very fine musicians here, including Emma's partner, Robyn Hitchcock, on guitar.

The producer, Patrick Sansone (who also plays guitar, keyboards, percussion, and bass on various tracks), deserves major credit for the arrangements that are a classic of 'less is more'.

By and large, the melody is left to the vocalist, with the instrumentalists, including the beautifully restrained percussion, concentrating on riffs and segues that support the mood and transitions of the lyrics.

There are no pyrotechnics in the instrumental interludes but some very nice playing and interesting interplay between the different instruments.

This is really tasteful stuff.

One of the things that initially got the album noticed was that, in keeping with BBC criterion 4, she was the first to cover a song 'I Contain Multitudes' from the latest Dylan album, *Rough and Rowdy Ways*, the only post 1975 song on the album.

She does a pretty good job of it but, try as I may, I just cannot be a fan of Dylan's latest work.

At his best, the rhymes and word choices did not always (or even usually) have a meaning you could put your finger on but, when combined with the melody, they created powerful composite images and impressions that just stay

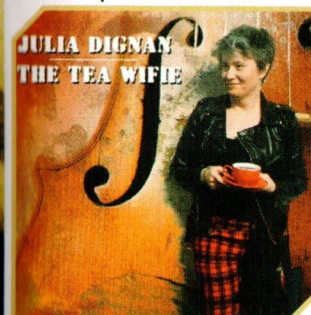
with you.

But it's been a while since I have that feeling.

Still, I have been wrong before.

I felt like I should get my money back when I first played 'Nashville Skyline', but I came around, sort of.

In the meantime, *Blonde on the Tracks* is available in CD, vinyl, or digital download from Bandcamp or Emma's website.



Julia Dignan - The Tea Wifie

CD review by Ian Dearden

This splendid debut solo album by Scottish fiddle player, Julia Dignan, features 12 sets, with a total of 40 tunes, many traditional, interspersed with a sprinkling of contemporary compositions still very much 'in the tradition'.

Hailing from Montrose on the east coast of Scotland, Julia has spent more than 30 years playing in a wide variety of settings, from her time as a founder member of the Gaelic band, Tannas, through innumerable pub sessions and ceilidhs, six summer seasons in the "World Famous Taste of Scotland" at Prestonfield Stables, Edinburgh, performing at the Edinburgh Tattoo, playing on BBC Radio Scotland's Scottish dance music program, 'Take The Floor', and a trip to Australia to play at the Sydney Opera house with Shetland fiddle group Hjaltibonhoga.

However, that quick overview of Julia's career is only part of the life journey that led her to making this gorgeous album, with more than 25 leading Scottish musicians, released on Sandy Brechin's BAR (Brechin All Records) label.

Then known as Julia Legge, she arrived in Edinburgh at the tender age of 17 to study classical piano and violin at Napier Polytechnic, but quickly fell under the spell of traditional music sessions at pubs such as the Royal Oak, The Tron, which was a melting pot of traditional and jazz musicians, and the West End Hotel, where Gaelic singing and dancing carried through to the wee hours.

Many of the album's sets are named for the various pub sessions and feature tunes that were popular at those sessions.

From that beginning, Julia was a founder of traditional band, Tannas, then played up and down the country with the Jason Dove Ceilidh Band.

Along the way Julia gave up alcohol, turned teetotal, and developed a serious tea addiction (hence 'The Tea Wifie'), got married and had children, stopped playing the violin for seven years, spent a number of years dealing with a severe mental illness (bipolar disorder), and then returned to the session scene and joined the

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Reverie Band.

Julia found herself back in the midst of sessions and gigs, including two years in a row at the Edinburgh Tattoo performing with Hjaltibonhoga.

Her musical life, and the recording of this album, was going great guns until a serious skating accident led to the permanent 'mashing' of her left thumb.

Determined not to give up, the final track on the album, 'The Half Pipe Lament', is witness to her new and altered fiddling technique, with a tune written to celebrate the half pipe at the Saughton Skate Park, where the thumb was mashed.

It turns out to be a charming and elegiac wrap up to a fascinating and delightful musical journey through Julia's fiddling career.

This is a delightful album for lovers of Scottish fiddling and the very human back story that Julia relays, frankly and charmingly, in her liner notes.

Real music by someone who has lived a rich, rewarding, but at times, seriously challenged life.

You can find out more at www.brechin-all-records.com

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Every child is treated as an individual by our professional carers around the clock and

after they leave 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 going. The problem doesn't just go away and there is always another child who needs us.

When you donate to Ted Noffs Foundation, we'll buy more beds in more residences to treat more addicted kids. Please help.

Buy beds for Ted. Call 1800 151 045 or visit www.noffs.org.au

tednoffs
FOUNDATION
Helping youth to change their lives