



# Bluegrass News

by Lindsay Mar

Andrew Collins Trio



## Dorrigo Folk & Bluegrass Festival

The 18th Dorrigo Folk & Bluegrass Festival, October 25-27, returns more concerts, workshops, jamming and dancing to the Dorrigo Showgrounds of Northern NSW.

The Showgrounds themselves appeared on recent nightly TV news as part of fire relief work and we hope that the 18th Dorrigo Festival will give some local people something with which to feel better.

Over recent years, the Festival has, amongst local events generally, had the best billings of Australian and especially North American artists.

North American visitors in 2019 include the Missy Raines Trio, the South Carolina Broadcasters, Rachel Baiman,

Mike & Ruthy of the Mammals, and the Andrew Collins Trio.

Australian bands are headlined by Mustered Courage and the Davidson Brothers together with Crow Mountain, Dr Coochahoo, Flying Engine Stringband, Jeri & Pady, My-T-Fine Stringband, Narrownecks and the Willing Ponies.

Festival passes are available on line and although Early Bird 1 tickets are sold out, Early Bird 2 tickets are available till Sep 30, and full price weekend and day / night tickets as well as Friday night dance-only tickets from Oct 1.

Camping is available between Tuesday Oct 22 and Tuesday Oct 28 on a per night per person basis (children under 12 free).

Camping bookings are now open on-line, and although we are sad to say that all powered

sites are sold out, there is still plenty of rough camping available with amenities including showers and toilets.

Dorrigo also offers a range of other accommodation at hotels, motels, B&Bs and a caravan park.

The Dorrigo volunteer program will operate again in 2019, applications on line, and nine hours of volunteering in welcoming, cleanup, setup, MC, camping supervision, volunteer coordination or keep cup maintenance will entitle you to a full weekend pass.

The Dorrigo Old Time Music School dates are Oct 23-25, immediately preceding the Dorrigo Folk and Bluegrass Festival.

If you "like" listening to the music, then certainly attend the Dorrigo Festival, but if you

want to appreciate the music at a deeper music / culture / playing level, then please refer to our Dorrigo Old Time Music School article elsewhere in this issue of Trad&Now.

## Mountaingrass

Mountaingrass Nov 8-10 returns to the George Kerford Hotel, May Day Hills, Beechworth, Vic, with concerts, workshops, picking and jamming.

Headliners for Mountaingrass 2019 are the UK all girl group, Midnight Skyracer, and from the USA, the South Carolina Broadcasters, Mike & Ruthy of the Mammals and the Sonoran Dogs.

Local bands are the Strzelecki Stringbusters, the Stetson Family, New Holland Honey Eaters, Crooked Road, Slime Dime, Crow Mountain, Lyrebirds, 3 Jimmies, Burning Bridges, Whoa Mule, Nine Mile Creek and the Cherry Pickers.

## North American Artists

No fewer than seven North American groups are touring Australia in October, and in brief, these are listed with their gigs in the Gg Guide.

## Festival Watch

The inaugural Katoomba Old-Time Music Festival on Oct 19 will be a one day festival with two performance stages based in and around the Plantbased Wholefoods cafe / restaurant, at 97 Katoomba St, Katoomba, NSW.

It will include music through the day commencing at 10am, followed by a community square dance in the late afternoon and a jam in the evening, see [www.katoombaoldtimeyfolkfestival.com](http://www.katoombaoldtimeyfolkfestival.com) for more information.



com for more information.

The Worrina Bluegrass Festival, located at the Worrina Cove Holiday Park, SA, will be held on Nov 22-24.

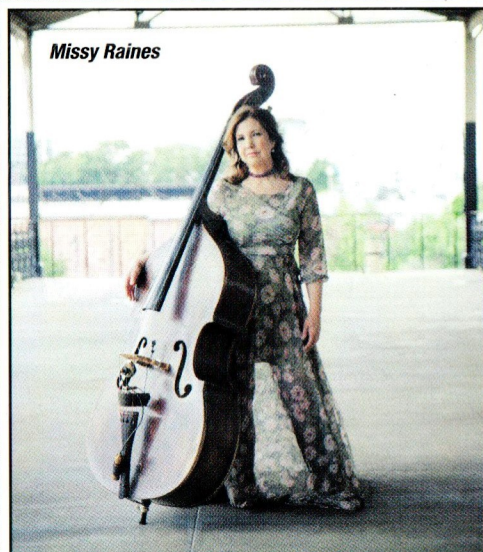
The 2020 Great Alpine Pick moves date and location, returning Feb 28 - Mar 1 to Harrietville, Vic, and is currently inviting bands to apply for stage showcases and workshops.

## Other Bluegrass News

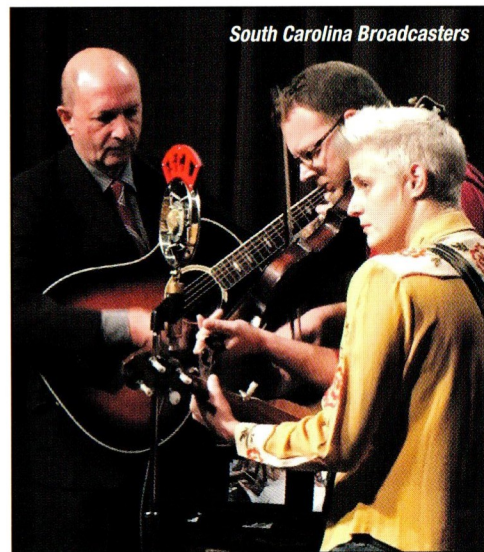
Tommy Chandler won 10th place flatpicking at the 2019 Galax Fiddler's Convention.

Kristy Cox has been nominated as female vocalist in the upcoming 2019 International Bluegrass Music Association (IBMA) Awards.

Kristy previously won the "Bluegrass Recording of the Year" for the title track of her "Ricochet" album at the 2019



Missy Raines



South Carolina Broadcasters

Australian Country Music Awards.

Jan Dale and her PBS radio show, "Southern Style", based in Melbourne, has also been nominated as Broadcaster of the Year in the upcoming 2019 IBMA Awards.

**Australian Artist Dates**

See the Gig Guide for details.

**Transcription**

This month we have the tune, Natchez Under The Hill, which we intended to steal from the rustic playing of Joe

Birchfield of the Roan Mountain Hilltoppers, but apart from being in the key of G, with one A part followed by two B parts, we aren't sure how much is truly captured, and if you want to know better, recommend asking Ivy Sheppard at Dorrigo Old Time Music School.

**Natchez Under The Hill**

Traditional

A Part



B Part



Poetry and the written word

Here is another gem provided by Mark Gregory

Miners



Advocate

Established Feb., 1873. NORTHUMBERLAND RECORDER. Price, Threepence.

WEDNESDAY, JANUARY 30, 1875

*The Coal Owners' Song (1875)*

Hurrah ! let us laugh and the ruby wine quaff,  
While we join in our favourite toast  
"With plenty of gold and our sway uncontrolled,  
Coal owners shall rule o'er the roast."

As the nation we gull, with our own coffers full,  
Who shall dare to dispute our dominion ?  
'Mid enjoyment and ease we shall act as we please,  
And with scorn treat all public opinion.

There are Lords in our band we can grasp by the hand,  
For we're closely united by Mammon ;  
Plenty Commoners too in the House to subdue  
Every motion that's hostile with "gammun."

In the Coal Committees we have trusty M.P.'s  
Who the "nodies" beside them will cram  
With their wonderful lies of demand and supplies  
O ! the whole is a beautiful sham.

The miners may strike, or may play if they like,  
Till we add a few pence to each "score;"  
It is well understood it is all for our good  
We can then squeeze consumers the more.

Let the paupers endure--they were born to be poor,  
Shall we make a reduction to please them ?  
Away with such stuff ! If they can't get enough,  
Why, then, let the cold weather freeze them.

If there's dulness of trade-well, our fortunes are made,  
And we don't care a rush who goes under,  
When we feel the desire, we can always retire  
To estates which we've got with our plunder.

We are all moral men--we repeat that again--  
For we're always at church on the Sunday,  
Impressed with the notion that outward devotion  
Will cloak all our misdeeds in one day.

In our well-cushioned pews we can placidly muse,  
And confess that "we're fortunate sinners ;"  
Then, the short service o'er, we drive home as before,  
To bless heaven for luxurious dinners.

Then, hurrah ! let us laugh and the ruby wine quaff  
While we join in our favourite toast  
"With plenty of gold and our sway uncontrolled,  
Coal owners shall rule o'er the roast."

Richmond, Surrey. J. D.

This song is undoubtedly of English origin with its mention of Lords and Trusty MPs.

From the NSW Australian Newspaper The Miners' Advocate and Northumberland Recorder 20 Jan 1875 Page 4.

Notes

Here is another gem provided  
by Mark Gregory

# Poetry and the written word

## The Barrier Miner

THE MINER  
THREE EDITIONS DAILY  
11 1/2 L. LAMBER (REPUBLICAN)  
PRINTED BY THE AUSTRALIAN POST

Vol. 7 - No. 1866

BROKEN HILL, TUESDAY, MARCH 27 1894.

PRICE: ONE PENNY

## Remember Broken Hill (1894)

Ye care encumbered thousands,  
Who bare oppression's chain,  
Strike manfully for freedom  
In "ninety-four's" campaign.

When Dibbs invokes your  
suffrage  
Shout with voices loud and shrill,  
A plague upon corruption  
We remember Broken Hill.

The "Trial" and the "Sentence",  
With its mockery of laws ;  
That well elected jury;

Who condemned the people's  
cause

But honest hearts in prison garb  
Have stanch supporters still.  
For every true Australian  
Should--remember Broken Hill.

When bright departed spirit  
Judged rightly of your claim.  
He gave your cause the lustre  
And honor of his name.

Sweet are the deathless tributes

To his impartial will ;  
That name is breathed with  
reverence  
By those at Broken Hill.

Ye faithful wives and mothers,  
Who nobly stood the test  
Of weary want and hunger,  
The bravest and the best ;

If women's bond be sisterhood,  
Let men be brothers still--  
And in a common heritage  
Remember Broken Hill.

## Attention all poets, poets' groups and poets' breakfasts organisers

Trad&Now is the longest running and only national magazine that regularly includes bush poetry news, bush poems and contact information to enable poets and those interested in bush poetry to locate like minded people anywhere in Australia. It does this in poetry 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 Poets Directory published on the Poetry 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 organisers.

By doing this, it is expected that more people will become aware of what poetry events and which poets are available and become involved, generally growing the bush poetry movement around Australia.

If you are a poet or run a poetry event 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](http://www.duckscrossing.org/tan/Trad_directory.pdf) and return it to us, ideally by email to [info@tradandnow.com](mailto:info@tradandnow.com) or to the address on page 3, and we will include the information in the next available edition.

Entries in the new expanded directory are completely free but we require someone from each entry 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.

Here is another gem provided  
by Mark Gregory

# Poetry and the written word

Stand firm, ye Knights of Labor,  
By the memory o this stain ;  
Strike once again for liberty.  
Hit home with heart and brain.

When Dibbs next asks a hearing,  
Raise your voices with a will,  
That every town may echo,  
We remember Broken Hill.

Let Union leaders circulate  
This watchword thro' the land ;  
Let every man hold high aloft  
The baying, blackleg brand.

That that hopes may brighten,  
That weaker hearts may thrill  
With the next election war song,  
Remember Broken Hill.

That to your day of reckoning,  
Let it not come in vain ;--  
Mete out the fullest measure  
To him who would have slain,

The men who struck for justice,  
And arrive for justice still ;  
Show then the titled tyrant  
To Remember Broken Hill.

From histories new unwritten,  
To children yet unborn,

Fathers will tell this story  
With utter, hating scorn,

How Dibbs and his confederates  
Longed the bare hillside to fill  
With graves of unarmed citizens  
Who toiled for Broken Hill.

When cannon threatened  
slaughter  
From the heights above the  
town,  
The word alone was wanting  
To shoot the workers down.

Had they but once begun it  
That fight had waged until  
Freedom and Independence  
Would start from Broken Hill.

Shall we, who bear the burthen  
And turmoil of the day,  
Swot again such miscreants  
To filch our rights away !

Such despots merit knighthood,  
These precepts they institute  
In place of bread give bullets  
To fight for Broken Hill.

Workers of every handicraft,  
That is our common wrong ;  
For hearts and hands united,

Make the defenceless strong.

Let Dibbs and his confederates  
feel  
Australians have the will  
And power to rouse the people-  
With--Remember Broken Hill.

Australians worthy of the name,  
Respond to freedom's chords ;  
Talk not of federation  
With England's mimic Lords."

Fight for a true democracy.  
With free-born, native will ;  
That land to our inheritance.  
Remember Broken Hill.

Grong Grong, N.S.W.

Chief Justice Hotham. of Victoria.

Notes

From the Broken Hill Newspaper The  
Barrier Miner 27 Mar 1894 p. 4.

The use of the military and police  
put down strikes was not unknown  
in Australia in the 1890's, see for  
example the songs of the 1891  
Shearers Strike in this collection. Any  
further information about the song  
above would be most welcome.

## Gabby Colquhoun is special guest

by Vic Jefferies

When the Gosford Bush  
Poets meet at 7pm  
Wednesday, September  
25, in the conference room

of the Gosford NSW Hotel,  
their very special guest will  
be Gabby Colquhoun.

Gabby is renowned as one  
of the finest and funniest bush

poets in the country and a great  
night of fun is assured.

Entrance is free and everyone  
is welcome to share their own or  
their favourite poetry.

Here is another gem provided  
by Mark Gregory

# Poetry and the written word

THE  
SYDNEY

# Mail

—PRICE—  
SIXPENCE

WEDNESDAY FEBRUARY 4 1920

## The Carpenter (1920)

by M. Forest

A Carpenter is making shelves in the office next to mine,  
'Tis sweet this February day that cool, clean breath of pine ;  
And drowsily from far blue hills there comes to me again  
The droning of the timber saw, its monotone refrain  
:--  
"Twist and turn where cross knots twine,  
Cutting lengths of fragrant pine ;  
Twist and turn and whizzing round,  
Cast my amber drift to ground."

Tap of hammer on the wall,  
Clatter of a nail let fall.  
Shaping, smoothing, mortising,  
Where the trim-set tenons cling.  
Toiling through the sweltering day,  
While on ranges far away  
Drips the trickling streamlet down  
To the dead leaves, sodden brown.  
And the little crows of fern

"Twist and turn, and twist and turn." Oh ! the sawmill on the rise, and the station roofs beyond,  
Where the teal float half asleep on the lily padded

pond,  
Bare-armed men who watch the belt where the engine throbs all day,  
Whistle in and out the whirr, drowning what the saw-teeth say--  
"Twist and turn, where curve knots twine"  
Cutting lengths of bunya pine;  
Twist and turn and whizzing round.  
Cast my amber dust to ground

A Carpenter is making shelves in the office next to mine ;  
How sweet this February day the clean, cool breath of pine !

Brisbane.

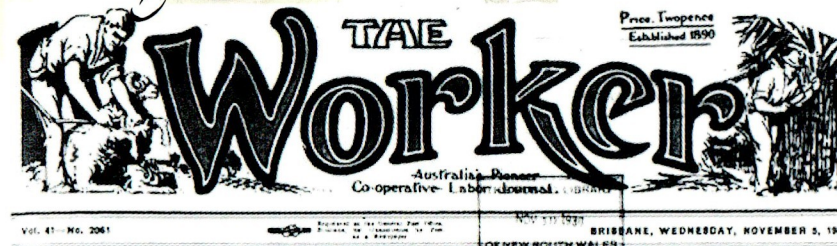
Notes

From the NSW Newspaper The Sydney Mail 4 Feb 1920  
p. 19.

The use of the military and police put down strikes was not unknown in Australia in the 1890's, see for example the songs of the 1891 Shearers Strike in this collection.  
Any further information about the song above would be most welcome.

Here is another gem provided  
by Mark Gregory

# Poetry and the written word



## The Workers' Song of the Springtide (1930)

We have heard of the happy forests  
Where the gurgling streamlets play,  
And the merry flowers listen  
To the song of the birds all day ;  
But for us, in our homes in slumland,  
What beauty is there at all,  
Where the very skies above us  
Are black with the smoke's cursed pall ?

We know there are some with leisure,  
Who roam where the world is sweet,  
But we to our factory prisons  
Are chained by the hands and feet ;  
For the cry of our babes is sounding  
Forever within our ears,  
And we toil for the bread to feed them,  
With a toil that is full of fears.

We built the homes of our masters,  
Where always at ease they dwell ;  
And the sound of music greets them,  
'Midst the comfort they love so well ;  
But we know that their ease is builded  
On the hunger and pain we bear,  
Their pleasure upon our toiling,  
Their hope upon our despair.

The song of the merry springtide  
Is sweet to them indeed,  
These wealthy whom we are clothing,  
Whose little ones we feed ;  
But to us is the sun a furnace,  
The spring but a scorching hell,  
The sky but a burning cauldron,  
And life but a prison cell.

But the time will come when the beauties  
Of earth shall be for all,  
When none on his brother's slavehood  
Shall base his freedom from thrall,  
When the spring shall bring us gladness,  
And pleasure in place of pain,  
To us who have toiled and sorrowed,  
Nor tasted our toiling's gain !

--Fred. Henderson.

Notes

From the Queensland Newspaper The Worker 5 Nov 1930  
p. 3.

Protest songs like this were common in the 1930s Great Depression which became a time when the Australian Labour movement was gathering the organised strength to demand better conditions.

Here is another gem provided by Mark Gregory

# Poetry and the written word

## The Mount Barker Courier

AND  
ONKAPARINGA AND GUMERACHA ADVERTISER

WITH WHICH IS INCORPORATED THE RIVER MURRAY ADVOCATE AND MANNON MERCURY, SOUTH AUSTRALIA.

MONTE BARKER FRIDAY, AUGUST 9, 1929.

### Dignity of Labour (1929)

Life's a hurly-burly bustle  
That all human life engages.  
One prolonged and endless  
tussle  
For its luxuries and wages.

Each for self with eager tension,  
Envious of friend or brother,  
All with painful condescension.  
Looking down on one another.

Should not honest toil have  
merit.  
Art that soul and brain designeth  
?  
Since we one and all inherit

Gifts that only work refineth.  
Yea ! the labourer's worth his  
hire,  
When his hands are keen and  
willing,  
Not the task, but the desire,  
And the method of fulfilling.

Proves a man of noble nature.  
Sweep or lord of lofty station.  
More than laws of Legislature,  
Honest workers make a nation.

Then let each respect his  
neighbour.

Judging work and virtue rightly.  
See the dignity of labour  
Labelling no duty lightly.

--AREGEE.

#### Notes

From the NSW Newspaper The Mount  
Barker Courier and Onkaparinga and  
Gumeracha Advertiser 9 Aug 1929  
p. 1.

Maybe this composition was  
influenced by the 1929 Crash in the  
United States, in the leadup to the  
1930s Great Depression.



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Here is another gem provided by Mark Gregory

# Poetry and the written word

## The Darling Downs Gazette,



PUBLISHED ON MONDAY, WEDNESDAY, AND SATURDAY MORNINGS

VOL. XXXI. No. 1276 - New Series (Established 1869)

TOOWOOMBA SATURDAY MAY 10, 1889.

PRICE TWOPENCE

### The Future "America" (1899)

My country, 'tis of thee,  
Land of lost Liberty,  
Of thee we sing.  
Land which the millionaires,  
Who govern our affairs,  
Own for themselves and heirs--  
Hail to my king.

Land once of noble braves,  
But now of wretched slaves--  
Alas ! too late  
We saw sweet Freedom die,  
From letting bribers high  
Our unprired suffrage buy ;  
And mourn thy fate.

Land where the wealthy few  
Can make the many do  
Their royal will,  
And tax for selfish greed  
Thy toilers till they bleed,  
And those not yet weak-kneed  
Crush down and kill.

Land where a rogue is raised  
On high and loudly praised  
For worst of crimes.  
Of which the end must be  
A bell of cruelty,  
As proved by history  
Of ancient times.

My country, 'tis of thee,  
Betrayed by bribery,  
Of thee we sing.  
We might have saved thee long  
Had we, when proud and strong,  
Put down the cursed wrong  
That makes thy king.

#### Notes

From the Queensland Newspaper The Darling Downs  
Gazette 18 May 1889 p. 6.

This song was composed by the American poet H.C.Dodge  
and is the last item in Buckey Halker's marvelous book  
"For Democracy, Workers and God. It is interesting to  
find it in Australia so soon after it was first published in  
America."



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\*Australian Bureau of Statistics (2013).



Wongawilli Colonial Dance Club celebrates 32 years of happy dancers

## Dance Directory

### Wongawilli Colonial 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

### 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. Meet Late January to mid-December - 2nd, 4th & 5th Tuesdays, 7.30pm - 9.30pm, Coles Hall, 43A Stephen Tce (cnr Stephen Tce and Third Ave) St Peters S.A.

enquiries@atbdsdancesa.com.au

## 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.

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# Wongawilli Colonial Dance Club celebrates 32 years of happy dancers

by Cris Terry

On a beautiful, sunny Sunday, on August 4, the Wongawilli Colonial Dance Club celebrated their 32nd birthday with an afternoon, Colonial themed, Ball.

Friends, mostly in colonial outfits, from as far afield as Newcastle, the NSW Central Coast, Canberra, Nowra, the Southern Highlands, the High Country, as well as locals, were greeted with mulled wine and nibbles before the dancing began.

We were treated to an ensemble of the band, No Such Thing, comprising of 11 members on the day.

The dance program included a selection of quadrilles, couples' dances, progressive circle dances, set dances and contras.

The little old Wongawilli Community Hall was filled to the brim, well almost, with 5 full sets on the floor.

We have squeezed in a sixth several times in the past.

Our feet were glad of the rest when we stopped for a welcome cuppa and a sumptuous afternoon tea, before the Wongawilli Colonial Dancers displayed 2 of their favourite routines: And When They Dance and Daisy Park.

After another fun round of dancing, and with slightly weary bodies, we sat down to soups and bread rolls, celebration cake and good conversation with dancing friends.

All too soon it was time to do the rest of the dishes and pack up the hall.

From the smiles on their faces and comments received, I think everyone had a great time.

This is a bit of the history of the dance group.

In 1987, after the 10 week WEA bush dance course finished, dancing fever was high and the group needed more.

Active and energetic new friends, led by David De Santi, put their heads together and the Wongawilli Colonial Dance Club was formed.

Two of the founding members, Sylvia McMullen and Brenda Davis, both attended the 32nd celebration, along with very long serving members, Reg & Pat Murray, Gwen & Norm Burke, and Peter Tecles.

The aim of the not-for-profit group was to present, perform and preserve music and dance from Australia's Colonial era, i.e. from European settlement up until Federation in 1901, and beyond.

A weekly Wednesday night bush dance began with all members of the public welcomed for a night of dancing to a live band led by David De Santi, and supper, with all dances being walked through and called.

A dance display group, The Wongawilli Colonial Dancers, was formed to perform at festivals and events, alongside the band of keen, talented musicians, Wongawilli.

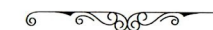
Members researched costumes and tunes to be true representations of the era.

Over the years, hundreds of locals have learnt to do a Ladies Chain, to Set to and Swing their partner and so much more.

Many budding musicians have sat alongside and been guided by the experienced members of the band on Wednesday nights.

On some nights, we've had more than 20 musicians spilling over the stage and onto the dance floor!

Many of the names and faces have changed over 32 years, but the friendships formed have remained and many new faces now bear the wide grins of happy dancers.



# Canada's folk festivals in search of the future

**Canada's renowned folk festivals overcome numerous challenges on an annual basis.**

**They now face the fallout from a preponderance of diverse competition.**

**Roddy Campbell highlights the problems and the retorts.**

**The modern era of Canadian folk festivals began with Mariposa on Friday, August 18, 1961, at Orillia, Ontario.**

Run more on amateur enthusiasm than professional business acumen, it set in motion a model that gradually spread throughout the country.

Today, there are more than 200 annual folk festivals in Canada, often staffed by personnel holding arts management degrees, and generating millions of dollars in revenue.

Some are among the largest and most successful in the world, with a rightful international reputation for their astute, artistic innovation.

Others yet offer free, discerning, often distinct events largely for the love of the music.

Whatever their standing, these outdoor events face unrelenting challenges.

Inclement weather can wreak havoc with plans and performances.

The Stan Rogers Folk Festival in Canso, NS, took a crippling blow in 2014 when hit by a hurricane.

The year before, Prince 's Island Park, home of the Calgary Folk Music Festival, was under 10 feet of water when the Bow River burst its banks just weeks before the festivities.

Edmonton had to evacuate its site on opening night 2017 due to dangerously high winds.

That set the organisation back an estimated \$120,000.

And forest fires throughout Western Canada last summer reduced visibility and air quality to the point where government officials issued health warnings.

It had a direct impact on festivals throughout Alberta and British Columbia.

"The forest fires have been catastrophic," says Peter North, artistic director of Salmon Arm Roots and Blues Festival.

"Not just for our event but the community as a whole.

"In certain parts of the province, people are looking at escaping with their cattle, their livestock, and their businesses.

"Slipping away for a weekend for a music festival isn't on the table, you know."

"Regina Spektor's tour manager said to me, 'I have an artist whose very worried about the smoke,'" says Terry Wickham, producer of the Edmonton Folk Music Festival.

"I said, 'Well, she should be, but I've good news and bad

Courtesy Penguin Eggs  
Photos: Edmonton Folk Music Festival

news for you.

"The good news is the smoke's going away.

"The bad news is it's going to get rainy and cold.' And it poured down."

Torrential rain comes with the territory, and fair-weather fans who wait to purchase tickets at the last minute can often make the difference between a financial deficit or surplus.

Beer sales also tumble in cold weather.

In the case of Edmonton in 2018, sales fell as much as \$80,000 over the weekend.

"What I found in the '90s," says Wickham, "Spend more on the artistic budget, create a big difference in the weekend ticket price, and people will buy in advance rather than at the gate.

"That will provide weather insurance, and that's what happened."

Notwithstanding the possibility of plagues, pestilence, and the odd creek rising, one of the most critical concerns currently facing all Canadian folk festival artistic directors is attracting marquee talent, artists who will appeal to the general public as well as folk fans, and meeting the ever increasing fees they demand.

The cost for an artist of Serena Ryder's standing, for instance, has almost tripled in the past few years, with no new album to justify that increase.



Ryder 's appeal, however, transcends folk audiences and attracts interest from numerous rock and indie pop festivals that continually spring up all over North America.

Supply and demand. Simple.

"Those big corporate things keep popping up," says the noted songwriter and artistic director of Summerfolk in Owen Sound, ON, James Keelaghan.

"They last for a few years then implode because they can't sustain whatever their model is.

"They artificially raise the price of an artist.

"There was Way Home Music & Arts Festival on the same weekend as us, north of Barrie, that is happily gone.

"It was started by the same people that did Bonnaroo.

"They had a pocketful of money.

"You go to book performer X, and they go, 'In your market I need to get X amount of dollars'.

"Where in my market are you getting X amount of dollars?

"And you know right away.

"And that makes it even more challenging for me on my weekend.

"You can't fault artists for going for top dollar, a gig that can pay them twice, three times what I can pay them.

"I don't fault performers in this at all and I don 't fault managers or agents either.

"They are looking out for their artists."

"There's a real struggle this year, even with artists that normally don't sell a lot of tickets," says, Doug Cox, artistic director of Vancouver Island MusicFest.

"They want to negotiate for every single performance they

do at the festival.

"This used to be unheard of.

"They want to negotiate how many concerts they do, what time of day they are on stage, who they are going to be onstage with.

"You are not going to sell 20 tickets for our festival and I quite frankly don't care if you are here, I'll find somebody else.

"This is becoming part of the norm now."

"The most powerful word you have is no," says Wickham.

"Al Green for \$250,000?

"He can't fill the Jubilee Auditorium, an Edmonton soft seat venue that holds about 2,400 people.

"Neil Young probably wants seven figures.

"Give me a break.

"We're tough at the top but generous at the bottom of the pay scale.

"When Ani diFranco first played our festival in 1993, she asked for \$500.

"She was driving around sleeping in her car at the time.

"We gave her \$2,000.

"That's the kind of things we like to do."

"Marquee performers drive people to the gate", says Peter North, but he draws a line at paying upwards of \$75,000 to \$100,000.

Rather, he solicits supportive, celebrated artists such as Colin James and Michael Franti, who understand the community aspect of folk festivals and their tentative finances.

"Colin James can sell out a 2,500-seat venue," says North.

"Playing for us, he gave our ticket sales a big boost.

"That allows everybody a good payday.

"Michael Franti's people were very fair.

"They know what folk festivals can afford, and this year we have The Jim Cuddy Band."

As previously noted, festivals continue to sprout like hairs on the point of a pensioner's nose.

Even artists such as The

Decemberists, Brandi Carlile, Bon Iver, Le Vent du Nord, Fred Eaglesmith... have started their own events.

Naturally enough, James Keelaghan finds the competition exasperating.

"When you take where we sit at Summerfolk, on the same weekend, there's Bear Creek, Salmon Arm Roots and Blues, there's the Aurora River Festival, the Philadelphia Folk Festival, the Milwaukee Irish Festival, the Peterborough Folk Festival, and there's probably a couple of others I am forgetting," says Keelaghan.

"You have all these festivals chasing basically the same pool of artists.

"It means you have to book farther out in order to steal a step on other artistic directors." Historically, the initial pay scale for folk festival artists derived from the left wing altruism that nurtured the North American urban folk revival of the '50s and '60s.

Newport Folk Festival set the standard in 1959.

Mariposa followed suit two years later.

All artists were paid the same union scale.

All received equal billing, their names printed on posters in alphabetical order.

That trait still exists, although it's becoming less and less prominent.

Interviewing the late, renowned, Mariposa Artistic Director, Estelle Klein, in 1994, she gave me this wonderful anecdote: "All artists received union scale.

"That was not negotiable.

"I wanted to have James Taylor one year [1970] and his manager told me that he was getting \$20,000 for playing the next week at the Hollywood Bowl.

"I said, 'Then he could afford to come to Mariposa.'

"He didn't argue with that.

"I said, 'People come to Mariposa because they want to participate in the festival.

"They are not coming to make large sums of money.'

"So James Taylor said he'd come for one day for \$78 plus airfare and hotel.

"I said, 'Great'".

For the record, Klein was the

first folk festival artistic director to bring together diverse cultures at workshops to swap songs and share their instrumental expertise.

Equal pay for artists ended in Edmonton in 1986.

The then Artistic Director, Roger Petersen, current host of CBC Radio's Saturday Night Blues, scrapped the standard rate policy for performers.

"The way that it was being done in Vancouver and Winnipeg was a farce," said Petersen.

The CBC subsidised headline acts by paying them a substantial fee for recording privileges.

"In theory, these other festivals were paying everybody the same.

"In practice, CBC was paying a lot for their artists."

This summer, Mariposa reaches its 58th year.

The Regina Folk Music Festival celebrates its half-century in August.

Winnipeg clocks in at 45; Summerfolk at 44; The Newfoundland and Labrador Folk Festival, 43; Vancouver, 42; Calgary, Canmore, and Edmonton mark their 40th anniversaries; Joliette's Memoire et Racines and London's Sunfest a quarter of a century.

You get the picture.

Obviously, as folk festivals mature, so too do their audiences.

In 2003, Norah Jones's album, *Come Away With Me*, produced five Grammy Awards.

Jones helped sell out all 10,000 weekend passes for the Edmonton Folk Festival in a single morning.

But it hasn't sold out since 2014.

Ticket sales at the Calgary Folk Music Festival and MusicFest both peaked in 2013.

None of these festivals are struggling, but clearly a trend



has emerged.

The more progressive festivals planned for the future by allowing children in for free until the age of 12.

Teenagers 13-18 received discount tickets.

Students and seniors, too.

There is no age limit for a full time student purchasing budget priced tickets for Calgary.

And this year, Edmonton has introduced a reduced rate for young adults 18-25.

Such affordable marketing has paid dividends, as second and third generations now attend these events.

But what about the music?

Do artistic directors now book artists to attract younger audiences?

Of course they do.

Within the parameters of folk? Not always.

"We have intentionally booked bands in the past that we thought would reach a younger audience," says Doug Cox, Artistic Director of MusicFest.

"It kind of backfired on us a little bit.

"It didn't work out that well for us in terms of them fitting into the lineup for the festival.

"The Sheepdogs?

"The Trews would be a better example.

"We talked about it between the staff and the board: who we

are, and what we do.

"We decided we are a roots, global music festival, and we are going to continue to book music that we think is good, not necessarily based on trying to attract a younger crowd.

"Out of the 10,000 people that come to our festival, we might have 2,000 younger people.

"Those are mostly people that are either really into the music or grew up at the festival and truly appreciate what we do.

"If I was having to book a festival that doesn't truly say what we like or do in order to just attract younger audiences, then it's time to move on."

It's no secret that of all the folk festivals in the country, Calgary stretches the definition of folk more than most in order to appeal to a younger audience.

Artistic Director, Kerry Clarke, has booked acts such as Holy Fuck, Sheila E, Tortoise, Man Man.

"Musically, most of these artists, even if someone else sees them as on the edge, to me, are still great songwriters.

"We're the first folk festival that I'm aware of to hire The Weakerthans.

"They may be seen more as pop artists or indie artists but to me, John K. Sampson is one of the best songwriters in this country.



"I would put him up against anyone who might be called a folk or roots songwriter.

"In my opinion, his songs are at least as good or better in terms of interesting turns of phrase, storytelling, all the things that make a good songwriter.

"Sometimes songwriters come in different fashions.

"We had Arrested Development and Fishbone, their roots just happen to be in black music, so they are doing more hip hop.

"But again, the songwriting is really great.

"When you look at Fishbone and Party At Ground Zero, those lyrics, to me, that's folk music.

"We'll leave their Lyin' Ass Bitch for another day.

"I've heard anecdotally that we're not a folk festival.

"Locally, we don't get criticism, we get people excited by being a bit more edgy.

"And to think that until Amos Garrett took a stand at Winnipeg in 1977, folk festivals in Canada offered, primarily, traditional folk songs.

"Acoustic instruments were mandatory.

Bothered by the fact that post-war-era blues artists were excluded on the account of their electric instruments, Garrett, performing with his partner, Geoff Muldaur, pulled out his Fender Telecaster, plugged in and performed four songs.

When confronted by Artistic Director, Mitch Podolak, Garrett said, "You're excluding Muddy Waters and B.B King and Sunnyland Slim and this wonderful aural tradition that just happens to amplify its instruments.

"Do you want to go public with that?"

For his part, Podolak accepted Garrett's reasoning.

"My attitude was, 'Great,

because now we can do whatever the fuck we want'".

The incident left no hard feelings and Garrett went on to play Winnipeg on several further occasions.

Cue 22-year-old Bob Dylan: 'As the present now will later be past, the order is rapidly fadin'.

The order is rapidly fadin', indeed.

So what constitutes the new order?

Calgary, it seems, has the bit between its teeth.

Like Winnipeg, it offers a separate evening dance tent, the Twilight Stage, largely aimed at younger punters.

Whether you agree with the music presented or not, the concept is solid.

Spontaneous dancing at folk festivals in front of mainstage performers is, sadly, largely frowned upon.

For the most part, dancers are shoved off to the fringes.

The Canmore Folk Music Festival, however, on Saturday and Sunday evenings, books dance bands for the final mainstage set of the night.

"Any other time there is dancing at the side, but for that last act, everybody's welcome to come in to the main area and dance," says Canmore's Artistic Director, Sue Panning.

"Looking from the stage, the pictures we see afterwards are of a multi-generational group of people.

"There are little kids with their parents, their grandparents; it's really cool.

"It has worked out well."

Of all the festival's in the country, only Calgary owns a permanent concert venue, Festival Hall.

Concerts there add to the festival's coffers.

This venue also acts as the headquarters for its annual winter event, Block Heater.

"It's helped us move to being a year-round organisation," says Kerry Clarke.

"It means that we are hiring even more artists every year.

"We are hiring about 30 artists at the winter festival, 70 at the summer, a bunch at other indoor venues.

"During the year, we hire between 150-170 artists.

"It's really awesome to have your own space to work in and do our own shows.

"It's cool to be able to do bands like The East Pointers two nights in a row.

"It's working out well; it's certainly not an albatross."

Whatever the future holds for our marvellous folk festivals, break them down to their very essence and you'll discover one key, spellbinding element.

It's really all about the spontaneous magic you find when gifted musicians and singers find common ground, revelling in each other's talents, and providing incomparable thrills for their audience.

It's a point of view shared by all the artistic directors interviewed for this article and summed up succinctly by James Keelaghan.

"It's about the experience.

"It's about us selling the experience," says Keelaghan.

"In an age of streaming and everything else, it's about us selling people on the fact that the live experience is where it's at.

"And that a folk festival is really all about going to see things you're not going to see again, combinations on a workshop stage.

"It's only there for that moment and if you are not there, it's gone."

South Carolina Broadcasters



## Music School offers more than just basic music tuition

by Lindsay Ma

**The Dorrigo Old Time Music School will be held Wednesday-Friday October 23-25, immediately prior to the Dorrigo Folk & Bluegrass Festival Oct 25-27.**

Dorrigo NSW, with steep hills and wide open skies, isn't dissimilar to some areas of the Appalachian Mountains where Old Time music originated, and it is certainly a pleasant enough place to learn music.

Scenery aside however, we should pronounce what sets aside this music school from any other Australian music camp, and what a student may learn here rather than anywhere else.

Australian music camps with which we take an interest are generally Bluegrass or folk based, but Dorrigo is uniquely Old Time (Appalachian) based.

Dorrigo school mornings will offer classes in fiddle, banjo, mandolin, guitar, bass and singing, typically presenting clawhammer and Old Time up-picking banjo styles rather than Scruggs three-finger methods, and archaic fiddle bow shuffles before those modern Benny Martin Bluegrass licks.

But the Dorrigo Old Time Music School takes its mission one step further than simply providing generic fiddle and banjo workshops, and underpinning especially the "elective" sessions, is the theme

that the music is the culture of Appalachia, a geographic area comparable to that of say Ireland or Scotland.

To this end, the Dorrigo Old Time Music School, under the direction of Andrew Collins, himself an award winning North Carolina fiddler and multi-instrumentalist, and Ashlee Watkins, have assembled teams of recognised Appalachian players as Dorrigo instructors.

In 2019, the tutors, besides Andrew Collins himself, are the South Carolina Broadcasters Rod and Judy Jones and the Andrew Collins trio.

The South Carolina Broadcasters comprise, by Sheppard (bass and fiddle), David Sheppard (guitar), and

Jackson Cunningham (mandolin and guitar).

To illustrate the way in which the Dorrigo Old-Time Music School places an emphasis on culture, we single out the Ivy Sheppard fiddle workshop.

The legendary Roan Mountain Hilltoppers were a sensation when they first stepped out of the most remote mountains of East Tennessee.

Stereotypical might have been some comments, but we will go so far as saying archetypal of mountain people, the Roan Mountain Hilltoppers, with their unique rhythm, appearance and instrumental style, captured many hearts and imaginations, including that of the Sheppards.

Ivy Sheppard spent six years with the Roan Mountain Hilltoppers and is well placed to discuss the fiddle style of Bill Birchfield.

Generic workshops may provide the basis for holding a fiddle bow, but a focussed study of a single player such as Bill

Birchfield, with Ivy Sheppard, can reveal much about the music itself, an understanding of the culture, and most importantly explain why the music sounds the way it does.

You may ask, that if the Appalachian cultural context of Old Time music is so important to the music, then how should an Australian approach the music.

And the answer is with deep love and respect, many years of understanding and knowledge of its players and traditions and history, best exemplified by Rod and Judy Jones.

The Joneses may be best known in Australia for starting the Bluegrass and Traditional Country Music Society of Australia with Phil Moore in 1975, but they have also spent considerable time travelling the Appalachian mountains, especially around Charleston, West Virginia.

Performing Old Time music is more than learning a few tunes out of a tablature book.

You have to grow emotional

roots in it, and the Joneses, ahead of anyone else in Australia, have done just that.

Joe Dobbs of the Fret 'n Fiddle, St Albans, WV, used to say that whenever anyone came to his store and ask for Old-Time music, he would tell them to find the Joneses.

At Dorrigo, they will present duet singing, but will also talk about instrumentation to accompany singing.

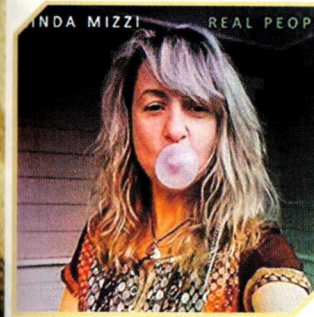
Finally, maintaining tradition is one thing, but part of tradition is growing into new areas, and the Andrew Collins Trio of Canada will discuss how to personalise and present renditions of traditional material.

The Dorrigo Old Time Music School offers more than just basic music tuition, it is about respecting the culture and understanding why the music sounds the way that it does, and what you should do about it, see [www.dorrigofolkbluegrass.com.au/old-time-music-school](http://www.dorrigofolkbluegrass.com.au/old-time-music-school) for more information.



Rod and Judy Jones at Galax Fiddlers

## CD and book Reviews



### Real People - Linda Mizzi

CD review by Chris Spencer

**"They" say you shouldn't judge a book by its cover.**

This edict could also apply to CDs!

The cover of Mizzi's debut album shows a picture of her blowing a bubble of gum, which could suggest the contents are either whimsical, irreverent, sassy, comical or lighthearted.

"They" are correct regarding the music on this album as it cannot be described using any of those words.

The songs on this album cover influences such as jazz (the title track), blues ('Holy Moly' & 'Janice') and rock ('Madamoiselle').

Other descriptions used to describe her influences are folk and Americana.

I'm unsure of the Americana influences, because of my lack of knowledge about this relatively new genre, but there's little in the way of folk to my ears.

The production is clear, keeping Mizzi's voice upfront of the mix, with plenty of reverb and tremolo guitar played by Stefano Cosentino, and harmonica by Simon Crosbie.

The latter is featured on 'Crooked Man' and 'Janice'.

A prominent reviewer has compared Mizzi's singing with that of Janice Joplin, among other strident female singers, particularly an inflection or the occasional roughness in their voices, which might explain the track 'Janice', which is a paean or tribute to Joplin.

Strongest tracks on the album include the ballad 'The Kind', which sees Mizzi accompanied only by piano, 'Run to Paradise', and 'Madamoiselle'.

The unusual choice of a cover of 'Run to Paradise,' a top 40 hit for The Choirboys, is an inspired arrangement.

By slowing the song right down, the lyrics become much more significant than in its original form.

A deft choice, but nonetheless out of kilter with the rest of the album, whose songs were all written by Mizzi.

Ironically, Mizzi has unusually left some of her strongest songs towards the end of the album.

I enjoyed this album, and it is one that can bear repeated playing, with the listener finding new intricacies with each listen.

Recommended for those who prefer their music a little heavier, varied and engaging.

As far as I can tell, Linda is not related to Khristian Mizzi, who is enthralling folk festival audiences of recent times.

Khristian's music is influenced by his parents' music collection comprising Cat Stevens and Neil Young.

So if you are in my age bracket and if these two artists were integral to your musical education during the 1970's, you will find much to enjoy in his performances.



### Paul Costa - Wheels & Steel

CD review by Graham Blackley

**Award winning Australian country artist Paul Costa, who has toured locally and internationally and garnered both critical and commercial success, is joined on this punchy and polished album by a tight top notch band that expertly complements his rich and resonant vocals.**

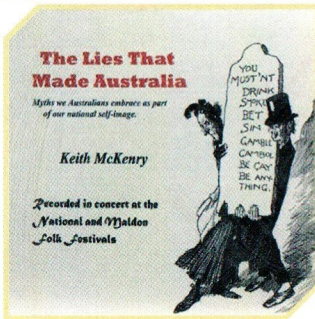
On the rollicking opening salvo "Tractors & Bikes", Costa encapsulates with precision the liberating adventurousness associated with being young and "bullet proof".

This high energy song is a premium slice of tasty country rock that yields a potent percussive impact.

Costa displays his assured grasp of soulful country on tracks such as "Right Back At Ya", which features a strong central melody, a gaggle of seductive hooks and some concise yet memorable guitar solos.

On the power house "Shake These Chains", the versatile Costa demonstrates that he is adept at whipping up a cool and compelling rockabilly vibe.

If you love intelligent and catchy country music played with soul and professionalism, check out this accomplished album!



TN2426-88 - \$20.00

### Keith McKenry The Lies That Made Australia: Myths We Australians Embrace As Part of our National Self-image

CD review by Tony Smith

### Many of the items which conservative politicians would list under the heading 'Australian values' are quite simply lies.

Keith McKenry, author, poet, raconteur and former bureaucrat, has exposed many of these lies in a CD of over two dozen mainly satirical poems.

Many of these he wrote himself, while there is also representation from the likes of CJ Dennis, John O'Brien, Henry Lawson and Duke Tritton.

Among McKenry's own verse, some are superior.

His rewriting of the national anthem following the Tampa incident might be considered by some as unpatriotic, but when government actions contradict the ideals expressed in the national song, it seems highly appropriate to remind the world of our shortcomings in this way.

'Australians all let us rejoice/ For we're not refugees/ With golden soil let us recoil/ From those damned Afghans'.

The government lies about the event went unpunished.

McKenry's plaint about the

asbestos in houses around Canberra, 'The House in Julie's Street' is truly poignant, echoing something of the loneliness and desolation expressed by Lawson's sadder offerings.

McKenry hoped that he could make a difference to this issue and that the pen would prove mightier than the sword, but he was frustrated.

McKenry also addresses 'Terra Nullius' and 'Lex Talionis', and uses time away from Australia to reflect on the 26th January.

These are all worthwhile topics which dwarf the trivial lyrics of popular songs.

In this age, when it seems to be an expectation that words and music will be embellished with video clips, a live audio recording is a risk.

The danger is multiplied when the recording is of one person reciting verse.

Keith McKenry's 'Lies' were recorded at performances at the National Folk Festival and the Maldon Folk Festival.

Even more adventurous is the approach McKenry took to the poems, by inviting audience members to suggest national myths at random.

While it is always possible that McKenry expected some friendly suggestions for which he was prepared, there is always the possibility that some requests could be hostile.

McKenry deserves full marks for this courageous approach.

On the other hand, by not having a set list for his performance, McKenry sometimes found himself making some fairly tenuous links to his poems and this can be distracting.

Also, seventy six minutes is a good time for one person to be reciting.

Perhaps he might have sacrificed a few of his twenty

## CD and book Reviews

seven tracks in favour of some musical interludes.

The CD would be enhanced by the addition of some songs or even some instrumentals suggestive of the iconoclastic nature of most of the poems.

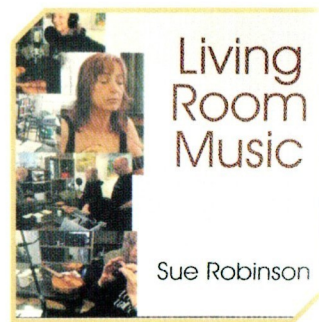
At folk festivals around Australia, there are events called 'Poets' Breakfasts'.

In McKenry's work, it is possible to hear the kind of verse found at those events.

They are strongly communicative, addressed to the audience.

These are not ethereal musings but poems which demand a response from the listener.

For this reason, the 'Lies' are better addressed a few at a time, the better to aid a thoughtful response.



### Sue Robinson - Living Room Music

CD review by Graham Blackley

**As the title helpfully reveals, singer, songwriter and multi-instrumentalist, Sue Robinson, recorded this enticing and atmospheric album in her living room,**

## CD and book Reviews

**which is quite astounding considering just how rich and vivid the sound is.**

The album, which was mixed and mastered by Foghorn Records in Sydney, is definitely not some amateur lo-fi production, as Robinson and her collaborators weave a sonic web that is often lush and richly textured.

Joining Robinson in the convivial and creative confines of the living room are bassist and guitarist, Andy Fox, and singer, Jacky Hall, who complements Robinson's lead vocals with a plethora of truly delicious harmonies.

Robinson's incisive lyrics traverse a diverse range of topics such as the moody nocturnal reflections that can befall the thoughtful night-owl ("Midnight Drifting"), the multifarious challenges of an energy-sapping workplace ("Data"), and the horrific impact of domestic violence ("Sweet Child").

Living Room Music is a triumph of the DIY spirit and a sparkling testament to the skill, ingenuity and admirable creativity of this accomplished artist.



### Ye Vagabonds - The Hare's Lament

CD review by Tony Smith

### Brothers Brian and Diarmuid MacGloinn are Ye Vagabond.

This CD is the third produced on Rough Trade's River Lea label.

The organisers of Ireland's 'Tradition Now' festival expressed the hope that the music on this label will help to reawaken the subversive spirit of Irish music.

Now Dublin musicians, the MacGloinns grew up in Carlow in south east Ireland.

The ten tracks on the CD feature songs in English and Irish including Bacach Shiol Andai, Da mBeinn i mo Bhadoir and Tuirse mo Chroi.

Songs in English include The Foggy Dew (not the ballad of 1916), Seven Little Gypsies, I Courted a Wee Girl, On Yonder Hill and Willy O' Winsbury.

The MacGloinns collected the songs by listening to some great contemporary singers in Dublin as well as through research in various archives.

These include recordings of a grandfather the brothers never met and also from the collection of Roise na NAMhran from Aranmore Island in Donegal, which is their mother's birthplace. These personal touches give the music an intimacy which is unmistakably genuine.

For this record, the MacGloinn brothers are joined by, Alan

McFadden on harmonium, Jessie Smith on fiddle and John Flynn on whistles, including a performance with two played together!

Fellow River Lea signing, Bridhe Chambreul, plays Scottish small pipes.

The MacGloinns also play excellent bouzouki, violin, guitar and mandolin and their harmonies are rightly described as 'brotherly' in their understanding.

The album has a sombre atmosphere.

The sleeve is in shades of grey and the songs are serious in content and occasionally quite sad in their arrangements.

The photo of the brothers is suggestive of a Shakespearean milieu and it is surprising that so many of the songs are English folk classics.

The sleeve notes are very informative about the provenance of all the songs, but particularly so for those in Irish.

This comprehensiveness is pretty much essential for us largely monolingual Australians.

For example, Siun Ni Dhuibhir (the beloved of the singer) is well known around Donegal, but the brothers learnt their version from a recording of their grandfather, Barney Beag Gallagher in Dublin's ITMA (Irish Traditional Music Archives).

The brothers learnt Tuirse Mo Chroi and the other songs in Irish from Roise na NAMhran.

This is the tale of a young man who expresses his irritation at constantly being questioned about when he might marry.

The MacGloinns sing this more quickly than Roise.

The pipe playing of Bridhe Chambreul is impressive on this track.

Da mBeinn i Mo Bhadoir is mostly romantic, but the brothers point out that in the context of the depopulation of Aranmore, the

line 'If I were a boatman' is rather poignant.

They take some trouble over explaining the possible contexts for Bacach Shiol Andai.

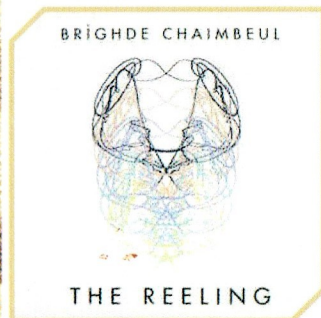
The song is popularly assumed to have arisen from the 1798 'Year of the French' insurrection, although Napper Tandy landed on Rutland rather than Aranmore.

The MacGloinns speculate about another possible source in the reprisal murder of Captain Andrew Conyngham for ordering the slaughter of 70 women and children in 1641.

The Hare's Lament is sober and serious listening.

It is an excellent introduction to the considerable research, arranging and performing skills of Brian and Diarmuid MacGloinn.

Australian audiences should expect to hear and hopefully, see Ye Vagabonds ere long.



### The Reeling Brighde Chaimbeul

CD review by Tony Smith

**Brighde Chaimbeul (anglicised and phoneticised Bree-chuh Campbell), is a Scottish small piper from Skye, Scotland.**

This album was recorded live without overdubs by the newish River Lea label in the historic

East Church in Cromarty on the Black Isle.

The result is music of authenticity and atmosphere.

The tracks, traditional Scottish and some Bulgarian tunes, have an almost mesmerising effect.

Certainly, the title track, 'Mary Brennan's The Reeling', discovered in the Ceol Sean (old music) collection of Malcom Macinnes, goes round and round and creates a trance like feeling.

Indeed the drone behind most of the melodies has a similar effect.

It is interesting also that these tunes evoke images of Scottish lasses dancing en pointe in soft shoes, while listening to the Irish uilleann pipes produces images of the clicking heels of the step dance.

Brighde Chaimbeul started playing the small pipes when about seven years of age, although she knew even earlier that this would be her instrument.

She had heard Rona Lightfoot's canntaireachd when very young and was hooked.

Canntaireachd (Kantarek) is Gaelic for chant, and the exponent uses the chant - as a means of teaching the tunes of the pipes, small and great.

Chaimbreul is joined on this album by, Rona Lightfoot, and also by, Aidan O'Rourke on fiddle and Radie Peat on concertina.

She also uses an ancient harmony found in the Cromarty church to emphasise the drones and to provide a still background to the busy melodies.

Indeed Chaimbreul has chosen a difficult way to begin

## CD and book Reviews

the album with 'O Chiadain An Lo' from the Patrick McDonald manuscript collection of Highland Gaelic tunes of 1784, and especially by commencing her arrangement with the drone of the harmonium.

But then the cheekily titled 'A Bhriogais Uallach' - or 'the Pompous Trousers' kicks the tempo along nicely.

It is obvious when these tunes are presented together that the Bulgarian tradition of piping has much in common with the Scottish.

'The Pompous Trousers' makes an ideal bridge between the western islands of Scotland and the mountains of Bulgaria, where the pipes might well be constructed of a goat skin with the woolly side out.

It is clear that Chaimbreul has done her research thoroughly.

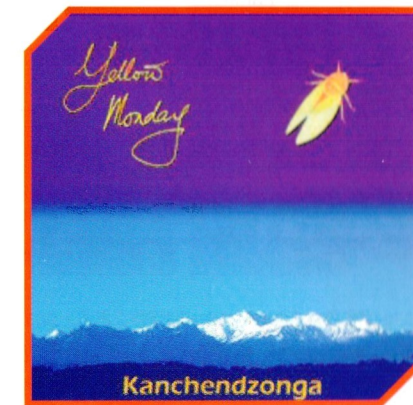
While she might have collected the Bulgarian tunes directly from players when touring that land, she found the Scottish tunes in various archives and describes their provenance meticulously.

She found 'Tune of the Chickens' and 'It's Night and It's Dark' for example, in recordings of old singers from South Uist and Mull, at the School of Scottish Studies in Edinburgh.

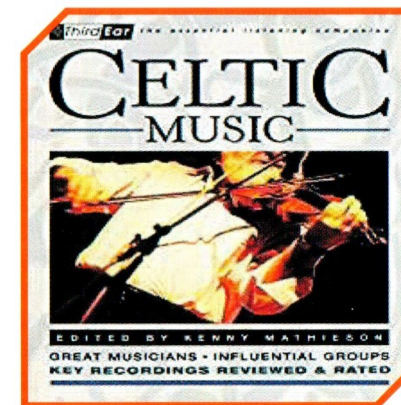
This is serious music which acknowledges the tradition but which gives it a modern swing and makes the small pipes sound very attractive.



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