Excerpts from the Sydney production, with the original cast—and their soloists—Milton Moore, Cecil Grevas and Jack Barry

"Now still down Reedy River..."

I suppose that if I had not been pressed by members of the cast who were friends of mine, I would never have seen "Reedy River," Tom Gilroy how recent novel about Australians (myself included. I must confess I felt sorry for seeing and hearing the characters of our own country in spica among Australia. Australia is to be often seen in the films and colour by other countries, whose authors are distant with monotony regularly down their throtls, often in a very sudden and painless way per medium of novels and films. That's how I felt about it all anyway. I was very wrong and, if you feel at this moment as I did then, my advice to you is, "see Reedy River," or, if you can't do that, read and listen to this recording a few times. For here in Dick Diamond's play and in the authentic Australian team songs that wound their way through it as surely and calmly as Reedy River itself (if it really existed), you will find the real Australia. Here is no "Colur's Inn" in which the characters are merely European shadows against a highly romantic Australian setting. In "Reedy River," you will meet living people, and what colourful personalities they are! Squatters, swagmen, bushmen, country schoolmasters, shepherds, and, of course, the eternal lovers. You will be carried by them to their exemplars; by the country log, by the old school house, the Reedy River Pub, and even into the shearing shed. You'll find them in their joy and their little sorrows, too, what's most important, you'll feel very proud and very warm. That's why we, at Diapion, were so eager to put Reedy River on disc. We felt that few of people who had seen the show would have the opportunity of hearing it. For them, this Album will be the first collection of Australian folk songs by ordinary men and women, whose forefathers helped to create it. It is in the stories with hope and joy of Diapion that we have been able to catch a little of the same-life, the exciting and singability of the music which goes to make what the theatre critic terms "a show as warm as a handkerchief.

Side One—"Click Go the Shears"

Perhaps the most famous of the Australian bush songs, the tune is derived from an old English song, "Magpie Gub, Weary Jack," on which recording you hear Milton Moore with the Banjoer and Bushwhackers Band, consisting of a harmonica, banjo, harmonium and guitar.

"EUMERILLA STOCK."

Leslie Lavater set these words to music. Originally they were sung to the tune of the old American song, "Dear Old Davey Reidy." This is the number that opens the show and is sung around the campfire by the shepherds. The Eumerilla, incidentally, is a river in New South Wales.

This Diapion Long-Playing Microgroove recording is a high-quality musical and duet and in this protective envelope. I.P. Microgroove Records can be found at Western New South Wales, and to-day the township of Newralia is set in its place.

Band Three—"Four Little Johnny Cakes"

The scene is the Saturday night step at the Reedy River Schoolhouse. Everyone is there; the girls in their Victorian best and the men for the most part looking most uncomfortable in a variant of "Holiday suits." It comes on an old swagman, who adds to the festivity with this rendition of traditional lyrics set to music by Leslie Lavater. The song is variously known as "The Whaler's Reel," "The Shepherd's Song" and "The Black Funk Song." Cecil Grevas is the soloist.

Band Four—"REEDY RIVER."

Side one concludes with the "same song" of the show—"Reedy River." Chris Kemptner, one of the cast of the Sydney production, and himself a well-known collector of folk music, has arranged the setting for the well-known Henry Lawson poem.

Side Two—"Old Black Billy"

We feel that if anyone was collecting recordings of authentic folk music from any part of the world he would find it very difficult to overlook the thoroughly excellent Our "Banks of Condamine," The Cave is of interest, but the words were written or restored by Edward Harrington. On this particular occasion the lyrics was used behind Cec Grevas' solo gives a feeling of added nostalgia. This version was collected from a shearer in Queensland.

Band Two—"BANXS OF THE CONDAMINE."

Like "Click Go the Shears," "Banks of the Condamine" has enjoyed a great amount of popularity since the last hundred years. Margaret Sherrill restored the music and Vincent Fuller collected the words. It is in the usual style of English folk songs, which have for their story the wish of a girl to follow her lover in the sea or to share. However, in this case she merely wishes to become a shearer.

Band Three—"Reedy Lagoon."

In its original version, this song was written by Sam Stoum's lament. Both words and music are traditional, and it was collected by James O'Neil and Jeff Walls at Musgrave, in the Northern Territory.

Band Four—"BALD OR BR."

Comparatively recent in origin (although it probably was written for the first time at the end of the last century), this recording in its original version deals with the greater racial efforts of the whole collection, for it is written in three parts, to be sung unaccompanied. The song tells, roughly, of the qualities of a group of shepherds at Rockingham who refused to work unless they were to be paid in black bread.

Band Two—"WIDOW'S GROUP."

"Click Go the Shears" is a number of the Sydney cast and, perhaps, the best of the best collection of Australian folk, in fact, the best collection of the many catches on the market. This shearer, who has been through a lot in the bush, has a wonderful rendering of this shearing song given by a shearer and a man who performed a wonderful arrangement, completely free of cost. Once again he has the support of the excellent chorus of the Bushwhackers Band.

"REEDY RIVER" production worthy of your special care. Always keep it away from heat played only on the r.m. instruments specially designed for the purpose.