

lullaby to gently coerce the 'ahh' factor from its audience is what is required to take our minds off the latest monumental government cock-up. On a selection, which (quite rightly in my opinion) settles on lesser known poems etc. introduces the seductive string tones of Barney Morse-Brown (cello) and the Reykjavik Sinfonia and Jackie herself on viola and octave fiddle. I was surprised and delighted that she included Junk by Paul McCartney (a song I first heard performed by John Denver many years ago) one that, as Oates states, fits comfortably within the canon of lullabies. In my dotage I can safely say that the folk scene—and those of a discerning nature—are well served here and if you're looking for a soothing, non offending cosh in these politically correct times, you've come to the right place. Pete Fyfe

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### Indio Saravanja LITTLE CHILD

Self-Released

★★★★

Sensitive singer-songwriter channels the child in all of us



There's something soft and reassuring about Indio Saravanja, like sitting in an audience with Tom Rush or, perhaps, Peter Himmelman—there's just something warm and tangible you get from the exchange. Of course, you'll hear the strong influence of Dylan—where won't you hear his influence?—with the swinging lope of each lyrical phrase and an oft-times slurred, slightly whiny dialect. Yet that's only one influence you'll realise while, at the same time, acknowledging his absolute originality, borne of his own storybook tale. Argentinian by birth and now living under the forever skies of southern Alberta, Saravanja did time in Montreal, Yellowknife, New York and Spain—connecting with Jeff Buckley along the way and, ultimately, his wife and first child—to whom much of this record is dedicated, tenderly so. A survivor of the busking and bar band set, he's fully realised, coming into his own with this, his fourth release. Featuring 12 originals, Saravanja shines brightly as a songwriter of simple yet sophisticated compositions that reveal elements of both John Lennon and Randy Newman. He may reach for

the odd note like Dylan does, but he constructs each song around progressive assemblages of chords that smile sweetly on his subject matter. From the delicate title track which bookends the disc—a song to his child—accompanying himself on mandolin, to the fuller sound of Hand Of The Man—a continuation of this conversation—his charm is intimate as it is infectious. Silver Wheels delivers a fresh, more commercial sound with Daniel Lapp's fiddle, whilst the softly strummed The Road comes as close to Lennon-esque balladry as is possible; its gentle hook driven home by a full band sound and Saravanja's own seductive contribution on keyboards. Joy Of My Life speaks for itself—a love song from a father to a newborn child, while Carry On (Wait And See) is a luxurious band sound that makes more of Saravanja's unique voice, mixing in lap steel (Evan Uschenko), B3 (Saravanja) and Matthew Robinson's additional vocal support. The piano-based The Rain Will Fall Tomorrow is pure Lennon turf—in the best light—whilst Peace In My Time kindles thoughts of Harry Nilsson. Winter Panic offers a peculiar twist, recalling a childlike take on Puff The Magic Dragon while disc highlight, Violeta Child features the artist on the Andean charango and little more than bass and complementary vocals to create a lullaby for all ages. The upbeat, sing-along-styled bonus track, The February Song, makes for the perfect curtain-closer, merging its Ronnie Lane style with every element, separating Saravanja from those covering similar ground. It begs repeating, as does every track here. Eric Thom

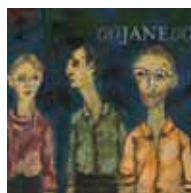
[www.indiosaravanja.com](http://www.indiosaravanja.com)

### Go Jane Go GO JANE GO

Dead Reckoning  
Records

★★★★

Co-writes, originals and covers grace Kieran, Kane and David Francey's acoustic Go Jane Go debut



The trio, Go Jane Jo, is composed of father and son, Kieran and Lucas Kane, and David Francey, the Ayrshire-born Canadian. Kane's other trio, featuring Kevin Welch and Fats Kaplan, contributed significantly to David's Juno nominated THE WAKING HOUR (2004). Having developed a friendship, Kane Snr. and

Francey began co-writing songs at the former's lakeside cabin in upstate New York some years back. Their collaborations appeared on the (American) country musician's SOMEWHERE BEYOND THE ROSES (2009) and the multi-Juno winning Canuck folkie's LATE EDITION (2012). During early 2011 Go Jane Go made its performing debut by undertaking an Australian tour. This album was recorded live over a few days, in a Terip Terip, Victoria farmhouse living room, at the end of what proved to be a successful musical expedition down under.

The trio appear on the front cover of the album as painted by Kane Snr, while simply employing vocals, acoustic and electric guitar, banjo and drum, their self-titled 13 song debut was produced and mixed by Lucas. There are a couple of cover songs, Little Walter's Tell Me Mama and a trio arrangement of the traditional Blue Ridge Cabin Home. Opening GO JANE GO, supported vocally by David and Lucas, Kieran delivers a banjo-propelled reprise of Somewhere Beyond The Roses, and, later from the same collection, again featuring banjo support, he revisits the percussive Anybody's Game co-written with regular collaborator John Hadley.

Completing the trio's debut, there is a quartet of Francey originals and a handful of duo collaborations. As for familiarity with the remaining fare, six of the selections appeared on Francey's LATE EDITION, the exceptions being the energetic album title song and the self-explanatory I'm Going Home—both co-writes and Kane vocal leads, while closing this collection Francey leads on his amusing, Moon Over Melbourne. Replete with lyrical reference to local sites and eateries, it was recorded during a performance at the Port Melbourne hotel The Claire Castle.

Summing up the storyline of the co-write When I'm Not Thinking About You Francey intones: 'I've been doing pretty well, getting by here by myself,' while melancholy permeates their Solitary Wave. Biblical and present day scenes are offered during Francey's Pretty Jackals, his Wonder is a wistful love ode, and, set in Austin, Blue Heart Of Texas features Kieran on acoustic guitar and support vocal. In terms of presentation, GO JANE GO replicates the 'in concert' sound of this trio. Arthur Wood

[www.deadreckoners.com](http://www.deadreckoners.com)