

things get pretty close on *A Merula*, a delightfully economic Corsican folk song. The other less successful collaboration is the English language rap on *Mandela* by South African Tumi Molekane, who sounds like any number of sulky American MCs.

The lack of any sleeve note translations means that the full significance of Waro's still compelling narratives is somewhat lost on those of us who don't speak Kreol. It's a flawed, complex and over-long record that by turns taxes, beguiles and engages; you will need to be a patient listener.

www.africolor.com

Jon Lusk

DALLA

Cribbar Dalla Records DACD05

This Cornish outfit has been proudly flying the flag for the region's indigenous music over the course



of ten years and three albums; indeed, band member Neil Davey was (with his group Bucca) one of those responsible for kick-starting the Cornish traditional music revival back in the 1970s. Now Dalla returns for a further persuasive invocation of the magic of Cornwall; *Cribbar* is a lively and compelling portrait of its music and traditions, on which multi-instrumentalist Neil is joined once again by clarinettist/ singer Hilary Coleman and singer/ *darabuka* player Bec Applebee, along with new recruit, guitarist and *crowdy cawn* player Steve Hunt.

Through a well-engineered sequence of tunes and songs, the flavour of Cornish traditions is authentically evoked in performances that are uplifting, committed and energetic. Those class acts Tanglefoot and Churchfitters might most immediately spring to mind as ready-made comparisons, but Dalla unquestionably possess their own distinctive and piquant regional identity. *Cribbar*'s opening track has a strong link to Neil's childhood home; the sound of the Huer's Horn ushers in an account of the *troyls* (parties) once held at Newquay harbour's fish-cellars. The disc then goes on to parade before us a veritable local pageant incorporating a bewildering, and intensely satisfying, variety of music. First there's several rollicking sets of tunes, bringing in the traditional *kabm pypm* (Cornish five-step), *oll adro*, *jowster* and furry dance; some are given an almost klezmer feel by Hilary's clarinet, some showcase Neil's dazzling bouzouki playing, while others include guest musicians on accordion, viola or *gaita* bagpipes. And the invigorating *Talla Rooz* might be thought of as a Cornish equivalent of Gaelic mouth music.

As respite from the dances we're treated to a gorgeous, hypnotic chiming *Ann Tremellan* (a Cornish version of *Barbara Allen*), a sensitive rendition of "witchy" *Maggie May* (the late-19th-century American song popu-

NIDI D'ARAC

Taranta Container Tarantulae TA003

It is now 12 years since the band Nidi D'Arac released their first album of contemporary interpretations of southern Italian *tarantella* and their latest album, *Taranta Container*, is largely a reworking of earlier material. Nidi D'Arac have re-recorded seven songs making them closer to the way they now sound on stage and also included are remixes by five artists of a variety of nationalities.



Generally, I am not a fan of remixes, but these mostly add a different slant without destroying the feel and spirit of the original. London-based Gaudi adds a heavy dub vibe to *Ci Fice Lu Mundu*, Parisian DJ Click introduces rhythmic electronica to *Ipocharia*, Portuguese remixer Mr Tos gives a textured, elegant treatment to *29 Giugno* and *Klama* is given a particularly inventive and sensitive treatment by Piers Faccini. Only the remix of *Quarante Tarante?* by Amsterdam's Streamer Pilot disappoints as the imposed rhythm works against the original track and they use too many dance music clichés. The one remaining track is a version of *Il Ballo Di San Vito* by Italian singer Vinicio Capossela, reshaped in Nidi D'Arac style and retitled *Cerchio Si Apre Cerchio Si Stringe*.

The rhythms of the dance music of the Salento region appear to naturally lend themselves to integration with contemporary beats and Nidi D'Arac do a great job in keeping the music relevant. The remixes take this

what it says on the front right-hand corner of this nicely packaged double CD from Madrid's retro-cool Vampisoul label. We're talking *chicha* here, the twangy Peruvian sound recently made hip again thanks to New York's Chicha Libre and our own Los Chinchos. 25 original short and swingin' tunes that range from bouncy, brassy *cumbia* to amped-up, surf-guitar twisters (kind of like The Ventures on an Amazonian adventure) with a constant pulse of chattering percussion and a bit of just-on-the-right-side-of-cheesy Farfisa organ thrown into the mix for good measure.

According to the notes in the fulsome CD booklet (complete with lots of kitschy period photos), Peru's obsession with tropical dance rhythms can be traced back to Perez Prado's visit to Lima in the '50s, which brought on a local wave of mambo-mania, mutating into other Latin American dance styles including Colombian cumbia. Add some indigenous Peruvian rhythms and the sounds of US and UK beat groups heard on long-wave radio and *chicha* was born.

This isn't the first easily available *chicha* compilation, that was the excellent single disc *Roots Of Chicha* put out on Chicha Libre head honcho Olivier Conan's Barbes label a couple of years back. But this new release doesn't replicate anything on there. Certainly not for the serious ethnomusicologist, this is magpie music (you'll hear a lift from The Beatles here, a bit of the *Peanut Vendor* melody there) but as such, it's a lot of fun and well worth a bit of tropical exploration, if twang happens to be your thang. www.vampisoul.com

UK distributor: Shellshock

Jamie Renton

Dalla

