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Newsletter

March '74

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This newsletter is produced by the Port Phillip  
Folk Foundation, P. O. Box 114, Carlton.

Ph. 560-1584

Editor: Adrienne Gurteen

Sub-editor: Pedr Gurteen

Reprography: Fran Davis

Opinions expressed in reports, articles, etc. are  
not necessarily those of the Foundation.

Views of the Committee are communicated in the  
editorials.

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NEW STOCKS OF THE RECORD OF THE 7th AUSTRALIAN  
FOLK FESTIVAL ARE NOW AVAILABLE FROM P.P.F.F.,  
MOST MELBOURNE FOLK CLUBS AND WILL ALSO BE AT  
THE BRISBANE FESTIVAL AT EASTER.

# Port Phillip Folk Foundation

## Newsletter

Vol. 1 No. 6

March 1974

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On Tuesday 26th February, an open meeting of the PFFF was held at Frank Traynor's. Apart from the Committee, seven other interested people attended. In spite of the small turn-up, a number of future activities were decided upon. Among these were a series of regular dances (see page 2), a workshop programme, and a weekend camp (details in next issue). If anyone can think of any other activities which might appeal to and/or amuse a fair number of people, please let us know. We really would like to organise functions which we know people really do want.

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If you like Scots, sport, death, marionettes, electricity, morris dancing, politics, Renaissance music, convicts, folk dancing, the Bahamas, love songs, Irish jam, hobos, concerts and parties, the 8th National Folk Festival, to be held in Brisbane from 12 - 15 April (Easter) is for you. For more details, see inside (p. 4 - 5).

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### THE GRAHAM SQUANCE MEMORIAL AWARD

On his way to a festival held at Canberra over the Queen's Birthday weekend in 1970, a young Melbourne blues singer named Graham Squance was killed in a motor accident. As a mark of the widespread respect and affection felt for him, it was decided to establish the Graham Squance Memorial Award, originally to assist a blues singer, and later a person or persons who have made a significant contribution to folk music, to attend a national festival. Previous recipients have been Ken White, Chris Wendt and Ann Infante. This year, the award goes to Frank and Mary Traynor, in recognition of their many years of dedicated service in maintaining folk music's longest running home in Melbourne. Thank you, Frank and Mary!



## MY OLD BLACK BILLY

Words: Ted Harrington

Music: Edith Harray

I have humped my bluey in all the states with my old black billy the best of mates For  
 years I've camped + toiled + tramped on roads that are rough + hilly with my plain + sensible  
 indispensable old black billy My old black billy My old black  
 billy whether the wind be warm or chilly I always find when the  
 shadows fall that my old black billy's the best mate of all.

1. I have humped my bluey in all the states,  
 With my old black billy, the best of mates;  
 For years I've camped and toiled and tramped  
 On roads that are rough and hilly,  
 With my plain and sensible,  
 Indispensable,  
 Old black billy.  
 CHORUS: My old black billy, my old black billy,  
 Whether the wind be warm or chilly,  
 I always find, when the shadows fall,  
 That my old black billy's the best mate of all.
2. I have carried my swag on the parched Paroo,  
 Where the water is scarce and the houses few,  
 On many a track in the great Outback,  
 Where the heat would drive you silly,  
 I've carried my sensible,  
 Indispensable,  
 Old black billy.
3. When my tramping days at last are o'er,  
 And I drop my swag at the Golden Door,  
 Saint Peter will stare when he sees me there,  
 Then he'll say, "Poor wandering Willie,  
 Come in with your sensible,  
 Indispensable,  
 Old black billy".

(Courtesy of the V.F.M.C. from their Joy Durst Song Collection)

8th NATIONAL AUSTRALIAN FOLK FESTIVAL  
BRISBANE

12-15 April, 1974 (Easter Weekend)

**VENUE:** Workshops, billeting, registration, baby-minding:  
University of Queensland, St. Lucia, Brisbane  
Concerts on Saturday and Sunday nights will be held at:  
Brisbane Boys Grammar School, Centenary Hall,  
Cnr. Gregory Terrace and College Road,  
Brisbane.

**PROGRAMME:**

**FRIDAY:** 12th April. Reception. University Union.

**SATURDAY:** 13th April.

Workshops: 10 am - 12 noon : Richard Lochinvar Leitch,  
'The Scots in Australia' or 'The Richard  
Lochinvar Leitch Caledonian-Antipodean  
Extravaganza'. Room LG16.  
11 am - 1 pm: Warren Fahey, 'Folklore of  
sport in Australia'. Abel Smith Theatre.  
12.30 - 2.30 pm: Top End and Tennant Creek  
Folk Clubs, 'Bloos, crows and gallows'. LG16.  
1.30 - 4.30 pm: Michael O'Rourke, 'Folk music  
and electricity - a confrontation' Abel Smith  
Theatre.  
3.00 - 4.30 pm: Syd Perry, 'Morris dancing'  
Relax block.

Concert: 8 - 10.30pm: Brisbane Boys Grammar School.

**SUNDAY:** 14th April

Workshops: 10 am - 12 noon: Declan Affley and Colleen  
Burke, 'Political songs of Australia in the  
20th century' or 'From Billy Hughes to Bjelke  
Peterson'. Abel Smith Theatre.  
11 am - 1 pm: Geoff Wills, 'Renaissance  
instruments'. Room LG16.  
12.30 - 2.30 pm: Stan Arthur, 'Songs of  
transportation'. Abel Smith Theatre,  
1.30 - 4.30 pm: Shirley Andrews, 'Folk  
dancing'. Relax block.  
3 - 5 pm: Phil Day, 'Traditional British love  
songs'. Abel Smith Theatre.

National Folk Trust Meeting: 5 - 7 pm. Room LG16.

Concert: 8 - 10.30 pm: Brisbane Boys Grammar School.

**MONDAY:** 15th April

Workshops: 10 am - 12 noon: Peter Parkhill and Hugh McEwan  
'Songs of Northeast Scotland'. Abel Smith Theatre.  
11 am - 1 pm: Bob Michell, 'Hobos'. Room LG16.

Farewell: Aftrenoon, Cecil Hotel, 51 George St, Brisbane.

COME-ALL-YE'S: On Saturday and Sunday, a series of come-all-ye's will be held concurrent with the workshops. Some items are by invited people, but mostly the time is set aside for all other performers, especially newcomers and beginners.

Saturday, 13th April

11 am - 12 noon: General come-all-ye  
12 noon - 1 pm : Contemporary songs (Inc. singers' own)  
1 pm - 1.30 pm : General come-all-ye  
1.30 - 2 pm : Remhettes marionettes  
2 - 5 pm : General come-all-ye

Sunday, 14th April

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BRISBANE FESTIVAL - (Continued)

Come-all-ye's (cont'd): Sunday, 14th April

- 11 am - 12 noon : General come-all-ye
- 12 noon - 1 pm : Contemporary songs
- 1 - 2 pm : General come-all-ye
- 2 - 2.30 pm : Don and June Nichols, 'Songs of the Bahamas'
- 2.30 - 4 pm : General come-all-ye
- 4 - 5 pm : Declan and Colleen, 'Irish Jam'.

These may be flexible; any alterations will be advertised.

**COST:** Weekend tickets (includes all workshops and concerts and admission to reception and farewell) - \$ 6.00  
Tickets for Melbourne people will be available through the PPTF and a few clubs at the group booking price of \$ 4.50, so it would be advisable to buy your tickets before you leave.

**ACCOMMODATION:** If you require a billet, contact Maru Brettell, 52 Hecklemann Street, Carina, 4152 OR Tom Brant, 81 Fletcher Pde, Bardon, 4065 NOW  
Give details of arrival time, numbers, transport, etc.

**CHILD MINDING:** There will be a child-minding centre set up at the university, with professional staff. Advance notice is required - Write to the secretary: Mary Mannison, 10 Rennie Street, Indooroopilly, 4068, to give numbers.

**FOOD:** It is hoped that the university refectory will be open for use by festival folk; if not there will be food vans on campus.

**MAPS:** Complete street maps of Brisbane with main venues marked will be available at the reception desk.

ENJOY YOURSELVES!

AUSTRALIAN TRADITION

(Subscription fomvia Port Phillip Folk Foundation)

TO: Circulation Manager - Jan McLean.  
G.P.O. Box 2025 S, MELBOURNE, 3001, Australia.

Enclosed is my cheque for .....  
.... year/s subscription to Australian Tradition.

NAME.....

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.....

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\$ 1.80 p.a. (3 issues) - \$ 3.35 2 years.

## DANCING IN THE FOLK STYLE SEEMS TO BE BOOMING

by Shirley Andrews

In Melbourne we haven't yet reached the level of enthusiasm of the English Folk Dance and Song Society with its 10,000 members and between 300 and 400 dance groups. But dancing does seem to be on the up and up, and not only just among the usual folk followers.

The Port Phillip Folk Foundation was asked to organise a dance as part of the social entertainment of the conference, Youth 2004. As those attending this conference promised to be rather a mixed bag, having been sponsored by municipalities and youth organisations, we had no way of knowing whether our sort of dancing was going to be popular or not. However, we pressed on by booking the Bushwhackers and Bullockies Bush Band, drummed up some of the V.F.M.C. and the Foundation's dance enthusiasts, and prepared for whatever turned up.

Right from the very first dance it was a roaring success. The conference members proved to be the best group for enthusiastic participation I have seen in action, and they picked up new dances in a flash. The large recreation hall at Ormond College was thereafter packed with enthusiastic dancers for the entire evening, despite counterattractions such as a rock band elsewhere on campus.

It certainly looks as if one of our traditional forms of social entertainment is having something of a revival. Some 100 years ago, dancing was certainly the favourite form of entertainment among all social classes, and any decent sized pub always had its own ballroom. The squattocracy also had ballrooms, to say nothing of woolsheds, and the less affluent were ready at the first note of the concertina to drag all the furniture out of the kitchen to make room for dancing.

There is still some confusion about the relationship of the sort of dancing done in the last century to conventional concepts of what is folk dancing. Unfortunately, folklore studies were launched during a fiercely nationalistic period of the world's history, and a falsely nationalistic concept of folkdance styles has been built up. Styles of folk dancing have usually corresponded to geographical rather than national boundaries, and are usually much older than is realised,

There had not been sufficient time for a distinctive style of dancing to have developed among the settlers who

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came to Australia after 1788. The Australian aborigines, of course, had their distinctive styles of dancing, part of their rich folk culture which is thousands of years old. Other important factors for the new settlers were the great social changes which took place during the early days of the industrial revolution. One of these was the new style of social dancing developed to suit the new large populations of the industrial cities in Europe. For this, the old folk dances from the villages were adapted to produce the quadrille and the closed couple dances such as the waltz, galop, polka, varsoviana and many others.

The settlers who travelled to Australia danced not only the old folk dances they had brought with them from their native countries (England, Scotland, Ireland and others), but also adopted these new dances of the early industrial societies of Europe. Many of these survived in Australia right up to the time of the First World War, but died out with the arrival of the jazz music with its new tempo. A few survived in some of the more isolated country districts, like Nariel, in north-eastern Victoria.

I have been studying this dancing as done in our colonial days, and will soon be publishing a short book on this subject, which will include dance instructions and music. The Victorian Folk Music Club and the Bush Music Club in Sydney started the work of reviving and popularising these dances. This work has been actively promoted by the national folk festivals, and other centres such as Canberra and Adelaide also have a vigorous dance scene now.

In Melbourne, the Victorian Folk Music Club has regular monthly dance nights, on the second Tuesday of each month, at the Royal Park Hall (off Elliott Avenue, near the Women's Recreation Centre), at 8 pm. You can be sure of learning a few new dances at these nights. The Port Phillip Folk Foundation is at present planning a programme of regular dances right through the cooler months in 1974. We will hope to see you all at some of these.

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The 4th Top End Folk Festival will be held on the Queen's Birthday Weekend (8 - 9 June, 1974) at Mount Isa. Details will be published as they become available. For information, write to: Mt. Isa Folk Club, P.O. Box 1748, Mt. Isa, Qld, 4825.

## REVERSE THE SPELL!

Considering all that's been said over the past few years on the problems involved in folk music now that it's become part of the entertainment spectrum rather than a hobby, particularly in regard to the boredom evident among long-standing folkies and singers, the following passage struck me as rather appropriate. One can draw fairly obvious parallels between the attitudes expressed in it and those apparent on the folk scene, but perhaps the important point is that our problems are far from unique, and would seem to be more endemic to entertainment as a whole than to the folk scene in particular.

The passage is from the author's introduction to Sir Walter Scott's 'Ivanhoe', his most successful novel, and one in which he left the well-trodden path of his 'Waverley' novels - the series based on the transition from traditional Scottish society to the modernised English society of the early 19th century - in a daring attempt to become 'unclassified'. The passage has been slightly condensed for reasons of economy. It is strongly emphasised that his meaning has in no way been modified by this abridgement.

P.H.K.D.

'The author of the Waverly novels had hitherto proceeded in an unabated course of popularity, and might have been termed l'enfant gâté of success. It was plain, however, that frequent publications must finally wear out the public favour, unless some mode could be devised to give an appearance of novelty to subsequent productions. Scottish manners, Scottish dialect and Scottish characters of note were the groundwork upon which he had hitherto relied for giving effect to his narrative. It was, however, obvious that this kind of interest must, in the end, occasion a degree of sameness and repetition if exclusively resorted to.

'Nothing can be more dangerous for the fame of a professor of the fine arts, than to permit the character of a mannerist to be attached to him, or that he should be supposed capable of success only in a particular and limited style. The public are, in general, very ready to adopt the opinion, that he who has pleased them in one peculiar mode of composition, is, by means of that very talent, rendered incapable of venturing upon other subjects. The effect of this disinclination, on the part of the public, towards the

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artifices of their pleasures, when they attempt to enlarge their means of amusing, may be seen in the censures usually passed by vulgar criticism upon actors or artists who venture to change the character of their efforts, that, in so doing, they may enlarge the scale of their art.

'There is some justice in this opinion, as there always is in such as attain general currency. It may often happen on the stage, that an actor, by possessing in a pre-eminent degree the external qualities necessary to give effect to comedy, may be deprived of the right to aspire to tragic excellence. But much more frequently the same capacity which carries a man to popularity in one department will obtain for him success in another.

'Whether this reasoning be correct or otherwise, the present author felt that, in confining himself to subjects purely Scottish, he was not only likely to wear out the indulgence of his readers, but also to greatly limit his own power of affording them pleasure. In a highly polished country, where so much genius is monthly employed in catering for public amusement, a fresh topic is the untasted spring of the desert. But when men and horses, camels and dromedaries, have poached the spring into mud, it becomes loathesome to those who at first drank of it with rapture; and he who had the merit of discovering it, if he would preserve his reputation with the tribe, must display his talent by a fresh discovery of untasted fountains.

'If the author endeavours to sustain his reputation by striving to add a novelty of attraction to themes formerly successful under his management, there are manifest reasons why he is likely to fail. If he struggles to take a different view of the same class of subjects, he speedily discovers that what is obvious, graceful and natural has been exhausted; and, in order to obtain the indispensable charm of novelty, he is forced upon caricature, and, to avoid being trite, must become extravagant.'

(Walter Scott)

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Have you lost or found something, or desire to do so ?  
If so, please advise us of this, and we will advertise  
the fact for you.

Genuine personal appeals only, PLEASE.

## DOCTOR FOLKFIXER'S COLUMN

Do you have a bad bladder, diarrhoea, dizziness or gonorrhoea? All can be cured by Dr. Folkfixer and herbal magic. Here are just a few herbal remedies and hints:

ANGELICA: This herb has from early times been revered as a witchcraft poison and cure for all sorts of illness. People have even gone so far as to say it prolongs life, but, more up to date, the roots and stalks of this plant in a candied form clear infection. A tea made of this herb with water and vinegar cures most things (except hangovers) e.g. cold symptoms, clears lungs and liver, eases colic and blocking of the urinary tract (of course beer also can be of assistance in the latter). The leaves of this wonder plant can also be used for poultices (for drawing what, I don't know).

This herb has yet another good quality - it can be made into a liqueur:

Recipe: Chop 1 oz of fresh angelica stem.

Mash to a pulp an equal weight of skinned bitter almonds

Add the angelica and bitter almonds to:

1 QUART OF BRANDY (the better the brandy, the nicer the medicine) and exercise willpower and remain in good health, as this soaks for 5 days.

Strain through fine muslin and add 1 pint liquid sugar.

This, although not officially a cure for anything, can cure soberness when taken in large doses.

ALL-HEAL: As the name suggests, this is a heal-all. The plant's root has a stimulating effect for a short while when taken, but then it has a sedative effect. This same root can be combined in a tea with ginger or cloves, but do not boil or let the water boil either. This mixture fixes just about everything you could suffer in one night's drinking - drowsiness, cramps, spasms, headache (this we include because some people get headaches while they drink, not only the next morning), hysteria, gout and dull vision. I would strongly recommend that this tea be sold as a chaser in hotels.

Another interesting herb, and an important one if a person spends any amount of time in Turkey and has trouble belching, is

STYAGE. One half dram mixed in a glass of wine can alleviate ailments of the stomach and produce belching; it can also counteract poisons which have entered the body.

Do you have bad breath??? Then boil the outside green husks of the WALNUT with honey and use as a mouthwash. This

may sound strange, but it is supposed to work. I have not tried it myself, because I thought, "That sounds strange."

Then, of course, there is YEW. The leaves of this tree are poisonous, even in small doses. It should be avoided at all costs, unless, of course, you wish to be ill.

If these natural remedies are of no help to you, just address a letter to Dr. Folkfixer, Box 114, Carlton. This letter need not bear your own name, as I realise some of us have problems which we cannot even discuss with our doctor.

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Now we have a letter to the editor? and the introduction of another new column : CECIL'S SHARP COMMENTS :

Dear Ed.

How are you?

We are fine. Unfortunately, we do not have anything of particular or unparticular interest, however with you in your difficulty in gaining contributions and letters to "pad out" your rag. (Reference: PFFF (Purple Pisspots For Freddie???) Newsletter, Volume 1 Number 5 dated February 1974)

Yours hopefully,  
Worried Mother of Five,  
East Doncaster.

Dear Mother of Five,

Your letter touched me deeply. It is indeed a terrible thing that your husband has done to you. Have you considered taking it out on the kids? It has been my experience that a good whipping does wonders to relieve one's tensions. If this fails, try taking up an outside interest such as sword-swallowing.

Yours faithfully,  
Cecil J. Sharpe.

Any letters of plaint or complaint may be addressed to:  
Cecil, P. O. Box 114, Carlton.

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WHEN IN BRISBANE, Remember: XXXX

Kirk's Colonial Table Waters  
Brown Bonbers (cops) wear Khaki.  
Der Big Bruder ist vatching YOU!  
XXXX

FOLK CLUB DIRECTORYVICTORIA:

- The Pricklye Bush, Dan O'Connell's Hotel, Corner Princes and Canning Streets, Carlton. Thursdays 8-12 pm, Sat. 3-6 pm.
- Tavern Folk! Union Hotel, Cnr. Fenwick and Aness Sts., North Carlton. Fridays, 8-12 pm.
- Bellenden Ker, Union Hotel (as above), Wednesdays 8-12 pm.
- Frank Traynor's, 100 Little Lonsdale Street, City. Sunday to Thursday 8.15-11.30 pm, Friday 8 pm - 12.30 am, Saturday 8 pm - 1.30 am.
- The Outpost Inn, 52 Collins St, City. Friday - Sunday, 8 - 12pm
- The Commune, 580 Victoria Street, North Melbourne. Tuesday (Blues) 9-11.30 pm, Saturday 9 pm - 3 am.
- The Polaris Inn Hotel, 551 Nicholson Street, North Carlton. Wednesday and Friday, 8 - 11.30 pm.
- The Tankerville Arms, Cnr. Nicholson and Johnston Streets, Fitzroy. Thursdays 8 - 11 pm
- Victorian Folk Music Club. Singabouts on the first Saturday each month at Armadale scout hall, Cnr. Orrong and Malvern Roads, near Toorak railway station, 8 pm -. Workshop nights most Mondays at Alphington Anglers Hall, Cnr. Clarke and Rathnines Sts, Fairfield, 8 pm. Dance nights second Tuesday each month at Royal Park Hall, Anzac Ave, Royal Park
- Geelong: The Keeper Folk Club, Lord of the Isles Hotel, Tyans Street, Newtown, Geelong. Friday 8 - 12 pm.
- In addition to these, there are three University clubs, which hold functions at irregular intervals.

SOUTH AUSTRALIA:

- Ambassadors Hotel, King William Street, Adelaide. Friday 8-12 pm
- Catacombs Coffee Lounge, Hackney Road, Hackney. Every night, 8pm
- Saints Coffee Lounge, Gordon Street, Glenelg. Sunday nights
- Somerses Hotel, Pultney Street, Adelaide. Saturday 8-10 pm.

WESTERN AUSTRALIA:

- Governor Broome Hotel, Cnr William & Rose Sts, Perth. Fri. 8-10
- The Stables, Malcolm Street, Perth. Tuesday nights.

NEW SOUTH WALES:

- The Cellar, N.W.O.A. Building, Liverpool Street, Sydney.
- Elizabeth Hotel, Elizabeth Street, Sydney. Wednesday 8 - 10 pm, Friday and Saturday, 8 - 11 pm.
- Kirk Gallery, 422 Cleveland Street, Surry Hills. Sunday 8-12 pm
- Red Lion Folk Centre, Red Lion Inn, Cnr. Pitt and Liverpool Streets, Sydney. Thursday and Friday, 8 - 10 pm.
- The Shack, Narrabeen. Every second Saturday.

QUEENSLAND:

- The Folk Centre, Ann Street, Brisbane. Friday, Saturday, Sunday.
- The Barley Mow, Hotel Cecil, George Street, Brisbane. Thursday.
- Cyndi's Place, 2 Petrie Terrace, Brisbane. Wednesday.
- Mackay Folk Club, c/- Tony Bullen, 10 Streeter Ave, Mackay, 4740.
- Mt. Isa Folk Club, c/- C. Buck, 5 Epsilon Ave, Mt. Isa, 4825.
- University Folk Club, c/- Dr. Taylor, Geology Department, James Cook University, Townsville, 4810.

TASMANIA:

- 63 Salamanca Place, Hobart (Chris Cruise). Friday & Sunday, 8-
- Thyalla Folk Den, Toc H Hall, Wood Terrace, Thyalla. Sunday 8 -

\* If anyone knows of clubs we have left out, please contact the Editor at P. O. Box 114, Carlton, to communicate names, places and times.