

F S O S V



W S L E T T E R

AUG.-SEPT.

This newsletter is produced by the
FOLK SONG AND DANCE SOCIETY OF VICTORIA
P. O. Box 114, Carlton, 3053.
Phone 560 1584

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Opinions expressed in reports, etc.
are not necessarily those of the
Society. Views of the Committee
are communicated in the editorials.

Folk Song and Dance Society

of Victoria

newsletter

VOL 2 NO 2

august-september 1974

FOUR GOOD REASONS WHY YOU SHOULD JOIN THE FSDSV:

1. **THE DAN O'CONNELL:** The membership concession of the FSDSV replaces the discount offered by the Prickly Bush Folk Club. So you get in for 80c (Thursdays) and 40c (Saturdays) instead of the \$1.00 and 60c the unenlightened have to pay. 25 trips to the Dan and you've already saved \$5.00.
2. **DISCOUNTS/CONCESSIONS:** We anticipate about a 20% discount on most major functions of the Society (excluding the monthly dance). For instance, the dance at Royal Park Hall on September 7th: \$2.00 instead of \$2.50. The same goes for the farewell concert a week later. And although it's not finalised yet, it seems quite likely you'll get a 10% discount from some of your favourite music, record and book shops.
3. **INFORMATION:** The newsletter will be mailed straight to you along with circulars of coming events etc. And of course you'll get a membership card.
4. **WE NEED THE BREAD:** To pull off functions like festivals, concerts, dances, and to produce records and the like, we need plenty of the folding stuff. We have some exciting ambitions, but we need overhead.

ORDINARY: \$5.00 FAMILY: \$7.50 STUDENTS, ETC: \$3.00

So do a bit of arithmetic: if you're a folk club regular, you'll save at least twice the membership fee. Even if you rarely go to folk activities, you'll probably still recoup your outlay and keep in touch with what's happening. And whatever else, folk music can only benefit.

Please join soon.

CLIFF GILBERT-PURSEY
President

La Russe Quadrille

FORMATION: 4 couples in a square. Ladies on right of partners. This quadrille is an exception in that the older country-dance numbering of couples is used. First couple with backs to musicians, and others numbered anti-clockwise round the square,

DANCE: Man moves behind partner to the girl on his right, who moves to meet him. Both set (balance) to each other, right side first, then left, then swing with two hand hold.

Men return to partners, set and swing with them.

First couple only swing.

First couple promenade anti-clockwise round inside of set, making a brief bow to each couple they pass, and return to places.

First couple cross over with opposite couple, the first couple passing on the inside. Partners change places. Cross back in the same way with the opposite couple passing inside on the return crossing. Partners change places, i.e. back to original places.

Repeat the cross-over figures.

All join hands in a ring and circle left with slip steps.

Promenade partners back to places anti-clockwise.

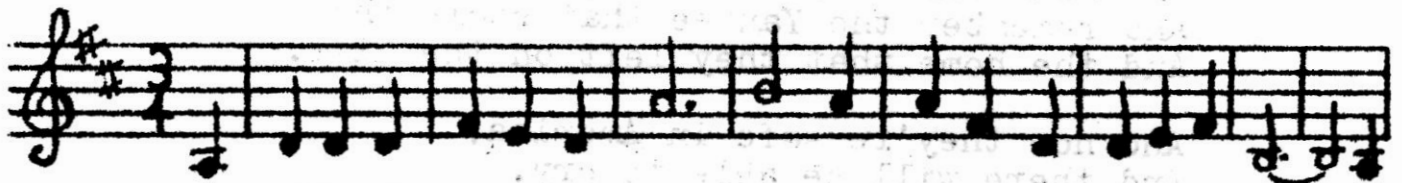
Repeat above figures with each couple in turn leading.

MUSIC: Reels such as La Russe (given below).

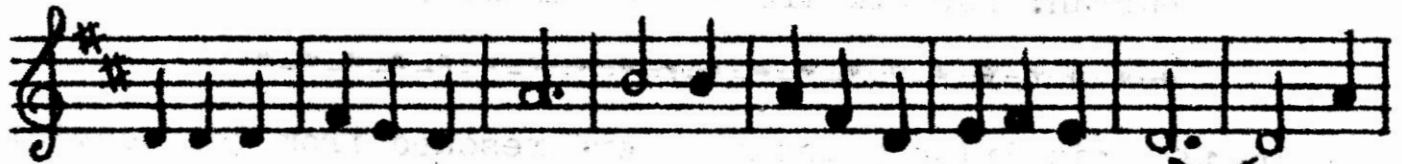


From Shirley Andrews' recently published book Take Your Partners; Traditional Social Dancing in Colonial Australia.
(Available for \$1.50 + 30c postage from the V.F.M.C.)

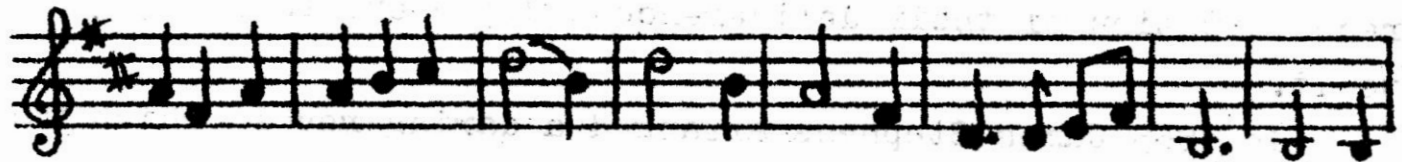
the catalpa



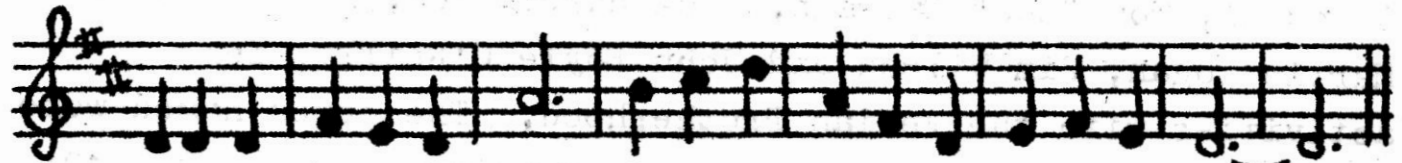
A noble whale ship & command-ee was called the Catalpa they say She



came out to Western Austral-ia and took six poor Fenians a-way Come



all you screws, warders & jail-ers re-member Perth Regatta day Take



care of the rest of your Fenians or the Yankees will steal them a-way.

A noble whale ship and commander
Was called the Catalpa they say;
She came out to Western Australia
And took six poor Fenians away.

CHORUS:

Come all you screws, warders and jailers,
Remember Perth Regatta Day,
Take care of the rest of your Fenians,
Or the Yankees will steal them away.

For seven long years they had served here,
And seven long more had to stay,
For defending their country, Old Ireland,
For that they were banished away.

You kept them in Western Australia
Till their hair had begun to turn grey,
When a Yank from the States of America
Came out here and stole them away.

Now all the Perth boats were a-racing,
And making short tacks for the spot,
But the Yankee tacked into Fremantle
And took the best prize of the lot.

The Georgette, armed with bold warriors,
Went out the poor Yanks to arrest,
But she hoisted her star-spangled banner,
Saying, "You will not board me, I guess."

.../over

THE CATALPA: (Continued):

So remember those Fenians colonial,
 And sing these few verses with skill,
 And remember the Yankee that stole them
 And the home that they left on the hill.

And now they're safe in America,
 And there will be able to cry,
 "Hoist up the green flag and the shamrock,
 Hurrah! for Old Ireland we'll die!"

====*==*==*==*==*==*==*==*==*==*==*==*==*==*==*

In 1875 six Irish prisoners were rescued from the convict system of Fremantle and taken to exile in America. This is a reconstruction of their deliverance and the events leading up to it.

In 1865 James Stephens arranged a daring revolt which was betrayed, and thousands were imprisoned, including Bob Cranston, Tom "Red" Darragh, Mick Harrington, Tom Hassett, Martin Hogan, Jim Wilson and John Boyle O'Reilly, for activities with the Fenian Brotherhood. The seven named were transported for life to Fremantle, arriving there on the 10th January, 1868. Two years later O'Reilly escaped aboard a whaler to America, where he helped John Devoy to plan the escape of his fellows.

Devoy hired Capt. George Anthony to fit out a whaler and sail it to Bunbury, south of Fremantle. During 1873, Capt. Anthony bought the Catalpa, a 200 ton sail-driven whaling bark about 90 ft. long and 25 ft. wide. The Catalpa left New Bedford, whaled south to the Azores, and arrived at Bunbury in early 1875.

Meanwhile, John Breslin and Tom Desmond went to Fremantle to arrange that end of the escape, which was done with the aid of a local Irish priest. While arranging the escape Breslin posed as an eminent Yankee businessman, and as such was taken on a guided tour of the prison, and dined with the governor.

While in Bunbury, Anthony arranged to pick up the prisoners on a remote beach. The Catalpa was to stand 12 miles off the coast and send a 30 ft. whale boat to pick up the passengers on Easter Monday.

The escape went smoothly, although a woodcutter at the beach reported the escapees to the police as pirates. When the escape was discovered, a coastal mail steamer, the "Georgette", twice the size of the Catalpa, was loaded with a troop of the Enlisted Pensioners Reserve and sent after the Yankee whaler.

.../over

THE CATALPA: (Continued):

The Georgette reached the Catalpa before the prisoners, but she could not wait as she was low on fuel, so she returned to port and was refuelled, and a cannon was mounted on the deck before she recommenced the chase. She caught up with the Catalpa again and demanded the return of the prisoners, who were aboard by this time. The Catalpa raised the Stars and Stripes and refused. There were threats with the cannon from the Georgette, and counter-threats of ramming from the Yank, and after firing a few shots the Georgette allowed the Irish to sail on unmolested.

The trip cost the Clan-na-Gael US\$25,858, on John Devoy's accounting. The Catalpa, after several more whaling voyages, finished her days as a coal barge in British Honduras.

- Steve Nethercote.

On
SATURDAY 7th SEPTEMBER
a
TRANSPORTATION DANCE
will be held at
ROYAL PARK HALL

preceded by a
BARBECUE

starting at
5 pm

TICKETS: \$2.50
(Members: \$2.00)

(Bring Your Own Grog, Meat & Colonial Gear)

THE RAMBLERS
&
The Colonial Dance Team

SEE YOU THERE

Cable received in Canberra from the U.K. : " Chris Shaw the Fiddler Junior born 11.05 12 July McGuinness now has competition." Congratulations Chris and Caroline!

FAREWELL CONCERT

a
FOR



Mac GORDON & DANNY SPOONER

will be held at
FITZROY TOWN HALL
on
SATURDAY 14th SEPTEMBER

featuring:-
THE RAMBLERS
DESIDERATA
CANTERBURY FAIR
DANNY SPOONER
GORDON M'INTYRE
SHAYNA STEWART

TICKETS :-
\$2.50 (MEMBERS \$2) from **DAN O'CONNELL'S**
FSDSV OR **BOX 114 CARLTON**

THE MacINTYRE - SPOONER SAGA :-

As we draw nearer to the imminent departure of Gordon MacIntyre and Dan Spooner to the lands where they first drew breath, mingled with a great dol of London and Glasgow smog, I shall attempt to write about their years in Australia with sympathy - sympathy being defined in one dictionary as a fellow feeling in the bosom!

These two likely lads first hit Melbourne early in 1966, and it was not long after this that they and their audiences realised their ability to combine their singing talents in a way only achieved previously by Martin Wyndham-Read and Brian Mooney, who preferred to sing individually anyway. Their ensuing popularity around the Melbourne folk scene, which more or less at that time centred around Frank Traynor's, ensured a healthy and growing interest in folk music at the time Martin and Brian left for overseas later that year. They continued to sing together until early 1968 and in that period were joined for a few months by Shayna Stewart (then Karlin) whose versatile chords blended well with their style of singing.

In those first couple of years Dan and Gordon made two records; the first A Wench, A Whale and A Pint of Good Ale, with Martin Wyndham-Read; and later Soldiers and Sailors with Shayna and Mike Ball.

It was in 1968 that they decided they'd done about all that they could together, and I suppose at that time they had, and so they decided to branch out on their own until eventually 1969 saw Gordon leave for New Zealand for about 6 months; Dan still holding his own and everybody else's in Melbourne!

At the National Festival in Sydney in January 1970 Gordon returned to Sydney where he stayed for a further six months or so, singing and playing with several and various characters on the Sydney scene, but in particular Andrea, then Calder, from New Zealand and Shayna Stewart again.

Later that year Gordon returned to Melbourne where he formed perhaps one of the finest groups of musicians to have graced the folk music world, namely Desiderata. This group was the result of Gordon's prolific knowledge of the guitar and dulcimer and instrumental harmonies, which produced a unique sound in both contemporary and traditional folk music.

At about the same time Danny was using his knowledge of
.../over

vocal harmonies to form the group Canterbury Fair, concentrating mainly on traditional folk songs, and in particular carols and ritual songs, both pagan and Christian. The highlight in the career of this group was probably the ABC TV production - A Child is Born - which was screened on Christmas Day 1973.

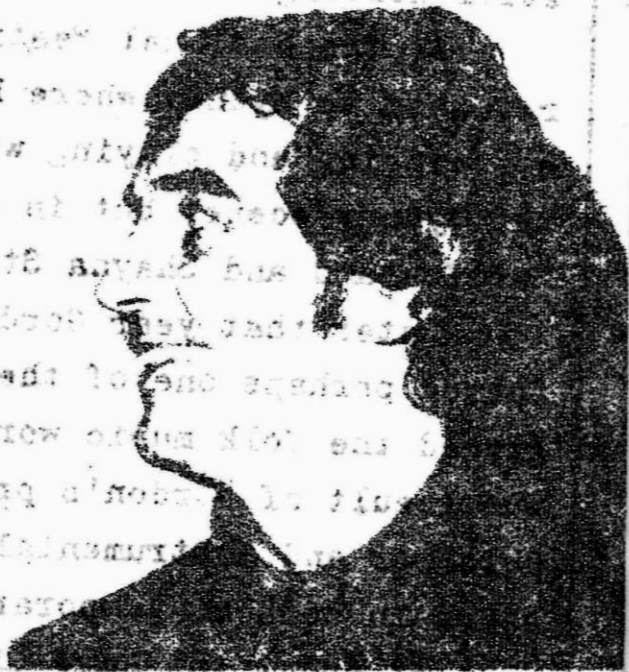
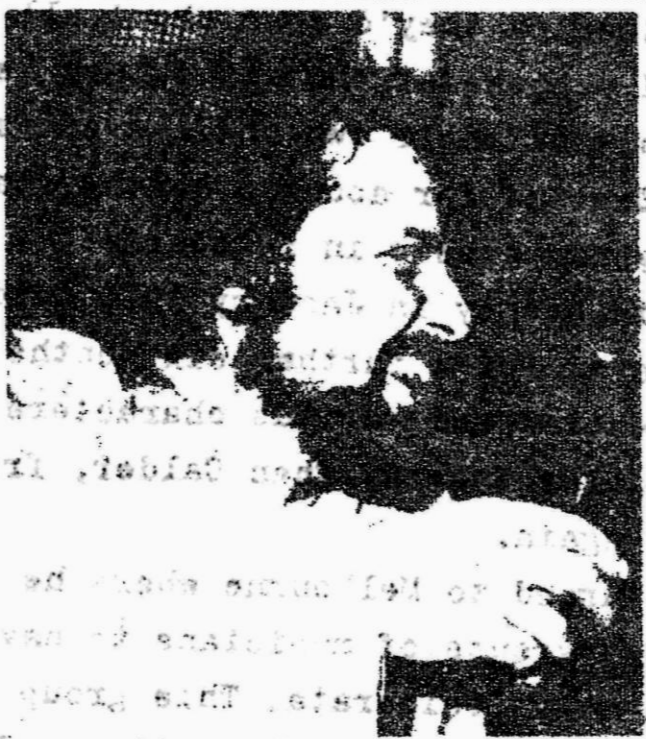
Round about September 1973 the boys decided to come together once again and on Sunday nights at Traynor's as well as many of the other folk clubs around Melbourne we have seen a subtle blending of these two styles of ancient and modern folk song produced by two of Australia's most popular and celebrated singers.

During these eight years or so both lads have worked extensively conveying their knowledge to schoolchildren and students of folk music alike. I'm sure they have helped a number of singers and musicians, and listeners, to appreciate and understand the finer points of their art. Both Gordon and Dan have been a great help and source of inspiration in my own work and association with them over the years.

I know I speak for us all in wishing them success in the continuation of their work overseas, and that we hope to have them back with us in not too many years time.

Thanks, lads, from us all and God bless all who sail in her!

Richard Lochinvar Leitch





A LOT OF FUN

OR

It can only
get better ~

AN INTERVIEW WITH DANNY SPOONER & GORDON MacINTYRE

Conducted and photographed by Suzette Watkins

(Under great difficulty - with 3 others all talking simultaneously between and through glasses of champagne:)

NEWS: When did you start singing?
What were the early influences on your music?

DANNY: We always sang at home. There was always music in the house, you see Dad played the fiddle and Mum played the piano. Of course I learned a lot from my grandmother. I never knew they were folk songs - they were just songs we sang. The Kingston Trio were my first 'outside' influence. When I was in Sydney I was doing a lot of Appalachian music, but when I got to Melbourne I



realized I knew a lot of folk songs anyway.

GORDON: I guess the earliest thing I remember about music is parties at home - parents and relatives singing. The stuff they sang wasn't folk music, but more what's known as popular Scottish music. Kenneth McKellar type of thing. The Weavers were the first I heard of folk music, and then I got interested in Pete Seeger. In fact the first record I bought of folk music was his 'Talking Union Blues'. When I joined CND (Campaign for Nuclear Disarmament) I became interested in the songs they
.../over



INTERVIEW WITH DANNY & GORDON (Continued):



were singing and I started singing too.

NEWS: These were mainly topical and political songs?

GORDON: Yes.

NEWS: When did you come to Melbourne?

DANNY & GORDON: 1966.

GORDON: Actually that was my second time. I came out first in 1960 and went back.

DANNY: I was in Sydney for about a year, but I came to Melbourne in 1966.

NEWS: Where did you meet each other?

GORDON: In the International pub. Martin Wyndham-Read introduced us. One of the first things we did was swap songs.

(Dissolve into chaos as they try to remember who got which words from whom)

DANNY: Actually we sang together that night for the first time.

We were both booked for Traymas

GORDON: Independently -

DANNY: Yeah, so we did a bracket together. The first songs we sang were 'The Twa Recruiting Sergeants' and 'Johnnie Cope'.

NEWS: What were your styles of singing at that time?

DANNY: Nearly all traditional.

GORDON: About half contemporary and half traditional.

DANNY: You were doing a lot of humorous and political songs too.

NEWS: What do you feel you have



accomplished through music in Australia?

GORDON: A lot of fun.

DANNY: And pleasure for ourselves and other people. We like to think we've generated interest in folk music, but it wasn't just us. We were singing and so were a lot of other people. It was everyone. I have been working in the Uni, the ABC and the Education Department. For schools it was sort of using folk music to teach and illustrate history and literature.

NEWS: What did you gain from your time in Australia?

DANNY: I don't think I would ever



.../over

INTERVIEW WITH DANNY & GORDON (Continued):



DANNY(Cont): have sung folk music if I hadn't come out here. I don't know, but with my job and everything... You know, I never went to a folk club in Britain. I was mainly interested in jazz.

GORDON: Just the sheer experience of playing the kind of music I wanted to play.

NEWS: You parted company some years ago. What did each of you do then?

DANNY: Well, we worked together - and with Shayna occasionally - for two or three years. But then we just decided to go our own ways.

GORDON: We each wanted to experiment in different ways. I think that was for about 4

or 5 years. I worked for a bit with Shayna, then went to New Zealand with George Black for 3 or 4 months. I met Andrea and the three of us formed Desiderata. I came back for the Sydney festival in 1970, then back to Melbourne. We all came back at different times.

DANNY: I was working on my own. Doing lots of workshops and that kind of thing. I got together with Richard Leitch and did sort of poems and songs round a particular theme. A bit like we do now, really. And then there was teaching. Oh yeah, and doing dramatisations of the Fairy Ballads for Teachers Colleges and such -



once was at a school. Then I formed Canterbury Fair. A group of about ten people - not known singers. We sang as a big group or split into twos and threes and some solos. There were workshops I'd do with Canterbury Fair illustrating them.

NEWS: I remember hearing you together at the 1973 Melbourne Festival. How long had you been back singing together then?

GORDON: We weren't really; not till about 10-12 months ago. (Some discussion on when exactly it was they got back together)

DANNY: Yeah, about 10-12 months.

NEWS: Why are you going back to the U.K?



.../over

INTERVIEW WITH DANNY & GORDON (Continued):

DANNY: Well, I'd been thinking about it for a year on and off, and then my stepfather died. That made me make the decision finally. I want to see the remainder of my family, and the country, and do some work. Research mainly. And to sing. If Gordon hadn't been going I don't think I would have done much singing.

GORDON: It's time. I've not been back to Britain since 1965, and I want to see the family and the country. To sing in different situations - you know, not the 'big city' clubs like Australia, but some of the towns and things. Also, of course, I want to be able to hear live the stuff you can't hear here.

NEWS: Have you any idea of what you'll be doing in the way of singing in Britain?

GORDON: I'd like to sing together if possible. It's just speculation at the moment, because it'll probably be so different from what I imagine.

NEWS: What do you think of the future of folk music in Australia?

GORDON: It can only get better.

DANNY: I'll agree with that.

NEWS: Can I quote you on that?

DANNY & GORDON: Certainly.

NEWS: What do you hope to accomplish through your music in the next few years?

GORDON: I hope to become a millionaire!?!?!?

DANNY: We'll see what the next couple of years bring.

NEWS: Do you think you'll come back to Australia? If so, when?

DANNY: At present, I'm planning to come back in about six months.

GORDON: I'll work when I get there and then see what happens. I've got no date set for coming back, if ever. No plans, really.

NEWS: Who suggests new material for you to do?

DANNY: We both do. One of us will learn a new song and if we think it'd sound good together, we try it out.

NEWS: Danny, why do you sing blues? You don't seem to do it very often.

DANNY: Oh, just when the mood takes me. I think it comes from my jazz background, and from singing with Marg. Roadknight and Jeanne Lewis.

NEWS: Gordon, how about your 'cowboy songs'?

GORDON: Danny's words, not mine.

NEWS: Yes, but when you sing by yourself you do a lot of contemporary songs, whereas Danny by himself does mainly traditional songs.

GORDON: I don't distinguish between songs. I just sing songs I like.



INNOCENTS ABROAD:

(from an unidentified English newspaper report)

Manager of the Australian folk band The Bushwhackers, Aidan Lane, was feeling pleased with himself when he flew into Heathrow Airport on an Aer Lingus flight. He had arranged a tour for the group, was on board the bus to take him into London and was looking forward to telling the others the news. Things were going smoothly.

Then he was grabbed by plain clothes detectives, whisked off to an interrogation room at the airport and accused of being a terrorist bomber. Interrogators took it in turns to question him for four hours, and the plane that had just landed from Dublin was abandoned on the tarmac as pilots, cleaners and refuellers refused to go near it. Here is Aidan's version of what took place:

"Where is the bomb?"

"What bomb?"

"Come on, make it easy on yourself, tell us where it is."

"I don't know what you're talking about."

"Where is the bomb?"

The questions continued. The heat was on. Aidan, 24, was tired. Bewildered. Bushwhacked even, and feeling the after effects of genuine Irish guinness. All he wanted to do was go home. No way.

"You IRA intelligentsia are all the same," continued an interrogator.

"Just tell us where the bomb is."

"Or perhaps you're just a shithead," said another. "Where did you put the hash? Tell us now. You'll save yourself a lot of trouble. That's only a few years."

Then the sniffer dogs came. The farce was continued near the plane. Aidan was seen by the steward as being the last person in the toilet. The steward had discovered a panel had been moved in the toilet and there just had to be something in there. Or so they thought. Aidan, pacifist, Irishman, musician and friend of Australians was the suspect.

"You're guilty until proved innocent," Aidan was informed during a discussion on human rights. "No you can't use the phone, it may be a code."

"Depending on what's behind the panel you can go in an hour or 20 years," said one of Scotland Yard's special branch men. Extra special. "And if we do find something the dog can have one of your arms," he added comfortingly.

Aidan, ageing rapidly, getting more tired and in need of more guinness, resigned himself.

Stealthily and cautiously the search began. The sniffers sniffed. The detectives barked. Aidan yawned.

The panel was removed. So was all suspicion. It was empty. Aidan, extremely tired, and aged at least 94, was a free man.

ANYONE INTERESTED IN ANY OF THE SONGS I DO; THEY SHOULD ALL BE ON TAPE BY THE TIME THIS ISSUE COMES OUT, AND ALL ARE WELCOME TO COPY ANY OR ALL SONGS THEY WISH. RING 347 1258 OR COME TO:

215 CANNING STREET, CARLTON.

Phillip Day

T E N T A T I V E P R O G R A M M E
for the
W A G G A W A G G A F O L K F E S T I V A L
October 4th-7th

FRIDAY 4th October, 1974: RECEPTION & WELCOME at the TOURIST HOTEL, FITZMAURICE STREET, WAGGA.
8 pm.

SATURDAY 5th October :
9.00 am - 1.00 pm: AT THE VICTORY GARDENS (Opp Council Chambers) COME ALL YE + Craft Market

3.00 pm: WORKSHOP at the UNION CLUB HOTEL, Fitzmaurice Street. This will be conducted by Peter Campbell, Derek Bland, Noell Elliott and Richard Leitch and the subject is PUBS.

8.00 pm: BUSH DANCE at the DOWNSIDE HALL (9 miles north of Wagga)

SUNDAY 6th October, 1974 :
12.00 pm: BARBECUE - Spit roasted sheep!! At the Downside Hall (same as above). Some wine will be provided, but you had better bring your own grog.

3.30 pm: Workshop at Downside Hall
A coinciding workshop will be held at the Civic Theatre rehearsal rooms. The Workshop will be a Yarn Spinning Contest (mainly)

8.00 pm: GRAND FESTIVAL CONCERT at the CIVIC THEATRE. Appearing on the concert will be:
MS. DI HOLLINGS (Vocalist & guitarist)
RICHARD LOCHINVAR LEITCH (Orator)
LYNNE & STEVE (A duo of vocals with guitar)
-and others.

MONDAY 7th October, 1974 :
1.00 pm: A SOCCER MATCH (Wagga Rules) will be held at the SHANTY HOTEL (10 miles East of Wagga on Gundagai Road.) After the match a FAREWELL will be held at the same place .

ON SATURDAY AND SUNDAY OF THE FESTIVAL a GRAFFITI structure will be set up (we hope) in the courtyard of the Council Chambers. The Structure will be a huge L-shape upon which people visiting the festival, and everyone else of course, will be able to express their emotions, etc. Paint and brushes will be supplied.

For further information: Contact The Secretary, Wagga Wagga School of Arts Folk Club Festival Committee, 46A The Esplanade, Wagga Wagga. 2650.

FOLK CLUB DIRECTORY

VICTORIA:

- The Pricklye Bush, Dan O'Connell's Hotel, Corner Princes and Canning Streets, Carlton. Thursdays 8-12 pm. Sat. 3-6 pm.
- Frank Traynor's, 100 Little Lonsdale Street, City. Sunday to Thursday (except Monday) 8.15-11.30 pm, Friday 8pm-12.30am, Saturday 8 pm-1.30 am.
- Outpost Inn, 52 Collins Street, City. Friday - Sunday, 8-12 pm.
- The Commune, 183 St. Georges Road, North Fitzroy. Tuesday and Saturday, 9 pm-.
- Polaris Inn Hotel, 551 Nicholson Street, North Carlton. Wednesdays and Fridays, 8-11 pm.
- Tankerville Arms, Corner Nicholson and Johnston Streets, Fitzroy. Thursdays and Fridays, 8-11.30 pm.
- Woolpack Hotel, Corner Princes and Drummond Streets, Carlton. Wednesdays 7.30 - 10 pm.
- Rosanna Folk Centre, 29 Davies Street, Rosanna. Sundays 8-11pm.
- Western Suburbs Union Community Centre, 150 Durham Road, Sunshine. Sundays 8-10 pm.
- Victorian Folk Music Club. Singabouts on the first Saturday of each month at Armadale Scout Hall, Cnr Orrong and Malvern Roads, near Toorak railway station, 8pm. Workshop nights most Mondays at Alphington Anglers Hall, Cnr Clarke and Rathmines Streets, Fairfield, 8pm. Dance nights on second Tuesday of each month at Royal Park Hall, Anzac Avenue, Royal Park.
- Bendigo: Bendigo Folk Club, c/- Janet and Brendon Fensling, 11 Ophir Street, Golden Square. (Ph. 43 6487)
- Geelong: The Keeper Folk Club, Lord of the Isles Hotel, Fyans Street, Newtown, Geelong. Fridays 8-12 pm.
- In addition to these, there are three University clubs, which hold functions at irregular intervals.

SOUTH AUSTRALIA:

- Catacombs Coffee Lounge, Hackney Road, Hackney. Every night 8pm
- Mile End Hotel, West Beach Road, Mile End. Friday 8-12.30 pm.
- Saints Coffee Lounge, Gordon Street, Glenelg. Saturday nights.
- Flinders Uni. Folk Club, Union Building, Tuesday, Friday 8-10pm.
- Whyalla Folk Den, Toc H Hall, Wood Terrace, Whyalla. Sunday 8pm

WESTERN AUSTRALIA:

- Governor Broome Hotel, Corner William and Roe Streets, Perth. Thursdays 8-10 pm.
- Greyfriars Folk Club, St. Aloysius Old School, Henry Street, Shenton Park. Sundays 8 pm.
- Mucky Duck Bush Band Folk Club, Victoria Hotel, James Street, Perth. Fridays 8-12 pm.
- Stables Folk Club, 52 Malcolm Street, Perth. Tuesdays 8 pm.

NEW SOUTH WALES:

- Darts Kelimocum, Elizabeth Hotel, Elizabeth Street, Sydney. Wednesdays 8-10 pm, Fridays and Saturdays 8-11 pm.
- Edinburgh Castle Hotel, Bathurst Street, Sydney. Saturday 8-10pm
- Kirk Gallery, 422 Cleveland Street, Surry Hills. Sunday 7.30-12.
- PACT, Cellar, Y.W.C.A. Building, Liverpool Street, Sydney. Fridays and Saturdays, 8 pm.
- Red Lion Folk Centre, Red Lion Inn, Cnr. Pitt and Liverpool Streets, Sydney. Fridays and Saturdays 8-10 pm.
- The Shack, Forum Club, Pittwater Road, Brookvale. Saturdays.

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FOLK CLUB DIRECTORY (Continued):

Wagga Wagga School of Arts Folk Club:

Tourist Hotel, Fitzmaurice Street, Wagga Wagga. Fridays 8pm
Civic Theatre Rehearsal Room, Corner Morrow and Tarcutta
Streets, Wagga Wagga. Sundays 8 pm.

A. C. T.:

Monaro Folk Music Club, Union Building, Australian National
University. Thursdays 8-12 pm. (Public Service pay weeks -
dancing; off-pay weeks - singing.)

QUEENSLAND:

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

TASMANIA:

63 Salamanca Place, Hobart (Chris Cruise). Fridays and Sundays,
8pm.

NORTHERN TERRITORY:

Tennant Creek Folk Club, P. O. Box 593, Tennant Creek.

Please send details of any additions or alterations to :
The Editor, 10/55 York Street, North Fitzroy, 3068.

P L E A S E C O M E !

to the

M O N T H L Y S I N G A B O U T S

run by the

V I C T O R I A N F O L K M U S I C C L U B

on the

F I R S T S A T U R D A Y I N E A C H M O N T H

at

A R M A D A L E S C O U T H A L L

(-Corner Orrong and Malvern Roads-)
(- near Toorak Railway Station -)

The next one will be held on

S A T U R D A Y 7 T H S E P T E M B E R

at

ADMISSION: 60c

8 p.m.

ALL WELCOME!