

FOLK VICTORIA

FRIDAY NIGHT FOLK MUSIC

ROBERT BURNS HOTEL

Smith (cnr.) Easey St. Collingwood

SEPTEMBER

5th TIGHT LIKE THAT
KERYN ARCHER

* 12th MIKE HARDING (from N.Z.)
DAVE BRANNIGAN

19th DANNY SPOONER
CHRIS and SUZANNE

26th FINE FETTLE
DI McNICOL

* no Come All Ye this month

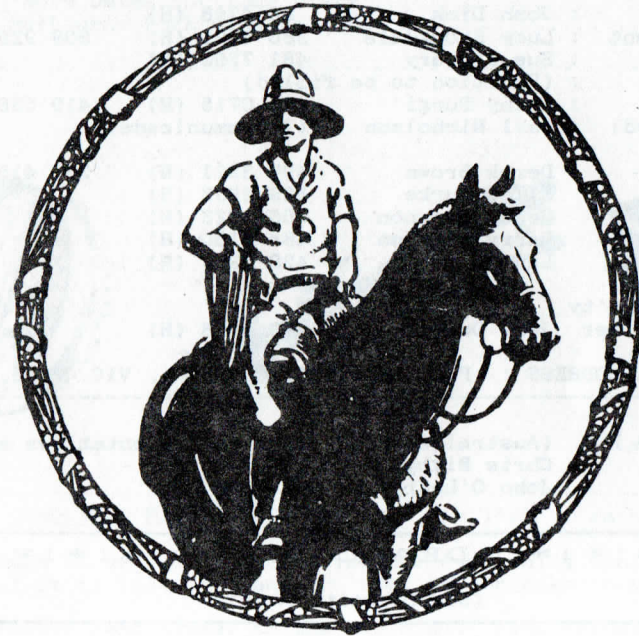
THE MELBOURNE FOLK CLUB

Enquiries: 383-2706

Folk Song & Dance Society
of
Victoria



NEWSLETTER



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This issue was prepared by Kathy Burgi (with many thanks to Chris & Peter for the use of their 'P.C.'). A Collating Party, organised by Peter Goodyear, is held from 2 p.m. on the last Sunday of each month, at John and Mariette Byrne's, 13 Vincent Street, Coburg - our thanks to Peter, John and Mariette, and of course to Lynne Stone for the mailing list, labels and the 'Activities Sheet'.

 COMMITTEE OF THE F.S.D.S.V. 1986 - 1987

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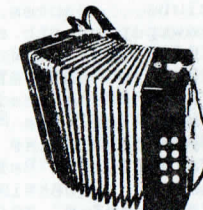
!*!*!*!*!* DEADLINES *!*!*!*!*!
 (See Opposite Page)

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DEADLINES FOR CONTRIBUTIONS : the 15th of each month.

[Much as we would love to include everything sent in to us, if it is illegible and/or late, we can make no promises].

Please send either to the F.S.D.S.V. (see opposite page)

or direct, to : 'F.S.D.S.V. Editors'
 P.O. Box 327,
 CLIFTON HILL, VIC. 3068.

--* EDITORIAL *-*-*

Greetings,

Well, I've yet to hear from my absent Editorial partner. No doubt Gail decided that in fairness to us all eagerly awaiting news of O/S, she would first sample the brews, (to get the right perspective) and then write the postcards. Nevertheless, some 'Overseas News' is included in this edition, thanks to our newly re-elected President, John Dick. As well, some interesting ideas regarding cross-cultural exchange can be found in a letter included this month (pity the poor emus !!).

I have found planning each month's edition to be an increasingly frustrating task. "Ah, yes" you utter knowingly "the old story, nothing being sent in for inclusion". WRONG - the frustrating part is not being able to include all the items that we think you, or some of you, may wish to read! Each month, the FSDSV receives copies of the Newsletters from all of the interstate Folk Federations and, as with our own, material is freely re-printable - & a great deal of it is eminently deserving of same.

As well, information keeps arriving from various government departments, quite a deal of which has resulted from our numerous approaches to them regarding support for the 20th National Folk Festival (support we did not, I might add, ever receive). Along with these arrive various items re events, clubs, dances, country Folk Club Newsletters, items from newspapers etc.etc.etc. And, of course, there are the various individual contributions, necessary regular information, reports (before and after events), and so forth. It all makes for fascinating reading, giving an incredible perspective on the range of the 'Folk Scene'. For example, we received a very friendly letter asking us for details about the FSDSV, from a Folk Club in Belgium! Recently also, I received a call from a member requesting details of New Zealand folk clubs for his forthcoming holiday, a request which, thanks to N.Z. having sent over their Folk Directory, I was happily able to satisfy.

In an attempt to better utilize and share this wealth of ideas/information/expertise and so on, we are aiming to set up a 'Resource Directory' to have at 'The Club' every Friday night. Eventually, it should contain everything you n/ever wanted to know about the 'Folk Scene', and will be constantly updated.

Moving right along, this edition naturally contains some details from last month's Annual General Meeting, at which we had a good membership turn-out. One member made the trek down from Shepparton, and has left us with a swag of information re folk happenings there (see 'Folk Clubs & Pubs'). Bill's enthusiasm was inspiring to say the least.

One final word, if ever you have the opportunity to hear Maria Ford singing, make sure you do so. Her voice is so beautiful, and her delivery of songs so moving, that she recently brought the Saturday night crowd at 'The Dan' to a total halt. We had the pleasure recently of having Maria do a floorspot at our Folk Club, and hope to have her appearing as guest artist soon.

Kathy.

[The below is an abbreviated copy of the President's Report tabled at this year's Annual General Meeting]

1985/86 has been a successful year for the F.S.D.S.V., as is evidenced by its current financial position, measured against the events promoted by it during the year.

It is to be noted that the Society, so I am told, is in its healthiest ever state - mainly as a result of income generated by The Melbourne Folk Club on Fridays. We don't measure success of any particular club event solely in terms of dollars taken, but this is an indicator of popularity. In this regard, the Christmas Carol night was by far the most well-attended event, but there were many other good nights also. Two important events which may be seen as adjuncts to The Club were the workshops presented by Roger Montgomery and by Frankie Armstrong. The important thing to be drawn from these, is that we can present something more than just a bracket at The Club.

The change of format of the Newsletter has been welcome, and the Editors are to be congratulated on the improving content. The (Victorian) Folk Directory was also published during the last year, but most of the work involved in its publication was carried out by the previous committee. However, application for a grant to update and reprint it has been made to the Australian Folk Trust. In addition, a major submission to the National Inquiry into Folklife in Australia was made by the Society. I thank John O'Leary for drafting this.

In addition to club and related events, and the publication of various documents, the Society also jointly arranged the Euroa Festival, and the organisation for this year is well underway. 'That's All Folk' has continued on Radio 3CR, with various people helping. An end-of-year fling was held at George and Kelly's place. A successful weekend at Gaffney's Creek leads us to think it will be arranged for this year also. And the monthly Sunday Dance was given a new format earlier in the year under the guidance of a sub-committee. This sub-committee is particularly deserving of our gratitude, as I understand that the numbers attending the Dance are slowly but surely on the increase.

The most important event of all during the past year was, of course, the 20th National Folk Festival, and it is not necessary for me to tell you how successful that was.

I congratulate the committee, and thank all those who assisted in furthering the aims of the Society throughout the year. I would also like to make some suggestions to the new committee.

First, some organisational principles may be deduced from the planning and implementation of the National Festival. Importantly, the Festival was organised by a small sub-committee which was accountable to the committee. The fewer involved in the decision-making process, the more efficiently organisation can be effected. The sub-committee involved many more people in carrying out its decisions when made, including most committee members, and this is the other factor to note.

Not only do the members of the Society and other interested people want to be involved in organising events, they are generally more than competent to do so. Furthermore, whatever the folk arts stand for, participation is of the highest order.

My suggestion is, therefore, that the committee delegate as much as possible of the day-to-day organisational functions of its events to sub-committees or, where appropriate, to individuals. Obviously they must be accountable to the committee, which takes ultimate responsibility for everything organised by the Society. Ideally, the committee should be able not only to ask for members to organise events, but also to prepare feasibility studies, including various options, so that it may decide what it wants and, when a decision has been taken, it should again be delegated to organisers.

If it is able to achieve this situation, I would suggest that it would then be in a position to plan for the future and further the aims of the Society by initiating new ideas and concepts.

As an exemplification, I would like to raise a few ideas :

(a) A 'Folk Week' - the idea would be to utilise existing facilities and arrange others for those nights where nothing was organised and to promote them heavily as part of Folk Week. It should run for two weekends, and the days between; dances & concerts would be arranged, a stage in the Mall for bands and musicians whilst Morris dancers and maybe mummers could perform. A whole week of heavy promotion of folk events, in particular the existing events. The concept would be of far more value if there was to be a National Folk Week, whereby each State did its own thing during a week agreed upon under the umbrella of the nationally publicised event. I have written to the Chairman of the Australian Folk Trust for consideration of this idea. I understand that this will be an agenda item at the next A.F.T. meeting in September.

(b) To assist in furthering the aims of the Society, particularly where it could involve events being organised outside the city area, liaison with other State Federations and other organisations would obviously be of great benefit. For example, the union movement might be receptive to such an idea. In 1953, a play featuring bush songs produced in Melbourne was instrumental in the folk revival in Australia. 'Reedy River' was about the aftermath of the smashing of the Shearers' Union in 1891. At the moment the shearing industry is in turmoil due to the introduction and effect of the so-called 'wide gear' and it is expected that moves will soon be made to reduce wages.

In this situation, the A.W.U. might well be interested in helping to produce an updated version of the play, particularly if it was presented in woolgrowing regional centres. If this were successful, the A.W.U. or other unions might be interested in other more original productions.

(c) Working in with the Council of Adult Education (CAE) is another possibility. A summer music camp similar to one currently run by them, but where tuition would be provided in folk music, would be a possibility. The programming officer at the CAE has indicated to me that she would be very interested in receiving a submission from the Society in this regard.

(d) In the interests of our existing members, we require a focal point. Expanding on the possibility of leasing an office, it would seem that such a move could further serve those interests by providing premises combining a venue for a Club, Concerts, Dances etc., and rooms which could be used by other groups and organisations. Talunga Music might be interested in a sharing arrangement, which would be of benefit to both parties; the Society would have the benefit of an instant record shop and production services, whilst Talunga Music would have the benefit of being within the focal point of the Society. The Boite, V.F.M.C., Morris Dancers and so on might be interested in utilising or even sharing the facilities, whilst bands might also wish to use them for practice sessions. I suggest that a feasibility study be undertaken to assess the possibility.

As I see it, the only way the committee will achieve bringing about the fruition of such ideas as these and the many other possibilities is by adopting a "hands off" approach to organisation, by delegation of the function to others. Individual members of the committee may be involved as they wish in organising events but, if so, the responsibility is theirs and the committee should not be involved other than by maintaining an overall perspective so that it might step in to assist or prevent things going off the rails. It should be a sounding board for and initiator of new concepts, a planning body and ultimate decision maker. It needs to involve members in the organisational process but, on the evidence apparent at the National Festival, this should not be too difficult. If this could be achieved, we should all benefit.

John Dick.

\$\$\$\$\$ TREASURER'S REPORT \$\$\$\$\$

[This is an abbreviated copy of Sue O'Leary's Report tabled at this year's Annual General Meeting]

FOLK SONG & DANCE SOCIETY OF VICTORIA
Balance Sheet as at 30th June 1986

<u>Non-Current Assets</u>			
Plant & Equipment			300.00
<u>Current Assets</u>			
Cash in Hand			249.00
Cash in Bank	- Operating Account	2447.32	
	- Concert Account	3568.67	
	- Euroa Account	617.76	
	- Investment Account	250.66	

		6884.41	6884.41
<u>TOTAL ASSETS</u>			-----
			\$7433.31

\$

#####

"A Week In The Life of a Dedicated Melbourne Folkie"

Monday - Start the week gently - stay home and listen to Radio 3CR's 'That's All Folk' (10.30 - 11.30 p.m. - gives you time for a snooze after tea), presented by your peers around the scene. If you seek additional excitement, ring and torment the presenters during the show by giving them long, complicated announcements to make.

Tuesday - Pick up the pace and take a late lunch at work to listen to Radio 3RRR-FM's 'Rick E.Folk' (2 - 4 p.m.) whilst you try to work out where Rick E.Vengeance's accent really comes from. Wander down to 'The Dan' about 8.30 and join in or listen to the English music session which has become a regular event.

Wednesday - What, no radio show? No worries, take yourself down to 'The Rainbow' for the evening for a quiet folky night, or return to 'The Dan' for a night of raging with 'The New Salty Dogs' and their - wait for it - accompanying slide show (and you thought you'd seen it all !!)

Thursday - Have a good lunch, and prepare yourself for the onslaught. Yes, this is it, the night of the week you barely live to regret. With still one day of the working week to face, you find the offerings simply too good to ignore. Decisions, decisions - what to go to?? - ah, ha! - alternate them week about !! The Brunswick Folk Club beckons invitingly, with names of people not often seen on a regular basis around the traps. Meanwhile 'The Loaded Dog' once again leads you astray, with all our favourite performers keeping us entertained while we sample the varied brews.

Friday - Yes, you lived to regret it, but more punishment is at hand. Radio emerges from the dim distant Tuesday (when was that??) to give us 3AR's 'Music Deli' (8 - 10 p.m.). Half-way through, or after, or instead of it, you take yourself down to 'The Robbie Burns' for the Melbourne Folk Club. Now you really know you've done it - once again, you've succumbed to the manifold temptations offered during the week, and now you've hit 'The Club', you know there's no turning back - you know you'll continue forcing yourself to go to more and more folkie events all weekend. If 'The Club' isn't loud enough for you, you might go down to 'The Dan' again to catch 'Eclectic Eel' belting out songs and tunes from the past & present, with members you once passed now present (?)

Saturday - Ohhh, groan, was that the alarm?? What for?? Yes, of course, you're on that spiral of masochism, and you have set the alarm for, gulp, "9.30" (yes, it does actually exist) so you can catch Radio 3PBS-FM's 'Mainly Acoustic' from 10 - 12 noon. Now fully awake (and still regretting it), you make yourself resemble a human being and take your brand new tin whistle/accordion/banjo or whatever to the 1.30 Workshop at 'The Robbie Burns'. Enlivened and enthused by sharing a mutual love (if not expertise) of folk music with others, you go to 'The Dan' about 5 p.m. for "one drink". Naturally enough, various musoes appear, and a tentative session starts up - you find it impossible to leave, as more and more familiar faces turn up during the evening, until finally a fully-fledged session is underway, and there's absolutely no turning back.

Sunday - Finally, finally you get to really sleep in !! There's no need to do anything folkie until Radio ABC-FM's 'Sunday Folk' show at 6.30 p.m. Until then, catch up on the washing, showering, eating, visiting or whatever other trivialities you've neglected during the week, and then just sit back, relax, enjoy the show, and prepare yourself for another week.

[Details of all venues and radio shows can be found elsewhere in this Newsletter, together with lots more venues, the numerous dances held on a regular basis during each month, and of course the various concerts and 'special guest' nights around - break a leg !!]

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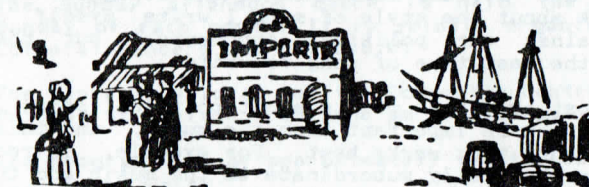
SUNDAY FOLK COLONIAL DANCE

SPECIAL GUEST CALLER:

BRUCE Mc. CLURE

(Scottish Country Dance Instructor)

2.30 to 6 PM



7 September

CARLTON COMMUNITY CENTRE
150 Princes St., Carlton

**FIRST SUNDAY EVERY MONTH
STARTS AT 2.30pm SHARP**

MUSIC LEADER - GRAEME WITT

ENQUIRIES - LUCY 380 4291

F.S.D.S.V. and Colonial Dancers

%-%- POLITICAL SONGWRITING -%-%

[This article reprinted (with thanks) from the Monaro Folk Music Society Newsletter, July 1986]

"Songs of Struggle alive and well at Fightback Conference"

I recently attended the first National Fightback Conference, called to discuss responses to the recent wave of attacks on unions and working conditions. One really encouraging thing about the Conference was the fact that the folk tradition is still alive and well in the labour movement. The Conference dinner featured entertainment from a number of local and interstate folk performers including Aboriginal dancers and a stunning recitation of African poetry. But even more impressive was the impromptu singing of ordinary trade unionists attending the Conference. It was a real thrill to be dragged out to help an Australian Railways Union member sing Duke Tritton's 'Sandy Hollow Line'. When the folk entertainment ceased, groups of people could be found in corners belting out classics like 'Ballad of 1891', 'Norman Brown' and 'Shores of Botany Bay'. I presented a workshop on political songwriting at the Conference, and I've reprinted some of the notes I prepared for it.

POLITICAL SONGWRITING WORKSHOP - NOTES

Songs are used for all sorts of political purposes, and different styles of song suit different purposes. For example, a chant for a demonstration should be simple, direct and rhythmic - fine details don't matter. Again, a song intended to convert an uncommitted audience needs much more subtlety and less aggression than one aimed at buoying up the spirits of people who are already committed to the struggle. I'm mostly going to talk about the style of song I write myself - satire directed against our political opponents, but that isn't necessarily the best type of song to write.

One of the most important points about political songs is that the words are more important than the music, and this affects the style of song that works best. For example, in rock music, the words are basically subordinate to the music and this makes political songwriting more difficult. For political satire, it's often better to use well-known tunes than to write your own - this makes it easier for people to sing the songs and find music for them, and enables the songwriter to concentrate on the words. I generally use traditional Australian or Irish tunes, because that's what I know best. In the days when everyone knew lots of hymn tunes, they were favourites for this process.

The importance of rhyme and metre varies in different song styles, but in the type of song I write it's very important to avoid forced rhymes or strained metre (though sometimes an exaggeratedly bad rhyme or long line can be used as a joke). Using more modern musical styles, particularly in serious songs, it's easier to get away with near-rhymes, and in some cases they are better than exact rhymes. It's a good idea to get a rhyming dictionary. Judy Small, who writes some of the best songs around, says it's one of her basic trade tools, along with a notebook and tape-recorder to save good ideas.

Perhaps the most important rule is to be ruthless about throwing things out. A line or even a whole verse may seem really good and may have a lot of work and emotion tied up in it but if it doesn't fit with the rest of the song, thrown it out. Better, put it in your notebook & save it for another song. Make sure the song isn't too long - remember you're trying to get a fairly simple point across. If you want to give a detailed political analysis, write a pamphlet. I generally aim for a maximum of 5 or 6 verses, but this depends on the number of verses and on the chorus.

A political song should have a chorus or at least a key line which is regularly repeated. This is one of my main weaknesses, I don't write very good choruses, and often leave them out altogether. But they're very important if you want the song sung and recognised.

John Quiggin.

[Did anyone catch the recent 'Workplace Poets Tour' organised by the VTHC Arts Committee, featuring Denis Kevans and Komminos Zervos performing poetry, yarns and songs? Apparently it was a great success, proving to be very popular with all who attended. Unfortunately, we did not receive information early enough to be able to advertise in advance (or attend ourselves!) - Ed.]

%-%

SUNDAY AFTERNOON DANCE - 7th SEPTEMBER 86

The Sunday afternoon dance is held the first Sunday of each month. It is jointly organised by Colonial Dancers and F.S.D.S.U.

The dance is held at Carlton Community Centre, 150 Princes St Carlton from 2.30 pm to 6.00 pm.

The program will be approximately the following:-

- | | |
|------------------------|----------|
| Palma Waltz | |
| Silver City Reel | |
| Walls Of Limerick | |
| St Bernards Waltz | |
| Black Mountain Reel | * |
| Blayden Races | |
| Lancers | |
| Shifting Bobbins | * |
| Buchan Eightsome | * |
| Macdonald of the Isles | * |
| Katherine Wheel | |
| Starceska Racemica | Bulgaria |
| Double Haymakers Jig | |
| Opera Reel | |
| Godecki Cacak | Serbia |
| Gypsy Tap | |
| St Johns River | * |

The dances marked - * - are Scottish Country Dances. They will be taught and called by Bruce Mc.Clure who is a special guest dance caller for the day.

DANCING HERE, THERE, EVERYWHERE

COLONIAL DANCERS BALL

The Melbourne Colonial Dancers will be holding a Ball on :-

SATURDAY 29 NOVEMBER at THE NORTHCOTE TOWN HALL

The night will emphasise social dances that are suitable for everyone, with a few of the more complicated dances thrown in as well.

Details will follow soon. Put the date in your diary now.

For further information, contact me (Barry) on Ph.484 4130, or Heather on Ph.288 4869.

DANCE SOCIAL AT WONTHAGGI

A Dance Social with a mixture of Scottish and Australian Old Time Dancing will be held on SATURDAY 25 OCTOBER. The organiser is Bruce McClure, who can be contacted on Ph.(059)821 919. Otherwise, I should have some information (Ph.484 4130).

V.F.M.C. 'WOOLSHED BALL'

This is to be held at Central Hall, 20 Brunswick Street, Fitzroy from 8 p.m. on SATURDAY 27 SEPTEMBER. Colonial Dress preferred. \$10 a single ticket. B.Y.O. liquor, glass, and supper. Advance-purchase tickets can be obtained by contacting Allan Gardner Ph.497 1628.

HUNGARIAN DANCE LEADERS' WORKSHOPS

The ensemble 'Uj Delibab' are visiting Australia this month, and will be giving two Dance Workshops in Melbourne :-

Thursday 25 September 7.30 p.m. - The Music Department,
Victoria College,
Burwood Highway, Burwood.

Sunday 28 September 2.00 p.m. - Carlton Community Centre,
150 Princes Street,
Carlton.

As well, they will be giving a Concert and Tanchaz (Social Dance) on Saturday 27 September at 8.00 p.m., with support group 'Shenanigans' in St. Joseph's Hall, Fitzgerald Street, South Yarra.

[See elsewhere for other Concert & Musicians' Workshop details.]

For further information, contact Gary King on Ph.528 6189.

-DANCE-DANCE-DANCE-DANCE-DANCE-D-

RECORD REVIEW

Record Title : 'STRIKE WHILE THE IRON'S HOT'
Band : 'Nubrij'
Available through : Sandstock Records (SSMO16)
Reviewed here by : Mark Hallam
Reprinted (with thanks) from : 'Fedmag', Vol.9, No.9.

"Nubrij, rather than being another Folk-Rock band, are a perfect synthesis of traditional Anglo-Celtic music with Rock, the folk music of the Metroculture."

I wish Nubrij had omitted this fatuous comment from the cover of their album. The word "synthesis" according to my Oxford Mini-dictionary means "artificial production of a substance that occurs naturally". I firmly believe that musical styles develop naturally according to the available technology and the influence of other established musical styles. What Nubrij play on the album is unmistakably folk. Electric guitar, drums & keyboard are used on some tracks, but on the whole, the album contains folk music played mostly in a folk style. The title track 'Strike While The Iron's Hot' & the final track 'Face the Facts' might be considered to be Rock, & particularly the latter with the aid of a session drummer simply named 'Spike'. Nevertheless, I doubt very much that we will see Nubrij on Countdown & I won't be watching the charts for the arrival of the album.

Leaving my pedantic rave for the time being, I found the album overall to be quite listenable. In particular, I loved Helen Myler's voice which is unfortunately only used as a lead vocal on four tracks. She is clever enough to be able to sing excellent backing harmonies with herself while singing 'Oats and Beans' as part of a well-crafted medley entitled and including 'Tinker's Wedding'. Helen also backs herself on the 'rock' song 'Face the Facts', and also on a well sung but unoriginal version of Dick Gaughan's 'Both Sides of the Tweed'.

Nick Bignell plays a competent version of 'Kemp's Jig' on classical guitar, accompanied by Alan Salmon on electric guitar. The sound is good and the basic arrangement is a good one, but unfortunately there is no variation to this basic arrangement. The duo called Jester produced an excellent arrangement of 'Kemp's Jig' in 1980 which was full of variety and changing textures. Nubrij would do well to listen to this arrangement for some inspiration. Electric folk groups (notice how I avoid the use of the word rock) such as Steeleye Span, Fairport Convention, The Albion Band and Pyewacket have already shown us how to liven up an arrangement using interesting lead breaks and bridges, varying the combinations of instruments, thinning out the sound or building it up for greater effect etc. I found 'Peanut Beer' to be an example of a good set of lyrics spoilt by a dull tune (where have I heard it before) & an unvarying early Bushwackers accompaniment. 'Lucky Country' could well have come out of an early Redgum book. I'd best say no more about these.

All through the album we are given snippets of Hugh Curtis' excellent fiddle playing. He is obviously capable of producing a variety of styles and I think he, like Helen, could be featured more in forthcoming works. Indeed the group contains some fine musicians and I hope their arrangements and choice of material improve in time for their next record. But please! Next time leave the silly comments at home!

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FOLK VICTORIA

presented by



Wool Week Committee,
P. O. Box 25, Euroa.

Solo Song & Dance Society



of
Victoria

FOLK VICTORIA

FIFTH EUROA FOLK WEEKEND 17th ~ 19th October '86

*Cheap camping available
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MILD & STOUT
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LOUNGE OPEN**

ON TAP - CARLTON, COOPERS SPARKLING ALE,
TOOHEY'S HUNTER OLD, AS WELL AS
35 PREMIUM BOTTLED BEERS LOCAL
AND INTERNATIONAL !!

HERE NOW! MELBOURNE'S FIRST PUB BREWERY!!

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324 ST. GEORGES RD.
NORTH FITZROY
ph. 489.8353



===== FOLK CLUBS & PUBS =====

It may surprise some of you, but yes, there are Folk Clubs & Pubs outside Melbourne !! Hopefully we will be able to include articles about such venues on a regular basis. This month's club special is courtesy of Bill Blackall, their new and enthusiastic Publicity Officer.

'THE SHEPPARTON FOLK CLUB'

We've been going now since 1981, usually have about 30 or 40 members, and meet every second and fourth Thursday of the month at the Toolamba Pub, a dear little country pub about 10 miles south of Shepparton. We're really well looked after by the licencees Glenn and Ann, who put on supper for us and donate a bottle of wine for our raffle - they're nice people and very hospitable, as are all the people of Toolamba, that's why it's known as the 'Little Town - Big Heart'.

We mainly engage artists to entertain us. sometimes have a session or a talent night, a few times a year we enjoy a visit by the Goulburn Valley's leading bush band, 'Muddy Creek', of which you've undoubtedly heard.

Our annual membership is \$12 a year. Members, students, pensioners or unemployed pay \$2.50 at the door, others \$3.50. We generally operate on a minimum of finance, but we do manage to generate enough to pay our artists a reasonable fee and cover a few advertising costs.

Some of the artists we've had here over the years have been Tony O'Rourke, Danny Spooner, Lisa Young, Martin Wyndham-Reed, Eric Bogle, Rick E.Vengeance, Tim O'Brien, The Cobbers, Di McNicol, Rob Freethy, Bes & Peter White, Louisa and Scott Wise, Peter Anderson, The Muddy Creek Bush Band, Gordon Dowell, Michael Moran, Jan Wozitsky, Margaret Roadknight, Lazy Harry, Cathy Spillane, Wildwood and the McConkey Brothers, Mike and Michelle Jackson, and that's just some of them, we think that's quite an array of top quality for a smallish bush club. We're currently trying to get in touch with Mike Harding of New Zealand too.

We're a pretty nice friendly bunch up here, why don't you drop in on us if you're ever up this way, you'd be most welcome and it'd be great to see you.

Hope to see some of you at Euroa, so until our paths next cross, it's goodbye from the bush.

[Seems to me the Shepparton Tourist Board should give Bill a commission ! See enclosed 'Activities Sheet' for the where's and when's of the Shepparton Club. See you in Shep. - Ed.]

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 *
 * STOP PRESS : The Australian Bicentennial Authority *
 * has commissioned Victorian author, June Factor to *
 * undertake the first full study of the history *
 * of children's games, rhymes, jokes and free-play *
 * activities, dating from colonial times. Tentative *
 * title is 'Australian Children's Folklore'. The *
 * project is listed as "a project to research the *
 * heritage of our folk songs", and June has been *
 * granted \$15,000 for this undertaking. As well, *
 * Clifford Hanna has been granted \$8,000 to research *
 * Australian Folk Ballads. *
 * *

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***** BOOKS FOR FOLK *****

Book Title : 'Aspects of Folk Dance in Europe'
 Authors : Helen Wingrave and Robert Harrold.
 Available from : Readings Bookshop, 384 Lygon Street, Carlton.

"The growing interest in Australia in folk arts and ethnic groups has been mirrored in the positive response to this new book. It deals in detail with the dances of every country in Europe and regional dances within countries. For each area, Wingrave outlines general background, the customs, superstitions, music, costumes and the different traditional dances and styles. A glossary of technical and musical terms and a bibliography for further reading are also included. Appealing to dancers, teachers interested in choreography or adapting material for the stage, costume designers and all who are interested in the wide variety of folk dance throughout Europe".

-->--> IRISH FOLK REVIVAL <<<<<

[The following is an extract from an item in 'Visitor', an Irish Tourist Magazine, kindly supplied by John Dick after his recent trip to Ireland. The author is Eugene McEldowney, a news editor with the Irish Times, and "an accomplished musician himself".]

The Irish have long had an international reputation for music, song and dance, and numerous travellers in the country, as far back as the 17th Century, have commented on the fact that the natives enjoyed nothing better than an opportunity to let their hair down with a good old sing-song.

Partly this was due to a natural Irish disposition to enjoy life and have a good time whenever the occasion presented itself as at weddings, fairs and wakes. Partly also it was due to the desire to escape from the harsh realities of life, particularly in the countryside and the crowded slums of the larger cities like Dublin, Cork, Belfast and Galway.

Whatever the reason, the Irish tradition of relaxing over a pint of stout and a glass of whiskey with a good rousing song and a rollicking jig is now a firmly established part of the national character.

Indeed something short of a minor miracle has been taking place in Ireland in recent years. For in stark contrast to the experience of many European countries where the old ethnic traditions have been swamped by the tide of mass popular music, Ireland has witnessed a remarkable revival of interest in native music.

We in this country can boast of a musical tradition going back for centuries, and despite the counter attractions of modern music, the home-grown Irish variety is thriving, with thousands of youngsters throughout the country eagerly taking up the old songs and the old tunes and ensuring that the tradition is carried forward into the next century.

Indeed Irish music is finding new devotees and new audiences throughout the world with the international success of groups such as the Chieftains, the Furey Brothers and Clannad, who all now spend part of their working year travelling in the United States, Canada, Australia and the European continent.

Much of the credit for the revival of interest in Irish traditional music must go to an organisation called Comhaltas Ceoltoiri Eireann. This is an independent body which sponsors interest in Irish music, song and dance, and it has hundreds of branches abroad, and in every county in Ireland.

The Comhaltas organises regular festivals of traditional Irish music called fleadhanna, and these culminate in an annual three-day event each summer at which musicians, singers and dancers from all over the country compete for honours.

As well as this All Ireland Fleadh Ceoil, the Comhaltas also organises a number of provincial events throughout the year in various centres.

But quite apart from these highly organised events, it is impossible to travel in Ireland without coming across a pub which hosts a regular folk-music session. Just about every town and village in the country sports a group of traditional musicians who will gather in one of the local pubs, usually at weekends, to belt out a succession of lively reels and jigs punctuated by a moving ballad. Local tourist offices can usually supply detailed information.

Some counties have a stronger tradition than others. Clare, Galway, Leitrim and co. Antrim and co. Derry in the North have a particularly thriving tradition of music, producing a stream of successful young fiddlers, flautists and pipers.


Every year in Milltown Malbay in Co. Clare, a special music school is held which is devoted entirely to the art of playing the uilleann pipes. These are a particularly Irish instrument, resembling the bagpipes, but played by using a bellows, instead of blowing with the mouth. The school is named after a famous Clare piper, now dead, called Willie Clancy and it usually takes place in July.

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#--#--# HOW WAS ALBURY ? #--#--#

Some comments on the recent Albury Folk Festival -

"Quiet, enjoyable festival. Best sessions I've been in for a long time" - Peter Anderson.

"Nice relaxed atmosphere. Pub was very hospitable. Sessions were magic!" - Sean McLernon.

"Great. Best little festival I've been to for ages" - Rick E. Vengeance.

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LETTERS/LETTERS/LETTERS/LETTERS/

Dear Editors,

I am compelled to complain at the continuing underhanded methods of certain pommie bastards who seem hell-bent on subverting our superior culture by transplanting inferior, facile pursuits carried on by the senile, eccentric and foolish in that out-dated society from which they have chosen to leave.

I have just heard that we now have a cloggie side in Melbourne (called 'Old Thumper' for God's sake). I have shuddered uncomplainingly at the sound of bells and outlandish behaviour of the Morris dances, turned a blind eye to the mindless frenetics of the Mummers and I can even ignore snide remarks like that in your last 'Chook Droppings' where one of our better festivals was likened to a U.K. Festival. But enough is enough. The creeping pommie-ization of our cultural paradise must be stopped.

To thwart this surreptitious takeover by these huffer-muggers I suggest we fight fire with fire by Australianizing some of their quaint little customs. That should put them in their place.

Take your "swan-upping" for example. I'm told that the Vintner's and Dyers Guilds share with the sovereign the ownership rights to the swans on the Thames River. Each July, Swan Wardens and Markers, together with the Queen's Swan Master, row up the Thames and catch those swans hatched in the previous year and mark them. Those belonging to the Dyers have one nick in their beaks, those to the Vintners two nicks, whilst those of the Queen are unmarked.

We could do the same with emus in the Little Desert; those with one nick belong to the Painters' Union, those with two nicks to C.U.B., whilst Sir Ninian can have the rest. Rowing might be a bit hard but.

Then there's the "Tichborne Dole". Apparently, over 800 years ago, Lady Tichborne begged her husband to set aside land to provide bread for the poor, to be doled out on Lady Day, 25 March. He agreed to allot what land she could walk around before a burning stick she was to take from the fire went out. The good lady was dying, but after being carried to the fields, managed to crawl around 20 acres before the flames went out. Flour from wheat grown on these fields is still doled out each Lady Day.

What we should do is convince our friendly publicans to donate all those barrels which you, dear Editors, can stumble around before Randall Percy downs a pint of Guinness - better make that two pints.

What about the famous "Dunmow Flitch". For the last 700 years in Little Dunmow, a side of bacon has been awarded to any married couple who could go there and, kneeling on sharp stones, swear that they had not quarrelled nor repented of their marriage within a year-and-a-day afterwards.

Why couldn't we award half of something to anyone who, whilst leaning on the sharp bar of the Dan O'Connell, swore that he or she was totally pissed off with their partner and was out for a good time? There wouldn't be that many would there?

I'm sure that all of you who are not closet soul-cakers will by now appreciate what I am on about and will feel as strongly as I do about the double-dealing of these perfidious pommies.

In fact, you may wish to come up with some ideas of your own on how to beat them at their own game. There's plenty of scope believe me.

Have a look at their list of saints' days and religious festivals for example. At the top of the list on January 1 is the Feast of the Circumcision. Yuk. Surely someone must be able to think of something a little more appetising.

(Name and Address Supplied)

Dear Reader,

Firstly, for your information, neither Gail nor I 'stumble', and could not, therefore, fulfil the requirements in your second suggestion. Secondly, do the Painters' Union really need all those emus?

Ed.

LETTERS/LETTERS/LETTERS/LETTERS/



***** RADIO PROGRAMS *****

Mondays 10.30 - 11.30 p.m. 3 CR (837 on the AM dial)
'That's All Folk'

Tuesdays 2 - 4.00 p.m. 3 RRR (102.7 on the FM dial)
'Rick E. Folk'

Fridays 8 - 10.00 p.m. 3 AR (621 on the AM dial)
'Music Deli'

Saturdays 10 - 12.00 noon 3 PBS (107.7 on the FM dial)
'Mainly Acoustic'

Sundays 6.30 - 8.30 p.m. ABC-FM (105.7 on the FM dial)
'Sunday Folk'

On 'Sunday Folk' this month of September are more features from the 20th National Folk Festival held here in Melbourne last Easter, as well as highlights from 'The Guinness Celebration of Irish Music' concerts which toured last March.

- 7th Highlight of performances of Concert 'A' of The Guinness Celebration, with Geraldine Doyle, Paddy Reilly, Brendan Grace and The Dubliners.
- 14th Raglan Road and Stockton's Wing in Concert.
- 21st Performances from Concert 'B' of The Guinness Celebration with Arty McGlynn and Nollaig Casey, Maura O'Connell, Liam O'Flynn and Christy Moore.
- 28th From the National, 'Pipoca' present a feature on Brazilian music.

P.S. Please note the following specials on Sunday mornings (11.30 - 12.30) on ABC-FM in the 'live-to-air' series 'On The Broadwalk' from the Sydney Opera House :-

- 7th Judy Small in Concert.
21st 'Sirocco' in Concert.

"Ciao Time" - sad to hear that Raymond Mow has just departed temporarily from his show on 3PBS's 'Mainly Acoustic'. Raymond has been an enthusiastic and active supporter of Folk generally and, more specifically, of the FSDSV. The whisper is however, rather than moving out of the Folk Scene, he is simply diversifying some of his interests within it. More next month hopefully!



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+/+ FORTHCOMING FESTIVALS +/+

- Sept. 27 - 29 West Australian Folk Festival, Toodyay, W.A.
Oct. 3 - 6 Spring Folk Festival, Sawtell (Coffs Harbour).
Oct. 3 - 6 Wagga Wagga Folk Festival, Uranquinty, N.S.W.
Oct. 10 - 13 South Australian Folk Festival, Adelaide, S.A.
Oct. 11 - 12 Bush Music Festival, Sydney, N.S.W.
Oct. 17 - 19 Euroa Woolweek Festival, Euroa, Vic.
Oct. 17 - 19 National Folklore Conference, Sydney, N.S.W.
Oct. 24 - 26 13th Maldon Folk Festival, Maldon, Vic.
Oct. 25 - 26 Yaven Creek Field Day and Earth Festival, Tomorrana, via Tumut, N.S.W. Ph. (069) 466 262.
Nov. 15 - 16 Aust. Bush Band Championships, Glen Innes, NSW.

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++ MORE DATES FOR YOUR DIARY ++

(Addendum to the Enclosed 'Activities Sheet' supplement)

- Sept. 11 'The Fureys', Melbourne Concert Hall.
- Sept. 3 - 13 'Epitaphios', Music by Mikis Theodorakis
Poetry by Yannis Ritsos
(The story of a mother lamenting the death of her son, killed during the 1936 tobacco strike).
[Performed in Greek.]
'Sophisticated Souvlaki!', Music by 'Lenko'
Poetry by Komninos Zervos.
(An original and humorous look at life in Aust., migrant-style!) [Performed in English.]
- Sept. 26 Concert with 'Uj Delibab', from Hungary (see Dance Information page also). M.L.C., Barkers Road, Kew. Ph. 528 6189.
- Sept. 30 Musicians Workshop with 'Uj Delibab', from Hungary (as above) at Music Dept., Melbourne CAE, 757 Swanston Street, Carlton. Ph. 528 6189.
- Sep. 23 - Oct. 26 'The Pathfinder' - a musical play by Darryl Emmerson. It is the story of John Shaw Neilson - his life and his poetry. The Church Theatre, 500 Burwood Road, Hawthorn. Ph. 819 2644. BASS

+++++



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BRUNSWICK FOLK CLUB
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CONTEMPORARY & TRADITIONAL MUSIC

We invite you to come along to the Brunswick Folk Club every Thursday night and enjoy some of the best acoustic music in Melbourne.

The Brunswick Folk Club is Melbourne's newest folk and acoustic music venue, and has quickly established a reputation for both the high quality and diversity of music that it presents.

The program for September is no exception.

We have lined up some of Melbourne's hottest musicians in a program which ranges from the exciting Latin rhythms of Apurima, to the dynamic Irish fiddle music of the Purple Dentists, to the Greek Island music of Chris Fakos and Western Swing from the New Moonee Valley Drifters.....and much more!

The club runs every Thursday night at the Brunswick Mechanics Institute, on the corner of Glenlyon and Sydney Rds, Brunswick, commencing at 8 p.m. and finishing at around 10.15. Admission is \$4, with a \$3 concession.

Come along and enjoy a great night's music every Thursday night at the Brunswick Folk Club.

September 4

APURIMA: one of Melbourne's finest Latin American folk groups, specialising in the music of the Andes. Their sound ranges from the haunting Andean flutes and panpipes to the exciting rhythm of the 10 stringed charango. Featuring a wide range of Latin American percussion instruments, and some great songs, Apurima were one of the highlights of last month's program - don't miss them this month.

THE TABASCOS: one of the rare public appearances of this very popular group, who last played in Melbourne at the 1985 Inti-Illimani concert. Featuring Jenny Candy (vocals) Heather Russell (vocals) and Peter Leman (guitar, vocals), the Tabascos combine to produce a special blend of harmony and good humour on contemporary folk songs ranging from El Salvador to Truganini.

WARREN ROUGH: a fine guitarist, generally acknowledged as the finest exponent of the Travis style country guitar in Melbourne. He also includes a great selection of ragtime and blues.

September 11

THE PURPLE DENTISTS: three of Australia's hottest musicians, Danny Bourke (fiddle, vocals), Louis McManus (fiddle, guitar, mandolin, vocals) and Tony O'Neil (fiddle, guitar, mandolin, vocals), have combined to produce a sound ranging from hard-driving Irish reels, to the country songs of Jimmy Rogers to the Mexina hat dance. All three have had a wealth of experience playing in such bands as the Bushwakers, Captain Matchbox and Poteen, and recently starred at the Sadako Peace Concert. Combining great playing with good humour, the Purple Dentists are one of Australia's premier bands - this is a night not to be missed.

CHRIS FAKOS: a player of the santouri, or Greek hammer dulcimer, Chris is one of Melbourne's top Greek musicians. Chris was a much admired performer at the recent National Folk Festival with a music that captures the romance and energy of the Greek Islands. Over the last 30 years, Chris has played with most of Melbourne's Greek musicians and will be a real highlight of this month's program at the Folk Club.

September 18

THE NEW MOONEE VALLEY DRIFTERS: play a great brand of 1940s and 1950s Country boogie, Western swing and bluegrass. They have recently reformed after a break, and the lineup is Tom Forsell (acoustic rhythm guitar, mandolin, vocals), Rob Grenville (electric lead guitar, vocal harmonies), Ron Hanson (double bass and vocal harmonies), and Greg Hunt (fiddle). The New Moonee Valley Drifters are a real good time band and this is a welcome return to the Brunswick Folk Club after being such a great hit earlier this year.

MIKE HARDING: singer and guitarist from New Zealand, he was a special guest at this year's National Folk Festival. He was such a great hit at the festival, that he has stayed on to tour Australia. He specialises in traditional and contemporary songs from New Zealand and has recently released an album "Time on the Road".

OSMAN KURU AND GROUP: One of Melbourne's finest Turkish music groups, they are in constant demand at Turkish concerts both here and interstate. This is their first appearance at the Brunswick Folk Club and we can look forward to a great bracket of Turkish music.

September 25:

SHOW DAY: NO FOLK CLUB DUE TO UNAVAILABILITY OF MECHANICS INSTITUTE.

October 2

PIPOCA: specialise in the music of Brazil, with a repertoire including samba, choru, the music of Brazil's north-east and Brazilian jazz. They have appeared at the Port Fairy Folk Festival, and the 1986 National Folk Festival, and have released two very popular cassette recordings "Live Export" and "Save the Dodo". They are currently recording an album for release in Brazil. The group members are Pip Robinson (flute, alto flute, piccolo, recorder); Shane O'Mara (guitar, 10 string viola, 12 string guitar); Denis Close (cavaquinho, marimbau, berimbau, percussion); Ze Carlos Fernandes (pandeiro, guiro), Elspeth Close (triangle, surdo, reso-reco, afoxe) and Wendy Rowlands (violin).

PAUL WOOKEY: needs no introduction to acoustic music followers. He has played for many years at venues such as One-C-One and the Troubador and is a great guitarist and singer, specialising in contemporary country songs, bluegrass and blues.

JOHN NORTON: plays dobro, slide, mandolin, lute and guitar, and is a regular performer at Melbourne's acoustic music venues such as One-C-One. John is a very entertaining performer and a great musician.

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- SEPTEMBER 4:** **APURIMA** (Latin American rhythms)
THE TABASCOS (Contemporary Folk)
WARREN ROUGH (Country, ragtime and blues guitar)
- SEPTEMBER 11:** **THE PURPLE DENTISTS** (Danny Bourke, Louis McManus, Tony O'Neil)
CHRIS FAKOS (Greek Santouri)
- SEPTEMBER 18:** **THE NEW MOONEE VALLEY DRIFTERS** (Western Swing and Country)
MIKE HARDING (Contemporary New Zealand songs)
OSMAN KURU AND GROUP (Turkish)
- SEPTEMBER 25:** **SHOW DAY: NO FOLK CLUB**
- OCTOBER 2:** **PIPOCA** (Brazilian)
PAUL WOOKEY (Contemporary Country and Blues)
JOHN NORTON (Multi-instrumentalist: slide, dobro, guitar)

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SEPTEMBER 1986

PLEASE ring JESS DUNNADGE on 469 4078 if YOU KNOW of ANY CHANGE or ADDITIONS to Folk Club/Dance Listings on this sheet. If YOUR CLUB is listed here PLEASE make sure the entrees are kept up to date.

ALL FUNCTIONS/VENUES MARKED # UNDER SPONSORSHIP OR MANAGEMENT OF F.S.D.S.V.

REGULAR ACTIVITIES & COMING EVENTS

MELBOURNE FOLK CLUB Fridays at The Robert Burns Hotel, Cnr Smith & Easey Streets, Collingwood - 8:30 pm.

September 5	Tight like that, Keryn Archer	
12	Mike Harding, Dave Brannigan	NB: No Come-All-Ye this month
19	Danny Spooner, Chris O'Connor & Suzanne Watt	
26	Fine Fettle, Di McNicol	

BRUNSWICK MECHANICS INSTITUTE, Folk Club Thursdays, 8 pm. Peter Leman 380 3290(w) 49 6304(h)

CAFE JAMIN, Cnr Richardson & Armstrong St., Middle Park. Poetry, Music, Dance Performances, Tuesdays. (Tom 489 6972)

DAN O'CONNELL HOTEL, Cnr. Princes & Canning Sts., Carlton. Informal English Music session Tuesday nights, Informal Irish Music session Saturday nights. 'Tara' - Thurs nights. 'Raylan Road' (in September).

FAT BOB'S CAFE - 741 Glenhuntly Road South Caulfield. Tues - Sun 8:00 till late. Sundays, Open Talent Night, MC Rick E Vengeance (Tony or Michael 523 9054)

FOLK LORE COUNCIL OF AUSTRALIA, monthly social/meeting, eastern suburbs 3rd Sat each month, 8 pm (Maxine Ronnberg 20 4136)

GREEN MAN COFFEE LOUNGE, 1221 High Street, Malvern. Acoustic/Folk every night (20 5012)

LOADED DUG, 324 St Georges Road, NORTH FITZROY - 489 8353, 419 4563 - Thursday nights

ONE-C-ONE, at The Troubadour, 388 Brunswick St, Fitzroy - every Sunday. Philip Rogers 347 8858

RAINBOW FOLK CLUB, Rainbow Hotel, St David Street, Fitzroy (off Brunswick St) Wed nights (Brennie Walker 486 2340)

R J HAWKE HOTEL, 133 Sydney Road, Brunswick. Poetry, Music, Dance performances. 2-5pm Sat. Free. (Tom 489 6972)

TROUBADOUR Coffee Lounge & Restaurant, 388 Brunswick Street, Fitzroy. (Andrew Pattison). Open seven nights a week.

TWILIGHT COFFEE HOUSE, 234 High Street, Kew. Tuesday to Thursday 9pm - 12pm, Fri & Sat 9pm - 1am, Sun 8pm - 12pm (classical guitar society) (861 6587)

VICTORIAN FOLK MUSIC CLUB, (Elma Gardner 497 1628)
 WORKSHOP Mon. nights Anglers Hall Cnr. Rathmines & Clarke Sts. Fairfield.
 SINGABOUT Folk Night (Venue as above) 4th Monday every month.

WORKSHOP - Beginners - Folk instruments & voices, Sat. 1.30 pm - Irish Music after 3 pm., Robert Burns Hotel, Cnr Smith & Easey Streets, Collingwood, (Kelly 383 5168)

OUT OF TOWN

ALEXANDRA, Ultima Thule Folk Club, Shamrock Hotel, Grant Street. (057 72 1293). Ev. 2nd Thursday - Special guest nights occasional Fridays. Jim Catterwell 057 72 1293bh 057 72 2157ah

BATESFORD - Derwent Hotel - last Friday each month - Geelong Folk Club for information.

BEECHWORTH FOLK CLUB, Every 2nd Wednesday, "Woolshed" Restaurant (next to pub)

CHILTERN FOLK CLUB, Chiltern Hotel last Wednesday each month (Mick O'Leary 060 26 1319)

FRANKSTON Peninsula Folk Club, Mechanics Institute Hall, Nepean Highway, Frankston 6pm - 11pm. Alternate Sundays NOTE NEW STARTING TIME. 31 Aug, 14 & 28 Sept (Bill Dettmer 783 6216; Lyn Hornibrook 754 6057).

FRANKSTON Central Coffee Lounge, Nepean Highway, Frankston, Thurs Acoustic Musos Night.

GEELONG FOLK CLUB, Golden Age Hotel, Gheringhap St. Geelong. Tuesday and Friday nights 8:00 p.m. except for last Friday in month (see Batesford) (Jamie McKew 052 65 6123 AH, 052 299652 or 052 75 2894 BH)

GIPPSLAND ACOUSTIC MUSIC CLUB, Tyers Hall Supper Room, Main Road, Tyers. 1st Sunday each month (Lynda Chambers 051 74 5680)

HEALESVILLE FOLK CLUB - 2nd Friday of the month at Healesville Sanctuary, Healesville. Phil Ross 059 62 4761

HORSHAM - Wimmera Musicians Club, Commercial Hotel, 3rd Wed. each month 8pm (Rick Stephens 053 82 1782/1520)

LORNE FOLK CLUB, Pancake Parlour, Friday nights 059 89 1983

MT MARTHA - Hotel Dava, Wednesday nights, Musos night.

MUNTRUSE FOLK CLUB, Tapscott Centre Guide Hall, Cambridge Road. 3rd Sunday each month. John McDonald 728 3366

SELBY FOLK CLUB, Community House, Wombalana Rd., 1st Friday each month (Francois Rogean 754 6043 A.H.)

WHEPPARTON FOLK CLUB, Junction Hotel, Toolamba. 2nd & 4th Thursdays (Mick Reilly (058) 57 2473)

WANGARATTA FOLK CLUB, Vine Hotel, Ovens Highway. Last Friday each month. Tim Dickinson 057 21 4594

MORRIS DANCING

BALLARAT MORRIS, Trades Hall, Camp Street, Ballarat, Thursday nights, 7-9 pm. (Peter Waugh 053 31 5365)
BRITANNIA MORRIS MEN, Wed. nights, 7:30 pm. Jika Jika Community Centre, Plant St, Northcote (Peter Cartledge 481 2337)
PLENTY MORRIS, Melb Uni Sports Centre Activities Room 7:30 p.m. Tuesdays (Rae Trathen 259 9423 AH)
SHE-OAKS Ladies Morris, Wed. nights, 7:30pm Melb. Uni. Sports Centre, Activities Room (Jenny Hale 818 7144 AH)

LEARN DANCING

COLONIAL DANCERS, Carlton Community Centre, 150 Princes St. Aust Colonial, British Isles, Old-Time 8 - 10 pm
Last Wednesday of each month live music with the "Scratch & Smell" Band -all musicians & dancers welcome.
(Lucy Stockdale 380 4291 A.H. 609 9362 B.H.),
INTERNATIONAL FOLK DANCING WORKSHOPS - St. Mary's Church Hall, Near Cnr Queensberry & Howard Sts, North Melbourne.
7.45 pm, 1st, 3rd & 5th Tuesdays each month BEGINNERS and INTERMEDIATE, 2nd & 4th Tuesdays, INTERMEDIATE and
ADVANCED 7.30 pm. \$2.00 (Therese, 489 6173)

IRISH DANCING CLASS, Carlton Community Centre - Tuesday 9 pm upstairs. (Contact Bill Bamford 347 0372)

ISRAELI & INTERNATIONAL FOLK DANCING WITH SHEFFI - Cnr Inkerman and Raglan Sts, St. Kilda.
Wednesdays 8.00-9.30 INTERMEDIATE; 9.30-11.00 pm ADVANCED. Thursdays 8.00-9.30 pm BEGINNERS. (Phone: 80 1632)

R.I.D.A. INTERNATIONAL DANCE WORKSHOPS - last Sunday each month, 2 pm Carlton Community Centre (Gary King 859 3486)

SHENNANIGANS DANCES (Monthly) Gary King 859 3486

SQUARE DANCING CLASSES. Beginners Mondays, Advanced Fridays Pioneer Memorial Hall Cheltenham (Steve 435 7512)

VFMC DANCE WORKSHOP, 8:00 pm Carlton Community Centre, 3rd Tuesday each month. (Shirley Andrews 328 1176)
(Lorraine Ugilvie 428 1810)

VFMC DANCE CLUB 8 pm 4th Wednesday each month, possible new venue, ring Graeme Higman 890 6890 or
Jane Bullock 762 1389. Especially for beginners.

WELSH DANCING CLASS, Kindergarten, Cubitt Street, Richmond. Alternate Thursdays 8 pm. (Ewan Kenner 391 3415)

REGULAR DANCES - CITY: (Some instruction given where necessary)

F.S.D.S.V./COLONIAL DANCERS Sunday Afternoon Dance, Carlton Community Centre, 150 Princes Street, Carlton,
1st Sunday each month (Lucy Stockdale - 380 4291) - Doors open 2 pm, Dancing Starts 2.30 sharp

CELTIC CLUB cnr LaTrobe & Queen Sts, City. Billy Moran & Gaels, 3rd Sat every month, \$4 inc. light supper

COBBERS "GUMTREE" DANCES, LaTrobe Union Hall, Fortnightly \$10 497 3227

PARADIDDLE, Hawthorn Town Hall, NEW VENUE 3 & 31 Oct BYO supper, non-licensed \$6 \$5 \$1. (John Zigmantis, 844 2100).

PATTERSON'S CURSE DANCE, Cnr Church Street & Highfield Road, Canterbury. 2nd Wednesday each month.

VFMC COLONIAL DANCE at Carlton Community Centre, 150 Princes Street, 3rd Saturday each month. 8pm - 11pm.

VFMC EASTERN SUBURBS DANCE - 1st Saturday each month, Uniting Church Hall, Station Street, Ringwood. Melways 49 H9.

REGULAR DANCES - COUNTRY:

ATHLONE, BANGHOLME, CLYDE, NORTH NAR NAR GOON - OLD TIME DANCES - on somewhere every Saturday, 8.00 pm (707 2327)

BARANDUDAH DANCE - Last Sat each month. (Val Wilson 060 21 7697 BH, 060 25 6525 AH)

BENDIGO, Bush Dances at Mandurang Hall, Sept 12, Oct 4. Peter Ellis 054 43 2679 Mary Smith 054 42 1153

BERWICK, 3rd Saturday every month - Oldtime, Masonic Hall, Princes Highway (Main Street)

BETHANGA, Old Time, Bethanga Hall, 2nd Saturday each month

FRANKSTON, TAFE Hall, Quality Street, Frankston Sat 7:30 every 10 weeks. BYO & Supper, diff bands (Noel 781 4794)

GEELONG WEST COMMUNITY CENTRE, family dance last Sunday each month, 2 pm

LANGWARRIN, Old Time, Langwarrin Hall, Cranbourne Rd - 1st Saturday every month.

TALLANGATTA, Old Time, Church of England Hall, 3rd Saturday each month with Nariel Band

COMING EVENTS

VFMC SPRING BALL 27 September. Central Hall, Brunswick Street, Fitzroy. (Alan Gardner 497 1628)

WAGGA FOLK FESTIVAL 3 - 5 October at Uranquinty

SOUTH AUSTRALIAN STATE FOLK FESTIVAL 10 - 12 October at Port Adelaide

EUROA Wool Week W/End 17th-19th October Fri: Come-all-ye, Sat: Ceilidh, Dance, Sun: Outdoor concert.
John Shorter (383 2706)

MALDON FESTIVAL 24 - 26 October

FOLK-LORE CONFERENCE - Kurungai C.A.E. 17th-19th October

'The Fureys & Davey Arthur' Sept.9 - Warrnambool Arts Centre ; 10th - Ballarat Civic Hall ;
13th - Geelong Civic Centre ; 15th - Warragul Arts Centre.

S U P P O R T F O L K M U S I C - J O I N T H E F . S . D . S . V .

COMMITTEE MEETINGS open to all members. 8pm, 2nd Monday each month
Robbie Burns Hotel, Cnr Smith & Easey Street, Collingwood