

**FOLK VICTORIA** is the registered trading name of the Folk Song & Dance Society of Victoria, and is used in fund-raising appeals and for Public Relations, Publicity and advertising purposes.

The Society is incorporated under the Associations Incorporated Act (1981).

The Society is recognised as representing Victoria in matters involving all forms of Folk Arts, and as such is a member body of the **AUSTRALIAN FOLK TRUST** which is the National body through which Federal Government funding is devolved via the Australia Council for the Arts, to the various State (member) bodies to assist in the promotion, preservation and presentation of the Folk Arts.

The Society is affiliated, or has reciprocal membership benefits, with other groups whose aims are in accord with the aims of the Society, such as the Victorian Folk Music Club, the Colonial Dancers, Geelong Folk Club, Wangaratta Folk Club, Shepparton Folk Club, U.T.Creek Folk Club & others, at the discretion of their organisers, including Folk Clubs run by our equivalent organisations in other states.

The Society's Folk Club is the **MELBOURNE FOLK CLUB** (at whatever venue) but the Society also sponsors other Clubs & functions and, in cooperation with the Colonial Dancers organises a regular (1st Sunday of the month) afternoon **dance** at the Carlton Community Centre, 150 Princes Street Carlton.

The Society's **meetings**, held monthly (2nd Monday of the month, subject to change occasionally), are open to all interested people, whose views and suggestions will be heard, but voting rights are limited to members of the Committee.

# Folk Song & Dance Society of Victoria



## NEWSLETTER



*Sunday in the bush (engraving from Town and Country Journal, 10 January 1874)*

THE FOLK SONG & DANCE SOCIETY

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'THE FATAL TRAIL RIDE'

By John Quiggin

The riding school at Mulga Flat is way out in the scrub  
The second turn-off on the left, two miles past Liddy's Pub  
Bill Jones has eighty acres there of land that's parched & dead  
He farmed it once, but now he farms the city folk instead

He keeps a string of ponies, mostly old and mostly slow  
And each one wears a blanket so its rib cage doesn't show  
But if you ask about the school, Bill's eyes will glow with pride  
Unless, of course, you ask about the fatal trail ride

It happened one December day in the drought of '82  
When every day the sun beat down from a sky of brilliant blue  
The air was thick and dusty, the earth was bare and red  
The creeks were dry, the grass had died, the very trees were dead

The feed Bill's horses lived upon was dry and scarce and rough  
However it was shared around there never was enough  
They huddled in the tiny shade of the trees that hadn't died  
And glumly trudged around the farm on every trail ride

Now Bill had one old stallion, bought cheap from Jacko's stud  
He was too old for service now though he came of noble blood  
Though age had bowed his weary head he still retained his pride  
And he showed it on the morning of the fatal trail ride

Upon the fateful day this horse was hired as a mount  
To a pushing city businessman by the name of Bazza Blount  
Although he'd never rode before, he was ever game to try  
He swore he'd get a gallop in or know the reason why

The ride set out at ten o'clock in a haze of dust and heat  
The horses didn't want to go, they'd had bugger-all to eat  
But they couldn't match the wily cove Bill had hired as a guide  
He waved some hay beneath their nose and got them set to ride

They walked across a stony field that was bare and dry and hot  
Then the guide turned round and asked them, "Can everybody trot?"  
They trotted for a hundred yards, at a very languid pace  
And the horses puffed and panted like they'd run a two-mile race

Now Bazza Blount was at the rear, his patience wearing thin  
He knew that life was just a race and he always had to win  
He tried to urge his horse along, but the stallion wouldn't go  
It made no difference whether Baz said "Giddy-up" or "Whoa"

He cursed and swore, dug in his heels but all to no avail  
He kicked the stallion in the guts, the horse just waved his tail  
He slashed the horse across the rump with his brand new riding crop  
The horse reacted this time, he snorted once and stopped

Now though he was no horseman, Baz had heard of certain tricks  
Into his mind came floating tales of camels and of bricks  
Although no bricks were close at hand he thought himself quite wise  
If he didn't have the very thing he could always improvise

He got down from the saddle and looked upon the ground  
Until he found a couple of stones that were big and hard and round  
He wrapped them in a neckerchief he carried in his shirt  
Got on again, leaned back, and hit the stallion where it hurt

6.

The stallion jumped into the air just like a startled colt  
He bucked then started down the track at a monumental bolt  
Baz grabbed his mane for very life, hung on but only just  
And they charged together down the track in a cloud of swirling dust

The other horses heard them coming charging from the rear  
They heard the pounding crashing hooves with a rush of sudden fear  
They saw a fearful vision wrapped in a cloud of red  
Their ears went back their nostrils flared, with one accord they fled

They galloped at a fearful pace, crashed through the mulga scrub  
At eighty miles an hour they thundered straight past Liddy's Pub  
A swaggie on the verandah there was sleeping off the drink  
The shock might just have turned him white, but the dust cloud turned him pink

There were bodies in the paddocks, there were bodies on the track  
There were broken arms and broken legs and broken necks and backs  
But though they searched the countryside for miles and miles around  
Of Mr. Barry Blount Esquire no trace was ever found

But round the pub there are some who say they know the reason why  
The weather in that dreadful drought was just so hot and dry  
That as he thundered down the track upon that fateful day  
He went too fast, copped a white-hot blast, dried up and blew away

[The above poem was reprinted (with thanks) from the  
MFMS November 1986 Newsletter]

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7.

##### AROUND AUSTRALIA #####

Following are some extracts from the first (November 1986) and second editions of the new monthly 'Australian Folk Trust Newsletter' prepared by the National Folk Arts Co-ordinators, Bob Petchell and Isabel Margrett, with assistance from the National Administrator for the Trust, Wendy Peckover. [If you wish for a full copy, please contact one of our A.F.T. Trustees - see inside front cover of this Newsletter].

ORGANISATIONS TO WHICH WE HAVE SENT INFORMATION :

1. The Minister, Shadow Minister, and Head of Department for The Arts, Tourism, Ethnic Affairs, Education, Recreation - Federal and all States and Territories.
2. To each State and Territory Community Arts Network.
3. To all Ethnic Arts Officers, and major multicultural Arts organisations.
4. All State Arts Councils.
5. All State Bicentennial Offices, and the National Office, including major project Directors.
6. Australia Music Centre.
7. Australian Songwriters Association.
8. Art-In-Worklife Project Officers.
9. Australian Association for Dance Education.

NATIONAL REPORTS ON ARTS FUNDING : Two recent reports have become available on the funding, at a national level, of the Arts - including the Folk Arts.

1. The McLeay Report

"Patronage, Power and the Muse" - inquiry into Commonwealth assistance to the Arts. It's available now from the Commonwealth Bookshop in each State for \$12.95. The report is the result of inquiries conducted by a sub-committee from the House of Representatives, Standing Committee on expenditure.

2. An Australia Council for the 1990's

"Advice to the Minister for Arts, Heritage and Environment under section 5(c) of The Australia Council Act in response to his request for a review of role, organisation and operations (of the Australia Council)".

The paper is the Australia Council's position on pressure to restructure the Council, to devolve more funding to the states, and to cut its administrative costs. Also includes the Council's response to the McLeay Report.

Copies of all this are available from the Australia Council, by phoning the toll free line (008) 226 912.

A SUCCESS STORY : Through the efforts of the Bush Music Club in N.S.W., by letters to the Minister for Education and other education officers, the N.S.W. Education Department is to run an in-service for teachers in the teaching of Australian Folk Dance. This will be held in March 1987, with tutors provided by the Bush Music Club.

8.

2nd NATIONAL FOLKLORE CONFERENCE : The conference was very successful and satisfying. Although the efforts of a number of people contributed to this, special congratulations go to Keith Hollinshead and Danny Watson for all their work.

Conference papers can be ordered from :

Keith Hollinshead  
2nd National Folklore Conference,  
Kuring-Gai C.A.E.  
Lindfield N.S.W. 2070

Cheques to be made payable to : "The 2nd National Folklore Conference". Cost : \$20 (includes postage); \$10 - for those who registered for the conference.

3rd NATIONAL FOLKLORE CONFERENCE : To be held in 1988 - when, where and who will be organising it will be decided at the February meeting of the A.F.T.

NATIONAL FOLK WEEK IN 1988 : This was brought as a proposal to the September meeting of the A.F.T. by the Victorian Trustee. The idea was enthusiastically received, and has been taken on as a project for the National Co-ordinators. The decision re when the Week is to be held will be made at the February A.F.T. Board Meeting. So please send any suggestions to your trustees, or direct to the National Co-ordinators.

What will happen during that Week will be up to each state. It may be no more than running your usual activities, but with extra publicity focus put on these through being part of the National Folk Week, or you may plan a special concert, or...but whatever, the Week will focus public attention on Folk activity in Australia, across the country.

FAREWELL TO IRIS JONES : Iris Jones, W.A. Trustee and previous Executive Officer of the Trust, has recently resigned. Congratulations and many thanks are due to Iris for all her hard work, and her belief in the importance of Folk activity to the future of this country.

POSTAL ADDRESS FOR THE A.F.T.

PLEASE SEND ALL CORRESPONDENCE FOR THE TRUST TO :

AUSTRALIAN FOLK TRUST  
P.O. BOX 40070  
CASUARINA, DARWIN N.T. 5792

PLEASE DO NOT USE ANY OTHER ADDRESSES YOU MIGHT HAVE - AUSTRALIA POST IS GETTING ANNOYED.

NATIONAL REGISTER OF AUSTRALIAN SONGWRITERS : John Broomhall from NSW is currently compiling a National Register of Australian Songwriters. If you would like to appear in the listing, or know of a songwriter who should be included, drop John a line with the following info : biographical details ; recordings available ; lyrics from 1 or 2 songs representative of your work. Recognition of the talents of the hundreds of songwriters working in Australia is long overdue.

Write to : John Broomhall, P.O. Box 73, THIRROUL N.S.W. 2515.

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## 2ND NATIONAL FOLKLORE CONFERENCE REVIEWED

### TRIP TO CANBERRA BY NATIONAL CO-ORDINATORS AND KEL WATKINS :

This meeting with directors and project staff of the various national organisations concerned with heritage collection and preservation took place in November '86, and full reports has been sent to the Trustees in each State.

### AUSTRALIAN ASSOCIATION FOR DANCE EDUCATION NATIONAL DATA BASE :

Included in info. from them in Canberra was : "You are probably aware that we are building a national dance data base which will be available to the whole dance community eventually and that we have a special field for folk dance. A special data base for folk dance is now being developed....."

### 'AUSTRALIAN FOLKLORE' - A YEARLY JOURNAL OF AUSTRALIAN FOLKLORE STUDIES :

This is a new journal to be edited by Graham Seal and David Hults. It will be published annually through the Centre for Australian Studies, Western Australian Institute of Technology. The first edition has been funded by the A.F.T., though subsequent editions will be dependent upon subscriptions. For more info. write to : 'Australian Folklore', Centre for Australian Studies, Western Australian Institute of Technology, Kent Street, BENTLEY W.A. 6102.

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The second National Folklore Conference was held at the Kuring-Gai College of Advanced Education in Sydney on the weekend of October 17 to 19, 1986. This was the second National Folklore Conference, following from the first, which was held in Melbourne two years before. It attracted a large number of delegates, mainly from the home state, and an impressive number of papers : about 40 presentations submitted around the five themes of the Conference. These themes were "The teaching of folk and folklife", "Multicultural influences on the Australian heritage", "Leisure : yesterday and today", "folklife interpretation", and "the folklore of town and city". As well as these presentations there were several panels : a collectors panel, a report from the Committee of Inquiry into Folklife, a Publishers' forum and a Resource Development Panel.

The conference was a model of efficiency. The venue was well equipped and comfortable, the registration smooth and the conference material extensive and well presented.

With such a large number of papers being offered, it meant that there were always about three being given at any time, and so one could only hear a fraction of what was available. However, abstracts of all papers were available, and there are plans to publish full versions, as was done with the Melbourne conference.

Overall, I found the conference enjoyable yet annoying ; impressive yet showing a tentative hesitancy; a step towards a serious commitment to folklore studies which nevertheless foreshadowed a future which might be highly detrimental to this. I'll try to explain my reaction.

The conference has been the result of a pulling together of a number of approaches to what have been termed 'folklife' activities. Folklore Collectors, revivalist performers, oral historians, cultural enthusiasts of many backgrounds all participated. This breadth of involvement was valuable, though it also reflected a weakness in the conference. There really were too many papers offered and the themes did not really bind together presentations in such a way that points of difference and similarity could be raised and discussed. Overall, it seemed that there was a greater emphasis given to the number of contributions than to the content. A greater confidence in rejecting submissions and directly soliciting others may have resulted in a more unified conference.

The scheduling of the papers was literally surrounded by more public concerns. The conference was opened by Barry Cohen, Minister of the Department of Arts, Heritage and Environment, who spoke of his commitment to the idea of a national folk-life centre or group of centres. He explained how impressed he had been with the American model of such an institution, operating

at the Smithsonian Institute, Washington D.C., and of his commitment to setting up an Australian counterpart for the bicentennial. This, he stated, had been thwarted by the lack of cooperation from the ethnic groups, an allegation which was forcefully denied by a later speaker at the conference, Paolo Tolaro. Then at the closing plenary session, the issue was brought up again. Several motions calling for the establishment of an Australian folk-life centre were passed overwhelmingly, and some candidates went away with the idea that really, this was what the conference had been all about.

It seems strange to me that the Australian folk movement, which has long based itself on ideas of political and cultural independence should be so impressed by a model which seems so imbued with the civic ideology of the United States. Folk-life centres around the world may vary somewhat in emphasis, but at some level are always celebrations of unified national identity, even if, as in the case of the United States, this is seen as the product of diverse groups all happily jumping into the melting pot. I doubt that such centres ever do much for peoples' rights to make their own culture, and they are of much more value to national governments attempting to convince everyone that they really share the same interests. In the present political climate of a labor government whose last claim to radicalism is in the stridency of its nationalist rhetoric, I can think of few things which we need less than a folk-life centre.

However, those small-group expressive activities which sometimes get called folk-lore by people who don't do them, are important for practitioners, enthusiasts and scholars. Conferences like this one are a crucial way to stimulate much-needed discussion.

A network of individuals committed to the serious study of folk-lore from various directions is beginning to emerge. What we need now are more such forums for discussion and less attention to uncritical lobbying.

Graeme Smith

**SONGS OF POPULAR RESISTANCE  
FROM AROUND THE WORLD**

Records by Victor Jara, Inti-Illimani, Quilapayun, Theodorakis, Joe Glazer, Leadbelly, Woody Guthrie, Pete Seeger, Robert Wyatt, Tom Robinson, Ewan MacColl, Leon Rosselson, Boys of the Lough, Wolfe Tones, Dominic Behan, Christy Moore, Holly Near, Meg Christian, Cris Williamson, Peggy Seeger, Judy Small, Robin Archer, Redgum, Eric Bogle, Martyn Wyndham-Read and many, many more...

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**\$\$\$ BICENTENNIAL ARTS UPDATE \$\$\$**

The October Bicentennial Arts Newsletter included the following article :

**'That old bush magic lives on...'**

Have you ever tripped the light fantastic to the Gwydir Spider, the Mudgee Schottische and Down by the Cudgegong ?

On the afternoon of Saturday, January 24, 1988, pioneer performers will invite visitors at the Mudgee Bushcraft and Music Festival to shake a leg to these old local songs - and many more.

But for those who can't make it, folklorist John Meredith - who has been recording the area's music since 1953 - will capture some of the best of the traditional bush songs on record.

At the 1988 festival, endorsed by the Australian Bicentennial Authority, co-ordinator Vanessa Cox hopes to triple to 10,000 the number who attended the first festival last January.

For three days, from January 23 to 26, Lawson Park, Mudgee, will be jam-packed with bushcraft stalls where local craftworkers will make, sell and discuss their products.

"We plan to follow that up with workshops, so some of the public will try their hand at the craft and then we hope eventually to have long-running residential courses", said Mrs.Cox.

Settled in 1822 and the second oldest gazetted town west of NSW's Blue Mountains (Bathurst was the first), Mudgee and its neighbour Gulgong have been described by the Australian Folk Trust as the "heartland of Australia's folk heritage".

Spinning, weaving, felting, tating, thatching, quilting, embroidery, patchwork, sour dough, cheese, wine, mud-brick-making and charcoal burning (the old English skill of making charcoal from a slow fire) are some of the area's crafts.

The only cooper in NSW, Eric Geddes, one of Australia's best leather plaiters, David Wilson, and sought-after glassblower Moshe Pleshet all work around Mudgee.

For the Bicentennial year, Mrs.Cox and other festival organisers are hoping to create a new craft apprentice award to help save dying crafts.

The first apprentice could work with Geddes - ensuring that Mudgee wineries would be able to continue to roll out the local barrel - or could learn unique methods of blacksmithing practised there.

Kelly's Bakeries of Orange, a Tip Top bakery, has provided \$4,000 funding for the next year's festival and for 1988's. The Australian Folk Trust and local businesses have also offered their support. But the Festival is hoping for a major sponsor in 1988.

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In addition to good music, workshops, and fun in general, both festivals provided several novel program ideas. First "Funding Follies" at Port Fairy was a clever mumpers' play which was informative and motivating about federal resources for folk music. What an excellent medium and venue to promote some activism for folk music! Second, I had never seen theme-based performances at a festival, but several such combinations of music and poetry were presented at both festivals. Moreover the National Festival was the most cosmopolitan festival that I have ever attended. I took advantage of chances to hear the Chinese orchestra and do some international dancing. Also, it was fun to take part in some American old-timey sessions so far away from home. And, of course, there was a generous helping of what I had really come for---Australian music, artists, and dance.

As an enthusiastic participant in high energy, line-circle-square, swing-your-partner dancing, I fell in love with bush dancing. Moreover, it's possible in most of the areas that I visited to dance often, and not necessarily just with regularly meeting groups. For example, it was delightful to find a dinner-dance barn that seemed to be commercially successful and which thereby spoke well of public interest in bush dancing.

I very much appreciated the opportunity to join in the music making, thanks to the prevailing egalitarian attitude that folk music is for participating, rather than just for spectating. Folk club format encourages involvement, and some of the clubs even provide weekly workshops to teach traditional Australian songs, Irish music, tin whistle etc. Audiences are wonderfully supportive and interact almost intimately with performers. The folk clubs are great fun and provide excellent reinforcement for people to develop their talents.

The National Folk Trust really impressed me because it does so well at coordination, communication and lobbying. These ends seem most visibly achieved through the state delegates, the National Directory, the publications, the Folklore Conference, and the National Festival. It is especially great to have a national festival which is held in different states and which provides an open forum to meet with the Trust!

The very most special thing about the folk scene in Australia is the people who are wonderfully friendly, warm and hospitable. They made me feel so welcome, and I had so many good times that I did not want to leave---ever. I also very much appreciated those who took the initiative to show me a new guitar tuning, bass run, or style or even to start me on a new instrument. I certainly left Australia a better guitarist than when I came! Also, I was delighted to learn some new songs and tunes and was very flattered by the interest and support for my music as well. Best of all, I never left any club a total stranger, and in most places, there seemed to be the beginnings of some real friendships.

In all, the three months in Australia were a fabulous holiday! I learned so much, met so many wonderful people, had so many good times. I had never travelled before (must quit before this turns to absolute mush). Thanks to all who made a special effort to enrich my visit. Thanks, Australia and Merry Christmas!!

Nancy Petty

**LETTERS/LETTERS/LETTERS/LETTERS/**

**!-%-+-% FRAGMENTED FOLK %-+-%-!**

**COLLECTING MONEY !?** : The FSDSV has made available \$150 for anyone wishing to undertake a Collecting Project. Details should be forwarded in writing to the Committee for consideration. Obviously it won't keep you in Guinness for a year, but it's a start!

**A CRAFTY NATIONAL !** : Applications are invited from practising craftspeople to participate in the forthcoming Craft Fair to be held in conjunction with the 21st National Folk Festival in Alice Springs from the 17th to 19th April, 1987. The Craft Fair will involve the exchange of information and ideas between local and visiting craftspeople and in promotion of more contemporary adaptations and uses of traditional skills and designs; and through the displays, sales of craft, and craft demonstrations, promote the crafts and craftspeople in the community. For more information, write to : Ms.Cecily Bree, Crafts Officer, Crafts Council of the Northern Territory, Alice Springs Division, P.O. Box 85, Alice Springs, N.T. 5750.

**TAPE RELEASE** : Heard recently on Michael Moran's version of 'That's All Folk' (Radio 3CR) was a song from Witchwood's **brand new tape**, 'Storms Bring In The Fishermen'. Judging by the track he played, the tape will soon be scheduled for re-release! If you can't wait until it hits the shops, try ringing Roger on (03)489 6173.

**THE PEACE SONGBOOK** : "Peace Rallies, concerts, churches, unions...need easy access to songs which unite people, express hope for the future, show strength against oppression, and educate about injustice. We are compiling a book which is to be a collection of new generation peace songs. The book has been granted seeding funds by I.Y.P., and will pay standard copyright fees. It will include approximately 100 songs, and will be professionally illustrated and produced, with the initial print run of 2000 being published in April 1987.

**Selection Criteria** - Emphasis will be on songs which :

1. encourage hope and action ;
2. are easily sung in a group ;
3. are of universal significance though may reflect local issues ;
4. are Australian.

Please send words with a melody line and chords, and preferably an audio-cassette (quality doesn't matter) to :

Leigh Newton and Tanya Wittwer,  
c/o Post Office, Mt. Compass 5210. Ph.(085) 568 316.  
Songs will be received until the end of February 1987."

**FOLK FUNDING** : The Boite has received from the Music Board of the Australia Council \$8,000 to operate the 1987 concert program (not very much given the normal number of concerts), \$1,500 to document the history of Greek music in Melbourne, and \$660 to run a songwriters workshop for ethnic musicians. They are hoping that the Victorian Ministry for the Arts will also assist in funding, but have yet to find out. **CONGRATULATIONS BOITE ORGANISERS !**

**!-%-+-%-!-%-+-%!;!%-+-%-!-%-+-%-!**

\*\*\*\*\* RADIO PROGRAMS \*\*\*\*\*

MONDAYS 1.00 - 2.00 p.m. 3CR (837 on the AM dial)  
'Taking It Easy'

MONDAYS 10.30 - 12.00 p.m. 3 CR (837 on the AM dial)  
'That's All Folk'  
[Various presenters, including  
Peter Leman, Jamie Johnston,  
Seamus Gill, & Mick Moran]

TUESDAYS 2.00 - 4.00 p.m. 3 RRR (102.7 on the FM dial)  
'Rick E. Folk'  
[Presenter - Rick E. Vengeance]

FRIDAYS 8.00 - 10.00 p.m. 3 AR (621 on the AM dial)  
'Music Deli'

SATURDAYS 10.00 - 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'  
[Presenter - David Mulhallen]

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Are you over 55? Have you kept your family amused for years with tall tales of past deeds and people? Have you long harboured a secret desire to become a Radio broadcaster?

Well, thanks to one of the latest projects of the Australian Bicentennial Authority, your secret desire may become a reality. Details about the project appeared in their Dec.'86 Newsletter:

"Somewhere out in the cities, towns or backblocks of Australia might lie a great, untapped talent. A storyteller, a person with the tale of an experience, an acquaintance or an event, just waiting for the chance to be heard....

In 1987, moves will be initiated to develop this potential, culminating in the storyteller's yarn going to air. It will be read either by a professional actor or, wherever possible, by the originator.

The project will be publicised, and listeners 55 and over will be invited to contact the network and outline what they would like to say. It could be an anecdote, a piece of poetry, or even a verbal short story. They want to keep it as loose and open-ended as possible. The only criterion is that the piece has to be original. But they want to structure the concept so that it offers people as wide a range as possible.

Forty of the Public Broadcasting Association of Australia's 65-member network will ask listeners to contact them, giving an outline of their story. Those people selected will be given help such as scripting, production, workshop training. 100 people will eventually be chosen to complete the project. There are also three other major broadcasting projects underway for 1988, one on the SBS, one on the ABC and one with Sydney's Seven Hills Productions." [Oh, to be 56! - Eds.]

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**\*\* NARIEL CREEK - A VERY ENJOYABLE WEEK \*\***

The week that I spent at Nariel Creek was very enjoyable and relaxing. The size now is considerably smaller than it was years ago and the whole atmosphere was very friendly. The informal sessions during the day any every night were very good with plenty of people to lead songs and music with many others joining in. The years of the loud stereo can music freaks have gone.

The dances at the Nariel Hall are unique to this festival. There are three dances between Boxing day and the day after new year. These are the traditional Nariel dances, as they always have been, with traditional Nariel music. They are worth going to, even if you are not a keen dancer. I managed to attend the first 2 of these before having to return.

The formal concert on the 'village green' at Nariel Creek had many very good acts and was a very pleasant afternoon. The dances on the 'village green' on New Year's Eve and New Years Day (night) are mainly the normal bush dance program - which both went well (as far as I could tell).

THINK ABOUT COMING TO NARIEL NEXT CHRISTMAS-NEW YEAR.

ALSO MANY PEOPLE COULD FIND THE NARIEL LABOR DAY WEEKEND A PLEASANT CHANGE - IF YOU WANT INFORMAL SESSIONS, A RELAXED ATMOSPHERE AND TRADITIONAL DANCE AND MUSIC.

**NARIEL CREEK IN DANGER**

Put simply, unless more folkies are willing to start supporting the Nariel Festivals - then for various reasons they are in danger of disappearing.

The Nariel Labour Day Weekend festival has been going for 24 years - making it the longest running festival in Australia.

In particular, the March Labor Day weekend festival (March 6 - 9 this year) has had very low numbers last year. Local Nariel organiser Neville Simpson said this year that unless numbers improve it would be no longer viable. The festival has not been generally advertised for years because Neville and the other local organisers do not want to encourage the noisy-drunken-tin can music-yobbo element. Hopefully more folkies will go to this festival in March.

**PROGRAM FOR THE NARIEL LABOUR DAY WEEKEND FESTIVAL**

(Apart from informal sessions as people wish).

**SATURDAY 7 MARCH** - Dance at Nariel Hall at night.

**SUNDAY 8 MARCH** - Afternoon concert on the 'village green'.  
- Night - dance on the 'village green'

There is plenty of camping space at Nariel Creek. The cost is low for camping (about \$5) and the festival is free. Those who prefer could stay at a nearby camping ground or in Coryong (8 km away) in a motel or hotel.

For further information ring Neville Simpson (060 77 1241) or contact me (484 4130).

Barry Simpson.

# FOLK VICTORIA

## FRIDAY NIGHT FOLK MUSIC

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FEBRUARY

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POLKAHOLICS
- 13TH COME ALL YE  
KERYN ARCHER
- 20TH FINE FETTLE  
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TRADITIONAL MUSIC FEATURING  
THE POWERFUL VOICE OF  
FRANKIE ARMSTRONG  
AND CARIBBEAN PERCUSSIONIST  
KEEFE WEST



## FRIDAY FEB 6TH. 8PM

MELBA HALL,  
MELBOURNE UNIVERSITY.

ENTRANCE OFF ROYAL PARADE

**ENQUIRIES**  
429 6699

THIS IS AN INDEPENDENT BOITE PRODUCTION AND IS BEING RUN IN CONJUNCTION WITH A SERIES OF VOICE WORKSHOPS BY FRANKIE ARMSTRONG.

THE BOITE IS A NON PROFIT COMMUNITY BASED ORGANISATION.



FRANKIE ARMSTRONG WITH KEEFE WEST

Following her first, very popular visit to Melbourne last year, when she appeared in the Boite's Voices Concert, English traditional singer Frankie Armstrong is returning for a week of Voice Workshops and one concert, this time with Caribbean percussionist Keefe West.

The concert presents an exciting and powerful programme - the unique musical fusion of Frankie's powerful traditional singing style, in combination with the rhythms of the Caribbean.

"Whether it's a song of our time or a hundred year old ballad Frankie Armstrong can make it vivid and real to us as few singers can. The urgency and intensity of her oft-unaccompanied singing cuts through centuries, holds the audience spellbound."

Ethel Raim - Sing Out

Keefe West has worked as an actor and musician in England and Europe and in the Eastern States of Australia. Now resident in Melbourne, he runs workshops in percussion and singing for performers and community groups using his own system of Odunde discovering one's own natural sound through correct breathing, improvisations, body language and meditation.

Don't miss it.

# SUNDAY FOLK

## COLONIAL DANCE

FIRST SUNDAY EVERY MONTH

STARTS AT 2.30pm



FIRST DANCE OF THE YEAR

The band for the day will be:

KELLY'S CELIDSH BAND.

This should be a great start to the 1987 year's program.

**1 FEBRUARY**  
**CARLTON COMMUNITY CENTRE**  
**150 Princes St., Carlton**

ENQUIRIES -

LUCY 380 4291 or BARRY 484 4130

F.S.D.S.V. and COLONIAL DANCERS

**7 - 9 MARCH  
LABOUR DAY LONG WEEKEND**



**SATURDAY 7 th.**

NIGHT - TRADITIONAL DANCE at the Narieel Hall.

**SUNDAY 8 th.**

AFTERNOON - CONCERT on the 'VILLAGE GREEN'.

NIGHT - DANCE on the 'VILLAGE GREEN'

Also there are informal music sessions as people wish. This is a great chance to get away for a quiet relaxing weekend. There is camping on site next to the creek. (Otherwise you can stay at caravan parks or Motels nearby at Corryong).

THIS IS THE LONGEST RUNNING FOLK FESTIVAL IN AUSTRALIA. It has been going for the last 24 years.

FOR FURTHER INFORMATION - Ring Neville Simpson at Narieel (060 77 1241) or Shirley (03 328 1176).