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# Folk Song & Dance Society of Victoria

# NEWSLETTER



ISSN: 0811 - 0107

REGISTERED BY AUSTRALIA POST

PUBLICATION NO. VHB 3680

Free to Members

# MARCH 1987

VOLUME XVII NO. 2

The Newsletter of the Folk Song & Dance Society of Victoria appears monthly. Except where it is indicated that copyright is reserved, all articles in the Newsletter may be freely reprinted provided source and author are clearly acknowledged. Views expressed herein are those of the contributors and do not necessarily reflect those of the society or Editorial staff.

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'.

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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.  
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The following is a copy of the 'Final Comments' included in PA's section of the 'Final Report' produced regarding the 1986 National Folk Festival held here in Melbourne last Easter.

\*-\*-\* EDITORIAL \*-\*-\*

Greetings,

Well, my apologies for the lateness of this edition which, I'm afraid to say, was also somewhat hastily thrown together. The main reason for the lateness was the production of the 'Final Report' regarding last Easter's National Folk Festival. John McAuslan, Peter Anderson and myself have been burning the midnight oil for some time now in order to finish the mammoth screed, and the 182 pages bear witness to the time and effort put into it all. Due to the expense involved, we were only able to supply copies to the AFT representatives in each state. So, when you are running your next Folk Festival, ask your AFT rep for our instant guide to running a Folk Festival !!

Eric Bogle has done it again, with his recent award in the Australia Day Honors (see page 20) - good on you Eric !

Don't forget, if you are going interstate for your holidays, there are Folk Clubs everywhere, so phone one of the committee for contacts in the states you intend visiting. We are more than happy to pass on such information, it's just that there is a limit to how much can be squeezed into this Newsletter for each edition !!

Talking of what can/cannot be squeezed into the Newsletter, would ALL potential contributors please note the deadline - the date set is not pure whim, it is the only date which allows time for me to prepare the Newsletter ready for the printer in time to be collated and mailed for your hungry little letterboxes, so think ahead, and don't wait for me to ring you !

N.B. THE 15th OF EACH MONTH

Finally, Gail has had to withdraw from being co-editor, as she has recently made the move to house-ownership, and the subsequent renovations etc. will be keeping her otherwise occupied in her spare time. So, "thanks, & happy house renovating Gail !" from the FSDSV.

Kathy

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Having set down such a mass of facts and figures which will no doubt be of great help to future festival organisers for several years to come, I might wax a little self-indulgent and use this document to express some of my thoughts as to the directions we should be taking to ensure the survival and enhance the popularity of the folk arts. Firstly, however, a warning to anyone considering taking on a major role in the organisation of a large National Folk Festival - Beware ! The demands it will make on your time and your lifestyle are truly huge. If you are pursuing a career, it will suffer. Your social life will suffer. Personal relationships will be tested. If you are self-employed (as in my own case), with an income dependent on the time spent on your occupation, you will lose money. As well as these time-related demands, you may well find yourself at loggerheads with entrenched views or hierarchical structures within the folk scene. You will have to decide to what extent political considerations will shape your festival (I regret to have to say that some performers did appear on the Melbourne National for political rather than artistic or economic reasons) and, of course there is the danger of losing a friend or two. Before you slash your wrists however, let me assure you that there are positive aspects to being up to your neck in festival organisation. Firstly, if you do a decent sort of a job, you make a lot more friends than you lose. Secondly, you get to throw a gargantuan party for all your folkie friends from all over the country, which in itself probably makes the exercise worthwhile (and I hope that no one ever loses sight of this aspect of National Folk Festivals - that they should be a huge 3 or 4 day party). Thirdly, you have an excellent opportunity to do some good for the furtherance of folk music and arts, and on this aspect I'll endeavour to expand.

Folk music, by definition, requires a culture within which to exist. If we hold the opinion that the popular music of our hyped-up, commercialized 20th Century culture is not, on the whole folk music (and considering the transience of popular music, that is probably a reasonable thing to claim), then to set up any other musical forms on the pedestal labelled "folk music" requires that we also maintain a sub-culture or counter-culture within which the music can be kept alive. This culture, for the last 20 years, has been known as the folk scene. During the folk revival of the '60's and '70's, the folk scene enjoyed massive recruitments of young, intelligent and energetic people who joined its ranks for either rebellious or escapist reasons. Now, in the 1980's, the folkies of the '60's and '70's are mostly married, dropping kids all over the place and not going out much and folk clubs and festivals are shutting up shop at an alarming rate. Entry of new blood into the folk scene is minimal, as the mainstream of society, although no longer thinking of us as rebellious, still sees us as backward-looking bohemians, and the young rebels see us as being pretty much part of the establishment ! This leaves us with the choice of extinction, or whether to push folk music towards the mainstream

culture (as is happening to some extent - look at how bush bands are finding their way into tourist resorts and official and private functions) or back towards the counter-culture situation. Personally, I prefer the last option for two reasons. Firstly, I see the future as being with the young, and secondly because (as a professional musician) I find myself constantly observing the musical stagnation which occurs in folk music aimed at the middle class marketplace (every bush band in the country has to sing *Waltzing Matilda*, for instance, and every one sounds the same) and music which ceases to change or develop can't really be termed folk music in my view. Folk music must be seen as a living entity which must change and grow as its supporting community changes, and also as it continually receives creative input from its successive exponents.

So how can we re-establish a vibrant and viable sub-culture based on folk music? We should encourage change. We should express enthusiasm for new musical ideas, particularly from the young. We should champion reformist politics by encouraging protest songs, both old and new. We should expand the base from which we seek our musical roots to include all the racial backgrounds which form our society. We should encourage the amalgamation of styles of music of different backgrounds to perhaps one day provide a new and identifiably Australian folk music form. We should be prepared to rest a few mouldy old musical forms (e.g. sea shanties and bush ballads) for a few years in favour of more topical subjects. We should favour performers with life, enthusiasm and energy. We must above all never, ever, ever be wowers. Only thus can I see us attracting a 1980's generation of folkies to carry our music on.


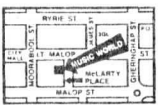
Peter Anderson (Production Co-ordinator, 1986 F.O.G.)

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\*\*\*RECORD REVIEW\*\*\*

Record Title : 'Night of a Thousand Candles'  
 Band : The Men They Couldn't Hang  
 Reviewed here by : Gary Reeder  
 Reprinted (with thanks) from : 'Suffering Tram Gazette' No.2

Have you ever wanted to tear your hair out over people who espouse that quaint old theory that for music to be forceful, it has to be played with Marshall stacks and large red flying V guitars? Well, you can keep your hair in place because one play of 'Night of a Thousand Candles' will silence them for ever.

Here's a band at once as rockist as 'The Clash' and as traditional as Andy Stewart (sic.) Actually, that's not as funny as it sounds; the Men have in fact played 'Donald Where's Your Troosers?' live.

They don't muck around setting the mood of the album. The opening track '**The Day After**' thunders down the valley with drums, bass, guitars and larynx sounding like they've a sonic knees up on their mind. The album's finest song '**Ironmasters**' also follows this path. This epic tale of a union's fight against their oppressors would have to be the musical equivalent of the storming of the bastille...the rolling snare drum set against a bouzouki (yes, really) fairly crackles. I'm telling you the Greeks never made this much of a racket with the blasted thing. Less successful is '**Walkin Talkin**' and '**Kingdom Come**' as it starts to wear the 'rockin' out' formula a little thin. But that's only a comparison to the other two. Most bands would give an arm and a leg to have songs as good as their fillers.

The rest of the album shows they've got plenty up their sleeve in the variety department. '**A Night To Remember**' gently swings and is, I'd say, the record's most melodic track. '**Johnny Come Home**' owes more to Eddie Cochrane than Richard Thompson. It's good to see a band of their type not closing their minds to music from across the Atlantic. They've obviously grown up listening to the same music as you and I. Side one finishes with a haunting version of Eric Bogle's '**Green Fields of France**' (don't tell me the wee Eric is the godfather of the new wave of U.K. folk). Apparently Eric prefers the version of this song done previously by June Tabor but since most of us won't get to hear it that's tough bikkies I guess. '**Hush Little Baby**' begins with, of all things, a flamenco guitar break, before lurching into a medium paced clap along (though whether you feel like clapping along to a song about child abuse is up to you). '**Scarlet Ribbons**' is a great song for the album's final track. The tin whistle winding through the lilting guitar and vocals stays with you long after you've stopped listening (the time between listens of this record seem very short indeed). The lyrics of '**Scarlet Ribbons**' concern a town mourning their folk who have died at war. Like the rest of the songs, the lyrics are pointed but not preachy. The vocals from 'Cush' and 'Swill' are moving and emotional without sounding like they're trying to rip their lungs out with every syllable (take note Bono).

Considering the band has been together less than eighteen months you could easily conclude that an album this good would have to be their peak. I don't think it is; and if it's not, their next offering is going to be a real ballbuster: but for now this'll do just fine.

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\*\*\*\*\*  
HAVE YOU HEARD... ?

Surprising their audience at the Melbourne Folk Club with a driving drum solo lead-in to 'One For Dan' is amongst the delights in store for 'Fine Fettle' listeners.

In the process of doing to 'Australian' English music what Steeleye Span did to folk music in England, 'Fine Fettle' are an ever-improving band who impress listeners with their tightness of sound. While changeovers between tunes may be a bit rough (that many instruments necessitates lots of retuning and reshuffling), they all enjoy the music they play, and include the audience in their enjoyment.

The current band lineup is : Pam Connell ('box'); Simon Leverton (Guitars); Mark Noke (Drums, Percussion); Dave Rackham (harp, guitar, mandolin, vocals); Gillian Rackham (fiddle, hammer dulcimer, vocals).

From up-tempo English Dance Tunes (minus dancers), to solo renditions on the harp by Dave, 'Fine Fettle' keep their audience interested at all times - prompting, e.g. a rousing chorus to Gill's delightful version of 'Watercress Girl'.

Catch them soon !

\*\*\*\*\*

### HAMILTON'S CROSSING SURVIVED !?

The 10th Hamilton's Crossing folk weekend has come and gone, and with it some of my brain cells. However some events were retained in my memory long enough to allow this chronicle.

There now remains only one soul who has withstood the ravages of all ten occurrences of this phenomenon, he being the redoubtable George Stephen Esq., of Coburg, late of the Chewton Road Bowls Team. He was accompanied by Kelly, lady of the Manor and various siblings.

Speaking of siblings, the place was literally teeming with them. Everywhere you looked, there they were. Marching in droves across the card table, climbing in and out of eskies, and devouring anything edible in sight. Reminded me of a locust plague. Some were seen instructing their elders in the finer points of totem tennis while delivering salutary lessons on the effect of age and amber fluid on their ageing bodies. One particular prodigy was seen on several occasions, including the dance, training his older musical compatriots in the arts and mannerisms of stage performance.

Road Bowls was again a feature event, in fact two games were played. Although some talent was evident in some of the players, the lack of expertise was overcome by an abundance of enthusiasm, noise and argument. The events were only marred by some inappropriate placements of tents and cars and the impartiality of the referees. I'm not sure we can do much about the tents, but I'm certain that, with appropriate inducements, the referees can be taught to see reason.

It was good to see that everyone was very responsible in their use of campfires and watchful for the ever-present anklebiters. We parents thank you for your co-operation.

Speaking of fires, the standard of singing and playing at the campfire each night was of a particularly high standard, culminating in a concert party extravaganza on New Year's Eve. The crowd, which had doubled from the previous night, was treated to some fine Irish music from the band, led by Frank, Keitho and Norm, and were even induced to attempt to dance on a patch of ground that threatened an epidemic of ankle sprains.

There was also a marked improvement in the popularity of that other great musical instrument, the human voice. Volunteers too numerous to mention made this a memorable singing Hamilton's.

The dance on Friday night was smaller than usual, but successful for all that. Not being of the dancing persuasion I found the vast space intimidating and the demand for my participation daunting. At times there seemed to be more people on stage playing than people dancing. However, all went well and the music at least was of a high standard, thanks to the diligent practice of all concerned.

It was nice to see Mazza for the few days she could spare, and it's sad to know that the Shorters won't be there next year. The 10th Hamilton's closed rather rapidly after an unseemly overnight cloudburst which dampened everyone's enthusiasm. There's just no fun in packing up wet tents. However, all ended well in a lunch at the Grand and we said farewell til next time.

John O'Leary



## 21<sup>st</sup> Australian national folk festival Alice Springs Easter '87



50 of the available 80 seats have already gone, so don't leave your arrangements till the last minute! This will be the trip of a lifetime - \$400 inclusive (not including festival ticket). Balance of deposit is required by March 13th. If enough people ask for it, we can run a 'horror trip' straight thru to Alice, leaving Thursday 18th at 5-6pm, arriving Friday night. lrs 24hrs driving alone.

CONTACT: Gailene 052 442242  
Andrew 052 213095.











RUA

**Iain Macleod**  
Mandolin, Bouzouki, Vocals

Ian is from Edinburgh and has performed world-wide, as a member of the House Band. He has gained a considerable reputation for his fresh, attacking Mandolin style. He also has a keen interest in rock music and brings a strong contemporary influence to the music of Rua.

**James MacKenzie Young**  
Northumbrian Pipes, Flute, Whistles

Jimmy comes from Dumbarton, on the West Coast of Scotland, and is one of the finest Flute players in Scotland. He is also widely respected for his innovative development of Northumbrian Smallpipe playing and for his compositions on both instruments. He played in the past with such people as Tommy Peoples, Crannachan, and more recently with the House Band with whom he recorded an L.P. for Topic Records.

Rua, formed in Edinburgh in March 1986, play an exciting mixture of contemporary and traditional music, with an emphasis on self-composed material. The instruments featured in the band:- Northumbrian Small-pipes, Flute, Mandolin, Bouzouki and Guitar augmented on occasion at live dates and festivals by cello and percussion give the band an original and fresh sound. The band draw extensively on the rich traditions of Scotland and Ireland and, together with their own compositions, this combines to give them their distinctive sound which has become their hallmark.

**David Robb**  
Vocals, Bouzouki, Guitar

Dave comes from Kinghorn in the East of Scotland and has played from a very early age. He played professionally whilst living in East Germany. As well as playing, Bouzouki, he is an excellent classical Guitarist and singer.

TOURING AUSTRALIA IN MARCH  
Check the Newspapers for Venue Details

**RAMBLING IRISH MAN**

Well folks, as usual I've been on the road again. On the Australia Day long weekend, a couple of other well known folkies and myself headed west to a beautiful little island off the South Australian coast - namely, Kangaroo Island - for a festival which is just getting established.

The trip over to S.A. was ordinary until we headed off the highway at Taillem Bend towards Cape Jarvis via Victor Harbour, a beautiful port off the coastline, with it's sandstone houses and small irrigated dairy farms. We boarded the ferry for Penneshaw and had a lovely rollicking session on the way across as there were quite a few musicians from Adelaide and Horsham on board. We even tried a Brown Jug Polka until the boat listed and I nearly went over the side. We were met at the quay by the Gentleman of Celtic Music, Tim Whelan.

The festival started with a very noisy session in the pub on the Friday night. There was a Woolshed Dance on the Saturday night and a lovely pub session for the less energetic. On the Sunday night we had a beautiful singing & music session in the Post Office Restaurant, with a full meal for \$2.00 for the performers. We also had a fun final session there on the Monday night and then spent the next three days being tourists around the Island. It is a really beautiful Island with a rugged coastline pounded by the Arctic Sea. A few of the places we visited were: Kelly's Cave, Seal Bay, Admiral's Arch - to mention a few. Definitely worth the journey and I'm looking forward to next year's festival. Sorry Numerella - but this one is actually better, if that's possible.

All the best for now folks.

Sean McLernon

GOING TO THE MELBOURNE FOLK CLUB ?

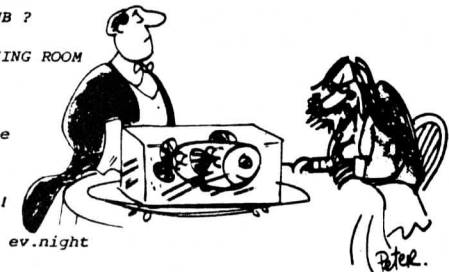
WHY NOT GO EARLY, AND EAT IN THE DINING ROOM

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## DANCING HERE, THERE, EVERYWHERE

### COLONIAL DANCERS - F.S.D.S.V. SUNDAY DANCE - 1st MARCH

We hope to see you there. The dance is from 2.30 - 6.00 pm. at Carlton Community Centre. This dance is jointly organised by Colonial dancers and Folk Song and Dance Society of Victoria. The cost is about \$3.50 or \$5 for families.

The program for February will be about the following:

Gypsy Tap	Pride of Erin - "N.S.W."
Rose Rounds	Double lead Through
Old Joe Clarke	Speed the Plough
Chain Double Quadrille	Faithless Nancy Dawson
Inveraray	Shoreham Special
Duke of Perth	St Bernard's Waltz
Tavern in the Town	Friday Night Special
Metropolitan Quadrille	

### \*\*\*\*\* V.F.M.C. WOOLSHED BALLS

The dates have been set for these popular balls. As usual the balls will be held at Central Hall, 20 Brunswick St., Fitzroy. The dates for this year are Saturday 23 May and Saturday 10 October. For information or tickets ring Alan or Elma Gardner (497 1628).

### \*\*\*\*\* TRADITIONAL SOCIAL DANCE ASSOCIATION

The T.S.D.A.V. will be holding a dance workshop and their A.G.M. on Saturday 28 FEBRUARY at Carlton Community Centre. The workshop will be on Australian Traditional Dance. It will be conducted by Peter Ellis. Workshop time is 2.30 - 4.30 PM.

The AGM will start immediately after the workshop. All interested people are encouraged to attend. For information ring Rowan Paton (645 3102) or ring me (Barry) (484 4130).

### \*\*\*\*\* MUCKLEFIELD DANCE AND GOLDMINING WEEKEND

This is a T.S.D.A.V. sponsored function that will be held on the weekend of 28-29 MARCH at the Mucklefield South Hall. The program is as follows:

#### SATURDAY 28 MARCH

- 1.00 PM - SCOTTISH COUNTRY DANCE WORKSHOP
- 2.00 PM - AUSTRALIAN TRADITIONAL DANCE WORKSHOP with Peter Ellis.

SUNDAY MORNING Gold panning with Harry McQueen.

Mucklefield is about 5 miles from CASTLEMAINE on the Newstead road. There is tent camping space at the hall, or if you prefer there are Camping Grounds nearby at Welshman's Reef or Motels in Castlemaine. It should be a fun weekend. For further information ring Lorraine Ogilvie (428 1810) or ring me (Barry) on (484 4130). Tickets: \$12 for whole or part of the weekend.

\*\*\* ALSO Colonial Dancers social - last Wednesday of the month - Wednesday 25 Feb. 8pm at Carlton Community Centre. COME ALONG .. 18.

## FOCUS ON FOLK DANCE CONFERENCE

This was a small working conference held in Sydney in October 1986, and organised jointly by AADE and the Margaret Walker Folk Dance Centre Inc. Funds were granted by the Theatre Board for travel of one representative from each state, and others came at their own expense or with help from their institutions or State AADE branches.

About 30 participants attended for the whole period, and others were in attendance for part of the time. There was a fascinating and productive mix of interests represented, including Recreational Dance, Amateur and Professional Folkloric Performing Groups, Ethnic dance soloists, Community Arts, Migrant Resources, and Dance in Education.

On the first day the conference heard from guest speaker Yves Moreau (Canada) about Canadian action for folk dance, and Margaret Walker spoke about the situation here. Reports were presented from the State seminars, and a short workshop was given by Nell Challingsworth.

On the second day the conference split up into five groups - Recreation and Participation, led by Sheffi Shapira (Vic.); Amateur Performing Groups, led by Mari Gibson (N.Q'ld); Professional Opportunities, led by Susan Street (Q'ld); Resources, led by Margaret Walker (NSW); and Promotion and Lobbying, led by Barbara Pitman (NT). Each group looked at discussion papers and draft recommendations produced on its area by the Margaret Walker Folk dance Centre from prior submissions from the state seminars.

At the final session there was brief discussion of questions arising from the group meetings, and it was noted that there was much common ground between groups on the importance of particular issues, particularly those relating to the need for adequately qualified folk dance teachers in the schools.

A final act of the Conference was to endorse the sending of a letter to the Prime Minister drafted by the lobbying group, relating to the need for continuance of the Community Arts Board and its work.

## ----- UNESCO SYMPOSIUM

Victorian Member Alida Segal (Character Dance Specialist at the VCA) recently attended this international symposium on 'The Preservation and Development of Folk Dance' in Novgorod (USSR) as an Australian representative, and has prepared an interesting paper. Alida reached the conclusion that, for this country, "The importance of a central point for the collection and dissemination of information pertaining to folk dance and people working in this field is immeasurable and must not be underestimated... we must know what is happening in the world and in Australia and we must know and have contact with others in this field, not only to learn from them but to exchange ideas and points of view... if we don't communicate our needs, we will never receive... assistance". Full report can be obtained from Alida at the VCA School of Dance, 234 St. Kilda Road, Melb. 3004.

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The above are extracts from the AADE (Australian Association for Dance Education) Victorian Branch Newsletter.



# FOLK MUSIC CAMPOUT - '87

(For folkies who can't make it to the National Folk Festival at Alice.)

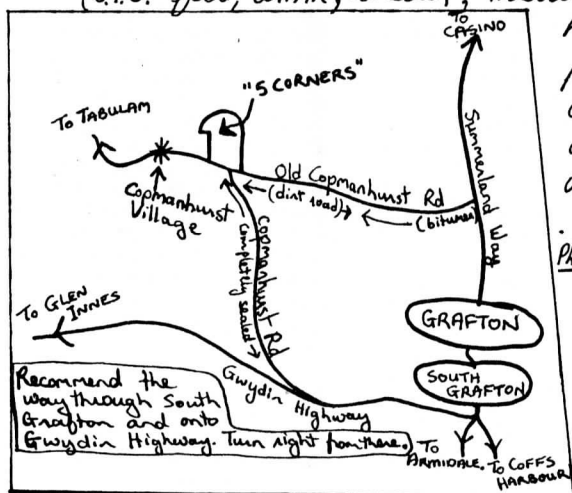
## This is an invitation to enjoy a relaxed and musical EASTER at '5 CORNERS' Old Copmanhurst Rd., Via Grafton, NSW

"5 Corners" is a private property, 30km N-W of Grafton N.S.W. Mostly bush, it is maintained as a wildlife reserve, pending declaration as a wildlife refuge. There is plenty of camping room, and a small shady creek affords cool wallowing in the heat of the day. 3km from Copmanhurst Pub (which also supplies bread, milk and ice), and there you'll also find swimming and fishing the go, in the Clarence River. Recommend you get all your other supplies in Grafton, on your way through. (B.Y.O. food, drink, shelter, instruments and voices. (Plus a

healthy sense of leisure and pleasure.)) A dance and a Road Bowls Tournament will be organized if numbers and inspiration decree.

Enquiries to ~ Mazza  
Ph: H (066) 473 274 (before but not during Easter).  
W (066) 420 333 (ditto).  
We had a lovely time last year, and look forward to seeing old and new faces alike.

Regards, Mazza



P.S. No dogs or cats please.

### IT'S THE "I CAN'T AFFORD TO GO TO ALICE" EASTER FOLK FESTIVAL

THIS EASTER WILL YOU BE BORED, UNHAPPY, SOBER, CAN'T GO TO YOUR NATIONAL FOLK FESTIVAL ?

GO TO YOUR LOCAL FOLK FESTIVAL INSTEAD !

If Alice Springs is too far away/expensive (delete as applicable), Hamilton's Crossing isn't.

Yes folkies ! A folk weekend is being held at Hamilton's Crossing for all the needy/unfortunate/broke people who can't get to Alice Springs this Easter.

All the usual amenities will be provided (road signs, dunny, creek).

All the usual events will be taking place: road bowls, music, swimming, boozing.

Why go halfway across the continent for a weekend you can't remember, when you can have it right here in your own state !

Don't book at Bass. Phone Sue O'Leary on (03) 481 7268 for more information and less hype !

### TALK ABOUT PROGRESS . . !

Brisbane - an Irish Club voted last month to admit women of Irish ancestry as full members. Only 73 of the Queensland Irish Association's 2,600 members were present to decide the question. The Irish Club had, a few decades ago, admitted women, and a substantial number were now associate members - most were wives and daughters of members.

The President, Mr. Bill Tyquin, said during the Guinness, beer and savouries served after the gathering : "The constitutional change means that elected women of Irish descent can come to the annual general meeting, speak, move motions, vote and be elected to the committee." The St. Patrick's night dinner would still be male-only, it was a private function. Irish women, if they wished, could have their own party. A club member said the committee would soon look at a proposal to limit membership to about 3,000.

(Extract from Ethnic Communities 'NOW', October 1986)

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# FOLK VICTORIA

\*\*\*\*\* 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'  
[Producers - Stephen Snelleman and Paul Petran]

**SATURDAYS** 9.00 - 11.00 A.M. 3 RPP (94.3 on the FM dial)  
[Presented by various Peninsula Folkies]

**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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+//+ FORTHCOMING FESTIVALS +//+

Mar. 6 - 9 11th Port Fairy Folk Festival. Ph. (052)433 019.  
Mar. 7 - 9 Nariel Creek Black & White Folk Festival  
Phone Neville (060) 771 241, or Shirley, on (03) 328 1176.  
Mar. 13 - 15 Maleny Creek Festival, Q'ld. Ph. (07) 369 1568.  
Mar. 20 - 22 Jamberoo Valley Folk Festival, N.S.W.  
Phone Barry Spooner (042) 27 1694 (ah),  
Chris (042)963333(ah) or Russ (042)965029 (ah)  
April 12th Kapunda Music Competitions, S.A.  
Phone (Adelaide) Maurice on 45 2773, or John on 296 0381.  
Apr. 17 - 20 21st National Folk Festival, Alice Springs, NT.  
Ph. (089) 52 5022(b.h.) or (089) 52 3538(a.h.)  
Apr. 17 - 20 Folk Music Campout. "5 Corners" Old Copmanhurst Road, Via Grafton, N.S.W.  
Ph. Mazza (066)473 274 (ah)/(066) 420 333 (bh)  
Apr. 17 - 20 Hamilton's Crossing "I Can't Afford to Go To Alice" Easter Folk Festival.  
Ph. Sue O'Leary (03) 481 7268.  
May 1 - 3 The Forbes Ben Hall Bush Music & Folk Festival N.S.W. Phone Rob Willis on (068) 52 2687.

## FRIDAY NIGHT FOLK MUSIC

### ROBERT BURNS HOTEL

Smith (cnr.) Ezsey St. Collingwood

MARCH

6TH

NO CLUB

13TH

UKRANIAN BANDURA

JOHN CRONIN KATE BOWE

20TH

JOHN ROSS BARBI SCOTT

IAN SIMPSON  
WIND & REED

27TH

KATE BORRIGE

PETER ANDERSON

## THE MELBOURNE FOLK CLUB

Enquiries - 386-5823

# SUNDAY FOLK COLONIAL DANCE

FIRST SUNDAY EVERY MONTH

STARTS AT 2.30pm



**4 APRIL**  
**CARLTON COMMUNITY CENTRE**  
**150 Princes St., Carlton**

ENQUIRIES -

LUCY 380 4291 or BARRY 484 4130

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

## THE BOITE MUSICIANS' CLUB

March 27th will witness the opening of a new folk/acoustic music venue in Melbourne...this time with the emphasis on traditional/ethnic/multicultural/acoustic fusion/ethnic derivative music. The Fitzroy Community Room, formerly the Cricket Club, has become available, the Cricketers having moved east in search of more runs. The Community Room is in the Edinburgh Gardens. Park your tram at the point where Brunswick St. becomes St Georges Rd. and walk past the pavilion.

The Boite is relying on our various contacts in the Greek and Latin American communities to establish a regular Greek night on the second Friday and a Latin American Pena on the fourth Friday of each month.

From May on, the club will be held every Friday, with contemporary international bands such as Shenanigans and Lenko looking after first Fridays and the Boite itself arranging a variety of performances on the remaining Friday evenings.

Unfortunately, there are only a limited number of suitable days in the week and Boite supporters have indicated a preference for Friday nights...which, of course, clash with the Robbie Burns Folk Club.

It is our sincere belief that we will not draw audience away from the Robbie Burns but will add to it. Our basic area of support is with international music fans and the core of our musicians have had little contact with the Anglo/Celtic music scene in Melbourne to date, although the last National Folk Festival in Melbourne certainly featured many fine ethnic musicians.

The Boite has been trying for two years to secure some funding for this project and was recently rewarded with a grant of \$3000 from the Victorian Ministry for the Arts. This will be used to cover establishment costs and initial publicity. We are very grateful for this help to fulfill a long term ambition. However, one cannot rely on government grants as a permanent source of funding and the club will have to be self sufficient by the end of 1987.

The Club will present high quality entertaining music from a diverse range of sources. The atmosphere will be relaxed and informal. Arrangements for food and drinks have not been settled yet but there is sure to be something to keep the body alive.

So, keep The Boite Musicians' Club in mind on Friday nights. And, please wish us luck! Building audiences who are interested in folk music is hard work. We need your help. We will certainly publicise any other folk activities at the club.

27.FEB.87 Introductory night  
for those interested in  
playing or helping  
to organise the club.