

**FOLK SONG & DANCE SOCIETY
OF VICTORIA**

ABOUT THE SOCIETY

- * It's MAILING ADDRESS is P.O. Box 1096, Carlton Vic. 3053.
- * It is INCORPORATED under the Associations Inc. Act (1981).
- * It has the REGISTERED TRADING NAME of 'FOLK VICTORIA', which is used mainly for publicity and sponsorship purposes.
- * It holds MONTHLY MEETINGS (usually 1st Monday of the month) where your views and suggestions can be voiced.
- * It PROVIDES SPONSORSHIP, where appropriate, for various folk events and projects throughout the State.
- * It REPRESENTS VICTORIA in matters involving all forms of folk arts, and as such is a member body of the Australian Folk Trust, Australia's national folk arts organisation.
- * It charges MINIMAL ANNUAL MEMBERSHIP FEES.

MEMBERS' BENEFITS

1. PROVIDED FREE OF CHARGE :-
 - * Monthly magazine-style NEWSLETTER - 'Folkvine' - containing record & book reviews, songs, competitions, tunes, stories, poems, radio & T.V. listings, information about folk events, news & views from Victoria, Interstate & Overseas.
 - * Weekly Folk Music INSTRUMENT WORKSHOPS, where you can learn new tunes and playing techniques.
 - * Monthly Folk RADIO SHOW 'That's All Folk' on 3CR.
2. DISCOUNTED ("MEMBERS") ENTRY FEES TO :-
 - * Events run by other Victorian folk groups such as the :

- Colonial Dancers	- Echuca Folk Club
- Folklore Council	- Geelong Folk Club
- 'Peninsula' Folk Club	- Shepparton Folk Club
- T.S.D.A.V.	- 'U.T.Creek' Folk Club
- Victorian Folk Music Club	
 - * Events run by a variety of Interstate Folk Clubs.
 - * The Society's Weekly Folk Club (the MELBOURNE FOLK CLUB).
 - * All other Clubs, Concerts, Dances, Workshops & other functions sponsored or run by the Society.
3. DISCOUNTED ("MEMBERS") CHARGES PAYABLE FOR :-
 - * Records, Cassettes & Books sold at F.S.D.S.V. events.
 - * Advertising of appropriate items in 'Folkvine'.

===== "PLEASE RUSH ME MY F.S.D.S.V. MEMBERSHIP CARD" =====

Name : _____

Address : _____

P'code _____

Phone : _____ (H) _____ (W)

Enclosed Please Find A \$_____ Cheque as payment for :-

SINGLE - \$20 (Concession - \$12)
 FAMILY - \$30 (Concession - \$20)
 BANDS/PERFORMING GROUPS - \$40
 AFFILIATED GROUPS - \$43

(N.B. 'Concession' rates apply to PENSIONERS, STUDENTS, &
 ('COUNTRY' - denoted by being outside the (03) phone area)

==== Return This Form To P.O.Box 1096, Carlton, Vic. 3053. ====

FOLK VINE

The Newsletter of the
Folk Song & Dance Society of Victoria



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'FOLKVINE' is the monthly Newsletter of the Folk Song & Dance Society of Victoria. Except where it is indicated that copyright is reserved, all articles in 'Folkvine' 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 the Editor.

This issue was prepared by Kathy Burgi (with many thanks to Chris & Pete for the use of their 'P.C.').

=====

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 Peter Anderson (Gen. Committee) (03) 386 8754 (H)
 Derek Brown (Publicity) (03) 497 3321 (H)
 Coralie Collins (Gen. Committee) (03) 45 2923 (H)
 Jess Dunnadge (Membership Sec.) (03) 469 4078 (H)
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 Hugh MacEwan (President) (03) 489 2441 (H)
 Sue O'Leary (Treasurer) (03) 481 7268 (H)
 Jim Smith (Vice-President) (03) 729 4228 (H)

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 (N.B. The position of Editor will be vacant as from the production of this edition).

POSTAL ADDRESS : P.O. BOX 1096, CARLTON, VIC. 3053.

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 (General Committee) Gwenda Davey (03) 509 5853 (H)
 (General Committee) Hugh MacEwan (03) 489 2441 (H)

=====

Victoria's State Folk Arts Co-ordinator (PAID POSITION) is :
 POSITION CURRENTLY VACANT

=====

! * ! * ! * ! * ! * DEADLINES * ! * ! * ! * ! * !

15th of each month for the following month's edition.

As long as items are ON TIME, LEGIBLE &/or PHOTOCOPY-READY, an attempt will be made to include them. Please send directly to the F. S. D. S. V. (as above), marked 'Attention Folkvine Editor'

Handbills for insertion : 300 copies required.
 Advertisements : Must be supplied as bromides, or as CLEAR black & white copies.

ADVERTISING RATES	
MEMBERS	NON-MEMBERS
\$20 Full Page (A4 size)	\$25
\$12 Half Page	\$15
\$7 Quarter Page	\$9
\$3 'Classifieds'	\$4
\$2 Business Cards	\$3
\$10 Inserts (A5 size)	\$13

***-----** CONTENTS **-----**

	Page
Editorial.....	4.
Irish Workshops (Music, Dance & Song).....	5.
'Bliss In The Bush'.....(Jill Watson).....	6.
POEM - 'Ned's Warning'.....(Denis Keavans).....	8.
'Folk Ballarat Style'.....(David Scarff & Claire Peters-Moore).....	10.
'Country Town Saved - Again !'..(Paul O'Connor).....	11.
SONG - 'The Deaths Go On'.....(Peter Kearney).....	12.
Radio & Television Programs.....	14.
'New England Contradancing'.....(Gary King).....	15.
'Fragmented Folk'.....	16.
Folk Activities in Victoria.....	17.
Forthcoming Festivals & More Dates For Your Diary.....	21.
Letters.....	22.
Record Review.....(Meg MacDonald).....	25.
Record Review.....(Vicky Fosters).....	26.
Record Review.....(Vicky Fosters).....	27.
Around Australia - Australian Folk Trust News.....	29.
'Doing Him Justice'.....(Colin Irwin).....	33.
Irish Music Concert - featuring 'Skylark'.....	34.



----- **Calling For Projects** -----

The Australian Folk Trust, Inc. operates a grant scheme for funding of folk projects with money devolved from the Australia Council, the Federal Government's arts funding and advisory body.

The grant scheme provides funding assistance for a whole range of folk projects such as festivals, workshops, master classes, collecting and documenting of folklore, record/cassette production and publication of folk material.

Next Application _____ Deadline for Decision
 28 February 1989 _____ June 1989

LATE applications will NOT be considered.

For further information and application form(s) contact Dee White on (062)497 217 or write to :-
 Australian Folk Trust, Inc.,
 P.O. Box 156, Civic Square, ACT 2608.

Greetings,

Well, if you had doubts about knowing what to do with yourself during the month of March, have doubts no longer ! This is indisputably the 'Folk Month' in Victoria, as the pages of this edition will reveal.

Amongst the treats in store is the very famous Port Fairy Folk Festival. Now I am quite aware that the very mention of that particular festival causes the blood pressure of certain folk-loving individuals to rocket skyward, however, I must say that my own memories of the Port Fairy Festivals have been and always will be fond ones, with plenty of enjoyment, companionship, learning and humour thrown in. The festival publicity includes the words "A Joyful Community Folk Celebration" and to me that is a very apt description of the festival as a whole. Give it a try again - and this time, leave your cynicism at home - in fact, why not go so far as to write a review of the festival for this publication !

You will find included in this edition several articles which seem somewhat dated ; that is because they have only just surfaced from the enormous mound of papers which I refer to as my "to be filed section". To the people who supplied those articles, I most sincerely apologise (especially to PAUL O'CONNOR who was so prompt in sending a review of the 'Koetong Tractor Paint' - in NOVEMBER last year !!). Special thanks to all of those people who have contributed to this edition, (particularly for the delightful illustration JILL WATSON supplied with her inspiring review, and for the very last-minute-requested record reviews from MEG MacDONALD and the mysterious VICKY (alias Vic...or is that Vic alias Vicky ?) FOSTERS) - your contributions are much appreciated by myself, and hopefully by all readers.

Finally, as some of you are already aware, this is my last edition. Yes, I have at last resigned my post as editor of this publication. Before speculation runs riot, my resignation is due to personal reasons, and is not in any way intended as a reflection of the state of the F.S.D.S.V. which, under the gentle but firm guidance of our resident Scots El Presidente, has proved itself to be an increasingly relevant organisation to the Victorian Folk scene.

Many thanks to all those people who have contributed over the 30 editions and almost three years of my editorship. Your contributions have been invaluable - but don't stop now - the new editor will no doubt appreciate as much local content as possible. (N.B. Please remember that, with my resignation, the Post Office Box address in Clifton Hill will no longer be valid, so all items should be sent ONLY to the Carlton address).

I hope you enjoy reading my final 'Folkvine', and I look forward to receiving new and exciting editions in the mail !

Kathy

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Irish Workshops

Join In a Weekend of
IRISH MUSIC, DANCE & SONG
Presented by The Melbourne Irish Musicians Association
on SATURDAY 18TH & SUNDAY 19TH MARCH

Including as Workshop Leaders

MAIREAD HANNAN, GEOFF WOOFF, IDE NI CGIOLLARUAIDH,
LOUIS DE POAR, GRAEME SMITH, FRANK MURPHY,
Plus SEAN KENAN (from Sydney), and
featuring members of 'Skylark', direct from Ireland
LEN GRAHAM, GARRY O'BRIAIN, GERRY O'CONNOR

BOOKINGS MUST BE MADE IN ADVANCE FOR THE WEEKEND
Cheques for \$50 (\$43 conc.) for 2 Full Days, to be
made payable to 'Folk Song & Dance Society of Vic'
and sent to P.O.Box 327, Clifton Hill 3068.
Bookings Close Tuesday 14th March - BOOK NOW !!

Enquiries : (03)481 0288 , (03)380 8692

A LOUISIANA BY
COLLETTA
P.U.

BLISS IN THE BUSH

AUSTRALIA DAY WEEKEND, Geelong Folk Club's Music Camp at Turramurra Holiday Homestead, Dean's Marsh.

SATURDAY AFTERNOON - The air shimmers with heat. The nasal drone of a hurdy gurdy echoes back and forth between the slopes of the Pennyroyal Valley. A little girl is gathering blackberries by the creek, watched by the tame wallaby. We've spent the morning under the trees listening to Denis & Lynne Tracey talking about arranging music and how not to, laughing at Country and Westernised and Hammond organised derangements of traditional favourites, then it was an hour or so of international music with Michael Atherton of 'Sirocco' - attempting exotic undulations of shoulders and belly while warbling Egyptian tunes.

Back in the humid depths of the common room, discordant shreds of music stumble from the whistles of beginners, labouring, each at their own speed, through the tunes on the pink sheets that everyone received through the mail. By Monday's Camp Concert they will know them well enough to play along together. On the verandah the flute class is working up a delicate rendition of 'The Lark in the Clear Air' in four-part harmony, and doing battle with the dreaded fast vibrato, relaxing into silky-smooth tones.

Meanwhile, the swimming pool seethes with children and adults escaping the heat.

SATURDAY NIGHT - Clusters of people are milling under the stars outside the Dean's Marsh Hall, venue of the "Saturdee Dance". Inside, a couple of international musicians are leading a circle dance - not too fast because it's still hot. A stage-full of traditional musoes look on, beer in hand, waiting lazily for their turn.

Supper appears, a table full of cool vegies and bread and huge basins of hummous - somebody overdid the chick peas !

The dancers waltz to a stop at midnight and drift back to the camp, some to sleep, lullabied by the others in the common room singalong. 'Will ye go, Lassie, go' is broken up by a visit from one of the resident collie dogs.

SUNDAY AFTERNOON - It's hotter than ever. The kids are back in the pool after an enchanting morning with 'Shenanigan's' Pied Piper, Christophe Maubach. The verandah is littered with instruments - harps, fiddles, a home-made xylophone from Africa. At one end sessions come and go while at the other the fiddle class has swelled into lush harmony.

Under the gum trees a gathering of adults and children, still wet from the pool, is learning to play the didgeridoo, stuffing handfuls of beeswax into lengths of 32mm conduit and trying to say "Taytoombo" and "Timoolooloo" with lips pulled tight like cats' bums.

SUNDAY NIGHT - The "Sundee Concert". First the kids strut their stuff. The big ones organise the little ones. Chief ham, Martin McKew leads the boys through a string of "off" jokes and then redeems himself by playing a mean bodhran solo, then a very accomplished young flautist gets up with an orchestra of timid little girls with bells and kazoos that add a new dimension to 'Amazing Grace' - amazing indeed !. A lovely girls' duet follows and then a pair of Suzuki violinists give a 'Twinkle Twinkle' recital and soon the adults take their turn.

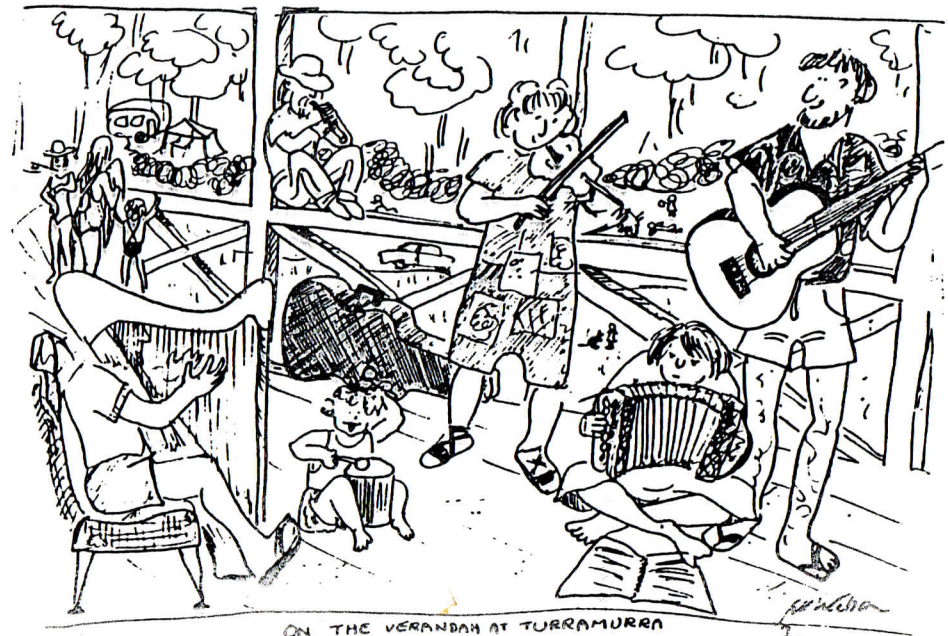
Anyone who has the guts to get up is applauded, from the wobliest whistler to the most seasoned professional. Everybody is so mellow and relaxed by this stage that you couldn't get a better audience. The audience gets drawn at the end into a wild conga line of African-inspired percussion, banging every noise-maker in sight from Conga drums to cast-iron kettles, coffee tins and babies' rattles.

MONDAY - A mild cool change has arrived just when we needed it for the weary journey home. We could have stayed on till the afternoon to enjoy the farewell concert, with performances that involve everyone from the camp - the singing workshops, recorder consort, children's song and dance and Felix Meagher's annual tour de force, the Bush Camp Orchestra, where everyone plays something and sounds fantastic.

Maybe next year we'll have enough staying power. We'll be back for sure.

Jill Watson

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ON THE VERANDAH AT TURRAMURRA



Ned's Warning.

I've heard what you've said about my Mother,
And I want you all to know,
That I will find your tracks one day,
No matter where you go.

You may wear silk slippers in a polished hall,
And steal around on tip-toe,
You may whisk the guess of the tracks away,
And hide wherever you go.

You may use down soles on feathery shoes,
And strike out miles at a stride,
And scent your feet with the juice of leaves,
And inside boulders hide.

You may walk on the wind with a broom in hand,
To sweep all the bits away,
But I'll see your shadow in the eyes of birds,
And I'll find your heart one day.

You may make your scuffs from the breath of babes,
And glide on cushions of air,
But, wherever you go, I'll find your tracks,
You'll look, and I'll be there.

You may get the robins to weave you moccasins
Of thistle-down and calf's hair,
But wherever you go, on rock or snow,
Old Ned'll be somewhere there.

I have heard what you said about my Mother,
With your brains of paper so dry,
But my eyes are on you, by night and day,
And they'll burn you, bye and bye.

You want to blacken the Kellies now,
In the cause of the fight against Crime,
My fight was the fight for the Freedom of all,
In a time that was not this time.

I exploited no-one, nor, in cold blood,
Did I take the life of a man,
But there in the Bush, with my brothers and mates,
I exploded the assassins plan.

They said that the traps would shoot to kill,
And cut all the Kellies down,
And strap our bleeding corpses high,
And parade us around the town.

We proved the better soldiers, for we
Were born to the Bush, every man,
"Surrender, Lonigan!" I yelled out loud -
He ignored my command, and ran.

This is my warning, to one and to all,
Who write with a poisonous pen,
I do not fear you, I pity your souls,
For you are neither cowards, nor men.

You are like grave-robbers in day of yore,
Who cut up bodies for pay,
So you cut up the Kellies with your clumsy pens,
But I'll find your heart one day.

You cut up the bits of a long-dead man,
And that's your chance of Fame?
You bait your hook with a slice of Ned,
How can you sign your name?

I've heard what you said about my Mother,
And I want you all to know,
That I will find your tracks one day,
No matter where you go.

And, Mum, I kiss you with steel choked hands,
Where the blood is slow to run,
And I swear on your gleaming Irish eyes,
I will track them down, your son.

by Denis Kevans 1988.

This is the winning entry in the 1988 Song Tune and Verse Competition in the category for Original Verse. The judges commented "This winning poem is a highly original piece of work which startles the reader with the freshness and accuracy of its images."

"FOLK" - BALLARAT STYLE !

Be A Part Of It...

On 10th February 1989, the Ballarat Folk Club, hosted by Claire Peters-Moore and David Scarff again earned the patronage of many talented musicians and interested on-lookers. The Brewery Tap, on the Melbourne Highway, was the most successful venue for the club after a small break following the conclusion of the Royal Oak Folk Nights.

The musical interlude was initially prompted by the idea of farewelling David on his overseas trip, but after gauging people's enthusiasm over the night, a growing desire for the club to continue was ascertained.

The terrific audience (...written by one of the organisers...), in excess of seventy people, showed constant enthusiasm and merriment, with the musicians making up the bulk of that number. A brief run-down of talent would cover bodhran players, fiddlers, guitarists, singers, & even an Australian Storyteller who truly had the rapt audience begging for more. The 'Meandu Ensemble' consisting of harpist, bouzouki player, guitarist and singer have always been popular, and once again joined us with their own brand of Greek/Irish Folk, with original music thrown in, to leave us in total admiration of their talents.

Our resident Northumbrian singer, with her brand of 'The Queen's English', was joined by more Scottish Border people to entertain us with material only understood by themselves and those of us who enjoy good fun.

Even a Geelong contingent made their way to 'The Tap', and joined in most heartily - giving us the extra thrill of entertaining people who made the effort of coming so far.

After the successful evening of the 10th, the development of the Ballarat Folk Night seems inevitable. A mixture of professional entertainment and all-in sessioning brought people together in an atmosphere of good fun.

The Club will gather every 2nd & 4th Friday of the month at 'The Brewery Tap' Hotel on the Melbourne Highway, starting at 8 p.m. and finishing whenever ! The publicans are eager to cater to anyone who wants to partake of the delicious meals and those interested in the alcoholic merits of singing at a pub.

If you are interested in playing, singing or being part of an organising committee, please contact Claire Peters-Moore on (Ballarat) 335 186. If anyone would like to be part of the audience and is not afraid to join in on a bit of singing along, you are most welcome also.

See you there !

Claire Peters-Moore & David Scarff

[The very best of luck to your 'New' Folk Club, it sounds] [terrific - and enjoy your trip David ! - Kathy]

IMPORTANT NEWS :

"COUNTRY TOWN SAVED - AGAIN !"

Time : 3rd Weekend of November, 1988

Place : The tiny hamlet of Koetong in the North East of Victoria

Event : Ritualistic painting of an ancient Fordson tractor.

The arcane symbols of last year's Springtime ritual are quickly covered with a new layer of undercoat. The lawns surrounding this ancient monument to the early farmers of the Koetong district are trimmed, the hotel cellars are replenished, the bar-b-que is scraped down and the spiders chased out...all is ready for another tractor paint.

After a week of rain, the gods finally cleared the sky and turned up the thermostat for the 'Koetong Tractor Paint'. Things got off to a slow start, there being only 5 people there at lunchtime on Saturday, but by the time 4 o'clock had come around, we had about 20 people who had drifted in.

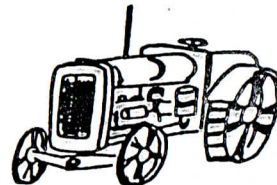
Six o'clock saw the interruption of an interesting little session, built around 3 or 4 English musicians (who flew out from England to attend the Tractor Paint) whose specialty was "cajun", with a little bit of English country thrown in.

Lids were pried off paint tins and 15 demented adults and kids swamped the Fordson, with paint pots and brushes being randomly exchanged as each one added their own thoughts and symbolization to that which will sustain the spiritual life of the Koetong district for the next 12 months.

With splashes of red, blue, yellow, green, mauve, brown, orange, grey, pink and any combination thereof, in an assortment of stripes, spots, geometric designs and just plain colours, the District of Koetong seems assured of a bright and colourful future for the next 12 months.

After the painting and clean-up (you should have seen some of the kids !) and a barbie tea (not the doll), a quiet drinking and music session got underway in the lounge of the adjoining hotel. The session kicked on until about 11'ish, by which time everyone had quietly drifted off, some to lodgings just down the track a bit, others to their tents in the beer garden.

Sunday saw some early morning coffee, a few quiet drinks when the pub opened again, and then a leisurely drive home, a fine and enjoyable time being had by all.



PAUL O'CONNOR

(***) (***) (***) (***) (***) (***) (***) (***) (***)

The Deaths Go On

Peter Kearney

The musical score is written in treble clef with a 4/4 time signature. It consists of five staves of music with lyrics underneath. Chords are indicated above the notes. The lyrics are: "Ed- dy Murr- ay was drink- ing the night in- to day. The po- lice picked him up and they took him a- way. Just one ho- ur lat- er he was dead in his cell- 'took his own life'- so po- lice rec- ords tell. And he's gone, gone, gone, he's gone from this vall- ey of tears and the deaths go on, the dy- ing of two hun- dred years. Verse 2. And years."

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THE DEATHS GO ON

Peter Kearney

1. Eddy Murray was drinking the night into day
The police picked him up and they took him away.
Just one hour later he was dead in his cell
Took his own life' - so police records tell.
And he's gone, gone, gone - he's gone from this valley of tears
And the deaths go on, the dying of two hundred years.
2. And how must it feel to be black in this land
When all of the power is in the white hand
And the hand can suddenly turn to a fist;
When you're no-one and nothing you'll hardly be missed
When you're gone, gone, gone and even your name disappears
And the deaths go on, the dying of two hundred years.
3. Robert Walker was lowered and beaten in hell
In Broome, Dixon Green 'dropped dead' in his cell;
John Pat, in Rocburne, was kicked to the ground;
They cleaned up his body, then the doctor came round
And he's gone, gone, gone and a people is living in fear
And the deaths go on, the dying of two hundred years.
4. The Coroner spoke from his smooth, white face:
'Death by misadventure' - the usual case;
Charlie Michael was bent like a bow on the floor
Till his heart just snapped, couldn't take any more
And he's gone, gone, gone - may God wipe away all his tears
And the deaths go on, the dying of two hundred years.
5. For the two hundred years since we came to this shore
The blacks have been losing an undeclared war;
One per cent of the free, they're low on the scale
But twenty per cent of the ones in the jails
And the deaths go on and a people is living in fear
And the deaths go on, the dying of two hundred years.
And the deaths go on, God's crying but who wants to hear

*** ** RADIO & T.V. PROGRAMS *** **

3AR = 621 on the AM dial. (National Radio)
 3CCC-FM = 103.9 on the FM dial. (Central Victorian area)
 3CR = 855 on the AM dial. (Melbourne metropolitan area)
 3EA = 1224 on the AM dial. (Melbourne metropolitan area)
 3GCR-FM = 103.5 on the FM dial. (Gippsland area)
 3MBS-FM = 93.7 on the FM dial. (Melbourne metropolitan area)
 3PBS-FM = 106.7 on the FM dial. (Melbourne metropolitan area)
 3RIM-FM = 95.5 on the FM dial. (Melton area)
 3RPC-FM = 106.3 on the FM dial. (Portland area)
 3RPP-FM = 94.3 on the FM dial. (Peninsula area)
 3RRR-FM = 102.7 on the FM dial. (Melbourne metropolitan area)

===== MONDAY =====

3CR 1.00 - 2.00 pm 'Mundi Lunch' [Ian Paulin]
 3CCC 7.00 - 8.00 pm 'The Organic Swagman' [Kerry McDonald]
 3CCC 8.00 - 9.00 pm 'Open Door' [Roddy Willaton]

===== TUESDAY =====

3PBS 11.30 - 12.00 pm 'The Boite Radio Project' [Gwenda Davey]
 3RRR 2.00 - 4.00 pm 'Rick E. Folk' [Rick E. Vengeance]
 3AR 8.00 - 9.30 pm 'On The Wallaby Track'
 [Producer: David Mulhallen, S.A.; Presenter: Murray Jennings, W.A.]
 3RIM 9.00 pm - 12.00 'Folk & Acoustic Smorgasbord'
 [Gerard Hanrahan]

===== WEDNESDAY =====

3RPC 9.00 - 11.00 pm '40 Shades of Green' alt. 'Folk & Beyond'
 [Alternating weeks - Jeanette Brennan & Tony Hudson]

===== THURSDAY =====

3PBS 12.00 - 2.00 pm 'Mainly Acoustic'
 [Marion Cincotta, David Heard, Suzette Watkins]
 3GCR 8.00 - 10.00 pm 'What the Folk'
 [Lyndal Chambers, Geoff Harris, Hans Strating]

===== FRIDAY =====

3AR 7.30 - 9.30 pm 'Music Deli' [Steven Snelleman, Paul Petran]

===== SATURDAY =====

3RPP 11.00 - 1.00 pm Folk Show [Various Peninsula Folkies]
 3PBS 10.00 am - 12.00 'Mainly Acoustic'
 [Marion Cincotta, David Heard, Suzette Watkins]
 Includes, at 11.00 a.m. 'What's On In Folk & Acoustic' segment
 [Compiled & Presented by Raymond Mow]
 3EA 11.05 pm - 12.00
 [1st Sat - Irish Gaelic Program. 3rd Sat - Scots Gaelic Program]

===== SUNDAY =====

ABC Regionals 5.30 - 10.30 a.m. 'Australia All Over'
 (contains large amount of Folk & Country music)
 3CCC 9.30 - 10.30 pm 'Singers, Songwriters & Troubadours'
 [Andrew Pattison]

===== TELEVISION =====

SINCE THE ABC INEXPLICABLY AXED 'THAT'S AUSTRALIA', THERE IS NO
 LONGER ANY FOLK ON TV - WHAT ARE YOU GOING TO SAY ABOUT IT ??
 (Perhaps their staff couldn't cope with the 3000 letters per
 month that the show inspired... anyone after an admin job ??)
 Write to : Mr David Hill, General Manager, ABC, GPO Box 9994,
 Sydney NSW 2001.

NEW ENGLAND CONTRADANCING

During our three month stay in the U.S., we discovered this
 immensely popular style of dance on the West Coast, and followed
 it to its home in the North Eastern states.

Contradancing combines a subtlety like English Country with a
 vitality like Australian Bush dancing. It has no complicated
 stepping, and can be learnt and enjoyed in one session. It has
 quite few figures, but the endless variety of combinations, the
 fluid transitions from one to the next, and the intimacy of eye
 contact and the buzz-step swing give contradancing a magical,
 addictive effect. The style allows experienced dancers to find
 numerous enjoyable variations which are harmonious within the
 set, and so interest is maintained. Dance callers are
 continually adding exciting new dances, so contradancing in the
 U.S. provides an excellent model of an ongoing, living folk
 tradition which remains true to its roots but is constantly
 revitalized, maintaining a connection to the folk and the
 culture.

We danced on every possible occasion, and in New Hampshire were
 fortunate to coincide with 'The First Ralph Page Memorial
 Weekend'. Ralph Page is known as the 'Dean of Contradancing'
 and is credited with the modern revival of the style. The
 weekend was like a who's who of contradance in the U.S. and
 provided a thorough grounding in historical and contemporary
 aspects of the field. We returned with the blessing of these
 leading exponents to spread Contradancing "a little further
 West".

So, last October we began having 'dance parties' every week up
 to the holiday break, and built up a pool of 20 to 50 interested
 people. On 23rd November we did a night of Contradancing with
 the Colonial Dancers, who took to it with ease, as a lot of the
 Colonial figures are common to American country dances and most
 had been already ably initiated by Bruce and Jill Watson, who
 danced in New Jersey for three years.

On December 17 we ran a dance evening for the AADE (Australian
 Association for Dance Education) and combined Contras with
 Israeli dances - it worked really well! We also featured
 contradancing at the AADE Summer School and will be running a
 workshop at the Fiddlers Convention in February and at The Port
 Fairy Folk Festival in March.

We are also having occasional sessions to practice suitable
 dance tunes and slowly compiling our favourite tunes arranged in
 sets. Musos's are very welcome to these sessions and to join in
 at dances.

We have dance parties with a homely, informal atmosphere every
 Thursday night, and a dance on March 16th. At 8 p.m. walk
 through the basic elements, and at 8.30 pm. dancing proper
 begins. Come and try New England Contradancing at :-

St Margaret's Hall
 Hotham Street (cnr Denman Avenue)
 EAST ST KILDA

Price : Donation only. Enquiries : Gary King (03)531 7000
 or Dave Rackham (03)481 6051.

~ ~ ~ ~ ~

IRISH WORKSHOPS WEEKEND : The Melbourne Irish Musicians Association, having organised several very successful Concerts during the past 18 months, is now organising a Weekend of Workshops over the weekend of Saturday 18th & Sunday 19th March 1989. These Workshops on Irish Music, Dance & Song will include, as Workshop Leaders **LEN GRAHAM, GARRY O BRIAIN,** and **GERRY O'CONNOR** (all members of 'Skylark', one of Ireland's most acclaimed traditional bands), as well as **SEAN KENAN** from Sydney, **LOUIS DE POAR, GRAEME SMITH, IDE NI CGIOLLARUAIDH, MAIREAD HANNAN,** and **GEOFF WOOFF**, (See elsewhere in this edition of 'Folkvine'). For further information, contact : (03)481 0288 or (03)380 8692. Bookings MUST CLOSE 14/3/89 - Book Now !!

IT'S A LONG WAY...FROM EDINBURGH TO NARIEL CREEK ! but the Colonial Dancers are delighted to be performing at this year's Nariel Creek Folk Festival dance on the Saturday night of the Labour Day Weekend. The people of Nariel provided very considerable support for the Colonial Dancers' trip to perform at the Edinburgh Tattoo last year. They are to be thanked not only for raising in excess of \$2000, but also for the way it which it was done. The fundraising efforts, such as raffles for firewood, involved a huge time commitment and often put the people concerned to great inconvenience. Their efforts are very much appreciated. Back to the festival ; the Nariel Creek Folk Festival is the longest running folk festival in Australia. It is now some 25 years since it began. In the last few years the March Weekend has seen a small but friendly folk gathering. There is a traditional Nariel dance at the Nariel Hall on the Saturday night. It's definitely worth a visit this year !

FOLKIE PUBLICATIONS NOW AVAILABLE : The Australian Folk Trust has several publications available which will undoubtedly provide useful resources for many people, and will most certainly be of interest to many readers of this publication. They include :

- (1) **PROCEEDINGS OF THE THIRD NATIONAL FOLKLORE CONFERENCE -**
ISSN 1032-5840.

This volume contains 18 of the papers presented at the Conference (held in 1988) covering such topics as music, dance, yarns, folk heroes, play rhymes, collection, preservation, teaching and the role of institutions. \$25.00 includes postage.

- (2) **AUSTRALIAN FOLK DIRECTORY**

A national directory of events, programs, clubs & contacts. A guide to what is happening when and where in folk around Australia in 1988/89. \$6.00 includes postage.

- (3) **AUSTRALIAN FOLK RESOURCES**

A select guide and preliminary bibliography based upon the original work of Graham Seal, with additional material by Ron Edwards. Lists institutions and collectors with a bibliography of collections, discursive works, articles, journals, general works, research aids and unpublished material (Revised edition). \$8.00 includes postage.

- (4) **MUSIC FOR AUSTRALIAN FOLK DANCING WITH INSTRUCTIONS**

(Compiled by Max Klubal.) Contains 136 dance tunes with dance instructions plus additional information on dance organisations, music for dancing and dance calling. A resource for dance organisers, musicians and schools. \$17.00 includes postage.

For further information, contact : Australian Folk Trust, Inc.,
PO Box 156, Civic Square ACT 2608 Tel : (062)497 217

["*" items are managed or sponsored by the F.S.D.S.V. - see back page]
['Phone' = At the venue ; 'Contact' = Contact people are NOT at venue]

Music Venues - Metropolitan

SMTWtFs	F * MELBOURNE FOLK CLUB	Fridays	8.30 pm - 12
	Royal Oak Hotel, Cnr.Nicholson & Freeman Streets, Nth.Fitzroy Contact Sean McLernon (03)417 6051		
S	tF	ev.2nd Thursday	approx.10 pm - 12
	CELTIC CLUB	Fridays & Sundays	7 pm - 12
	Cnr.LaTrobe & Queen Streets, Melbourne - phone (03)67 6472		
	Fs	CLIFTON HILL HOTEL	Fridays & Saturdays 8 pm - 12
	Queens Parade, Clifton Hill - phone (03)489 8705		
	WtFs	DAN O'CONNELL HOTEL	Various Bush Bands & Irish Bands.
	Cnr.Princes & Canning Streets, Carlton - phone (03)347 1502		
S	TWtFs	FAT BOB'S CAFE	Tuesday - Sunday 8 pm - "late"
	Also MC Rick E.Vengeance on Sundays - 'Open Talent Night' 741 Glenhuntly Road, South Caulfield - phone (03)523 9054		
	s	FOLKLORE COUNCIL OF AUST.	3rd Saturday ea.month from 8 pm
	Eastern suburbs (venue alters). Monthly Social/Meeting Contact Maxine Ronnberg (03)20 4136.		
SMTWtFs	GREEN MAN COFFEE LOUNGE	Every Night - Acoustic/Folk.	
	1221 High Street, Malvern - phone (03)20 5012.		
	T	LEINSTER ARMS HOTEL	Tuesdays - English 'session'
	Cnr.Gold & Hotham Streets, Collingwood. Contact (03)859 9583		
M	WtFs	'MOLLY BLOOM'S'	Various Irish bands & singers. 8pm - 11.30
	Bay Street, Port Melbourne. Phone (03)646 2681.		
S	Wt s	NORMANDY HOTEL	Wed Acoustic Music 8 - 12
		Thurs & Sat Irish bands	8 pm - 12
		Sun Irish 'session'	4 pm - 11
	Cnr.Queens Pde. & Gold St., Clifton Hill - phone (03)481 3332		
S		'ONE-C-ONE'	Sundays 8 p.m. - 12
	held at 'Troubadour', 388 Brunswick Street, Fitzroy. (Acoustic/Blues/Folk) Contact Ivan Repak (03)481 2965		
	F	'PICKIN AT THE PIGGERY'	3rd Friday ea.month 8 p.m. - 11
	(String-band, old-time, bluegrass, cajun & fiddle music) held at the Footscray Community Arts Centre, 45 Moreland Street.		
SMTWtFs	TROUBADOUR MUSIC HOUSE & RESTAURANT	Ev. Night	
	(Acoustic/Blues/Folk)388 Brunswick St,Fitzroy-ph(03)419 4563		
S	TWtFs	TWILIGHT COFFEE HOUSE	Tuesdays - Thursdays 9 pm - 12
			Fridays & Saturdays 9 pm - 1 am
	234 High Street, Kew - phone (03)861 6587.		

=====
**Learn &/or Participate In Workshops
& Classes on Dance, Music, Song**

[N.B. Various folk dance and instrument classes are also conducted]
[through the Council of Adult Education, & Melbourne & Monash Uni's.]

=====
MUSIC

* **FOLK MUSIC INSTRUMENT WORKSHOPS** Saturdays Beginners - 2.30 pm
Intermediates - 2.45 pm
'Led' by either Graeme Smith, Chris Wendt or other esteemed musos !
Royal Oak Hotel, Cnr. Nicholson & Freeman Streets, Nth. Fitzroy
Contact Ellen Burke (03)489 2441.

FOLK MUSIC INSTRUMENT CLASSES Wednesdays 8 pm
Irish Welfare Bureau, Smith Street, Collingwood.
Contact Paddy O'Neill (03)312 8058.

=====
SONG

'SINGABOUT CLUB' (run by VFMC) 4th Monday ea. month 8 p.m.
Anglers Hall, Cnr. Rathmines & Clarke Streets, Fairfield.
Contact Elma Gardner (03)497 1628

=====
DANCE

BALLARAT MORRIS DANCERS Thursdays 7 pm - 9 pm
Trades Hall, Camp St., Ballarat. Contact Peter Waugh (053)31 5365

BRITANNIA MORRIS MEN (Dancing) Wednesdays 7.30 pm
Jika Jika Community Centre, Plant Street, Northcote.
Contact Peter Cartledge (03)481 2337.

COLONIAL DANCERS Every Wednesday. 8 pm - 10 pm
(Live music ev. first Wed.) Aust. Colonial, British Isles, Old-Time.
Carlton Community Centre, 150 Princes Street, Carlton.
Contact Lucy (03)380 4291(a.h.) ; or Heather(03)235 3358(b.h)

EAST RINGWOOD DANCE NIGHT 1st Tuesday ea. month 7.45 pm
East Ringwood Community Hall, Knaith Road, East Ringwood.
Contact Graeme Higman (03)890 6890.

INTERNATIONAL FOLK DANCING WORKSHOPS Tuesdays 8 pm (\$3)
Carlton Community Centre, 150 Princes Street, Carlton.
Beginners to Advanced. Contact 'The Boite' (03)429 9656.

ISRAELI & INTERNATIONAL FOLK DANCING [Enrolment required]
Classes conducted at various venues around Melbourne.
'Sheffi's School of Multicultural Dance', 1 Stanley Street,
Collingwood Vic. 3066. Contact Sheffi Shapira (03)817 1632.

NEW ENGLAND CONTRADANCING Thursdays 8-11 p.m.
St Margaret's Hall, Hotham St (cnr Denman Ave), East St Kilda
Contact Dave Rackham (03)481 6051.

OLD THUMPER NORTH WEST MORRIS TEAM alt. Thursdays 8-10 p.m.
Dance Studio, Collingwood Education Centre, Harmsworth Street,
Collingwood. Contact Colin Towns (03)654 1333(b.h)/(03)267 1113(a.h)

PLENTY MORRIS DANCERS Tuesdays 7.30 pm
Melbourne Uni. Sports Centre. Contact Kerrie Casey (03)570 6811 (a.h.)

SHE-OAKS Ladies Morris Dancers Wednesdays 7.30 pm
Melbourne University Sports Centre Activities Room.
Contact Kathy Gausden (03)489 2554 (a.h)/(03)608 1911 (b.h)

SQUARE DANCING CLASSES Wed's - Beginners/Ev. 2nd Fri - Advanced
St. Matthews Church Hall, Nepean Highway, Cheltenham.
Contact Steve (03)383 2414.

VFMC DANCE CLUB (Esp. for beginners) 4th Wednesday ea. month - 8pm
Contact Graeme Higman (03)890 6890 or Jane Bullock (03)762 1389.

WELSH DANCING CLASSES 2nd & 4th Thursdays 7.30 - 9.00 p.m.
Cambrian (Welsh) Church Hall, LaTrobe Street, Melbourne.
Contact Liz Hardidge (03)386 6686/Michael Williams (03)489 5415

=====
Regular Dances - Inner Metropolitan

A&DE COMMUNITY DANCE 4th Saturday each month 8 - 11 pm
11 Mt. Alexander Road, Flemington. Music by 'Shenanigans'.
Contact Mark Gordon (03)372 1755.

'CARLTON DANCE' (run by VFMC) 3rd Saturday each month 8 - 11pm
Carlton Community Centre, 150 Princes Street, Carlton.
Contact Elma Gardner (03)497 1628

COBBERS 'GUMTREE' BUSH DANCES Every 2nd Saturday 8 - 12.
LaTrobe University Union Hall. \$12. Contact (03)497 3227.

FAMILY FOLK DANCES 2nd Sunday each month 2 - 4 pm
Hampton Community Hall, Willis Street, Hampton.
Contact Christopher Maubach or Anne Howard (03)598 2814.

PARADIDDLE BUSH DANCES BYO Supper, non-licensed. 8 pm - 12
Hawthorn Town Hall. Contact (03)844 2476 for details. \$7/\$5/\$2

'UP TO SCRATCH' SOCIAL DANCE 1st Wednesday each month 8 - 10.30
Carlton Community Centre, 150 Princes Street, Carlton.
Musicians and Dancers welcome.
Contact Bruce Watson (03)478 0130 (a.h.)

=====
Regular Dances - Out of Town

BENDIGO DISTRICT 'The Sandhurst Dance Club'.
Colonial Dance Workshop. 1st Thurs ea. month. 8 - 10 p.m.
Bush Music & Song Workshop. 3rd Thurs ea. month. 8 - 10 p.m.
The Old Bendigo Fire Station, View Street, Bendigo.
Contact Mary Smith (054)421 153.

BERWICK DISTRICT 'Old Time Dances' 8 pm - 12 around \$3.00
1st Sat. each month Mechanics Hall, Clyde
2nd Fri. each month Public Hall, Heads Road, Yannathan
3rd Sat. each month Masonic Hall, Princes Highway, Berwick
4th Sat. each month Memorial Hall, Worsley Road, Bangholme
Contact Alf Johnston (03)707 2327 (a.h.)

FRANKSTON BUSH DANCES Occasional Saturdays - from 7.30 pm
BYO & Supper. Venues & bands vary. Contact Carla Rea (03)786 0800.

GEELONG Colonial Balls & regular 'Bullockies Balls' 8 pm - 12
Venues vary. Different bands at each event. BYO everything.
Contact Andrew Morris (052)213 095(a.h.)

RINGWOOD DANCE (run by VFMC) 1st Saturday each month. 8 p.m.
Ringwood Uniting Church Hall, Station Street, Ringwood.
Contact Elma Gardner (03)497 1628.

TALLANGATTA - Church of England Hall 3rd Sat each month.
'Old Time Dance' 8.15 pm - 11.30 pm Contact (060)712 545.

=====
Other Folk Music Organisations

'THE BOITE' - Multicultural Folk organisation holding frequent
Concerts & Workshops at various venues. Office - Port Melbourne.
Phone Sandra Barnes, Co-ordinator, (03)429 9656 (answer-phone).

'THE BRUNSWICK FOLK CLUB' - organisation established under the
auspices of three Local Government Authorities, & run by Brunswick
Council's Community Arts Officer. Frequent Concerts, Workshops etc.
held at various venues. Predominantly Multicultural Folk music.
Contact Peter Leman - Community Arts Officer - (03)380 3301 (b.h)
or 'Across The Borders' - (03)387 3376 (answer-phone).

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Music Venues - Out of Town

- ALEXANDRA 'U.T. Creek Folk Club'** Ev. 2nd Thursday
Special Guest nights occasional Fridays Shamrock Hotel, Grant St.
Contact Jim Catterwell (057)722 157 (a.h.)/(057)721 293 (b.h.)
- BALLARAT FOLK CLUB** Ev. 2nd & 4th Friday each month 8pm.
The Brewery Tap Hotel, Melbourne Highway.
Contact Claire Peters-Moore (053)335 186.
- CHEWTON FOLK CLUB** 8.30 p.m. 3rd Friday each month
Chewton Town Hall. (Near Castlemaine).
Contact Mick Ahearne (054)742 511(bh) or Helen (054)723 990 (ah)
- DENNINGTON '4 Ports Folk Night'** 1st Friday each month
The Shamrock Hotel.
- ECHUCA 'River Folk Echuca'** Once a month - night varies
Special Guest nights only. The Pastoral Hotel, Sturt Street.
Contact Lisa Vinnicombe (054)825 740 (ah)
- FRANKSTON 'Peninsula Folk Club'** 1st & 3rd Sundays 7pm - 11pm
'Central Park Coffee Lounge', off Thompson Road (near Library).
Contact Evan Webb (03)783 8820 or Carla Rea (03)786 0800.
- GEE LONG FOLK CLUB** Club Night Tuesdays - 8.30 pm
at The Sir Charles Hotham Hotel, Cnr. Mercer & Brougham Streets.
Special Concerts on Fridays - 8.30 pm
at The Newtown Club, 12 Skene Street, Newtown.
Contact Andrew Morris (052)213 095(a.h.)
or Jamie McKew (052)502 967(a.h.)
- HEALESVILLE FOLK CLUB** 8.00 p.m. 2nd Friday each month
Melba Room, Terminus Hotel, Healesville. Phone (059)624 011.
- HORSHAM FOLK CLUB** last Friday each month
Contact Rick (053)82 1520 (a.h.) or Barbara (053)82 3289.
- LILYDALE 'Montrose Folk Club'** 7.30 3rd Friday each month
Jam Sessions 8.30 - 10 p.m every Tuesday
Lilydale Hotel, (next to Post Office) Main Street, Lilydale.
Contact Brian (03)754 2967 or Chris (03)725 2248.
- MT. GAMBIER FOLK CLUB** 2nd & 4th Fridays each month
Upstairs Lounge, Macs Hotel, Penda Road, Mt. Gambier.
Contact Dorothy (087) 253 767 or Phil (087) 250 965 (a.h.)
- RINGWOOD 'East Ringwood Folk Club'** Ev. Tuesday 7.45 p.m.
(first Tuesday of month is 'Colonial Bush Dance Night').
East Ringwood Community Hall, Knaith Road, East Ringwood.
Contact Graeme Higman (03)890 8890.
- SELBY FOLK CLUB** 1st Friday each month
Community House, Wombalana Road, Selby.
Contact Bob Freethy (03)754 7314 (a.h.)
- SHEPPARTON FOLK CLUB** 2nd & 4th Thursdays each month
Junction Hotel, Toolamba. 8 pm - 12 midnight
Contact Bill Blackall (058)25 1236.
- TYERS 'Gippsland Acoustic Music Club'** 1st Sunday each month
Tyers Hall Supper Room, Main Road. Contact Lyndal (051)74 5680.

For further information regarding Folk events/news/etc, in Victoria and interstate, please see the full edition of 'Folkvine'.

For further information regarding specific events, please check the local papers, e.g. Friday's 'Age' newspaper's 'Entertainment Guide'.

The information contained on these pages appears courtesy of the Folk Song & Dance Society of Victoria, as part of the monthly 'Folkvine' publication. Please assist in keeping it up to date by letting us know of any changes - contact The Editor at P.O.Box 1096, Carlton Vic 3053.

SUPPORT FOLK MUSIC, SONG AND DANCE - JOIN THE F.S.D.S.V.
Write to : P.O. Box 1096, Carlton 3053.

FORTHCOMING FESTIVALS

- Mar. 3 - 5 4th Jamberoo Valley Folk Festival, N.S.W.
Mar. 10 - 13 Port Fairy Folk Festival.
Contact Jamie McKew (052)502 967 (a.h.)
or write to : P.O. Box 289, Geelong Vic. 3220.
- Mar. 10 - 14 Mariel Creek Black & White Festival.
Mar. 18 - 19 Weekend of Irish Music, Song & Dance Workshops
Brunswick Mechanics Institute, 10:30 - 8ish
on both days.
Workshop Leaders include the members of 'Skylark'
from Ireland, plus local & interstate artists.
(see elsewhere in this edition of 'Folkvine')
Contact :- Ph. (03)380 8692 or (03)481 0288
- Mar. 24 - 28 23rd National Folk Festival - Meleny, Q'ld.
* TRANSPORT :- Des Ritchie (071)467 002/414 828 (W)
(Please fly East-West Airlines)
* ACCOMMODATION :- Shirley Morrell (071)943 207
* POET'S DINNER :- Bill Hauritz (071)414 828
* BUS FROM GEELONG :- Andrew (052)213 095/442 485
or Gailene (052)442 242 or Anne (052)95 697
* \$35 ADVANCE TICKETS :- Hugh MacEwan (03)489 2441
(or call in at The Melbourne Folk Club)
* GENERAL ENQ'S :- (071)414 828(W)/(071)412 150(H)
23rd National Folk Festival
P O Box 840
NAMBOUR QLD 4560
- Mar. 31 - 2/4 Brunswick Festival. Ph.(03)380 3301 (b.h.)
Bookings : (03)650 1500 or Bass (03)11500
or send SAE to 'Brunswick Music Festival 1989'
Athenaeum Theatre, 188 Collins St, Melb 3000.
- Apr. 27 - 30 World Folkdance Festival, Palma de Mallorca
SPAIN. Contact the Australian Folk Trust
office for details (062)497 217.
- August 1 '89 U.K./Ireland 'Chase The Music Tour 89'
Trip organised by the Musicians Social Club of
S.A. Phone (08)272 0979.

+++++ MORE DATES FOR YOUR DIARY +++++

----- NEW ENGLAND CONTRADANCE -----

- Mar.16th Music by Contraband & Scratchband
THURSDAY (8 pm walk through, 8.30 pm dancing)
8pm St Margaret's Hall, Hotham St, East St Kilda
Enquiries Dave Rackham (03)481 6051

----- AADE COMMUNITY DANCE -----

- Mar.18th Music & calling by 'Shenanigans'
SATURDAY 11 Mt Alexander Road, Flemington
8 - 11 pm Contact Mark Gordon (03)372 1755

----- 'JUST SKYLARKING AROUND' -----

- Mar.18th Direct from Ireland, 'SKYLARK' IN CONCERT
SATURDAY supported by SEAN KENAN (from Sydney)
8pm - 12 together with SIMON MELIA ; and by
\$12 / \$10 JOHN McAUSLAN & JOE PAOLACCI; & more...!
Presented by the Melbourne Irish Musicians Assoc.
Enquiries Ph.(03)380 8692 or (03)481 0288
Venue The Normandy Hotel, Queens Pde, Clifton Hill

15th December 1988
Gillian Nicholson
11 Lord St
O'Connor
ACT 2601

Dear Friends,

The Empire Strikes Back! Continuing their nation wide tour with a return visit to Canberra on the weekend of the 4th and 5th of February 1989. Its spectacular, its cacaphonic, its monstrous and gross. All in all its a jolly good time for musicians and dancers alike. For the uninitiated the Olde Empire Band consists of between twenty and forty odd (and I use the word advisedly) exponents of the best of British - music that is - playing anything from fiddles and hammer dulcimers to trombones or even (horrors) the odd electric guitar. The performers come from all over the country generously giving their time to the cause of holding the definitive country dance of the year - mind you they find that the occasional ale helps no end!

The weekend will consist of a session/free for all in the Staff Club at the A.N.U on the Friday night till late. For those who manage to surface before lunch time we intend to busk for the ubiquitous ale in Civic. The next and most important endurance test will be held at the Woolshed - a mecca for the dance world in Canberra, from 8 until the musicians drop. By the way all dances will be competently or even brilliantly called. At this stage it is usual for the dancers to call for more and for the musicians to oblige.

The cost of this extravaganza will be as follows; \$8 for members of the Monaro Folk Music Society and its affiliates, \$9 concession and \$10 others. Children are welcome and are free under 14 years of age. Sunday comes every week and this will be no exception, though some may be more aware of it than others this time. For this day we can look forward to a picnic, and maybe even a scenic tour of Lake Burley Griffin. For further information please contact: Gillian, 062-488430; or Bob, 062-572696,

Looking Forward to Seeing You There,
Gillian Nicholson

ARTICLE on PETER KEARNEY- SONGWRITER. Winner of the 1988 Declan Affley Memorial Award.. best new song at the National Folk Festival.

SINGING AT THE CROSSOVER

For Peter Kearney, it was a moment to savour when his song 'The Deaths Go On' won the Declan Affley Memorial Award for the best new song at the National Folk Festival. It meant he had made a crossover. Kearney, a songwriter for 25 years, with five successful Albums to his credit, is at last gaining some recognition in Folk circles. He has been invited to sing at the Port Fairy Folk Festival.

His prizewinning song is a stark, relentless piece about Aboriginal deaths in custody. In recurring lines, it refers to a God who shares the suffering of the poor. In fact, many of Kearney's songs have religious themes and this may have been something of a handicap to him in the Folk scene. Yet like the veteran English folk song writer, Sydney Carter, Kearney manages to make his religious songs 'down to earth' rather than 'pie in the sky'.

Kearney says of his approach: " I don't see myself writing from the mainstream of the church but as somebody on the fringe. In some ways, it is a fruitful place to be- the meeting point of an ancient tradition and the modern world. I feel as lost as the next person but I find a lot of meaning in those old stories and symbols that have come down to us. They are part of our Dreamtime."

The songs that Kearney writes and sings can come as a bit of a shock to the typical churchgoer. He emphasises the radical social message of the prophets. In the song 'Rock of Ages/Uluru' from his latest Album 'The Year of God's Favour?', he sings these lines:

"And if Jesus was Australian, living here today

I bet he'd be a black man in the town

And his life would be a scandal to the righteous

'Cos while they were looking up, he'd still be down!"

As folklorist Alan Scott once said of Kearney's songs: "...they are a far cry from God-bothering efforts like 'Dropkick me, Jesus, through the Goalposts of Life' or 'The Royal Telephone'.

After a 'previous life' as a teacher, Kearney has earned his living through his music since 1982. Last year, he gave more than one hundred concerts in community, church and school halls. The highlight of the year for him and his family was a nine week working-holiday, a tour of Eastern Australia, with eighteen concerts in such diverse places as Broken Hill, Adelaide, Coober Pedy, Alice Springs, Darwin and Townsville.

With an average concert attendance of over 90 people, Kearney was well pleased with the tour. "All the planning was worth it. We got to see some of the special places of Australia like Wilpena Pound and Uluru and I got to sing my songs in places I'd always heard of but never seen."

In concert, Kearney doesn't shy away from the challenging themes of his songs, but he balances these with a repertoire of lighter pieces, including some especially for children. Particular favourites with the kids are his 'Televisionland' (about a land where people watch television all the time) and 'The Music Man' in which he turns the audience into an orchestra.

The year ahead looks a busy one. On his local scene (the Southern Highlands of NSW) there is a revival of 'Open House' the folk/community arts club he helped to start in 1982. There are tours planned to Victoria, South Australia, and Queensland. The Port Fairy Festival of course. And a three month trip to the United Kingdom and Ireland...another crossover.

BY PETER KEARNEY:

Where is your Song, my Lord?.. 1978/85..

Turn it All Around (Songs for Peace & Justice).. 1981

Signs of Hope.. 1986

Celebration..(children's album)..1987

The Year of God's Favour? ..1988 (contains 'The Deaths go On')

For further information & mail orders: Peter Kearney, Crossover Music, PO Box 496, Mittagong, NSW 2575. Ph (048)712284. Retail distribution through Sandstock Music.



FAREWELL JEANETTE ^{GILLESPIE} (FOR A WHILE)

SATURDAY MARCH 4TH.

MIDDAY → 7.00 pm (longer if you wish but Jeanette won't be there!)

at 89A. CHRISTMAS STREET
NORTHCOTE.

(BY) Booze and lunch or afternoon tea and instruments!

RECORD REVIEW
Cassette Title : 'GLAD WHEN IT'S OVER'
Artist : DAVID O'CONNOR
Cassette Code : DEX 177E
Available From : D O'Connor, 15 McManus St,
Wilson W A 6107
Reviewed here by : Meg MacDonald

There are 14 songs on this latest recording by David O'Connor. They are a delightful mixture of humour, personal thoughts and memories and songs based on the experiences of others. David's warm, clear voice has been faithfully recorded and is richly enhanced by the beautiful harmonies provided by Barbara Stephenson who, incidentally is an excellent performer in her own right. All the songs are David's own compositions and this selection clearly shows his versatility.

David's sense of humour is evident in the songs 'Bentley The Tom' (the sad tale of an amorous male cat, owned by a friend, who lost his masculinity at the hands of the local vet) and 'One of These Days' ("I'm Gonna Get it Right"). Anyone who has seen David perform will never forget either of these songs. 'Mururoa Mon Amour' is an excellent example of one of my favourite forms of song-writing - the use of humour to highlight a serious social issue. Using a mixture of English and schoolboy French, his message is clear:

"Drop it in Paris
C'est votre bomb
If it's so damn safe
Test it at home.
Stick it up the Eiffel Tower
Or stick it up your vest
Use the Champs D'Elysees
For your nuclear tests."

The title track features the musings of a 97 year old lady in a nursing home - a sad reflection of the plight of many elderly people who feel they have nothing left to contribute and nothing more to live for:

"I'll be glad when it's over and I'm gone
Noone's gonna miss me from now on
I've lived a life that's full - no regrets
Done my chores and paid off all my bets
I'm just waiting when all is said and done
I'll be glad when it's over and I'm gone."

'Ocky Joe' and 'Kalgoorlie' have their origins in true life adventures. Both stories are well told but cover notes giving some background information would have been of interest here.

'Queen of the Murray' is a magnificent tribute to the great paddle steamers that "opened up inland Australia". David finishes up by rueing the fact that today their only function is to ferry "straw-hatted tourists" down the Murray.

My favourite songs on this tape are those in which David shares his personal experiences and emotions with us. He is not at all introspective and we are easily able to identify with him. 'Ships in the Night', 'Touring Blues' and 'Parting Song' are a beautiful trilogy emerging, I would imagine, from his days of wanderlust - as a travelling musician and entertainer. In 'Touring Blues' he sings "I don't know where I'm going but I'd like to call it home" - a theme which seems to run through all three of these songs.

On side two we have the title track, Michael O'Rourke's 'Sing Us A Song'. This is not really a bad version, but I prefer Peter Anderson's interpretation of it. The 'Rabbit Trapper' I'm afraid pales into insignificance if you have heard Dave DeHugard sing it. The same can be said for 'The Drover's Boy'. Ted Egan's version is much better in my opinion.

'Cry of War' is totally original. This brilliant song comes from the pens of Barry Skipsey and Dave Evans. It's about a massacre of aborigines in 1847. This is a brave song and long overdue in its subject matter. The song, in my opinion, is one of the best I've heard, and it shows what 'Bloodwood' can really do. I could rave for ages about this track, but I have to finish now, so just a brief word about the last track 'Home Among the Gum Trees' - it would go down well in some pubs I've frequented in Earl's Court.

For 'Bloodwood' fans, this cassette is a must for your collection. For those who have not heard the band before, give it a try and make up your own mind.

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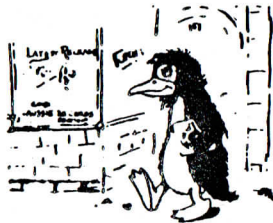
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NEWSLETTER

FEBRUARY

FEBRUARY 1989

CONTENTS

- . NATIONAL OFFICE NEWS
- . WHAT WAS FUNDED? : DEVOLVED GRANTS SCHEME . CLOSING DATES FOR 1989
- . AFT FELLOWSHIP ANNOUNCED (1989)
- . AUSTRALIAN SONG-WRITING FLOURISHES; DECLAN AFFLEY MEMORIAL SONG-WRITING AWARD
- . 23RD NATIONAL FOLK FESTIVAL; WILL IT BE THE BEST YET?

NATIONAL OFFICE NEWS

A Happy New Year to everyone. May it be a positive and productive one for our combined endeavours.

After a two-week break the national office opened in 1989 to what is obviously going to be a busy and challenging year. With the Trust's activities now firmly co-ordinated in Canberra, attention is being directed to policy development and program expansion. The forthcoming Board Meeting, to take place in Canberra on February 25 and 26, will focus on planning for the future.

Don't forget that Trustees represent their states....and you. So if you have any ideas and/or suggestions then discuss them with your Trustee who will bring them along to the meeting.

Staff Changes

Dee Whate, who commenced work as Secretary to the Board on April 11 last year, finished employment with the Trust on February 3. Throughout her 10 months' employment, Dee served the Trust with enthusiasm and commitment. We wish her well in the studies she is undertaking this year and for all that she does in the future. Dee's interest in the Trust will continue. She will be attending the 23rd National Folk Festival at Maleny, Queensland and is looking forward to meeting in person many folk with whom she has conversed and corresponded over the months.

Because of the increasing demands being made upon the national office, the Executive decided to upgrade the position of Secretary to the Board to that of Administrator. Recruitment is currently taking place.

WHAT WAS FUNDED? : DEVOLVED GRANTS SCHEME

The following projects have been approved for funding from Round 3 1988:

Applicant	State	Project Description
Centre for Aus. Studies	WA	Collection of Chinese tradition in Australian Chinese community and comparative studies with practice in China.
Huon Folk Club	Tas	Workshop and performance
Gilpin Street	NSW	Production of recording representing spectrum of Australian-Irish music.
City of Brunswick	Vic	Children's Music Festival
Peter Parkhill	NSW	Music as a focus for individual group identity; researching particular groups/communities and the changes which occur.
Popinjay Publications	ACT	Compilation and publication of "The Memoirs and Music of Mrs. McCoy."
Wendy Joseph	SA	Recording of original material written and performed by applicant.
Queensland Folk Federation	QLD	Workshop and Children's Festival.

AFT FELLOWSHIP (1989)

Congratulations to Helen O'Shea from the ACT on being awarded the the Trust's 1989 Fellowship.

Helen describes her project as:

"Australian Folklore in its Social Context" will be a major project involving the collection of approximately 100 hours of field recordings of Australian music, dances and children's games in the context of a small rural community's history and environment."

In addition to sound recordings, Helen will be taking photographs, writing journal articles and documenting the entire project in a book. The district in which the project will be based is in South Ecklin, via Terang, Victoria.

GWENDA DAVEY'S PROJECT

Gwenda Davey has advised the Trust that the Oxford Companion to Australian Folklore, which she is currently preparing and for which she was awarded the 1988 AFT Fellowship, is now securely under contract to Oxford University Press. All preparatory work on the Companion has been completed and she is now working full-time on the project until June during her Harold White Fellowship at the National Library.

1989 ROUNDS

Two rounds of the Devolved Grants Scheme are being called for 1989 as per the advertisement below:

AUSTRALIAN FOLK TRUST, INC.

DEVOLVED GRANTS SCHEME

The Australian Folk Trust, the national umbrella body for folk arts and folkife, receives limited funding for the Devolved Grants Scheme.

Through the Scheme the Trust seeks to assist the promotion and performance of Australia's folk arts and to foster research, collection and preservation of folkife heritage. Ceiling level for grants/loans is \$2,000.

Application deadlines are:

31 March
30 September

For guidelines and application forms contact:

Australian Folk Trust
PO Box 156
Civic Square ACT 2608
Tel: (062) 497 217

This project is assisted by the Australia Council, the Federal Government's arts funding and advisory body.



AUSTRALIAN SONG-WRITING FLOURISHES

If the response to the Declan Affley Memorial Song-Writing Award is anything to go by, then Australian song-writing is flourishing. The call for entries resulted in 70 requests for guidelines and application forms. This, in turn, yielded 50 entries.

These songs are now being assessed by a Canberra-based panel consisting of Cathy O'Sullivan, Cliff Gilbert-Pursey and Giuseppe Gigliotti. The panel will select approximately 20 songs for performance at the special award concert to be held at the 23rd National Folk Festival at Meleny, Queensland on

MONDAY 27 MARCH at 10 AM.



THE 23RD: WILL IT BE THE BEST YET?

Bill Hauritz maintains that the 23rd National Folk Festival will be the best yet. The only way to find out, of course, is to attend.....

The program is varied and an exciting mix of workshops, concerts, exhibitions, stalls and special presentations.

If you have children then bring them along. Children are being especially catered for with an AFT sponsored children's festival program. This program will include workshops, puppet theatre, concerts, crafts, traditional games, storytelling and heaps more.

AFT ANNUAL GENERAL MEETING

The 1989 Annual General Meeting will be held at the Festival on:
SUNDAY 26 MARCH at 3PM.

Member Bodies are reminded that they need to appoint a Councillor to represent them at the meeting and to advise the national office by 28 February, of their Councillor's name. The forum following the meeting will have as its theme: The National Folk Festival; Where Is It Heading?

PORT FAIRY FOLK FESTIVAL MUSIC



MARCH 10-13, 1989

WHAT'S ON? (NATIONAL)

February 25-26
March 24-28
March 26
March 30

Penelope Rosenberg,
Director

32.

ISSN 1032-6855

I am compiling the FIRST AUSTRALIAN WOMEN'S SONG BOOK

Women are invited to submit three songs recorded on cassette, together with a typed transcript of the lyrics and, if possible, a musical transcript of the melody. Songs will be selected on the basis of musical and lyrical appeal and relevance to women's lives. Aboriginal women and women of non-English speaking backgrounds are encouraged to contribute. The deadline for submission of songs is **Monday 4th, 4.00 PM, 20, 1989.** Women are encouraged to register their work with the Australian Performing Right Association Limited Inc, P.O. Box 647 Crown Hill, NSW, 2064, to protect the performance rights of their songs.

Send tapes and transcript to:

Keith Pearce
Women's Music Collective Inc
P.O. Box 2000, NSW,
2000.

Phone: (064) 555-025
This project is sponsored by
The Australia Council, the
Federal Government's arts
funding and advisory body.

AFT Board Meeting, Canberra
23rd NATIONAL FOLK FESTIVAL, Maleny (Qld)
AFT Annual General Meeting, Maleny (Qld)
Evelyn Affley Memorial Song-Writing Award Concert,
Maleny, (Qld)

DOING HIM JUSTICE

Colin Irwin hears from Len Graham about his new group Skylark

How do you define greatness? That agonising bend of the note that Martin Carthy executes on *Trimdon Grange*? The bloodcurdling snarl that Caughan puts into the line about pie in the sky on *Workers Song*? The sheer verve and passion that Sweet Honey In The Rock exude so naturally on *Azania Freedom Song*? The affectionate spite which laces Shane McGowan's colourful exchanges with Kirsty MacColl on *A Fairytale Of New York*?

Oh yes, yes, yes... all that. All that but especially Len Graham singing *Do Me Justice* with an irresistible twinkle in his eye and an unmistakable warning in his voice. A song written over a century ago in response to some reprehensible baiting of the Irish race (and, boy, is that relevant now!) which Graham effortlessly delivers with an astonishing combination of humour and menace. Anyone who pulls this trick is truly a great singer in my book.

So that's Len Graham from County Antrim. A great singer. A nice man. A man you can't ever imagine being young... or old just in the midst of that great sub-continent in between. I've prattled on endlessly about him before, of course, but nobody ever listens and we were perhaps forced to face the conclusion that, like another great Irish singer Kevin Mitchell, he was destined to be loved and adored by those who love and adore him... and shamefully overlooked by the great morass of numbskulls who make up the rest of the population.

At least we would have been if... If Len Graham hadn't decided to do something about it. Not that he felt underprivileged or anything, but using a hoary old reason more beloved as an excuse for bands splitting - musical differences - Len Graham has put together a group. They're called Skylark, they put out an album quite recently, and they are perfectly fab.

"We talked about putting a group together a long time ago," says Len, "but you know what things are like. But then we did some work together and headed off to the States and then we put the album together and things have just fallen off from there."

Yes indeed, for Graham is joined in Skylark by three musicians of rare qualities: they play sympathetically behind Len's own sensitive vocals but also have the capacity to play beautifully as a unified band and shine individually. Who are these extraordinary souls? Gerry O'Connor on fiddle, Andrew McNamara on accordion and Garry O'Brain on mandocello. They don't strive to be the new Planxty or the new Bothy Band or the new anything... they just play and it sounds damn fine. That's all you can ask.

Yes. I do feel very happy about this group.



Skylark - O'Connor, Graham, McNamara and O'Brain

I must say. Everything is very relaxed between us and the record was especially enjoyable to make. We were lucky to have P.J. Curteis producing for us... he was very sensitive."

Len Graham is steeped in traditional music. His first memory is of hearing music. His mother and grandfather were both musicians and the famous hammered dulcimer player John Rea lived nearby. Antrim was swimming in fiddle players in those days and it was assumed Len would also take up the instrument. When he was 10 he did... and put it down again pretty quick! Since then he's been celebrated for his singing.

"I actually made my first public appearance in 1953. It was at the Ballyclare Fairs - I was in short trousers then and I sang a song of my grandfather's and *The Lark In The Clear Air* which was the best piece."

He didn't win this one, but he did a few others - in 1970 he became the all-Ireland champion - though he's not so keen on the concept of competition these days. "I suppose it gives you discipline, but I wouldn't be too keen to encourage my own children to do it..."

But if his reputation went before him in Irish traditional music circles, the general British folk scene probably first came across him in conjunction with another great Antrim singer, Joe Holmes. Joe was 40 years his senior when he first teamed up with Len in the 1960s. Len learnt a lot from Joe Holmes.

"He taught me a lot of songs, of course, but the beauty of both Joe and Eddie Butler was

that they were both still learning themselves right up to the end. They were always willing to listen and learn and get stuck into new songs, so the process was going on. That's what made it so enjoyable going around with Joe."

Joe Holmes died suddenly around Christmas time in 1977.

"We'd played the Guild Hall in Derry the night before. He was complaining on the way back about the flu so I called in the following night to see how he was and he'd stayed in bed. By midnight it was all over. That was a hard one. He was a great character, a happy sort. I learnt an awful lot from him and I still miss him."

Len gave up his day job six years ago (the work in a factory) and since the death of Joe Holmes he has collaborated with various people. He toured with *Boys Of The Lough*, he's worked solo, and he's been featured on numerous albums. He worked with the guitar/fiddle player Liam McShane and after two excellent albums with Joe Holmes (the first - on the great lost Free Reed label - rejoicing in the title of *Chaste Muses, Birds & Songs*) he was gobbled up by Claddagh. They really gave him the treatment, gatefold sleeve and all, for the superb *Do Me Justice*.

But he maintains that none has given him the same satisfaction as Skylark.

"It just opens your eyes so much when you're working with such fine musicians as I am. It gives you so much more scope, and I'm getting the buzz now that I had with Joe... you

know, that wonderful crack we had. Going round the houses of the older singers, all the sessions, it seemed like endless fun."

Are those days gone forever? "Well, that generation has certainly gone. At McGiligans in the '60s you could have 15 or more singers all sitting round in the local pub. You could have a night just going round those auld boys. And the amount of songs they had there! God save us! Hundreds of songs! Anybody I brought along into that situation just couldn't believe it."

Any particular influences?

"O Jez... direct family, neighbours, Robert Cinnamond, Eddie Butcher, Joe Holmes, Geordie Hannah..."

And who do you listen to now?

"Oh, loads of people... all sorts of things. June Tabor, Dick Gaughan, classical music, folk music, pop music... all sorts."

Len is still working as a solo unaccompanied singer, but his options have increased and he says his main commitment now is to Skylark, who are all fully committed to make it work as a professional band. It's important, he says, to go into it wholeheartedly otherwise it would be bound to fail. Prior to Skylark, Graham and



Len Graham & Joe Holmes

Gerry O'Connor had been involved in a tentative group with Dolores Keane, Jackie Daly and

John Faulker. But all had other commitments and the project failed, but it did give Len and Gerry the appetite for further experiment in this direction.

So are Skylark officially in the middle of the bullring with the impressive likes of De Dannan, Patrick Street, the Chieftains, and anything that Donal Lunny cares to throw together? Well... sort of, though Len naturally doesn't see it quite in those terms.

He laughs loudly. "Oh, we're not competing with anybody. I think we're quite different to all those people and there's lots of room for all of us. That's one thing people are saying about us is that we are very different to any of the other Irish bands - I think there's a warmth and enjoyment about our music which comes through. And that's not knocking the other bands!"

He's right, of course. There is a relaxation between the members of Skylark that sets them apart and encompasses the informality of the crack. They are keen to make a big impact in 1988... lots of summer festivals, tours around Europe, TV specials, sell-out stadia appearances, videos, movies, autobiographies, that sort of thing. So if you see a man in the street with a pile of Skylark albums under his arm, stop him and buy one. OK? Promise! □

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March 18th

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TUES 14th, The Dan O'Connell Hotel, Carlton

THURS 16th, Molly Bloom's, Port Melbourne

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