

**FOLK SONG & DANCE SOCIETY  
OF VICTORIA**

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- \* 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.

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  - \* 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.
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|                             |                         |
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# FOLK VINE

The Newsletter of the  
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FIG.1



FIG.2

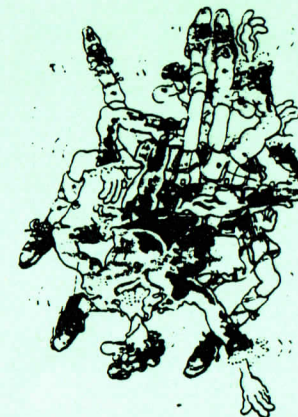


FIG.3



FIG.4

REEL TRADITION - A "REEL" SUCCESS

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This issue was prepared by Jill Watson, with thanks to Kathy Burgi for her assistance.

=====

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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' or to Jill Watson, 22 Tynan St, West Preston, 3072.

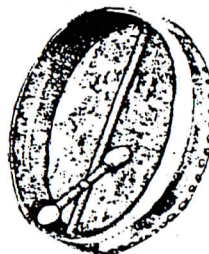
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RECORD AND CASSETTE SALES

Society members who attend the Melbourne Folk Club on Friday nights at "The Oak" are aware that a good selection of records and cassettes is available, at prices which vary from "highly competitive" to "ridiculously cheap." Many may not know that, while a number of these are "on consignment" to F.S.D.S.V., a regular purchase of stock is made each month from Sandstock Music in Sydney. It is not always easy when ordering, to know which albums will prove popular, so suggestions and requests are particularly helpful, and are always more than welcome. C.D.'s are also available at very attractive prices, but on personal order only.

The Sandstock catalogue is available for perusal, from the people at the door on Friday nights, so if we don't have your choice in stock, please ask us to order it for you.

Recently there have been many sale items and you can continue to take advantage of these, as the discount prices will be offered again this month.

JUNE UPDATE: In preparation for the end of the financial year (i.e. for the month of June only) an additional discount of \$2.00 off recommended retail price will be available on all imported records and cassettes. Be early as there is only one copy of most items.

SUPPORT YOUR SOCIETY.....BUY THROUGH THE CLUB



## PRESIDENT'S REPORT

### Editorial

Hello Readers,

This has been another eventful month on the folk scene. Late April saw the highly successful Reel Tradition weekend, a fruitful collaboration between the F.S.D.S.V. and the Colonial Dancers, as Hugh explains in the President's Report.

The Reel Tradition dance was excellent, and brought an extraordinary number of old faces out of the woodwork. Judging by the population of the tables near the door, it's high time somebody choreographed a quadrille for prams...perhaps Lucy Stockdale could be prevailed upon now that she has shifted her sights from Tattoos to tots?

Late April also saw a fire which put the Troubadour out of action again, just after its newly renovated re-opening. More on that later in this issue.

The creative juices have been flowing freely in folkie-land, and I must thank those who have submitted tunes, dances etc. for this and subsequent editions - keep them coming! In this Folkvine we have two prizewinning compositions: a dance, "The Mt Best Hornpipe" by Barry Simpson, and "The Lifeline of the South" by Jill Stevens, winner of this year's Declan Affley Songwriting Award.

It seems that the administration of that competition still leaves a lot to be desired, despite the lessons of last year's debacle, as Kate Battersby reveals in her letter.

Also in this issue, we have an article on the Bodhran by Ade Kelly, who ran the Bodhran workshop at Port Fairy this year. "Benjamin's Polka", by Margaret Somerville is a tune which can be used as a showcase for the bodhran.

A cautionary poem by Margot Hitchcock warns us of the perils of taking a dip in Nariel Creek. It is based on an experience which nearly cost us not only Margot, but also Enda Kenny.

From Newcastle, where a Workers' Choir has recently been formed, comes an article by Rod Noble on the history of that musical tradition. Bruce Watson gives us a rave review of the latest album from Danny Spooner and Martyn Wyndham Read.

My thanks go to all of the above for their contributions, and also to our anonymous contributors, who are too numerous to name.

Happy reading,

Jill

*"Modern dancing is like a country walk slightly impeded by a member of the opposite sex."  
(An English diplomat in Paris, 1920s)*



Dear Members,

These last few weeks have been rather hectic but the benefits to both the Society and the Melbourne Folk Club have been enormous.

The Andy Irvine concert proved that the O'Sullivan Hotel is an ideal venue for smaller type concerts. The patrons were pleased with the performance and the ambience of the venue. The success of the evening was due to a lot of effort on behalf of the committee and volunteers.

A continuance of this effort coupled with an additional effort from the Colonial Dancers ensured that the week-end with "Reel Tradition" was one of the better "folk" events to be held in Melbourne during the past months.

The fact that the F.S.D.S.V. and the Colonial Dancers joined company to promote the venture was especially pleasing and hopefully many more joint ventures can take place.

After an absence of a few months it looks as if the instrument workshops held on a Saturday afternoon will be re-starting. Anyone out there who is looking to learn to play or just simply enjoys playing with other people should support the workshops. Expression of interest should be given to the F.S.D.S.V. either at the Folk Club on a Friday or by writing to the society at our Carlton Post Office Box address.

The Folk Club is continuing to be successful and it is pleasing to note the number of new faces that turn up, as well as the increase in membership to the Society. The Society, its membership and its committee must continue to look to the future in the most positive way.

One of the most positive ways in which you can support the Society is by participating at the Annual General Meeting, which will be held towards the end of July or early August. Please watch out for further details which will appear in future editions of Folkvine.

Another positive act is the Victorian Ministry for the Arts granting funds to enable a part time job as Folk Arts Coordinator to be offered by the Society. The sum made available by the Ministry is \$13,500.

The position and the funding will enable research and setting up of better networking between the multitude of groups and organisations that promote the folk arts in Victoria. This service will be open to everyone who is involved in any with the folk arts. Once again watch out for further details in this magazine.

A duty statement will be available in a few days time and anyone interested in applying for the position should contact F.S.D.S.V.

Finally I would like to return to the O'Sullivan's Hotel, the home of the Society and the Melbourne Folk Club. Through the efforts of Margaret and John O'Sullivan, music is being promoted in the hotel on nights other than Friday. Management is also partially subsidising the Melbourne Folk Club night.

For these two reasons I would urge all members to make every attempt to patronise the Hotel at every opportunity.



Before signing off I would like to thank Jill Watson for the production of this magazine and ask that members support the magazine by submitting articles. Remember that the deadline is the 15th of each month.

Yours Sincerely,  
H.G. MacEwan  
(President)

## REEL TRADITION

### REEL TRADITION WEEKEND A GREAT SUCCESS

Barry Simpson

Dennis & Lynne Tracey, at the Royal Oak



May 5, 1989

On the last weekend of April Reel Tradition came to Melbourne under the sponsorship of Colonial Dancers of Melbourne and F.S.D.S.U.. Reel Tradition, from Canberra, is one of the foremost Scottish Country Dance Bands and Australian Bush Dance bands. I hesitate to say that any band is the best in Australia, but would say that I can think of no better dance band.

Both the band and the audiences for the Friday folk club, Sunday session and the Saturday night dance were totally happy. The Dance was near enough to a total sellout. We could hope for nothing better.

The Saturday night dance was the main event of the weekend. Over 290 people enjoyed a great evening of dancing and music. The program was half Scottish Country dances and half "bush" dances. The "bush" half of the program included a variety of dances such as Arkansas Traveller, Three Sea Captains, Waves of Tory, Colonials Quadrille and various couples and other dances. The versions of some dances were different to those usually done in Melbourne.

This was the most varied audience we have had at our dances or balls. Apart from a good attendance from the general public, there was a significant attendance from Scottish Country Dancers, Colonial Dancers, Folk Song and Dance Society, a Caledonian Society and others who regularly attend Colonial Dancers Balls. Originally there was some concern in drawing up a program with all these groups in mind, but I am pleased to say that the evening was most enjoyable in all ways - music, dancing and socially. Without all these different groups and individuals being involved, the evening would not have been such a success.

The band, Mike Heaney, Kate Scott, Mary McMullen and Colin McJannet played excellent dance music for the program of 16 dances and 3 extra Scottish Country dances. Reel Tradition's dance caller, Judy Rowsell, as usual, did a great job. Bruce McClure deserves a special mention for introducing and calling 3 of the Scottish Country dances. Bruce, more than anyone, has been responsible for introducing Scottish Country to Australian folk dancers over the last decade or so.

Melbourne's Royal Scottish Country Dance Society display team did 2 medleys of dances which were enthusiastically received by the entire audience. It was a pleasure to see the display. Thanks to Malcolm Fitzmaurice and all the dancers.

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## “PRODUCT PLACEMENT”

### •THE NASTY, COMMERCIAL SIDE OF THE FOLK TRADITION•

By "Annette Witt"

Since Dustin Hoffman did his rave about Qantas in Rain Man there's been a bit of talk about "Product Placement" in the movies. That's like, for example, when C.U.B. pays a small fortune to have Paul Hogan crack a tube of Fosters in Crocodile Dundee.

What people don't realise is that it's been going on in folk music for centuries. Ever since somebody sang a song of sixpence for a Four'n'twenty Pie, brand names have been sneakily placed in songs where they work like subliminal advertising, jogging memories and stimulating tastebuds.

Gilbert & Sullivan had a go too, on behalf of a brand of guitar very popular in folk circles: "Take heart, fair days will shine, take any heart, TAKAMINE!" while many a bush band has burst into song among the gumtrees, extolling the virtues of Safeway, Woolworths and their air-conditioned new competitor down the street: full marks for even-handedness!

It doesn't always work, of course. I wouldn't rush out and buy shares in Hayden's Patent Thumb Guards on the strength of some yokel with a lagerphone singing "The Backblock Shearer". On the other hand, Judy Small is probably in line for an award of some sort for services to the fast food industry, as families vainly fight the urge to sing everytime those dreaded golden arches appear on the horizon.

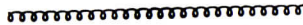
She wasn't the first on that theme, however. A century or two ago, it seems, some lassie called Leezie Lindsay took off into the Highlands with Ronald Macdonald - a chieftain of high degree, if you please! (And I'd like to know where he got that degree...Macdonald's University?)

..... o o o o 0 0 0 0 o o o o .....



Leezie Lindsay gangs tae the hielands wi' Ronald Macdonald.  
Their wedding breakfast...MacPorridge, Haggisburgers and fries?

On the Friday night Reel Tradition appeared in two brackets at the Melbourne Folk Club (Royal Oak Hotel). The music and songs by Reel Tradition and the other artists provided a good start to the weekend. The session on the Sunday afternoon involved many musicians and was very well attended. Everyone, the band, all present, the publicans, and the organisers were most pleased with the whole weekend. Not much more can be said.



### BLACK MARK TO ANSETT

One black mark should go to Ansett Airlines for the flight to Melbourne. This was the only sour point of the excellent weekend that Reel Tradition gave us on April 27-29. Firstly, Kate was not allowed to take her fiddle onto the plane as hand luggage. Secondly, she was told by Ansett staff that the fiddle has been put in the cargo hold of the plane she was on. It wasn't. It came on a later plane.

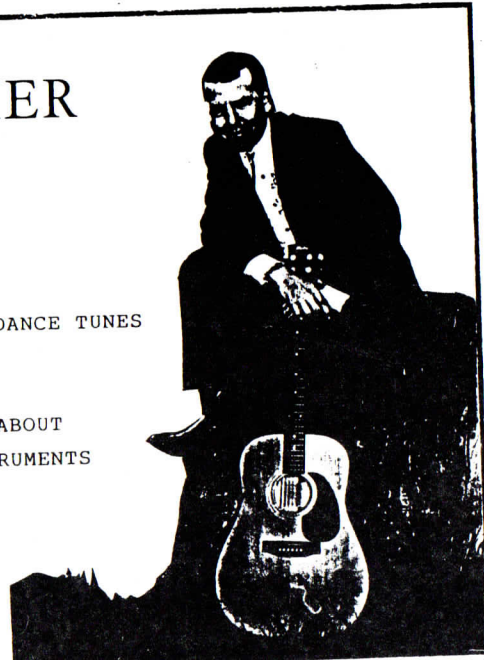
Intricacies and technical details of hand luggage regulations aside, her fiddle is small, fragile and valuable. The least to say about the second point is that the staff should NOT have misled Kate. This is hardly the way for Ansett to foster good relations with musicians and organisers.

Barry Simpson

## MUSIC TEACHER

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8 481-8307 EVENINGS



# Lifeline of the south

Reproduced with thanks, from CORNSTALK, May 1989.

© JILL STEVENS, 1989  
 Winner of the 1989 Declan Affley Memorial Award

We've traced the Murray's laughing stream to where the wedge-tailed eagles soar,  
 And we've stood on the salty silent banks where the waters race no more.

The valley was rich where her floods and come and she'd spread her waters wide,  
 The dark rich soil was her legacy and the summer wheat our pride,  
 She gave her life to the fields we sowed and we'd pump her water round,  
 The mortgage eased with bumper crops, so we kept on clearing ground.

From Albury to Corowa we tapped the waters deep:  
 And the years were good when our children grew and her riches ours to keep.  
 But the rising waters choked the soil with salts from down below,  
 And the hills are bare where the trees once stood and the wheat no longer grows.

CHORUS: She's the heart of the redgum country,  
 She's the lifeline of the south.  
 We have tamed the land where the Murray flows,  
 And we're draining her lifeblood out.

From Tullarkool to Wakool her waters sit in pools,  
 Stately redgums now are stumps where the kids fished after school,  
 The reed beds where the ibis bred are salty stagnant waste,  
 Where her current was strong and wild, there's a lingering briny taste.

Now the fields are lying fallow and the ground is dry and parched,  
 The birds have gone, the saltbush thrives, where the irrigation waters marched.  
 Our future's in the Murray's flow and in our constant toil  
 To give her time to heal and cleanse the salt out of her soil.

CHORUS: She's the heart of the redgum country,  
 She's the lifeline of the south.  
 We have tamed the land where the Murray flows,  
 And we're draining her lifeblood out.

We've traced the Murray's laughing stream to where the wedge-tailed eagles soar,  
 And we've stood on the salty silent banks where the waters race no more.

Handwritten musical score for the song "Lifeline of the South". The score is written on ten staves of music. The first staff begins with an Am chord. The second staff has Bm, C, and D chords. The third staff has Am and G chords. The fourth staff has Bm, C, and D chords. The fifth staff has C, D, Bm, and Em chords. The sixth staff has C, Am, D, and a first ending bracket. The seventh staff is labeled "CHORUS" and has C, G, and D chords. The eighth staff has C, D, C, G, and Em chords. The ninth staff has C, D, G, and DC chords. The score ends with a double bar line and the text "(transcription R.H.)".



# Mt. Best Hornpipe

THE MT. BEST HORNPIPE - Winner TSDAV competition -1987

## BACKGROUND:

This dance is named for the Mt. Best community in Victoria, which is up in the hills to the north of Wilson's Promontory. For the last few years we have run an annual bush dance at the Mt Best Community Hall. It has always been a great weekend.

COMPOSER : Barry Simpson (1987).

MUSIC : 32 bar hornpipes - speed about 32 bars per minute.  
eg. Boys of Blue Hill, Harvest Home, Wonder Hornpipe.

DANCE STEP : 'step-hop' for whole dance. (Viz: 2 X 'step-hop' per bar).

FORMATION : Square set of 4 couples (usual Australian numbering). (ie: Couple 1 with backs to band, couple 2 facing band, couple 3 to the right of couple 1, couple 4 to the left of couple 1.)

HAND HOLDS: "swing" and "turn" use an open 2 hand hold.

## THE DANCE

| bars  | description   |
|-------|---|
| 1-4   | All ladies dance clockwise in front of partner to corner (1); turn corner (1&1/2 circles) (2) and dance to (original) position of opposite lady (1).  |
| 5-8   | All men dance anticlockwise in front of "partner" (ie. lady next to him); turn corner (1&1/2 circles) and dance to position of opposite man.<br>(The set is now inverted. ie. couple 1 facing band etc.)  |
| 9-16  | Couple 3 join inside hand and form an arch, similarly couple 4 form arch.<br>1st. couple dance up centre, separate and dance out under arch on their own side (2) (ie. 1st man under arch of couple 4 and 1st. lady under arch of couple 3); meet above couple 2, join inside hand and dance under arch of couple 2 (2); swing back to place (4). |
| 17-24 | All left hand turn corner (2); right hand turn partner (2); left hand turn corner (2); 2 hand turn partner (2).   |
| 25-32 | 1st & 2nd couple return to original place with 1st couple leading through arch of 2nd couple (2); then 3rd & 4th return to place with 3rd couple leading through arch of 4th couple (2); all swing with partner (4).  |

Dance is repeated 3 times with 2nd, 3rd, and 4th couple in order leading for bars 9-16 and leading through arch (25-26). Couple to right of active couple lead through arch (27-28).

If you have any comments or queries contact:  
Barry Simpson 5/90 Harold St Thornbury 3071 ph.(03) 484 4130



# BENJAMIN'S POLKA

MARGARET SOMERVILLE

The musical score for Benjamin's Polka is presented in two parts, A and B. Part A consists of four staves of music, each beginning with a circled letter 'A' and a circled number (1, 2, 3, 4) indicating an upward slurring ornament on the first note. Part B consists of four staves of music, each beginning with a circled letter 'B' and a circled number (1, 2, 3, 4) indicating the same ornament. The music is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The notation includes eighth and sixteenth notes, rests, and repeat signs.

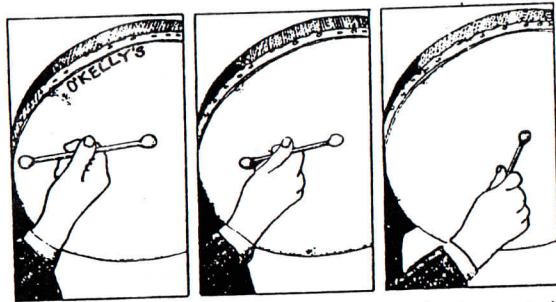
\*\* (A) indicates an upward slurring ornamentation on the first note of the phrase.

This tune was designed to feature solo instruments, eg. whistle and bodhran, in "question-and-answer" exchanges of two bars each during the first twelve bars of the B part.





# the Bodhrán



Contrary to popular belief an Irish percussion instrument is not a hand grenade, it's a large tamborine type, usually goatskin covered, frame-drum called a Bodhrán (pronounced "bough-rawn") derived from the word Bodhar, meaning "dull sounding".

The Bodhrán was introduced to the British Isles when the Celtic folk migrated there in the year dot, and was primarily used in connection with rituals surrounding their mythical beliefs. It was also used to great advantage as a psychological weapon prior to battles, which took place frequently and ran second only to eating, leaving us to speculate that Bodhráns were in great demand in those days, not to mention huge numbers of billy goats, wolfhounds and horses whom, after being offered immortality, became the suppliers of the raw materials required. It is reputed that Brian Bohru (ancient Irish king) prior to the famous Battle of The Boyne, ordered 1000 Bodhráns to be made and the players be instructed with some catchy 12/8 rhythm, to scare the living daylights out of his opponents, even before the first rock was thrown.

At least three occasions in the Irish "folk year" involved processional rituals and included the use of the Bodhrán. These were Lā le Bride or St. Brighid's Day February 1, Lā Bealtaine or May Day and Lā le Stiofáin or St. Stephen's Day December 26. It's strongest links seem to have been connected with "The hunting of the wren" on St. Stephen's Day, and it is in this context that it has survived into the 20th century.

Today the Bodhrán has assumed a more musical role in Irish communities around the world, and much interest has been aroused in its use, as it is appearing more predominantly in group line ups, and in particular the inevitable and lovable "session". Recent Australian concerts by many fine Irish groups and artists have featured inspiring Bodhrán performances, giving rise to a plethora of interest and a demand for instruction.

From experience, it is not an easy instrument to master, however the secret of success is within one's grasp (pardon the pun) and lies within three spheres, dedication to practice, a good quality drum and the will to survive. An ear for Irish tunes and considerable patience is also an advantage. After having come to grips (sorry) with the technique, one must listen to an unreasonable amount of Irish music, as this has a brain washing effect upon your sense of rhythm and co-ordination. I would suggest The Chieftains and De Danaan, as the use of the Bodhrán is prolific in their repertoires.

For those of you already smitten by Bodhrán fever or about to be, I have compiled a small booklet of the do's and don'ts, advanced techniques and variations of playing, it may help! Invariably I have 3 or 4 good quality Bodhráns on hand, and with some persuasion I will reluctantly part with them, time and time again.

Ade Kelly (O'Kelly's) 052-572106.



## VICTORIAN FOLK VENUES

JUNE.....1989

[ "\*" 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     | * <u>MELBOURNE FOLK CLUB</u>                                     | Fridays                           | 8.30 pm - 12       |
|         |       | Royal Oak Hotel, Cnr. Nicholson & Freeman Streets, Nth. Fitzroy  |                                   |                    |
|         |       | Contact Sean McLernon (03)417 6051                               |                                   |                    |
| S       | tF    | <u>CELTIC CLUB</u>   | ev. 2nd Thursday                  | approx. 10 pm - 12 |
|         |       |  | Fridays & Sundays                 | 7 pm - 12          |
|         |       | Cnr. LaTrobe & Queen Streets, Melbourne - phone (03)67 6472      |                                   |                    |
|         | Fs    | <u>CLIFTON HILL HOTEL</u>  | Fridays & Saturdays               | 8 pm - 12          |
|         |       | Queens Parade, Clifton Hill - phone (03)489 8705                 |                                   |                    |
|         | WtFs  | <u>DAN O'CONNELL HOTEL</u>                                       | Various Bush Bands & Irish Bands. |                    |
|         |       | Cnr. Princes & Canning Streets, Carlton - phone (03)347 1502     |                                   |                    |
| S       | TWtFs | <u>FAT BOB'S CAFE</u>  | 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     | <u>FOLKLORE COUNCIL OF AUST.</u>                                 | 3rd Saturday ea. month            | from 8 pm          |
|         |       | Eastern suburbs (venue alters). Monthly Social/Meeting           |                                   |                    |
|         |       | Contact Maxine Ronnberg (03)20 4136.                             |                                   |                    |
| S'      | TWtFs | <u>GREEN MAN COFFEE LOUNGE</u>                                   | Tues. - Sun. - Acoustic/Folk.     |                    |
|         |       | 1221 High Street, Malvern - phone (03)20 5012.                   |                                   |                    |
|         | T     | <u>LEINSTER ARMS HOTEL</u>                                       | Tuesdays - English 'session'      |                    |
|         |       | Cnr. Gold & Hotham Streets, Collingwood. Contact (03)859 9583    |                                   |                    |
| M       | WtFs  | <u>'MOLLY BLOOM'S'</u>   | Various Irish bands & singers.    | 8pm - 11.30        |
|         |       | Bay Street, Port Melbourne. Phone (03)646 2681.                  |                                   |                    |
| S       | Wt s  | <u>NORMANDY HOTEL</u>  | 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       |       | <u>'ONE-C-ONE'</u>   | Sundays                           | 8 p.m. - 12        |
|         |       | See... 'Troubadour',<br>(Acoustic/Blues/Folk)                    |                                   |                    |
|         | F     | <u>'PICKIN AT THE PIGGERY'</u>                                   | 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 |       | <u>TROUBADOUR MUSIC HOUSE &amp; RESTAURANT</u>                   | Ev. Night                         |                    |
|         |       | (Acoustic/Blues/Folk) Temporarily closed due to (03)419 4563     |                                   |                    |
|         |       | fire. Watch the Age for details and altered venues.              |                                   |                    |
| S       | TWtFs | <u>TWILIGHT COFFEE HOUSE</u>                                     | Tuesdays - Thursdays              | 9 pm - 12          |
|         |       |  | Fridays & Saturdays               | 9 pm - 1 am        |
|         |       | 234 High Street, Kew - phone (03)861 6587.                       |                                   |                    |



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**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.]

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**MUSIC**

\* **FOLK MUSIC INSTRUMENT WORKSHOPS** Saturdays Beginners - 2.30 pm  
Intermediates - 2.45 pm

'Led' by either Graeme Smith, Chris Wendt or other skilled musicians.  
Royal Oak Hotel, Cnr. Nicholson & Freeman Streets, Nth. Fitzroy  
Contact Margaret Bullock (03)481 1966.

**FOLK MUSIC INSTRUMENT CLASSES** Wednesdays 8 pm

Australian Irish Welfare Bureau, Gertrude Street, Fitzroy.  
Contact Paddy O'Neill (03)312 6058.

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**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

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**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 Garry Clarke (03)687 5504(H); or Heather (03)235 3358(W)

**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.

**IRISH DANCING CLASSES**

Melbourne University Parkville Wednesdays 8 - 10 p.m.  
Contact President of Irish Society at Melbourne University.

Australian Irish Welfare Bureau Thursdays 8 - 10 p.m.  
Gertrude Street Fitzroy. Contact Paddy O'Neill (03)312 6058

Celtic Club Thursdays 8 - 10 p.m.  
Cnr LaTrobe & Queen Streets Melbourne. Phone (03)67 6472

**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.

16 Contact Liz Hardidge (03)386 6686/Michael Williams (03)489 5415

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**Regular Dances - Inner Metropolitan**

**AADE 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.)

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**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.

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**Other Folk Music Organisations**

'**ACROSS THE BORDERS**' - organisation established under the auspices

of the City of Brunswick. 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).

'**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).



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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. \*\* JUNE 9 - Bush Jugularity. \*\*  
 Contact Claire Peters-Moore (053)335 186. \*\* Union Hotel, 11 Sturt St. \*\*

**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.

**GEELONG 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 6890.

**SELBY FOLK CLUB** 1st Friday each month  
 Community House, Wombalana Road, Selby.  
 Contact Rob 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.

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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.

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

\*\*\*\*\* RADIO 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)  
 3RPF-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]

3CR Midnight-2 am 'Traditionally Late'

===== 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]  
 3EA 11.05 pm - 12.00  
 [1st Sat - Irish Gaelic Program. 3rd Sat - Scots Gaelic Program]  
 3AR 7.10 - 9.00 pm 'Prairie Home Companion'

===== 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]

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# FRAGMENTED FOLK

TSDAV DANCE BOOK LAUNCH - The T.S.D.A.V. has compiled a book of dances entered in its annual dance writing competition. This long-awaited book is being launched Saturday July 15th at St Michaels Hall, Carlton. The program, which runs from 1.00 pm to midnight includes a number of dances from the book, presented by the composer. A special feature is Peter Hunter from South Australia calling dances by the late Wally Tugwell, two of which have won the competition. For details contact Barry Simpson, 484-4130.

\* Another winning dance, Barry Simpson's Mt Best Hornpipe is included in this issue of Folkvine.

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HARP SOCIETY OF VICTORIA - The recently formed Harp Society announces these forthcoming events:

- June 3: Bi-monthly meeting 2 pm - 5 pm  
12 Yarrow ct, Berwick 707-3781 BYO Plate.
  - June 17: Harp "jam" session, "Molly Bloom's" Irish Pub, 2.30-5 pm, Bay St, Port Melbourne
  - July 22: "The Harp & Early Music" Information Afternoon, 24 Deakin St, Essendon 337-5919
- Anyone faintly interested in harps is invited to attend.

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## A WEEKEND OF ENGLISH COUNTRY DANCE WITH COLIN TOWNS

Canberra, July 15 - 16 1989

The aim of the weekend is to introduce a number of dances of distinctively English character to those interested in furthering their knowledge and practical experience of folk dancing. Experience gained in the workshops will be used in a public dance.

The dances will range from Playford (1650), through "traditional" country dances to modern day contemporary dances, and dancers will experience most of the rhythms and styles that make up English country dancing.

Music by "April Fool" (Janine Lancaster, Fiona Mahony and Graham Witt plus Jenny Lowe and Ian Blake.)

For details of tickets and venues, phone Annie Didcott (062) 824-943 (h) 454-111 (w) or Daryl Powell 958280

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## TROUBLE AT THE TROUBADOUR

During the night of April 23, the newly renovated kitchen of the Troubadour was destroyed by fire. Mercifully, the main room is still intact, but with \$100,000 damage, there's a big hole in the bank balance.

While repairs are underway, events such as the sellout Eric Bogle concert are being held at the Universal Theatre or at the Tankerville Arms. Watch the Age "That's Entertainment" Troubadour Diary for details.

Thinking positively, Raymond Mow has set a target for re-opening by June 29,30/July 1 with blues/jazz giant, Jimmy Witherspoon.

Watch out for a Troubadour benefit concert some time soon at the Tankerville arms, featuring some big names and Troubadour/One-C-One regulars. It's a pity the Troub. had to organise its own benefit. You'd think there'd be enough able bodies around the traps to get something off the ground!

## ~ FOLK \* FESTIVAL \* NEWS ~

### 24TH NATIONAL FOLK FESTIVAL - KURANDA F.N.Q.

Next Easter, Kuranda will host the 24th National Folk Festival. Situated at the edge of the Mountains Ranges, a few miles inland from the bustling, holiday city of Cairns, Kuranda is surrounded by rainforest. Steeped in tradition and history, yet boasting modern facilities, Kuranda is unique with its Woodland Markets and natural Amphitheatre: the perfect setting for a Folk Festival. We in F.N.Q. are proud that Kuranda has been chosen for next year's National. April 12th - 16th - See you there.

We invite expression of interest from all those wishing to take part in the 24th National Folk Festival at Kuranda. We wish to hear from artists - concert and cabaret; dancers; those interested in running workshops; leisure, children's and craft activities; session leaders; M.C's; stall holders; food vendors... We look forward to hearing from you. Please write to:-

P.O. BOX 343 KURANDA NQ, 4872

A toll free number (008...) will be installed and published as soon as possible.

Jill R. Willey

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### 25TH NATIONAL: ADELAIDE, EASTER 1991

The 25th National Folk Festival is to be held in Adelaide. To make the most of this jubilee event, the organisers are getting to work early, and are now looking for ideas for a really special festival. If you are feeling inspired, write to:-

NATIONAL '91 SUGGESTION BOX  
Folk Federation of S.A.  
Box 525  
ADELAIDE 5001

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### S.A. STATE FESTIVAL, GOOLWA

Bob Petchell has been appointed coordinator for the 1989 S.A. State Folk Festival. The Federation is now calling for ideas. Write to:-

38 Bricknell St  
Magill S.A. 5072 Phone (05) 337-1564

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### W.A. STATE FOLK FESTIVAL, TOODYAY

We now have a date for Toodyay: 30th Sept. - 2 Oct. 1989. The deadline for performers' applications is 20 July, 1989. Write to:-

W.A.F.F.  
P.O. Box 198  
North Perth WA 6006

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# RECORD REVIEW

ALL AROUND DOWN UNDER

Martyn Wyndham Read & Danny Spooner

(Sandstock Music, SSM 036)

Review by Bruce Watson



The charming pale sepia photo on the cover of this album beautifully captures its spirit. A group of men with old bicycles and a primitive automobile pose casually in a rustic country setting. Simple, old-world charm.

We are used to hearing songs like "Lachlan Tigers" belted out by bush bands - and the song is well suited to that style of music - but how refreshing it is to hear these two Aussified Poms treat the song in a far gentler way, though not without spirit.

This record is a friendly collection of traditional Australian songs supplemented by some written more recently, but already passing into the tradition, such as Don Henderson's "Put a Light in Every Country Window" (a favourite of mine from way back) and Duke Tritton's "Shearing in a Bar". Martyn and Danny draw heavily on the collections of Joy Durst and Ron Edwards. The cover notes on each song are informative, without being pedantic.

I have enjoyed several of Martyn's and Danny's individual records, but I find them particularly pleasing in combination. They have played together off and on since the early days of Traynor's, and their styles are similar enough so that they blend easily, but different enough to complement each other. On this record they do not present as a duo, but each does a few songs solo, and they combine for a few. This approach adds variety to the record. There is some unaccompanied singing, but most songs are accompanied by the soothing guitar of Martyn or concertina of Danny - and Ellen Hundley's violin in "New Life" is beautiful.

I suppose my favourite track is "When the Brumbies Come to Water", a shortened version of Will Ogilvie's ballad, collected by Ron Edwards: it is described on the cover notes as a real old stockman's song, and a moving epitaph for a fellow horseman, which reminds us that tough workers can be tender also. Martyn's slightly doleful voice and sympathetic guitar provide the treatment the simple words deserve.

It's a record relaxing enough to be background music, but rich enough for close listening. Old songs take on new life, such as "Lachlan Tigers" as I mentioned, or Danny's treatment of "Four Little Johnny Cakes". I'd always found this song rather twee and uninteresting, but this rendition transports me to "the bend", and I can almost smell the Johnny cakes on the campfire.

I can't end the review without a quick remark on "The Pommy's Lament". I won't spoil it by describing it, but suffice it to say that it's a great little finish to the record.

Do yourselves a favour!



# Dearest Nancy

This week a letter came directed in a writing unexpected  
And I think the same was written with a thumbnail dipped in tar.  
'Twas my erstwhile mate who wrote it and verbatim I will quote it,  
Though the grammar is appalling and the spelling quite bizarre:



SNAKE HOLLOW  
VIA WEST GROGALONG  
SECOND MAY 89

Dearest Nancy,

I am real sorry I have not written since leaving the Condermine and trust your constiteweshun is holding up.

I met this city lass in parsing - She had just the one name like you but it was like an aborigines but she was real pale and wore pants but not the moleskins, they were like the silk pants they ware in that picture the one from the London Ilus. News you know the one on the lining boards in the shed they were like balloons around her shanks ankles like the arab shiek and his ladies. She had litel stars on her face too it would not do if it rained eh. She was real interested in the singing I sang her the song but she said I shud sing what she calls the open throated the city folks reckon it is the way to go. Thair is a work shop in Melboume she said when she left it was worm and fuzzy if I went I would feel worm and fuzzy too I sed a man sees enuf sheep with out turning into one. Anyway ~~from~~ funny who you meet eh.

Since then I have tried the open throated singing but the sheep panick the dogs howl also flies are a problem altho it dosent seem to go as well in the shearing songs as what she sang which was some forin larra langway langewage. What do you reckon shud I swallow the flies or sing with closed throte and keep the pies in and flies out heh!

Come to think of it how can you sing with a closed throte any way.

I remain,

Your afeshunit husband,

Dave XXXX

PS At the moleskins dny yer

In my wild, erotic fancy, visions come to Dearest Nancy  
Of my dear, illiterate Dave - he haunts me in my sleep.  
I somehow sort of miss him, and I wish that I could kiss him,  
And I sometimes rather fancy that I'd like to be a sheep!







*F. O'Diac the Soothsayer*



Happy Birthday to  
Gemini  
May 22 to June 21

Gemini is a double sign, sometimes called 'The Twins', so you could have a dual approach to music. This could manifest itself in a number of ways. For instance, you may sing in two keys during one song, you may sing in two styles within one song or you may sing in one key while your instrument plays in another key or style or both. (Admittedly, this is a common problem with many other signs and therefore not a particularly good indicator of the Gemini personality.)

(If you can't sing you probably think you can play more than one instrument.)

Gemini being a particularly verbal sign, you may elect to sing each verse of your song twice.

Late in the evening you may even sing a duet with yourself in two-part harmony, repeating every second verse for effect (or because you didn't notice you already sang it).

If you are not performing, you are probably leaning on the bar, driving some poor sod who only came in to hear the music mad with your opinions. You'll drive them mad with their opinions too. Stick to gossip. You're good at it.

The Gemini character can also be very changeable. If a Gemini folkie has this trait it could manifest itself in the way they interact with the audience. Little things like politely asking the noisy drunk at the second table to tone it down a bit, then screaming abuse at them (I hate gender-neutral pronouns too, but they're useful when dealing with Gemini) when they get up to leave.

A good Gemini folkie is never short of a few words of introduction to a song. They will quickly tell you where they found their next number, what they were doing when they collected it, why they like it, who wrote it, what they were doing at the time they wrote it, what they are doing now, what the author has been doing since writing it, what they have been doing since the author wrote it, how many times it has been performed, where it has been performed, how much money was raised, who cut down the forest, who replanted the forest, how many other songs refer to the same topic, and finally, why you are going to like it. (Being an air sign they are frequently full of waffle.) Then they'll find they were so busy waving their hands around that they forgot to get the instrument tuned and they'll be off on another stream of patter. They've probably got a few instruments to tune, so prepare your heckles.

They actually love to be heckled on stage. This is because they have already thought of several and many smart-arse answers to every standard heckle and they are itching to use them all. If you want to heckle a Gemini, forget it; heckle an Aries - they never thought anyone would.

A Gemini folkie can often be picked by their physical appearance. The general look is small. The male ones don't look like folkies at all because they can't grow either a beer-gut or a beard. Look for the skinny little character in the corner of the session (they like a crowd) who is sinking a variety of food and beverages while you look on enviously and get fat on the fumes. They don't know much about growing body hair and if they do, it is often red or blond.

They often move quickly - or even twitch. This twitching often leads the Gemini folkie into Irish or bluegrass music, commonly on the fiddle or the mandolin. This style of music allows them to disguise their twitching as technique.

There are many more traits to the Gemini folkie, too numerous to go through, and as this is only the sun-sign, there are many other controlling factors which allow them to live in relative harmony with the rest of the population.

So why do you need to know?

All folkies love to understand and relate to their fellow folk-persons. (Yes you do. I know you do. It gives you that fuzzy pink feeling in the pit of the stomach, like you get just before you throw up.) I want to help you feel empathy with your fellow Gemini folkies. I want you to buy them (and me also, though I'm not a Gemini) a drink, write a song to (or about) them, give them a kind (pitying) glance and understand (tolerate) their little oddities (shnitty ways).

If you find a folkie who fits the Gemini description, don't malign (condemn, avoid, abuse, cross the street from) them: just remember every sun-sign has its draw-backs, and I will get around to yours soon enough.

If you are a Gemini, well ... happy birthday!

*F. O'Diac*

## *Raging the Rapids at Nariel*

*(January 1989 Folk Festival Style)*

Margot Hitchcock

*I too was at Nariel, like Duncan, Graham and the rest,  
I enjoyed the dance and music, but my survival was pur to test.  
For I tried the rugged waters, but without a boat or crew,  
Didn't have the luxury of Lilo or Canoe...*

*I was told it was easy, to float the waters wild,  
Anyone can do it, any husband, wife or child.  
So I waded out with others, some were naked, some had togs,  
But I left my "Aussie Cossie" on, as I was scared of hitting logs.*

*As the freezing waters grabbed me and threw me down the stream,  
I tossed and tumbled through the waters, as I tried so hard to scream.  
I was carried through the waters, as I floated down the creek,  
Then I tried to grab the rope, but my arms were just too weak.*

*So further down I hurtled, through willows that overhang,  
And I hit my head on branches with a thumping bang.  
I scraped the muddy bottom, full of snags and rocks and such.  
But coldn't grab the branches, which were just within my touch.*

*I saw some fellows drinking, in the shade amongst the trees,  
And my mouth was full of water, so they couldn't hear my pleas.  
"We the rescue party, are you drowning?" they called out,  
But the waters pushed me further, as I tried to turn about.*

*By now I reckon, I was halfway down the creek,  
As I struggled to the shallows...and with one almighty leap,  
I grabbed a branch, and dragged myself up along the bank.  
No one came to rescue me, they all thought I had sank.*

*The back to find my friends, to see how they had fared,  
And through all the tents I wandered with campers all astare-  
Thank God I had my "Aussie Cossie" on and was not completely BARE...*

*So if you go to Nariel, and down the creek you float,  
Make sure you have a LILO, or better still a boat...*





# The Tradition of the Workers' Choir

Rod Noble (Reprinted with thanks, from COALDUST, April 1989)

The existence of this type of choir in one form or another goes back well over one hundred years. In the 1860s and 1870s the men and women of the mining communities used to gather at the mine gates and sing to the non-union scabs brought in by the coal companies as strike breakers. What the miners sang to the scabs wasn't "nice" at all but certainly fitting for the occasion.

Later on this folk tradition of singing about particular strikes or events became formalised (and toned down somewhat) and entered into the written and oral history of unionism. At varying periods, such as in the 1880s the unions sought respectability and promoted the culture of the owning class among their members thus forcing the folk tradition underground, only to surface again during times of great conflict or economic upheaval.

The Welsh massed male choirs are really a parallel development and more of a central acceptable cultural theme transported to Australia by migration. In fact much more is known about the Welsh choirs for that very reason: its cross-class acceptability. John Manifold, a well known Australian song collector, is quoted as saying "the repertoire of bands and choirs never goes an inch behone the limits of bourgeois taste."

The titles of many of the songs performed by bands and choirs at Hunter region Eisteddfods bears testimony to the "classical" link. Some such titles were:- "Cum Rhondda", "Guide Mo O Thou Great Jehovah", "The Heavens are Tellin" etc. However, research by Claire Roberts has shown that at least on some occasions the bands and choirs referred to did link in to trade union issues. Jim Comerford tells of the financial support from the miners that was essential in keeping some bands viable. He relates the role of the music during the 1929 lockout at Rothbury in the Hunter Valley when the Greta Miners Band played a song called "A Sad Day on the Coal Field" about the death of Norman Brown who was shot by police. The same band also played "The Dead March from Saul" to strikebreakers on other occasions.

Roberts has recorded that the first choir in the Hunter Region was formed in Lambton in May 1865 under the auspices of the Lambton Choral Society, though the first Eisteddfod (at Wallsend) in 1863 involved singing.

During the first world war a radicalism developed in the Australian working class generated by the anti-conscription campaign and the Russian revolution. It was this period that threw up songs like "Bump me into Parliament" and "Solidarity". This radicalism was fostered by the political movement and saw expression for many decades in the use of agit prop theatre and song, the production of union/political song books, as well as (in the 1930s and 1940s) the advent of the workers' choirs.

Comerford has related that a "Marxist Choir" sprang up in Kurri Kurri in 1931 led by a cockney tailor by the name of Fetts. This choir of some 20 people sang at miners' gatherings such songs as "The Red Flag" and those mentioned above, but was active for less than six months.

In 1936, trade unionists at a meeting in Newcastle Town Hall called for the formation of a workers' choir. This was after a particularly bad rendition of "The International". There is no record of the call being heeded - until now.

The depression produced the marvellous poem/song "Weevils in the Flour". It is on record that a "People's Chorus" existed in Sydney

in the early 1940s. This choir performed at various union and political functions. It was both agitational and a translator of the folk tradition.

In the 1950s a revival of folk music occurred and the linking of it with theatre in the play "Reedy River" is perhaps one of the better known examples.

In the mid 1970s the Workers' Cultural Action Committee of Newcastle Trades Hall Council organised song groups to entertain and relate to workers and their struggles. One such group, the Maitland Bush Band played from a barge in the harbour to dockyard workers on the jetty after dockyard management had refused the band entry to the workplace.

In more modern times a group called "The Flying Pickets" perhaps best exemplified the progression with their particular style and flying visits to give solidarity to workers on the picket lines during the miners' strike in Britain in 1984/85.

The present Newcastle "People's Chorus" was conceived of in late 1987 though was not officially formed until July/August 1988. It has more than 20 people in it who belong to various unions including the Teachers' Federation, Miscellaneous Workers' Industrial Union, Metal Workers' Union, University Staff Association, as well as some currently unemployed truck drivers. The chorus is about 50/50 male/female and since March 1989 has a part-time paid conductor funded by the A.C.T.U. The repertoire runs from convict period peices like "Moreton Bay" through to many of the popular union songs including "The Ballad of 1891", "The International", "Solidarity" etc. and on to some made popular by the Flying Pickets, Sting, Judy Small and John Dengate.

A Combined Unions Choir was formed in Brisbane initially in May 1988 and now has a paid musical director under the Art and Working Life program. As well as traditional union songs they plan to sing current songs written by local worker songwriters.

Drawing on the experience of more than one hundred years, a modern workers' choir can maintain its relevance by linking in to those things that are of concern to workers today, both men and women, and of English and non-English speaking background. A choir has particular importance in translating the history and experiences of the past generations of workers to the new. Taking into account the changes in the workforce and technology we can offer solidarity in a specific struggle or entertain at general functions. However, it is the concept of history through song that is a longer lasting contribution of the oral tradition and it begs the question: "How do we, the working class, know where we are going if we don't know where we have been?"

One would like to think that these are some of the reasons why we enjoy singing in a workers' choir as well as the sheer emotion of singing *per se*.

All in all, we do have a tradition to build on and to live up to and if it helps in some small way to develop a more just and equitable Australia, then we can rest assured that it's been worth it.

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Coaldust is the Journal of the Newcastle Folk Club.





# LETTERS!



## DECLAN AFFLEY MEMORIAL SONGWRITING AWARD

Kate Battersby (Reprinted from the SAFF'S FEDMAG)

As a component of all Nationals and run by the A.F.T. rather than each festival as such, the Declan Affley event is due for a reassessment. This is too important a feature to be run as "ad hocly" as seems to be developing. We are, after all, talking about the cutting edge of future folk movement viability - if the new songs don't emerge, the scene stagnates.

So why are we finding this event falling to the fringe? This year (once again) we had entrants who didn't even know on the day whether they were finalists. The event was scheduled at the nub end of the festival in a poor venue, with judges co-opted at the last minute. All this although entries are required in months before the event proper. We learnt the songs had been invisibly screened in the hinterland of the Trust by a different (and anonymous) set of "judges". The judges of the day had to make their decision on first hearing between some dozen final selections, most performed live, some with, some without p.a. and two on cassettes played through a Walk Thing with run down batteries. The event began up to an hour late, forcing some performers to run for their plane the moment they were done. The judges are to be congratulated on their success in choosing a fit winner - Jill Stevens' "Lifeline of the South", a beautiful and finely researched song about the great River Murray. It wasn't their fault that the hastily scribbled "official" announcement misproclaimed the winning song as "Life Long of the South".

The point, dear reader, is that all of the above confusion could have been avoided with minimal planning. For an annual event of national significance (now in its fourth year) it is not only possible but necessary to create the infrastructure which will enable it to survive.

I haven't enjoyed putting this in writing and know how easy it is to criticise those who are working very hard for too little thanks. I am also aware of the difficulties that have arisen in finding a workable format for this important Award. But it would be a sadder thing by far to see our emerging songwriters discouraged through an apparent lack of respect for their craft. So please, A.F.T., put in the forethought to help the Declan Affley Memorial Songwriting Award run predictably, smoothly and with courtesy to those whose souls are on the line - the songwriters. The heart's blood of tomorrow's folk music.

Kate Battersby.



*Folkvins welcomes letters from readers, so if you have something you want to get off your chest, start scribbling!*

# A.F.T. SNIPPETS

From the Newsletter of the Australian Folk Trust

## THE 23rd: A STUNNING SUCCESS

Bill Hauritz, Convenor of the 23rd National Folk Festival Committee, had declared all along that the 23rd National Folk Festival would be the best ever.

We here in the national office humoured him - after all allowances needed to be made for the fact that he is a Queenslander...

Now, having recently returned from 8 days spent at Maleny on the festival site, we are still recovering from the stunning success of the 23rd and the fact that Bill was not exaggerating.

The national office staff arrived at the festival site on 20 March and had the privilege of meeting and working with the festival team. We found ourselves doing a variety of tasks from ticket-stamping to front gate duties to wiping down tables to endeavouring to answer public enquiries.

It was a real experience to watch the bare festival site develop into a delightful festival village with performing venues, reception/social areas, a children's village, craft stalls and food stalls. It was an even greater experience to perceive the spirit which even the rain could not dampen. The spirit was born from the unification of people of all ages and backgrounds enjoying a wide variety of events which invited participation and resulted in personal stimulation.

Of equal pleasure are the memories of seeing the performances of talented, polished folk artists and the look of delight on a child's face while blowing tunelessly into a recorder.

This was a festival with a vision which was superbly realised. For this was a festival for the "folk" in the real sense of the word. It was a festival of the people and for the people.

Bill and his wonderful band of workers are to be congratulated.

## FESTIVAL FORUM

Following the AFT Annual General Meeting at the Festival on Sunday, 26 March, a forum was held which had as its subject "The National Folk Festival - Where is it Headed?"

The forum was chaired by Phyl Lobl (NSW) with members of the panel being former festival organisers: John McAusland (Vic), Roy Harbour (NSW) and David Evans (NT).

Despite the articulation of the difficulties which local organisers face, attendees voted overwhelmingly for the festival to be an annual Easter event and to be held at floating venues.

## JILL STEVENS RECEIVES 1989 SONGWRITING AWARD

Jill Stevens was selected as recipient of the 1989 Declan Affley Memorial Songwriting Award for her song "The Lifeline of the South".

Two other songwriters received high commendation: Jock Webb for "Get Out of the Game" and Fay White for "I Like to Feel Furry".

A total of seventeen songs were presented at the 23rd National Folk Festival. Whilst praising some of the songs, the assessors (Norma Harbour, Sue Haseldine and Keith McKenry) expressed disappointment at the general overall standard.

Songwriters should start writing and polishing their songs now for the 1990 Award. It is planned to give the 1990 Award concert a more



professional presentation than was possible at the 23rd. It is also planned to develop the Award into an important national showcase for the best of contemporary Australian songwriting.

#### PETITION FOR THE ESTABLISHMENT OF AN AUSTRALIAN FOLKLIFE CENTRE

As reported in the March edition of the Newsletter the Australian Folk Trust is supporting the proposal of the National Library of Australia for the establishment of an Australian Folklife Centre within the Library.

The Library, to date, has not even received an acknowledgement of their proposal from the Minister or the Department despite the fact that it was submitted in November last year. It is essential, therefore, that the proposal be actively supported by the folk field and the general community in order to ensure its consideration.

As one means of showing support, the AFT is organising a petition. An excellent start to obtaining signatures was made at the 23rd National Folk Festival but lots more are needed.

If you can assist please phone the national office on (062) 497-217 and petition sheets will be sent to you. All sheets should be returned to the office by 30 May.

#### NATIONAL FOLK MAGAZINE

At the AFT forum held on 26 March at the 23rd National Folk Festival, Michael O'Rourke (Queensland) put forward a proposal to establish a national folk magazine. He describes the concept as:

*"The magazine is envisaged to be about the size of The Bulletin, about 50 pages, with colour cover, produced by offset printing of the output of a computer printer, i.e. by the process known as "desktop publishing". The result will be a substantial paper of professional or commercial standard.*

*Articles and photo-essays will cover the entire spectrum of "folk-life" in Australia. One focus will be the activities and findings of those investigating such fields as vernacular architecture and traditional craft-work; another will be transplanted cultures; and another the folk scene itself, including interviews with musicians, reviews of festivals and clubs, overviews of musical activities in particular areas or cities, articles on the history of the folk movement in Australia, explications of various traditions, and initially a series of detailed investigations into the perennially vexed topic "what is folk music?"*

*The journalism will be of the highest achievable quality; the editor has both the taste to detect and the experience to ensure this.*

*The magazine will be truly national in scope. Publication once every two months will enable the editor to spend every second month travelling, covering in the course of a year every corner of Australia, writing articles himself and recruiting contributors from everywhere.*

*Every issue of the magazine will contain a list of subscribers, giving contact numbers, instruments played, musical field and special interests. This list will be a valuable resource for people of all interests.*

*The magazine will serve many purposes. It will be educational, making it at last respectable to be well informed about folk music and making a considerable dent in the philistinism so far prevalent. It will serve as a rallying-point for the folk movement, augmenting and refining its sense of identity and esprit de corps. It will provide a central clearing-house for information, and although it*

*will not replace whatever specialist publications that may exist, it will enable people only marginally interested in certain fields to have a sense of what is going on in those fields. It will draw together the academic and popular sides of the movement, and may even help to explain dancers to musicians and vice-versa. It will be a long-lasting and substantial resource for the folk movement."*

Further information will be made available to readers as it comes to hand.

#### DEVOLVED GRANTS SCHEME

The Assessment Panel is currently giving consideration to applications received for Round 1 of the Devolved Grants Scheme.

Please note that applications for Round 2 and for the AFT Fellowship close on September 30.

#### THE SONG GOES ON

The Song Goes On edited by Lynne Tracey is now available for sale from the AFT.

This is an excellent and attractive publication containing 26 contemporary songs by writers such as John Beavis, Eric Bogle, Bernard Bolan, John Dengate, Ted Egan, Phyl Lobl and Judy Small.

The publication is an especially useful resource for singers, song-writers, musicians and teachers.

The price is \$12.95 plus \$1.00 postage and packing.

#### COMING EVENTS

1989

Sept. 9 - 10 AFT Board Meeting (place to be confirmed)

Sept. 30 Closing date for Round 2 Devolved Grants

Sept. Call for entries for the 1990 Declan Affley Memorial Songwriting Award

Nov. 17 Seminar for collectors of multicultural oral history at the National Library of Australia, Canberra (To be confirmed.)

1990

April 12 - 16 24th National Folk Festival at Kuranda, Queensland.

\*\*\*\*\*



### HATCHED!! ###

CONGRATULATIONS to Lucy Stockdale on the birth of Elizabeth...

...the patter of dancing feet?

#####



# MELBOURNE FOLK CLUB

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2nd. DAVE BRANNIGAN  
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G. Pogrow, Western Canada Jewish Bulletin

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AND



## IAN PAULIN



CONTEMPORARY FOLK SINGER

Saturday, May 27th - FOE, 222 Brunswick Street, Fitzroy

Sunday, May 28th ▶ 4 p.m. ◀ Northcote Town Hall, Cnr. High St./Westbourne Gve.

Friday, June 2nd - Phoenix Theatre

101 Glenhuntly Rd., Elwood

Saturday, June 3rd - FOE, 222 Brunswick Street, Fitzroy

Sunday, June 4th - Universal Theatre, Victoria Street, Fitz.

Monday, June 5th - Universal Theatre

\$16.00, \$12 Conc., Advance Bookings \$14.00. \$10.00

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**CONCERTS START 8pm SHARP!**  
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Elwood Concerts book at: Silken Maria, 529 6001  
197 Greville St., Prahran, opp. Town Hall

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