

**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.
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.
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# FOLK VINE

The Newsletter of the  
Folk Song & Dance Society of Victoria



FORM.

(A Disquisition on Waltzing.)

Snookson (dancing man). " 'REVERSING' SEEMS TO BE GOING OUT OF FASHION, MRS. VERE DE VERE."  
Mrs. Vere de Vere. "IT NEVER CAME IN."

A salutary message to flashy dancers at the upcoming balls! (PUNCH 413/1882)

OCTOBER 1989

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This issue was prepared by Jill Watson (with many thanks to Bruce Watson for his invaluable assistance).

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**\*\*\*\*\* 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 to the F.S.D.S.V. (as above, marked "Attention Folkvine Editor", or preferably send directly to:  
 Jill Watson, 22 Tynan St., West Preston, 3072

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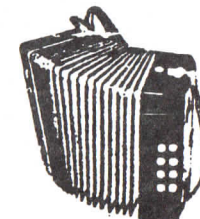
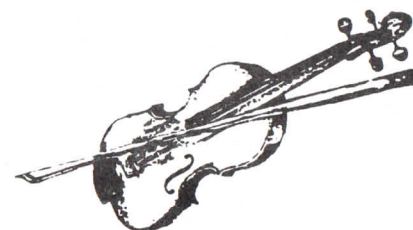
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**RECORDS, TAPES & CASSETTES**

Our September shipment of records etc. has been considerably delayed by the Airline Pilots' strike and Australia Post's industrial issues. By the time you read this, the new shipment should have become available at the Club on Friday nights.

Included in this month's selection are repeats of the favourites, which sell as soon as they arrive, plus a number of the new overseas releases we've been eagerly awaiting. Unfortunately some of your personal selections are not among the latest shipment, simply because you forgot to ask me to order them for you. Remember the size of the order and the breadth of choice are directly related to your input. I will be placing the next order at the end of September, so please ask to peruse the Sandstock Catalogue at the desk on Friday nights and make your requests early.

CORALIE

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

Editorial

Hello Readers,

Spring is here! Birds are singing, flowers are blooming. By the time you get this, the days will be longer than the nights - hooray! And we all know what that means...festivals here there and everywhere. Let's just hope that the weather bureau is wrong about having record Spring rains. I'll be taking raincoats and umbrellas to Yackandandah and Maldon and whatever. (That should guarantee fine weather!)

The mailbag has been a bit of a lucky dip this month: all sorts of unsolicited odds and ends - a few pleasant surprises and some not-so pleasant ones. I'd never complain about getting material, but it's a bit frustrating when something really tasty arrives just after I've put the whole newsletter together, but just before it goes to the printer. Agony! I just have to get ruthless sometimes, so please don't be offended if late offerings don't make it into print. Just remember the 15th - which means getting things into the mail before that date, especially if it goes via the FSDSV Post Office Box. We missed out on news of the Wagga folk festival because it was posted on the 15th of September and didn't get here for over a week. Of course, some late news just can't be helped, such as the cancellation of the Gordon McIntyre & Kate Delaney concert. In circumstances like that, you do what you can.

That brings another nasty thought to mind. Let's hope that there aren't too many interstate artists booked for the upcoming festivals. If the pilots' dispute isn't sorted out soon, they'll be looking pretty sick! Goodness knows why I'm being so pessimistic at such a lovely time of year. I'd better shut up before I come up with any more doom and gloom. I'll go outside and enjoy some pleasant Spring-type things: listen to the birds, smell a flower or two, maybe stomp on a few snails...

Meanwhile -

Happy reading,

Jill



What goes through your mind when you think of Hallowe'en? Plastic witches' hats, pumpkin pie, precocious American kids drawing 'trick or treat' and vandalising property? Before you dismiss the whole business as a piece of crass U.S. commercialism, don't forget that it is, in fact, a festival of great antiquity and some importance, and that it is still celebrated in parts of Britain and Ireland.

Hallowe'en occurs at the end of harvest time, just before the bleak, barren northern winter. This period is a focus for mystical rites placating the supernatural powers governing crops, livestock and life in general, such as Harvest Home, killing the corn spirit in the last sheaf and so on.

November 1, or thereabouts, was the start of the Celtic New Year. The old year ended with the festival of Samhain, lord of death, who summoned together the evil souls that had been condemned to inhabit the bodies of animals. In parts of Ireland, Hallowe'en is still known as *Oiche Shamhna* (the vigil of Samhain). The name Samhain gives us 'sowans', a porridge-like concoction of fermented oat husks eaten at that time of year. (So what's new about oat bran?!)

On Hallowe'en hearth fires were extinguished, to be re-kindled from sacred oak bonfires built by the Druids. These bonfires were also used for sacrifices of animals, crops and perhaps even humans. This custom seems to have been appropriated by the much more modern Guy Fawkes Night (Nov. 5) right down to its symbolic human sacrifice: the guy.

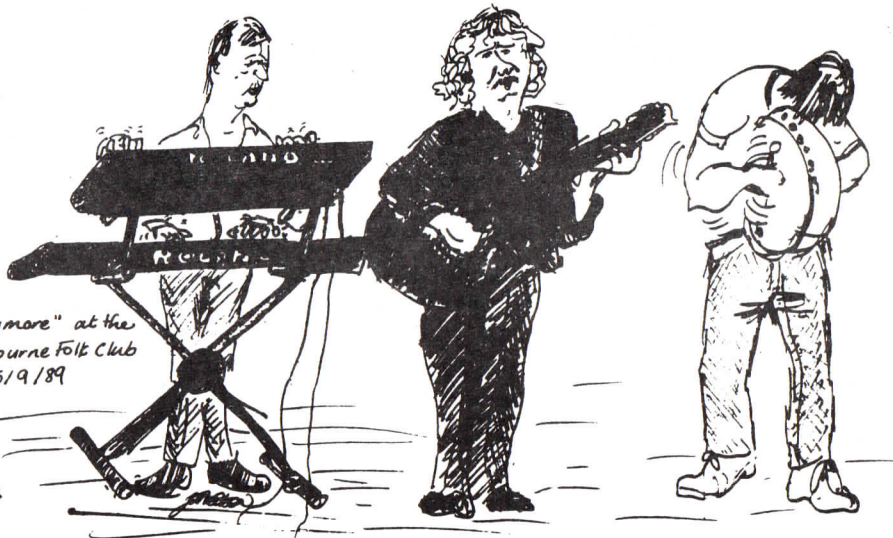
It was regarded as an especially favourable time for fore-telling the future, often with diabolical aid. During the festival people sometimes wore costumes of animal heads and skins and told fortunes by examining sacrificial remains. We can see vestiges of these elements in Hallowe'en costumes and in the mixing of fortune telling trinkets into Colcannon and Barm Brack (see recipes below).

The Romans added elements from their own festivals: Feralia, for the dead, and Pomona, for the goddess of fruit and trees, who is perhaps the source of 'ducking for apples'.

The church attempted to Christianise the festival, with the introduction in the 800s of All Saints Day (Nov. 1) and in 998, All Souls (Nov. 2). On All Souls the poor went 'a-souling', begging for 'soul cakes', in return for which they offered prayers for the dead. The custom lingers on in the 'treat' part of 'trick or treat'.

Hallowe'en did not become popular in the U.S. until the 1800s and was commemorated with mischief that often amounted to serious vandalism. Nowadays 'trick or treating' is confined to children and tends to be closely supervised by parents because of the many dangers - not only of vandalism, but also of the 'tricks' of malevolent adults, spiking food treats with dangerous objects such as needles and razor blades. The fear is such that many hospitals now offer to x-ray treats before they are eaten. Nevertheless, the parties and dressing up that go with Hallowe'en make it a time of great enjoyment, a foretaste of the festive season, followed by Thanksgiving and Christmas, which bring warmth and a sense of community during the harsh winter.

The Jack o'lantern, the American symbol of Hallowe'en evolved from European lanterns carved out of potatoes, beets and turnips. Unlike the mighty Queensland Blue (which is



"Claymore" at the Melbourne Folk Club 15/9/89

technically a squash) the American pumpkin is hollow - ideal for lantern-making (if not for much else. Getting enough flesh from one for a pie is such a job that the average American cook uses canned pumpkin!)

Ireland has some fascinating Hallowe'en customs, as outlined in this paragraph from *Irish Folk Custom and Belief*:

'As Hallowe'en corresponds with an ancient Feast of the Dead, it was to be expected that much of its lore would be concerned with the dead, the fairies and spirits in general. All "fairy forts" were said to be open on the eve of the festival, and their occupants were believed to change their residence from one centre to another on that night; it was a dangerous night for people to be out of doors, it was said, for fear of "fairy stroke" or abduction. Houses were got ready for any deceased relatives who might visit the old home during the night, and food was laid out for them. Candles were lighted in windows too. Colcannon was a popular dish at the evening meal, as were nuts, and many games were played and divinatory acts performed afterwards. The food supply for the winter being very important, hunger and famine were symbolically banished by throwing a cake of bread against the door. As the weather was expected to deteriorate from that date on ("when the cold stone was put into the water"), sheep were brought to the lowlands from the higher grazing-grounds, and other farm livestock were housed for the winter. This was the time, too, for the payment of "gales" or "half-gales" of rent to the landlord, and servants who had been hired for the summer and harvest work were allowed to go.' (p. 74)

Those wishing to celebrate Hallowe'en Irish-style might like to try cooking Colcannon or Barm Brack. They can be laced with the following bits and pieces if you want to know the future: gold ring (marriage within a year), sixpence, or a bean (wealth), a pea (poverty), a thimble or a rag (spinster) a button (bachelor) and a stick (marital problems).

#### COLCANNON

1 lb. each of kale or cabbage, and potatoes, cooked separately  
 2 small leeks or green onion tops  
 1 cup milk or cream  
 4 oz. (half cup) approx. butter  
 salt, pepper and a pinch of mace

*Have the kale or cabbage cooked, warm & well chopped up while the potatoes are cooking. Chop up the leeks or onion tops, green as well as white, and simmer them in milk or cream to just cover, until they are soft. Drain the potatoes, season and beat them well: then add the cooked leeks and milk.*

*Finally blend in the kale, beating until it is a pale green fluff. Do this over a low flame and pile it into a deep warmed dish. Make a well in the centre and pour in enough melted butter to fill up the cavity. The vegetables are served with spoonfuls of the melted butter. Any leftovers can be fried in hot bacon fat until crisp and brown on both sides.*

**BARM BRACK** (This is like a fruity bread. Barm is an old word for yeast. It is good to eat once it has been ritually thrown at the door to drive away hunger.)

1 lb. (4 cups) flour 1/2 level teasp. 4 oz. (1 cup) currants  
 1/2 pt. (1 cup) tepid milk ground cinnamon 2 oz. (1/2 cup) mixed  
 1/2 lb. (1 1/4 cps) sultanas 1/2 level teasp. salt chopped candied peel

2 heaped tbsp. butter 3oz. (3/4 cup) caster sugar 1/4 level teasp nutmeg  
 3/4 oz. (1 cake) yeast 1 egg

*All utensils should be warm before starting to make a brack. Sift the flour, spices and salt together, then rub in the butter. Cream the yeast with 1 teasp. of the sugar and 1 teasp. of the tepid milk. It should froth up; if it doesn't, it means the yeast is old and stale. Add the rest of the sugar to the flour mixture and blend well. Then pour the tepid milk and the beaten egg on to the yeast mixture, and combine with the flour, etc. Beat well with a wooden spoon or turn into the warmed bowl of an electric mixer and work with the dough hook at speed 6-8 for about 5 minutes. The batter should be stiff but elastic. Fold in the dried fruit and chopped peel; cover with a cloth and leave in a warm place until the dough is twice the size. Turn out and divide into two portions. Grease two 7-inch cake tins and put one portion in each tin, adding the ring etc. at this stage. Cover again and leave to rise for about 30 minutes. Bake in a moderate to hot oven (375-400°F., 180-190°C.) for about 1 hour. Test with a skewer before taking out of the oven. Glaze the top with 1 tablesp. sugar dissolved in 2 tablesp. boiling water and put back in the hot oven for about 3 minutes. Turn out to cool on a wire tray and when cool serve in slices with butter. It keeps very well, but if it gets stale it is very good toasted and served with butter.*

##### JILL WATSON

#### REFERENCES:

Theodora Fitzgibbon, *A Taste of Ireland*, Pan, 1968  
 Seán O'Súilleabháin, *Irish Folk Custom and Belief*, Cultural Relations Committee of Ireland, 1977  
*History of Ideas*, Macquarie Library, 1983  
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REMEMBER the Folk Club's NIGHT OF TERROR, FRIGHT AND FANTASY at O'SULLIVAN'S HOTEL 444 Nicholson St, Nth Fitzroy. 8pm Tuesday October 31. MOOD CLOTHING APPRECIATED. Know any songs, tunes, odes, chants, poems or stories relating to the supernatural? Meg has already gathered together the makings of an enchanting evening's fun. For further information, ring Meg on 387 5256. ALL PROCEEDS IN AID OF VICTORIA'S NEXT NATIONAL FESTIVAL



#### VOLUNTEERS NEEDED

1. Any FSDSV members (or anyone else!) to help on our stall at the LIFE BE IN IT EXPO over the weekend of 10-12 November.
2. Any musicians, bands, dancers, buskers, clowns, jugglers etc. who would like to perform at the expo, please contact: Dave Brannigan - 762 2435, Keith Lawrie - 347 2730 or Meg MacDonald - 387 5256 A.S.A.P. PLEASE.

# Dearest Nancy



Dearest Nancy,

I am a single woman who loves to dance, but I approach the coming months' bush balls with trepidation. Going into a dance hall alone and finding a partner is like entering a lottery - no, a minefield! How can I judge whether an unattached man is going to be good company, or an oaf with five left feet and the intellect of a crustacean? And if I do work out how to pick a dud, how do I escape gracefully, without treading on toes, so to speak?

Isadora,  
Fairfield

Dear Isadora,

I sympathise! For every twinkle-toed and available male, there seem to be five neanderthals in search of a mate. How to pick them?

Any male who turns up at a Woolshed Ball dressed as Wyatt Earp is suspect (gents may be wary of ladies who dress as Beverly Hillbillies in dungarees and painted-on freckles.) Males wearing stubbies - or carrying them in styrofoam holders are not a safe bet - especially for a Cumberland Square 8: getting tangled up with a not-quite vertical yobbo with a taste for flying baskets is a short-cut to dislocated shoulders.

If the gent in question pins you to the wall with studiously breezy conversation about his singles-club picnic, greets you at the door like an old friend and starts asking riddles at the top of his voice, or uses "what do you think of Lucille Ball/Benny Hill?" as a conversation starter, duck for cover - quickly!

People in colonial dress, or in kilts are a fairly safe bet, though they tend to be spoken for. Incidentally, it is curious to note that the physique of Scottish dancers tends to be in inverse proportion to the splendour of the sporran. Not that this is any guide to skill on the dance-floor - remember that "there's many a good tune played on an old fiddle" - so if you find yourself being approached by a frail, knobby-kneed spectre bowed down by the weight of a shaggy, tasselled, silver-clasped sporran, count yourself lucky: you're in the hands of an experienced dancer.

Of course there are other traps for the unwary, such as the over-experienced dancer. There is the "dancing master", usually betrayed by his prissy expression, who instructs you every step of the way, looks with distaste at your footwork and holds your elbow in right and left turns as if he were aiding his blind grandmother across a busy road (his female counterpart dances with a look of grim determination, leads in waltzes and arm-wrestles partners into submission.)

Then there is the stringy, weatherbeaten, usually bearded variety who owes his craggy features not to out-door labour, but to overindulgence in Morris dance-outs and the accompanying ale. Land one of these hyperactive gents and you're likely to find yourself doing the Pride of Erin in rant steps. (If you enjoy the challenge, go for it!) He, and his blood-brother, the demented Irish dancer may wear you out, but the real danger, from his high kicks and capers, is to other couples in the immediate vicinity.

Now you are acquainted with the types, what of strategy? What you do depends largely on the dance in question. It's a matter of weighing the hazards: potential boredom (eg. Lancers) or danger to life and limb

(Manchester Galop) against the visible defects of the would-be partner. If the hazard is too great - as when the aforementioned riddle-teller invites you to partake in an elaborate 5-figure quadrille that you have never done before - lie shamelessly. Tell him you have leprosy, a 9-foot Hell's Angel boyfriend - anything! If, on the other hand, it's a progressive Barn Dance, accept and treat it as an opportunity to road-test the other men, but don't seem too keen or he'll be back for more.

How fussy you are in the end depends on how much you enjoy sitting watching other people dance. If you aren't quick enough to engage someone you actually like, and you find yourself in the arms of a "Colin Carpenter" be philosophical: because of your selflessness, some other woman in the room is being spared the displeasure of his company. Maybe she will return the favour next time round.

Happy dancing,  
Nancy.



DEBKA LAHAT (Israel)

Contributed by Gary King

Musical notation for the first system of 'Debka Lahat'. It consists of a treble and bass clef staff with a 4/4 time signature. The melody is written in the treble clef. Chords are indicated below the staff: Dm, Am, Dm, Gm, A.

Musical notation for the second system of 'Debka Lahat'. It consists of a treble and bass clef staff with a 4/4 time signature. The melody is written in the treble clef. Chords are indicated below the staff: Dm, Am, Dm, G, A.

Musical notation for the third system of 'Debka Lahat'. It consists of a treble and bass clef staff with a 4/4 time signature. The melody is written in the treble clef. Chords are indicated below the staff: D, Am, Dm, Am.

Musical notation for the fourth system of 'Debka Lahat'. It consists of a treble and bass clef staff with a 4/4 time signature. The melody is written in the treble clef. Chords are indicated below the staff: D, Am, Gm, Bb, A.

# I LIKE TO FEEL FURRY

(C) FAY WHITE 1988

I like to feel furry in the pit of my arms  
 I like my legs all soft and fuzzy too  
 A little fringe of lacy fluff'll do me no harm  
 I'll keep my hair on like my brothers do  
 Now there are lovely ladies of elegance and charm  
 Who like to be shaven and smooth (That's OK) But me  
 I like to feel furry in the pit of my arms  
 Furry is the style that I choose  
 So its goodbye shavers waxes and creams  
 Goodbye itchy-rash blues  
 Goodbye to skin that's lookin' like a chicken plucked for cookin'  
 Furry is the style that I choose.

I like to feel the footpath with the flat of my soles  
 I like to keep my feet on the ground  
 I like to step out singing when I stride down the road  
 I like to keep up with my brothers when we're walkin' around  
 Now ladies in high heels take tiny steps on their toes  
 Trip lightly with a tap-tapping sound (That's OK) But me  
 I like to feel the footpath with the bottoome of my soles  
 I like to keep my feet on the ground  
 So it's goodbye to being hobbled (Oh oh)  
 Goodbye idiotic shoes  
 Goodbye to wobbly walking and wedge-shaped toes  
 Comfort is the style that I choose

Wouldn't it be nice to be naturally me  
 Without being seen as a slob  
 Wouldn't it be nice to be comfortable and free  
 Accepted as you are on the beach or on the job  
 Now if you asked a self-respecting man to walk in high heels  
 Or shave his underarms to pleas the boss  
 Y'now he'd laugh himself silly at such an idea  
 And tell you, you dope, to get lost  
 So it's goodbye to crazy outlandish ideas  
 About just what 'feminine' means  
 And it's hello to humour, the courage to smile  
 And be a brave new natural me -  
 And be a brave, new, natural  
 Furry, flat-flat-footed me.

q2q2q2q2q2q2q2q2q2q2q2q2q2q2q2q2q2q

*'I Like to Feel Furry' was Fay White's entry in the final of the Declan Affley Memorial Song Writing Contest this year. Fay apologises for the lack of 'dots' to go with the words, and the reason is understandable, since she mailed them from a van somewhere near Broome, bound for Perth.*

*This year she has put out a tape of songs for people aged 4 to 84 on Landcare, called 'Soil Aint Dirt'. It was commissioned by the Victorian Government Department of Conservation, Forests and Lands/Land Protection Division 250 Victoria Pde. East Melbourne and it, plus the book of songs can be got for \$5.00 each by writing to Catherine Burton at that address.*

# TROUBADOUR EVENTS

388 BRUNSWICK STREET, FITZROY  
 BOOKINGS ESSENTIAL - 419 4563



## GARY SHEARSTON . . . .

### "A BRIEF HISTORY"

GARY SHEARSTON, WHO WAS ONE OF AUSTRALIA'S FIRST FOLK SINGERS IN THE MID 1960'S, IS MAKING A COMEBACK WITH A NEW ALBUM AND PERFORMANCES IN SYDNEY AND MELBOURNE. HE WILL BE PERFORMING IN MELBOURNE EXCLUSIVELY AT THE TROUBADOUR ON OCTOBER 19TH, 20TH AND 21ST.

GARY'S EXTRAORDINARY CAREER SPANG FROM A LOVE OF MUSIC AND THE BUSH AROUND TENTERFIELD WHERE HE GREW UP AND, AGED SEVEN, SAW THE COUNTRY SINGER BUDDY WILLIAMS PERFORM.

GARY MADE SIX ALBUMS IN THE MID-1960'S AND PERFORMED FREQUENTLY AT SYDNEY FOLK CLUBS. ONE NIGHT PETER, PAUL AND MARY HEARD HIM SING HIS BITTER-SWEET "SOMETIME LOVIN'" AND RECORDED IT THEMSELVES. IN 1967, GARY BROUGHT OUT AN ALBUM CALLED "ABREACTION" POSSIBLY INSPIRED BY THE FOLK-ROCK-JAZZ-FUSION MUSIC THAT WAS POPULAR AT THE TIME. WITH ENCOURAGEMENT FROM PETER, PAUL AND MARY, GARY DECIDED TO TRY THE UNITED STATES, BUT IMMIGRATION OFFICIALS WERE SUSPICIOUS OF SOMEONE WHO WROTE SONGS CALLING FOR BLACK RIGHTS AND AN END TO THE VIETNAM WAR, AND HE WAS DECLARED AN UNDESIRABLE ALIEN. SO HE WENT INSTEAD TO LONDON FOR A YEAR WORKING IN CLUBS AND FOLK FESTIVALS, BEFORE BEING ALLOWED INTO THE U.S. EAST COAST FOR FOUR YEARS.

HIS MOST EXTRAORDINARY SUCCESS CAME BACK IN ENGLAND IN THE MID-1970'S, WHEN HE MADE ANOTHER ALBUM "DINGO" AND HIS ENGLISH RECORD COMPANY RELEASED AS A SINGLE HIS DEADPAN, SLIGHTLY NASAL VERSION OF THE COLE PORTER STANDARD "I GET A KICK OUT OF YOU". WHETHER IT WAS HIS UNIQUE STYLE OR THE FACT THAT HE SANG THE ORIGINAL WORDS: "SOME GET A KICK FROM COCAINE/ I'M SURE THAT IF I TOOK JUST ONE MORE SNIFF/ THAT WOULD BORE ME TERRIFICALLY TOO./ YES I GET A KICK OUT YOU", THE SONG BECAME A NUMBER-ONE HIT AND WON HIM A DEGREE OF FAME, PARTICULARLY IN ENGLAND.

WHEN GARY RETURNED TO AUSTRALIA LATE LAST YEAR FOR HIS FATHER'S 80TH BIRTHDAY, HE DID NOT INTEND TO LINGER. BUT THE LONGER HE STAYED THE HARDER HE FOUND IT TO LEAVE. HE HAS WRITTEN A SWAG OF NEW SONGS, AND WITH A FRIEND FORMED A PRODUCTION COMPANY TO BACK ANOTHER ALBUM "AUSSIE BLUE" WHICH WILL BE RELEASED BY LARRIKIN ON THE 20TH SEPTEMBER. HE IS PERFORMING AT THE TROUBADOUR ON OCTOBER 19TH, 20TH AND 21ST. COME AND SEE AN AUSTRALIAN LEGEND.

ONLY AT TROUBADOUR 388 BRUNSWICK ST. FITZROY  
 BOOKINGS: 419 4563  
 GARY SHEARSTON: THURSDAY 19th, FRIDAY 20TH &  
 SATURDAY 21st OCTOBER.  
 TICKET PRICES: \$12.50, \$15.00 & \$15.00  
 LICENCED, A-LA-CARTE

# The Ryebuck Shearer

By Norm Ellis.

Winner, TSDAV Competition 1984.

Reproduced from Australian Contemporary Folk Dances

Author's Note: Arranging the dance to fit the song.

Bands will have different arrangements of the song. The dance is designed to adapt to fit each particular arrangement; e.g. a band may add extra bars to the chorus, which is easily accommodated by continuing the "swing partners" for the extra music.

The dance may be done by selecting one verse with the chorus for less experienced dancers, or may be done with two or all three verses as suits the occasion.

**Formation:** Double Quadrille Set. i.e. 8 couples in a square set, with 2 couples per side. The left hand couple on each side is the number 1 couple and the right hand couple is the number 2 couple.

**Music:** The song of the same name. The chorus and verse for the dance are the chorus and verse of the tune respectively.

**Stepping:** The dance is to be done with a lively dance-walk throughout, quadrille style setting, and open hand swing.

**Chorus** (danced first and between each verse)

- Introduction: All bow to partner, bow to corner. (4B)
- All holding hands, **advance and retire**. (4B)
- **Ladies advance and retire**, while all men walk behind their partner's position **curving** to his own left and finishing facing his partner with his back to the centre of the set. (4B)
- **Set to partner** (Quadrille style). (4B)
- **Swing partner** (Open hand hold). (4B)

**Verse 1:**

- **Tops** (all 4 "top" couples) **gallop across**, using ballroom hold, and... (3B)
- Man turns lady under his left arm into place. (1B)
- **Sides gallop across**, and... (3B)
- Turn to change places. (1B)
- Passing partner by the left shoulder, men skip anticlockwise round the outside, ladies clockwise round the inside, to the adjacent position on their original side of the square. (8B)

**Chorus.**

12

**Verse 2:**

- **Corners** (the four dancers in each corner) right hand star once around flowing into.... (4B)
- **Corners circle left** once around. (4B)
- **Corners left hand star** once around flowing into.... (4B)
- **Corners circle right** once around. (4B)

**Chorus.**

**Verse 3:**

- All face anticlockwise around the set with men on the inside and couples holding inside hands. First couples advance 4 steps and California twirl to finish facing second couple. Meanwhile second couples advances 4 steps and balances apart and together finishing facing along the Line of Dance. (4B)
- **Waves movement**, beginning with first couples under, 4 times. (8B)
- **Swing partners** (open hand hold). (4B)

**Chorus**



## NEW FOLK GROUP

MIDLAND EXPRESS, TUES., SEPT. 12, 1989

A public meeting at Clunes on Saturday, August 19, the Central Victorian Folk Association was inaugurated.

The CVFA grew from the committee which ran the Golden Triangle Folk Festival at Smeaton in February of this year.

Following on from the success of the festival, the CVFA will run the Golden Pyramid Festival at Clunes on February, 16-18, 1990. The CVFA intends this to be an annual event.

The purpose of the CVFA is to promote and popularise folk and acoustic music and associated activities within Central Victoria.

Membership is \$8 a year (\$10 a family; \$6 concession). Group or society affiliations are \$15 a year.

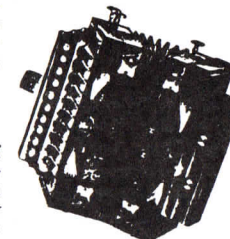
Members are entitled to discounts at any events run by the CVFA or affiliated bodies, as well as a regular newsletter on CVFA activities.

As well as next year's Golden Pyramid Festival, there is a concert planned for November featuring a special guest artist to be announced. Listen to 3CCC for details of that one.

The next meeting of the CVFA will be at the Club Hotel in Clunes on Saturday, September 16, at 2.30 pm. The public is welcome to attend.

and there is still a need for volunteers to assist with the running of next year's festival.

For more information and membership details, phone the secretary on (054) 72 4803, or the coordinator on (053) 45 6202, or write to P.O. Box 40, Creswick, 3363.



# FRAGMENTED FOLK

## \*GET YOUR DANCING SHOES ON! UPCOMING BALLS:

V.F.M.C. Woolshed Ball, Saturday October 14. 1989, Music by WEDDERBURN OLD TIMERS and DIDGERI & DOO. Central Hall 20 Brunswick St, Fitzroy. Basket tea 6.30, Dancing 8.00pm BYO Basket tea, supper, etc. Tickets \$12 single Contact Allan (03) 497 1628 or Graeme (03) 890 6890

COLONIAL DANCERS SUMMER BUSH BALL, Saturday November 11. Stay tuned for further details!

\*\*\*\*\*

## \*ISRAELI & MEDITERRANEAN DANCE Sunday 15th October, 8-11pm

Caulfield Arts Complex, Cnr Glen Eira & Hawthorn Rds. Dances from Israel and Greece under the capable leadership of Audrey Klein and Gary King. Music by "Anashim". BYO drink & refreshments. \$7 (\$5 Conc.) Table bookings, enquiries: Liz Jesty, Jim Badger 524 3264

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## \*A NEW ABC FOLK PROGRAM? (From AFT Newsletter, August '89)

Warren Fahey reports that a pilot television program featuring Eric Bogle and guest has been completed for the ABC. It is hoped that the ABC will approve a series of 13 one-hour programs to be presented on Friday nights at 8.30 pm.

\*\*\*\*\*



HATCHED!!! To Di Gaylard & Dave Alleway, a daughter - Claire. Born September 11 7 lb something-or-other. Congratulations to all three!

\*\*\*\*\*

GET WELL SOON...

Best wishes to BILLY MORAN, recovering from major heart surgery

AND

RAB MITCHELL, recovering from an accident on the building site, as a result of which he appears to have lost the use of two fingers.



BILLY MORAN  
at the Geelong Bush  
Music Camp,  
January 1988

## VICTORIAN FOLK VENUES

OCTOBER, 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 \* MELBOURNE FOLK CLUB Fridays, 8.30 - 11, followed by session O'Sullivan's Royal Oak Hotel, Cnr. Nicholson/Freeman Sts, N. Fitzroy Contact Meg MacDonald, (03)387 5256
- S tF CELTIC CLUB ev. 2nd Thurs. approx. 10 - 12, each Fri & Sat, 7 - 12 Cnr La Trobe/Queen Sts, Melbourne. - phone (03)67 6472
- Fs CLIFTON HILL HOTEL Fridays & Saturdays, 8 - 12 Queens Pde, Clifton Hill - phone (03) 489 8705
- WtFs DAN O'CONNELL HOTEL Wed. - Sat. Various bands, mostly Irish. Cnr Princes/Canning Sts, Carlton - phone (03) 347 1502
- S MTWtFs FAT BOB'S CAFE Tuesday - Sunday, 8 - 'late' 741 Glenhuntly Rd, South Caulfield - phone (03)523 9054
- s FOLKLORE COUNCIL OF AUSTRALIA 3rd Sat. ea. month, from 8pm Eastern suburbs (venue alters) Monthly social/meeting. Contact Maxine Ronnberg (03)20 4136
- M WtFs 'MOLLY BLOOM'S' Various Irish bands and singers. 8 - 11.30 Bay St, Port Melbourne, - phone (03)646 2681
- S Wt s NORMANDY HOTEL Th & Sat, Irish bands 8 - 12 Sun, Irish 'session' 4 - 11 Cnr Queens Pde/Gold St, Clifton Hill - phone (03)481 3332
- S 'ONE-C-ONE' (Acoustic/Blues/Folk) Sundays 8 - 12 at the 'Troubadour', 388 Brunswick St, Fitzroy. Contact Marion Cincotta - (03)428 8229 (a.h.)
- F 'PICKIN' AT THE PIGGERY' 3rd Fri ea. month 8 - 11 (string band, old time/bluegrass, cajun & fiddle music) at the Footscray Community Arts Centre, 45 Moreland St.
- M SINGABOUT FOLK CLUB Guest artist nights, 4th Monday ea. month, 8pm Alphington Anglers Hall, Cnr Clarke/Rathmines St, Fairfield. Contact Betty Davis, (03)478 9656
- SMTWtFs TROUBADOUR MUSIC HOUSE & RESTAURANT every night (Acoustic/Blues/Folk) 388 Brunswick St. Fitzroy - phone (03)419 4563
- SMTWtFs TWILIGHT COFFEE HOUSE every night 9 - 12 234 High St, Kew. - phone (03)861 6587

### 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

'THE BOITE' - Multicultural folk organisation holding frequent concerts & workshops at the Mission Arts Centre, Swallow St., Port Melbourne, and other venues. Phone Sandra Barnes, co-ordinator, (03)429 9656 (answer-phone)



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**LEARN AND/OR PARTICIPATE**  
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**MUSIC &/OR SONG**  
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- \* **FOLK MUSIC INSTRUMENT WORKSHOPS** ev.Sat. Beginners: 2.30, Intermediates: 2.45  
'Led' by Graeme Smith, Chris Wendt, or other skilled musicians.  
O'Sullivan's Royal Oak Hotel, Cnr Nicholson & Freeman Streets, Nth Fitzroy.
- IRISH FOLK MUSIC CLASSES** Wed. 8pm (Children's classes: Sat. morning & Thurs. 7.30)  
Aust. Irish Welfare Bureau, Gertrude St, Fitzroy. Contact Paddy O'Neill (03)417 3682
- RINGWOOD FOLK CLUB** Tuesdays. (Except last Tues. ea. month, Bush Dance night) 7.45  
Dance music, singing, etc. E Ringwood Community Hall, Knaith Rd (off Dublin Rd)  
Contact Graeme Higman (03)890 6890
- SINGABOUT FOLK CLUB** Ev. Monday (Exc. 4th Mon of month, Guest artist night) 8 pm  
Alphington Anglers Hall, Cnr Clarks & Rathmines St, Fairfield.  
Contact Elma Gardiner (03)497 1628
- VICTORIAN HARP SOCIETY** 2nd Saturday each 2nd month 2.00 p.m.  
(esp. for harp lovers, beginners & players) Contact Julie Furneaux (03)337 5919
- YARRAVILLE** Weekly Sessions  
Yarraville Neighbourhood House, 114 Blackwood St. Contact Marsha (03)687 5706

-----  
**DANCE**  
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- CIRCLES AND SQUARES DANCE GROUP** Thursdays 8.00 - 11.00 pm  
1st Thurs: English country dance; 2nd Thurs: European, Israeli, Sacred circle dancing; 3rd Thurs: Beginners New England Contra Dance classes; 4th Thurs: Contra dance (live music); 5th Thurs: Circle & Square dances.  
St Margarets Hall, Hotham St (cnr Denman Av) E St Kilda. Contact Gary 531 7000
- COLONIAL DANCERS** every Wednesday (live music every 1st Wed.) 8.00 - 10.00 pm.  
Australian, Colonial, British Isles, Old Time, etc.  
Carlton Community Centre, 150 Princes St., Carlton.  
Contact Garry Clarke (03)687 5504 (a.h.) or Heather Larsen (03)235 3238 (b.h.)
- COLONIAL BUSH DANCE** (run by VFMC) Live Music. Last Tuesday of month 7.45 pm  
East Ringwood Cmty Hall (Melways 50 B8) Contact Graeme Higman (03)890 6890
- INTERNATIONAL FOLK DANCING WORKSHOPS** Tuesdays 8.00 pm  
Beginners to advanced. Carlton Community Centre, 150 Princes St, Carlton. \$3.  
Contact 'The Boite' (03)429 9656
- IRISH DANCING CLASSES**  
1. Aust. Ir. Welfare Bureau, Gertrude St Fitzroy, Thu 8-10. Contact Paddy 417 3682  
2. Celtic Club, Cnr LaTrobe/Queen Sts, Melbourne, Thurs. 8-10 Phone (03)67 6472  
3. (Geelong area) Holy Spirit Parish Hall, Bostock Av, Manifold Hts, Tues & Thurs 4.30-6pm. Contact Margaret Dempsey (03)233 7835 or Siobhan Hoare (052)784 249
- ISRAELI & INTERNATIONAL FOLK DANCING** [Enrolment required]  
Classes at various venues. "Sheffi's School of Multicultural Dance", 1 Stanley St, Collingwood, 3066. Contact Sheffi Shapira (03)817 1632.
- MORRIS DANCING: BALLARAT MORRIS DANCERS** Thursdays 7 - 9 pm  
Uniting Church Hall, Wendouree Pde/Forest St. Contact Pamela Hince (053)391 554
- MORRIS DANCING: BRITANNIA MORRIS MEN** Thursdays 8 - 11 pm  
Jika Jika Cmty Centre, Plant St, Northcote. Contact Peter Cartledge (03)481 2337
- MORRIS DANCING: OLD THUMPER NORTH WEST MORRIS TEAM** alt. Thursdays, 8-10  
Dance Studio, Collingwood Education Centre, Harmsworth St, Collingwood.  
Contact Colin Towns (03)654 1333 (b.h.)/(03)267 1113 (a.h.)
- MORRIS DANCING: PLENTY MORRIS DANCERS** Tuesdays 7.30 pm  
Melbourne Uni. Sports Centre Contact Kerrie Casey (03)570 6811
- MORRIS DANCING: SHE-OAKS Ladies Morris Dancers** Wednesdays 7.30 pm  
Melbourne Uni Sports Centre Activities Room  
Contact Kathy Gausden (03)489 2554(ah)/(03)608 1191
- QUADRILLE ASSEMBLY** Every second Friday 8.00 p.m.  
Kindergarten Hall, 112 Cubitt St, S Richmond. Contact Lorraine Ogilvie (03)428 1810
- SQUARE DANCING CLASSES** Wed.'s: Beginners/ Every 2nd Fri. Advanced  
St Matthews Church Hall, Nepean Hwy, Cheltenham. Contact Steve (03)383 2414
- WELSH DANCING CLASSES** 2nd & 4th Thursdays 7.30 - 9.00 pm  
Cambrian (Welsh) Church Hall, LaTrobe St, Melbourne.  
Contact Liz Hardidge (03)386 6686 or Michael Williams (03)489 5415

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**REGULAR DANCES - INNER METROPOLITAN**  
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- CIRCLES AND SQUARES LIVE MUSIC NIGHTS** 4th Thursday each month, 8 - 11pm  
St Margaret's Hall, Hotham St (Cnr Denman Ave) East St Kilda  
Contact Dave Rackham (03)481 6051, or Gary King (03)531 7000
- COBBERS 'GUMTREE' BUSH DANCES** every 2nd Saturday 8 - 12pm  
LaTrobe University Union Hall. \$12. Contact (03)497 3227
- COLONIAL DANCE WITH THE UP TO SCRATCH BAND** 1st Wed ea month 8 - 10.30  
Carlton Community Centre, 150 Princes St, Carlton. Musicians and dancers welcome.  
Contact Bruce or Jill Watson, (03)478 0130 (a.h.)
- FAMILY FOLK DANCES** 2nd Sunday each month 2 - 4pm  
Hampton Community Hall, Willis St, Hampton.  
Contact Christoph Maubach or Anne Howard (03)598 2814

- ISRAELI & MEDITERRANEAN DANCE** 2nd Sunday each month (nb except Oct. 15th)  
Caulfield Arts Complex, Cne Hawthorn & Glen Eira Rd, \$7/\$5. B.Y.O.  
Table Bookings, contact Liz Jesty or Jim Badger (03)524 3264

- PARADIDDLE BUSH DANCES** Saturday nights, every 6 weeks or so. 8 - 12  
St. Melb. Town Hall, BYOG & supper. \$9/\$8/\$4  
Contact (03)844 2476

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**REGULAR DANCES - OUT OF TOWN**  
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- BENDIGO DISTRICT 'The Sandhurst Dance Club'**  
Colonial Dance Workshop 1st Thursday each month 8 - 10pm  
Bush Music & Song Workshop 3rd Thursday each month 8 - 10pm  
The Old Bendigo Fire Station, View St, Bendigo.  
Contact Mary Smith (054)421 153
- BENDIGO DISTRICT 'Emu Creek Band Dances'**  
Spring Gully Hall 2nd Friday each month
- BERWICK DISTRICT 'Old Time Dances'** around \$3.00 8 - 12  
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 Rd, Bangholme  
Contact Alf Johnston (03)707 2327 (a.h.)
- FRANKSTON BUSH DANCES** Occasional Saturdays From 7.30 pm  
BYOG & Supper. Venues and bands vary.  
Contact Carla Rea (03)786 0800
- GEELONG** Colonial Balls and regular 'Bullockies Balls' 8 - 12  
BYO everything. Venues and bands vary  
Contact Andrew Morris (052)213 095 (a.h.)
- RINGWOOD** VFMC Dance 1st Saturday each month 8 p.m.  
Ringwood Uniting Church Hall, Station Street, Ringwood.  
Contact Elma Gardiner (03)497 1628
- TALLANGATTA 'Old Time Dance'** 3rd Saturday each month 8.15 - 11.30 p.m.  
Church of England Hall, Tallangatta. Contact (060)712 545

**MUSIC VENUES - OUT OF TOWN**

- ALEXANDRA 'U.T. Creek Folk Club'** Every 2nd Thursday  
Special guest nights occasional Fridays. Shamrock Hotel, Grant St.  
Contact Jim Catterwell (057)721 293 (b.h.)
- BALLARAT FOLK CLUB** First Friday each month, 8 pm.  
Union Hotel, Sturt St. Contact Claire Peters-Moore (053)335 186
- BENDIGO** Wednesdays Capitol Theatre Contact 'The Manager'
- DENNINGTON '4 Ports Folk Night'** First Friday each month.  
Shamrock Hotel
- ECHUCA 'River Folk Echuca'** Once a month, night varies. Special guest nights  
Pastoral Hotel, Sturt St. Contact Lisa Vinnicombe (054)825740 (ah)
- FRANKSTON 'Penninsula Folk Club'** First and third Sundays 7 - 11.  
Contact Bill Dettmer (03)789 7213, or Carla Rea (03)786 0080.
- GEELONG FOLK CLUB** every Friday 8.30 pm  
at The Newtown Club, 12 Skene St., Newtown  
Tuesdays sessions at the Bay View Hotel, Mercer St, 8 p.m.  
Contact Geoff Cartwright, (052)433 298
- HEALESVILLE FOLK CLUB** 2nd Friday each month 8.00 pm.  
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 (052)823289
- LILYDALE 'Montrose Folk Club'** 3rd Friday each month 7.30 pm  
Jam sessions every Thursday 8.30 - 10 pm.  
Lilydale Hotel, Main St., Lilydale. Contact Brian (03)754 2967 or Chris (03)725 2248
- MALDON Kangaroo Hotel** Every Sunday afternoon Informal session, open to all.  
Contact Neville Wilson (054)752 230
- MT. GAMBIER FOLK CLUB** 2nd and 4th Fridays each month  
Upstairs Lounge, Macs Hotel, Penda Rd., Mt. Gambier.  
Contact Dorothy (087)253 767 or Phil (087)250 965 (a.h.)
- RINGWOOD FOLK CLUB** Ev. Tuesday (ex. last Tues. in month - dance night) 7.45 p.m.  
E. R'wood Com. Hall, Knaith Rd, E. R'wood. Contact Graeme Higman (03)890 6890
- SELBY FOLK CLUB** 1st Friday each month  
Community House, Wombalana Rd, Selby. Contact Rob Freethy (03)754 7314 (a.h.)
- SHEPPARTON FOLK CLUB** 'in recess'
- TYRES 'Gippsland Acoustic Music Club'** 1st Sunday each month  
Tyres Hall Supper Room, Main Rd, Tyres. Contact Lyndal (054)74 5680

For further information regarding folk events/news/etc., in Victoria and interstate, please see the full edition of FOLK VINE. For further information regarding specific events please check the local papers, such as the 'Entertainment Guide' in Friday's Age. The information contained in these pages appears courtesy of the FOLK SONG AND DANCE SOCIETY OF VICTORIA, as part of the monthly FOLK VINE publication. Please assist in keeping it up to date by letting us know of any changes. Contact The Editor at the address below, or write directly to Jill Watson, 22 Tynan St. W. Preston, 3072.

**SUPPORT FOLK MUSIC, SONG AND DANCE - JOIN THE F.S.D.S.V.**

Write to P.O. Box 1096, Carlton, 3053

\*\*\*\*\* 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 =====

- 3CCC 7.00 - 8.00 pm 'The Organic Swagman' [Kerry McDonald]  
3CCC 8.00 - 9.00 pm 'Open Door' [Roddy Willaton]

===== TUESDAY =====

- 3PBS 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'  
[Steven Snelleman, Paul Petran]  
3RIM .9.00 pm - 12.00 'Folk & Acoustic Smorgasboard'  
[Gerard Hanrahan]

===== WEDNESDAY =====

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

===== THURSDAY =====

- 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 12.00 - 2.00 am 'Traditionally Late'  
[Tony Falla, Pedr Gurteen, Keith Lawrie, Colin Miller, Graham Witt]  
[with "How Does That....?" Technician - Peter Goodyear]

===== SATURDAY =====

- 3AR 7.10 - 9.00 pm 'Prairie Home Companion'  
3RPP 11.00 - 1.00 pm Folk Show [Various Peninsula Folkies]  
3PBS 10.00 am - 12.00 pm 'Mainly Acoustic'  
[Marion Cincotta, David Heard, Suzette Watkins]  
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 =====

Nothing at present. (Shame ! Shame !)

\*\*\*\*\*



IN CELEBRATION OF THE END OF CHILD POVERTY

Keith McKenry, August 1989

Tune: The Water Lily

These words, from Lawson's 1890 poem, *The Fight at Eureka Stockade*, were among a number set to music around 1970, by distinguished Melbourne jazz musician Ade Monsborough. These songs, and very many like them, have never been widely available.

Now - at last! - we have a well-researched collection of these songs, crafted from Lawson's verse by ordinary, and extra-ordinary, Australians: over 200 tunes to over 100 poems, and this only a partial listing.

If ever evidence was needed that Lawson has a unique place in the Australian consciousness this collection provides it. There are songs from the tradition, and fine settings by country singer Slim Dusty, classical composer George Dreyfus and jazzman Monsborough, by folk artists Phyl Lobl, Dave de Hugard, Ian McDougall and Mike Jackson, by American Priscilla Herdman and Englishman A.L. Lloyd, by Edward Shields, and of course by Chris Kempster himself, among others.

These settings are indicative of a unique songwriting partnership, a partnership between a poet - and a nation.

Lawson's verse cries out to be sung. He has captured the imagination, and the hearts, of Australians in ways not even approached by other Australian writers.

Lawson was himself no singer. Partially deaf from childhood, he never attempted in any formal sense to set his work to music. But yet, he called some of his poems "songs", and perhaps tunes were spinning around in his head as he wrote. His poems often sound better that they read, and his ear for language and idiom was - despite his deafness - unsurpassed.

Small wonder then, that others have taken Lawson's words and crafted songs from them, giving to his work a richness and dimension not possible on the printed page. Lawson, I am sure, would approve.

Lawson also would approve of this handsome production, and of the process of its birth. No production house can claim credit here, no publisher the risk, it is only through the sweat and toil of Chris Kempster, and the grassroots assistance and support of a multitude of friends and volunteer helpers, that this important project has been completed.

The songs are complemented by photographs and illustrations, and by background information on Lawson's life and poetry. Manning Clark also has lent his support, with a thoughtful introduction. But in the final reckoning, it is the spirit of Lawson - and through Lawson, Australia - which shines through. His 1910 poem, *The Wattle*, says it all:

*"I wrote for her, I fought for her,  
And when at last I lie,  
Then who to tear the wattle, has  
A better right than I?"*

Like many others, I have been looking forward to this book for years. It has been worth the wait.

KEITH MCKENRY

*Adding his own contribution to the growing body of Lawson-based folklore, Keith McKenry sent us this parody of Lawson's poem *The Water Lily*, making (with apologies to Henry Lawson) a chillingly pointed comment on Bob Hawke's ill-judged 1987 election promise:*

*"By 1990 no Australian child will be living in poverty"*

A lonely young wife, in her dreaming discerns  
A silver-haired fool, who for her vote yearns,  
And a beautiful child, with butterfly wings,  
Steps up to the feet of Old Silver and sings  
"Come mama come. Quick! Follow me!  
Bob Hawke will save me, from poverty."

And the lonely young wife, her heart beating wild,  
Cries, "Wait till I come, till I reach you, my child!"  
But the beautiful child with butterfly wings  
Grasps hold of the hand of Old Silver, and sings  
"Come mama come. Quick! Follow me!  
Bob Hawke will save me, from poverty."

And the wife, in her dreaming, votes for Bob Hawke's team,  
But the promises sink, and she wakes from her dream.  
Ah, the waking is sad, for the tears that it brings,  
And she knows 'tis her dead baby's spirit that sings  
"Come mama come. Quick! Follow me!  
Bob Hawke will save me, from poverty."



AUSTRALIAN CONTEMPORARY FOLK DANCES

Review by Bill Bamford

This the title of a slim volume just published by the T.S.D.A.V. (Traditional Social Dance Association of Victoria).

It contains a selection of some of the best new dances composed in South Australia and Victoria in recent years in the Colonial/bush style. The dances are all for couples: four dances each for quadrille sets and for longways sets of 4 couples, two dances for couples facing forward in a circle, and other dances for a total of 7 different formations.

The dances were among those entered between 1980 and 1986 in the annual dance composers' competition held by the T.S.D.A.V. The selection for this book was made by a small team led by Barry Simpson. They have produced commendably clear and meticulous descriptions of the dances, including all of the information required to rehearse, call, and perform the dances.

The dances range from slow graceful waltzes through lively quadrilles to quite boisterous longways set dances. They are fun to do, and the publication of this book should make them more widely known and performed.

The book also includes interesting explanatory notes about differing terminology in South Australia and Victoria for dance terms, the music for one of the dances composed by Fay McAlinden, and several appropriately humorous sketches by Jill Watson.

It can be thoroughly recommended, and can be obtained for the nominal price of \$5 from TSDAV, 5/90 Harold St., Thornbury, Vic. 3071.

## RECORD REVIEW

SWEET HONEY IN THE ROCK - Live at Carnegie Hall  
(Recorded November 7, 1987) 2 Record set.  
Flying Fish Records, FF106

Reviewed by MARGIE BROOKES



When I first listened to this two record set I had a strong sense of déjà vu. Yes, I had heard many of the songs before, especially those on the second record, at the recent SWEET HONEY IN THE ROCK concert in Melbourne. It was wonderful to hear the tracks again and to be able to listen to them as many times as I wanted to.

SWEET HONEY IN THE ROCK are a group of strong women with a deep commitment to their music and to social change in the world and particularly in the U.S.A. They have a big, powerful sound and a great deal to say.

Their unique sound is achieved both by the tone and vocal range of each of the women's voices (have you ever heard such a wonderful bass as Ysaye Maria Barnwell?), and the ways in which the voices are used in the songs. SWEET HONEY use no accompaniment except percussion on a few tracks, all the music is made by voices. The best example of voice music is on 'Our Side Won', which is described on the sleeve as beginning as an ad lib and evolving into a poetic composition. On 'Emergency' another effect is strikingly achieved. The harmonies are spine tingling: try 'Run Mourner Run' for a good example, while unison is spectacularly achieved on 'Are my Hands Clean?'. Anyone who is interested in singing and the use of voice, especially in the women's tradition, can learn a great deal from listening to Sweet Honey. Others will find that the lyrics and rhythms are the compelling part of SWEET HONEY's sound.

All the songs were arranged, adapted or written by members of the group and they cover a range of styles and origins. For example, the gospel based 'Beatitudes' and 'Wade in the Water'; laments and love songs like 'Dream Songs of Love' and 'My Lament'; and the contemporary and topical 'Ode to the International Debt' and 'Are my Hands Clean?'. My favourite track is currently 'Denko' with its traditional African beginning as a lament which changes tempo to an exciting use of bead covered gourds. Next week I may well have another favourite. It is that kind of record.

There are a number of other SWEET HONEY IN THE ROCK albums available but for me this one relives the energy, vitality and power that SWEET HONEY exuded in concert. It is well worth a listen.

M.B. 10 August 1989



WANTED...WANTED...WANTED

HELPERS FOR THE T.S.D.A.V. YACKANDANDAH DANCE WEEKEND  
(Indoors & general 'gofer' work) - free weekend ticket in  
return for 3 hours work. Contact Barry Simpson (03) 484 4130

## Morning Star's "Folkie Fortunes" \*

### Libra

Librans are elegant, beautiful, refined and artistic. You won't find many around the folk scene. Their constant search for balance, beauty and harmony could more likely lead them to a ballet or symphony concert than a smoky pub where they may have to put up with endless, maudering ballads sung by some drunken, brain-damaged folkie. 'Much too ethnic' they will murmur as they glide out into the velvety night. Of course, they'd be the last to hurt your feelings by telling you so, if you happen to be the drunken, brain-damaged folkie in question. They would much rather deliver a compliment than an insult. If you annoy your Libran friend, you won't be told. They'll just gracefully decline your next invitation, and then the next ...

Of the few Libran folkies, you are not likely to hear one say (tuning an instrument) - 'Well, good enough for folk!' They will probably not stop till the damned guitar has had all its strings tuned to one note. And they never sing through their noses.

You've probably got the idea by now that those born under the sign of the Scales have a great love of harmony and a loathing of anything harsh, ugly or dissonant. This extends to human relations. No nasty pub brawls or in-fighting for them. If they can tolerate such an atmosphere at all, they're likely to be working very hard to bring about peace. This won't be so evident to brasher, less subtle mortals, who will think they are just hypocritical and will be itching to push them off their fence. But it takes a Libran to find the common ground and even leave both sides convinced that the compromise was their own brilliant idea.

Librans are very sociable. They know just the right people to mix, the right wines, the right music and the right things to say. Afterwards they'll need peace and quiet to recharge. Soft music, beautiful surroundings and preferably room service are essential, as is lots of fresh air. Deny them these and they turn nasty.

The Libran retreat is a curious place. There must be a subconscious recognition that too much order is an imbalance in itself, because many Librans seem unable to keep their homes quite as lovely as they'd like to. The front room will be beautiful. The bedroom will be a squalid heap of socks and undies.

Libra is notoriously indecisive. They can't decide what strings/reeds to buy, what tune to play, what song to sing or whether it will offend someone. Saying 'It's up to you' is cruel. It will take them all night. They'd really rather you decided, because if you're happy, then they're happy, and you're both happy. Of course this will drive you mad and make you want to hit them.

Social ritual is the breath of life to a Libran. They love falling in love and getting married. Not so much for the emotional or romantic buzz: it's the flowers, the rings, the ceremony, the manners. The perfect world - they are idealists.

They also enjoy conversations and debates. Seeing both sides of an argument as they do, they often take both points of view in turn until they find the middle ground. While not emotionally involved in issues, they have a great sense of fairness.

Ruled by Venus, they're generally good-looking and dress well. Even the 'earthy' types seem to know what suits them. They often show qualities traditionally attributed to the opposite sex without compromising their own masculinity or femininity.

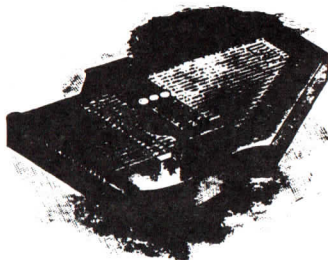
Librans love anything that involves partners or groups, preferring duets to solos and enjoying dancing for its obvious opportunities to co-operate and harmonise with others.

Physically, Libra rules the kidneys and the lumbar region. The metal is copper.

★ Morning Star ★★

## The Autoharp

Bill Robertson



The Autoharp is probably the easiest musical instrument to learn and yet gives endless scope for the musician who wants to develop its potential. Referred to as the "Chorded Zither", it is a cross between the zither and the accordion. It was invented in America in 1881 by Charles F. Zimmermann, a renowned accordion player and builder from Germany. After years of struggling in vain to introduce his "Tone Number System," for scoring music, he decided to build an instrument that would help teach his new method. After two years of experimentation, he perfected the Autoharp. It is similar in size and shape to the zither and in chord structure to the accordion. At that time, it was played lying flat on a person's lap or on a table. The strings were strummed at the bottom part of the instrument near the bridge.

Autoharps were made and sold only in Eastern U.S. until the early 1900's when it was brought to the U.S. South by teacher/salesmen. These salesmen would teach people to play, hire an auditorium for them to play in, and then take orders for more Autoharps at the performance. They were able to do this because of the short time required to learn to play the instrument. Eventually, hundreds of thousands were sold and Autoharp clubs, like today's folk or rock 'n' roll groups, were all the rage. During that period, it was probably the most popular instrument in America.

In the meantime, Zimmermann's dream of a new musical scoring system had vanished into obscurity while his tool for demonstrating it, the Autoharp, lived on. After Alfred Dolge, a piano parts maker, purchased the business from Zimmermann, it was referred to by the promoter as "America's Favorite Instrument". Perhaps misled by the amazing popularity of the Autoharp, Dolge tried to force music stores into a different marketing system. But they rebelled, refused to sell Autoharps, and in the early 1900's, Dolge was bankrupt.

In 1926, when Oscar Schmidt, the present manufacturer of the Autoharp, purchased the rights to produce the instrument, less than 1,000 were being made. In 1929 only about 600 were made and the 30's and 40's were not much better. However, there remained a hard core of Autoharp fans mostly in the Southern Appalachian region of the U.S. that saved the Autoharp from extinction. The famous Carter Family stand out most prominently.

Baptist missionaries carried the Autoharp with them throughout the world in place of the traditional organ. It was also often used in the American classroom to teach music. As the years passed, mountain music, including the Appalachian variety as played by the Carter Family, became imbedded in the heart and soul of the American Nation and eventually spread through much of the world. The contribution of Mother Maybell Carter grew with it. She showed us all that the Autoharp is more than a lap instrument; more than just for accompaniment. She introduced the method of holding the Autoharp in an upright position clutching it to her chest and strumming the strings on the top half of the instrument. This freed her of the need for a table and gave her better mobility.

In recent years, Oscar Schmidt has redesigned the Autoharp and improved practically every aspect to give it new beauty, new flexibility, and vastly increased tune holding ability. A current list of professional entertainers and musicians who feature the Autoharp is nowadays too lengthy for listing here. But it would contain top-flight names among folk, pop, rock 'n' roll, country, western, and gospel musicians.

Today the numbers are once again growing with every passing day as the enjoyment of the Autoharp and the beauty of its music makes new friends all over the world. Even in Australia, more people are asking about this instrument and a few hardy souls are having the pleasure of playing it. Who knows, perhaps history will repeat itself. The Autoharp may once again be the most popular instrument. But whatever happens, the important thing is that musicians and would-be musicians have a chance to discover for themselves the pleasure of playing this unique instrument.

In Australia, for more information about the Autoharp, contact Bill or Jan Robertson of Janil Enterprises P/L, the Australian importer and agent for Oscar Schmidt International. Phone 049 988-122, Write to Janil, RMB 2632 George Downes Drive, Bucketty, NSW 2250



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# 'Share a wonderful land with good friends'

RACHEL SINCLAIR of the Melbourne VIP Travel Club sent in this piece in the belief that folkies, with their frequently itchy feet, and their annual urge to travel vast distances in pursuit of National festivals might find that her organisation has something to offer them.

It was a culmination of ideas from three like-minded individuals, Clive Bibson, Rachel Sinclair and Cherie Linaker, that prompted the development of The Melbourne V.I.P. Travel Club (Inc), a private club established to give people an opportunity to experience the excitement and beauty of Australia and enjoy their leisure time to the fullest.

Clive, Rachel and Cherie, the founding members, believe that although the club travels as a group, it is also important to consider members' individual needs and interests, therefore personal involvement is encouraged and interest gauged through a monthly newsletter, the club's most important mode of communication. The newsletter also provides information on forthcoming events in Australia, such as festivals, theatre performances and new tourist attractions, for the members' personal information.

The club has four predominant purposes. These are:-

1. To promote and cultivate a spirit of friendship amongst members.
2. To provide travel and social benefits for members.
3. To develop an interesting and varied program of tours.
4. To assist members with any personal travel arrangements and travel enquiries.

Being an incorporated association there are rules that govern the running of the club. It is the responsibility of the committee of management to ensure these rules are adhered to and that the members and their interests are properly catered for.

The founding members currently form the committee of management and each of these members has had considerable experience working in the travel industry. Another important function of the committee is to use the knowledge, experience and contacts they have developed in the industry, to benefit the club and its members.

As the club is a non-profit organization any monies derived from membership fees, commissions or through trading, are used to achieve the best possible travel and social benefits for the members, by providing interesting tours that offer good value, variety and fun times. The club is completely independent of and in no way associated with any business, company or commercial organization. The most important function is to book and organize tours in a professional manner to ensure that members interests are best served.

The interest, background and age of the members varies, thus forming a most interesting group of people with much to offer to any individual. Members find that though contacts in the club they have the chance to develop other interests they may not have otherwise discovered. Any enquiries may be directed to Rachel Sinclair on 663 8783 and for a small fee of \$20.00 you can join the club and,

'Share a Wonderful Land with Good Friends!'



## A.F.T. SNIPPETS



from the newsletter of The Australian Folk Trust

NATIONAL ARTS WEEK this year will take place 8-15 October.

As there will be increased media attention focused on the arts during the week it is suggested that folk arts events be especially programmed for these dates. And if folk arts events are already programmed it is suggested that advantage be taken of the Week for advertising.

For example, if you have a workshop, festival or a folk club happening programmed, why not advertise it as a National Arts Week event? This may encourage wider community participation as well as drawing media attention to folk arts.

And remember to keep National Arts Week in mind for next year...

\*\*\*\*\*

### OUR HIDDEN HERITAGE: THE MULTICULTURAL CHALLENGE

The Australian Folk Trust, assisted by the National Library of Australia will hold a one-day seminar at the Library on 1 December, 1989.

The seminar, entitled Our Hidden Heritage: the Multicultural Challenge is aimed at assisting collectors of folklore through a program planned around: What is folklore...Why collect it...How to collect it...How to preserve material...How to make it accessible.

Those attending will also have the opportunity to inspect the facilities available at the Oral History Section of the National Library and to exchange information. FOR INQUIRIES PHONE: (062) 497217

\*\*\*\*\*

### COWBOY POETRY GATHERING

The Western Folklife Centre in Salt Lake City, Utah, USA is organising an Australian exchange in conjunction with the Stockmen's Hall of Fame. The exchange will bring a contingent of Australian bush poets and singers to the Cowboy Poetry Gathering to be held in Elko the last week in January, 1990. Later in the year, American cowboy poets and singers will travel to Australia to perform in outback communities.

Current plans call for up to six bush poets, reciters and singers to attend the Cowboy Poetry Gathering and a similar number of American cowboys to participate in exchange.

\*\*\*\*\*

### MINISTERIAL MEETING

It is expected that representatives of the Australian Folk Trust will soon meet with the Minister for the Arts and Territories, the Hon. Clyde Holding, to discuss future support for the safeguarding of folklife heritage.

\*\*\*\*\*

### FRIENDS OF THE AFT

The Australian Folk Trust is about to form a new category of affiliation: Friends of the AFT.

It is more than 15 years since the AFT was formed and 12 years since it was established as an incorporated association. In that time literally hundreds of people have served as Trustees, been recipients of funding through the Devolved Grants Scheme, organised National Folk Festivals, presented papers at National Folklore Conferences and served as Councillors at A.C.M.s.

The formation of "Friends" will now give folk the opportunity to be included in the Trust's network on an ongoing basis. It will also provide the opportunity to support the national program, keep in touch with national folk issues and keep in touch with each other. All this without having to attend Board Meetings!

The concept of "Friends" is not new; it has been raised several times in the past. However, the idea was finally adopted at the Executive Meeting in July after a former Trustee, Pamela Gallagher (Qld) formally requested its inclusion in the agenda.

Details have yet to be finalised but the national office would be pleased to receive registrations of interest and input regarding structure and program.

Thoughts of "Friends" inevitably turn our thoughts to the past and to all those people who have contributed to the Trust throughout the years. Over recent weeks national office staff have been busy unpacking and sorting past AFT records. They make fascinating reading. It is proposed to devote space in the AFT Newsletter to the publication of extracts from these records in addition to news items which may be of special interest to "Friends".

Below are extracts from the Minutes of the inaugural meeting of the Australian Folk Trust held on Saturday 27 and Sunda 28 August 1977 at 45 Gladstone Street, Kew.

"The main purpose of the meeting was to elect office bearers as the Trust has only just been incorporated. The second purpose was to draw up an application for an Arts Council Grant.


The overall total which was applied for was in the region of \$20,000. This was \$10,000 for operating expenses...and \$10,000 for the purpose of grants to members. How much we will get of course is another matter..."

And who were the first office bearers of the Australian Folk Trust Inc?

Chairman - John Watson(WA) Vice Chairman - Lesley Silvester(WA)  
 Secretary - John O'Leary(VIC) Exec. Officer - Chris Charles(NT)  
 Public Relations Officer - Lesley Silvester(WA)

Others who attended that inaugural meeting were: Lynne Stone(Vic), Alan Fielding (SA), Roger Holmes(NSW), Len Neary(NSW), Pamela Gallagher(Qld), Don Nichols(Qld), Morag McGrath(NT).

\*\*\*\*\*




AUSTRALIAN FOLK TRUST INC.

announces the

DECLAN AFFLEY MEMORIAL SONGWRITING AWARD  
1990

*For contemporary song in the folk idiom*



Entries on cassette tape with written lyrics to be received by 31 October, 1989  
 For application form and conditions contact:

Australian Folk Trust Inc.  
 PO Box 156  
 CIVIC SQUARE  
 ACT 2608  
 Telephone: (062) 497217

AWARD: \$500  
*Award presentation concert featuring selected finalists at the 24th National Folk Festival, Kuranda, NQ, 13 April, 1990, in the Tjapuki Theatre.*

# Selby Folk Club and Sherbrooke Shire council present:

## Haravicu Music of the Andes



## and Bush Jugularity Folk, Blues, Jug band

Selby Community House

Friday, 6th October, 8.00pm

Wombalana Rd Selby.

\$5.00 Supper included. BYO drinks.

For information call

François on 754 6043



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and the: **MACEDONIAN  
WOMEN'S CHOIR**

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Bourke Street

FRIDAY Aug 25th  
8.30pm



the **Boite**  
boite [Fr] bwalt.

**WORLD MUSIC**  
O.C.L.U.B.

◀ **B.Y.O.** ▶  
\$8, \$6 anc.



## DATES:

3, 4, 5, November 1989

## VENUES:

Community Centre, Railway Station,  
Primary School, Tarrangower Reserve, Kangaroo Hotel, Maldon Hotel,  
Grand Hotel - Main St Maldon

MACEDONIAN DANCE WORKSHOP  
WITH GRAHAM WITT

COME ALONG TO A GREAT DAY FILLED WITH FUN AND DANCE! LEARN AUTHENTIC MACEDONIAN TRADITIONAL DANCES FROM A HIGHLY SKILLED AND TALENTED TEACHER, GRAHAM WITT. SUITABLE FOR ALL LEVELS, FROM BEGINNERS TO ADVANCED, ENABLING ALL PEOPLE TO PARTICIPATE AND FULLY ENJOY.

LIVE MUSIC TO DANCE TO WITH JON MADIN !!

Graham has been involved in folk dance, music and song for 10 years. He has danced and taught with International Dance Workshop and Juço Kolo, played with Shenanigans, Footwork, Crackajack, Eclectic Eel, Tin Peg and many more !

Last year he spent 4 months in Skopje, Ohrid, Struga and Otesevo studying Macedonian folklore intensively. Graham is keen to share his knowledge with all who want to learn.

SUNDAY SEPTEMBER 10 11 am - 4.30 pm  
CARLTON COMMUNITY CENTRE 150 Princes St. Carlton

APPLICATION FORM

I would like to apply for a place in the Macedonian Dance workshop being held on Sunday September 10. I enclose \$30 or \$25 concession (circle amount) payable to The Boite. Send to The Boite, PO Box 1150 North Fitzroy, 3068.

NAME.....  
ADDRESS.....POST CODE.....  
TELEPHONE(AH).....(W).....



TICKETS:

Weekend covers all venues \$12.00 Family except Cabaret & Jazz Off The Rails  
Individual Performance Tickets Available Dance \$5.00 Partane Band & Boola Boola  
Cabaret \$20.00 Eric Bogle and Band, Isabel Margret and Bob Pechell &  
Danny Spooner Community Childrens Dance - Children Free  
Jazz Off The Rails \$5.00 Platform Free Barry Veith Big Band & Others  
Tarrangower Reserve Concert \$10.00 Saturday or Sunday.

PERFORMERS:

Eric Bogle Band	Justin Price Reece & Andy
Andy McGoin & Brent Miller	Terry O'Keefe
Isabel Margret & Bob Petchell	Martin Hungerford & Mark Myers
Mike Jackson & Ian Blake	Skreitch, Campbell
Bush Turkey	Eddie Scott, Kelly
Eureka Rebels	Mick Fahey, Jim Fahey
Boola Boola Big Band	Kangaroo Crew
Bruce Watson	High Times String Band
Nick Larkins	Fay White
Greg Champion	Barry Veith Big Band
Brent Parlane	Mike McCabe
Emu Creek Band	Steve & John Snowden
Danny Spooner	Breechclout Brothers
Peter Anderson	Mick Ahearn
Dennis & Lynne Tracey	Plus More

CONTACTS:

N.J. Wilson	Mick Fahey
P.O. Box 163, Maldon 3463 (054) 752230	P.O. Box 145, Maldon 3463 (054) 752925

# FOLK VICTORIA

---

## FOLKUS ON THIS!

IT IS WITH DEEP REGRET THAT WE HAVE TO INFORM  
THAT DUE TO THE UNCERTAINTIES OF THEIR TRAVEL  
ARRANGEMENTS

**GORDON McINTYRE & KATE DELANEY**  
ADVISE THAT THEY CANNOT GAURANTEE THEIR  
ATTENDANCE AT THE FORTHCOMING CONCERT.  
CONSEQUENTLY WE ARE LEFT WITH NO ALTERNATIVE  
OTHER THAN TO ANNOUNCE THAT THE  
CONCERT IS CANCELLED

**OCT. 31st. ALL-HALLOW-EVEN**  
A night for Witches, Warlocks,  
Hobgoblins and Folkies (q.v.)

**NOV. 11th. TED EGAN**  
In concert with  
**JOE GEIA & DANNY SPOONER**  
(venue to be confirmed)

**DEC. 3rd. CHRISTMAS CRAFT SHOW**  
for the discerning folkie  
Buy direct from the manufacturer  
(One stop shopping; definitely no BUS trips.)



# CHRISTMAS CRAFT SHOW

SUNDAY DECEMBER 3rd

1:30 pm

O'SULLIVAN'S HOTEL

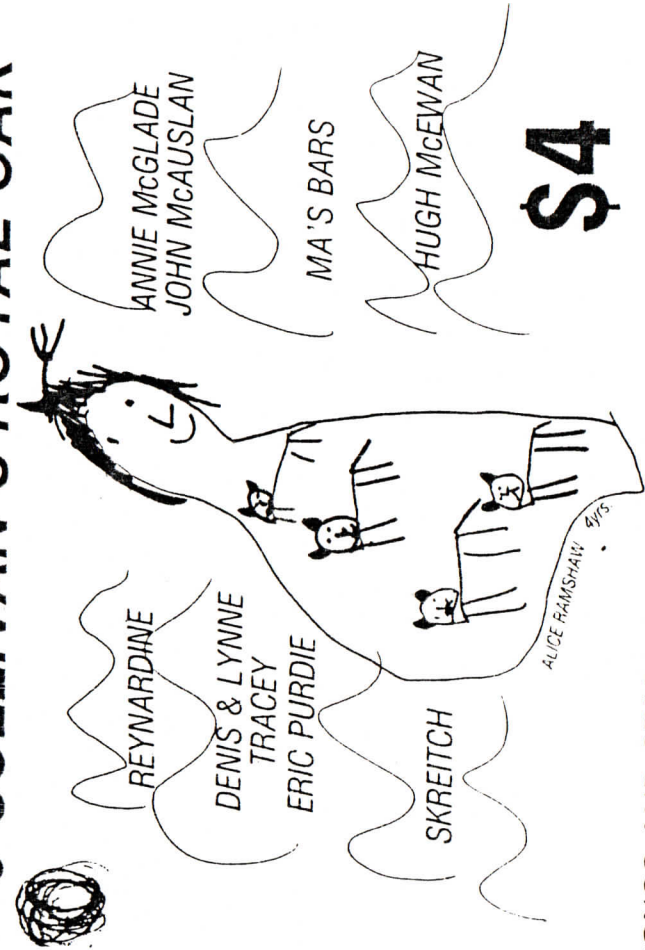
leather  
pottery  
paintings  
jewellery  
embroidery  
gift cards  
etc

In order to play stall space, please submit requests to participate to Heather Riches-489 6568 - by October 20th. F.S.D.S.V. will cover stall space and cost of advertising. A percentage of sales of crafts will be charged.

O'SULLIVAN'S HOTEL  
444 Nicholson St.  
Nth Fitzroy



HALLOWEEN, TUESDAY 31ST OCTOBER  
8 PM AT  
O'SULLIVAN'S ROYAL OAK

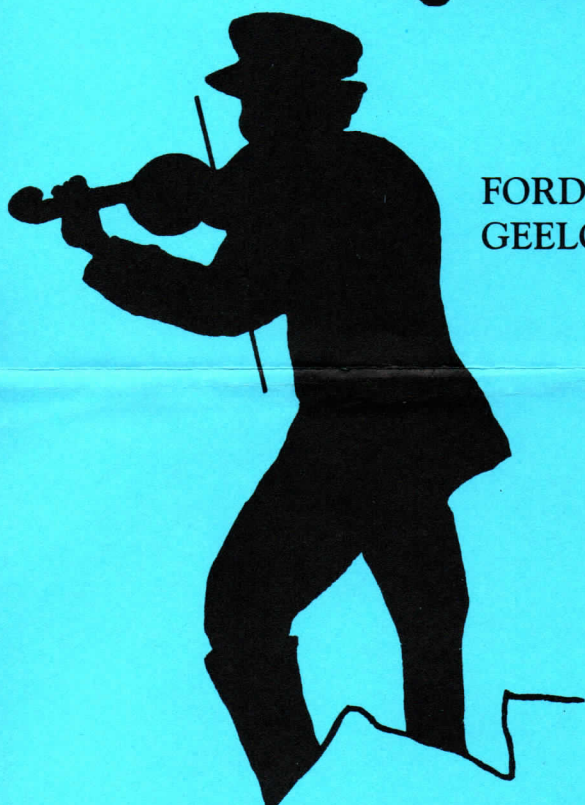


SONGS AND STORIES OF HALLOWEEN, GHOSTS AND MAGIC  
DOOKIN' FOR AIPPLES, TREACLE SCONES  
PROCEEDS TO VICTORIA'S NATIONAL FESTIVAL FUND



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13, 14, 18, 19, 20  
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SPOONER  
as "TEVYE"

BOOK  
NOW