

FOLK SONG AND DANCE SOCIETY OF VICTORIA

ABOUT THE SOCIETY

- * Its MAILING ADDRESS is P.O. Box 1096, Carlton, Victoria, 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 the first 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 - "FOLK VINE" - containing information about folk events, news and views from Victoria, Interstate and Overseas, record and book reviews, songs, tunes, stories, poems, dances, radio and TV listings - and anything else that comes in!
 - * Weekly Folk Music INSTRUMENT WORKSHOPS, where you can learn new tunes and playing techniques.
2. DISCOUNTED ("MEMBERS") ENTRY FEES TO :-
 - * The Society's weekly Folk Club (The MELBOURNE FOLK CLUB).
 - * All other clubs, concerts, dances, workshops and other functions run or sponsored by the Society.
 - * Events run by other Victorian folk groups, such as the :
 - Colonial Dancers
 - Echuca Folk Club
 - Folklore Council
 - Geelong Folk Club
 - "Peninsula" 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.
3. DISCOUNTED ("MEMBERS") CHARGES PAYABLE FOR :-
 - * Records, cassettes and books sold at F.S.D.S.V. events.
 - * Advertising of appropriate items in "FOLK VINE".

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

NAME : _____

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Postcode _____

PHONE : _____ (H) _____ (W)

Please find enclosed A \$ _____ Cheque as payment for :-

SINGLE - \$21 (CONCESSION - \$13)
FAMILY - \$32 (CONCESSION - \$21)
BANDS/PERFORMING GROUPS - \$43
AFFILIATED GROUPS - \$45

(N.B. "Concession" rates apply to PENSIONERS, STUDENTS, and people living in the COUNTRY - denoted by being outside the (03) phone area.

----- Return this form to P.O. Box 1096, Carlton, Vic., 3053 -----

FOLK VINE

The Newsletter of the
Folk Song & Dance Society of Victoria

Season's Greetings!



(Adapted from an 1882 greeting card.)

DECEMBER 1989
JANUARY 1990

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

F.S.D.S.V. COMMITTEE 1989-1990

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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 directly to:
Jill Watson, Folkvine Editor, 22 Tynan St., West Preston, 3072

HANDBILLS FOR INSERTION: 300 copies required. NO A4 size inserts, please.
ADVERTISEMENTS: Please supply as bromides or CLEAR black & white copies. Please supply originals in double final size, as pages are reduced from A4 to A5 in printing.

ADVERTISING RATES

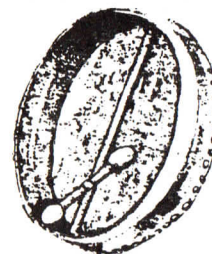
MEMBERS		NON-MEMBERS
25%	Full Page	\$40
DISCOUNT	Half Page	\$20
(\$5 minimum)	Quarter Page	\$10
	Eighth Page	\$5
	Inserts (A5)	\$25

Postal regulations restrict the number of inserts that we can include each month: first four only accepted, so **BE QUICK!!**

FOLKVINE is printed by *Inkifingus*

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CHRISTMAS RECORD & TAPE SALE

Sales of records, C.D's and tapes have steadily increased and the stall at the 'Life Be In It' weekend was particularly successful. With Christmas in mind, an extra large December order has been placed and will have arrived prior to the first Friday Club night in December. There will also be a Record Stall at the Christmas Craft Fair on Sunday 3rd Dec. A special box of sale priced albums has been available at the Club, since mid November and these will remain on sale until Christmas.

Unfortunately, Sandstock Music have now found it necessary to charge freight on our shipments. This will eventually lead to a small price rise, but I intend to delay this until after the New Year break.

Many thanks for your support and patronage over the past year.

Wishing everyone a happy Christmas and a great New Year,

Coralie

PLEASE CONTINUE TO SUPPORT YOUR SOCIETY.....BUY THROUGH THE CLUB

Editorial



Hello readers,

What a BUSY month! With the deadline coming at an awkward time of the week, and hardly any of the promised articles even making it by the deadline, it's a wonder that the newsletter has managed to come out at all! My New Year resolution will have something to do with religiously observing the 15th of the month as the END, even if it means taking the phone off the hook for the whole day. Be warned: beware the ides of March, April, May, June etc. etc. By the way, don't forget that there is no January FOLK VINE, so ignore December 15.

Now for the bad news. Production overheads and postal increases, and a general desire to make FOLK VINE go some way towards paying its own way, have forced the committee to increase advertising rates. The 1990 rates will be \$40 for a full page (25% discount for members) and pro-rata down to a minimum \$5 for an Eighth page or less. Inserts will be \$25, and since they have been the cause of most of our hassles with the post office, their numbers will be limited to about four per issue, on a 'first-in-best-dressed' basis, and we won't be accepting anything larger than A5. These charges bring us more in line with interstate newsletters (except WA, where a \$70 full page makes ours look a paltry sum!) There will also be a tightening up of the definition of what constitutes an advertisement, so some people who have been accustomed to slipping in the odd 'freebie' for forthcoming events may in future find a bill in the mail.

Ok, that's business out of the way! What I really wanted to do in this editorial was to do a rave about all of the great things that have been happening during the past month. Hallowe'en seems like a good place to start, with great music, good costumes and fun for kids of all sizes. I have a memorable photo of Screech with his head in a tub of water (ducking for apples.) There were a few homesick Americans getting 'tired and emotional' in the bar, and all they kept repeating was: 'You have KIDS in a pub!?' Three cheers for family entertainment!

I would have liked to have had something enthusiastic to say about Yackandandah, but a close encounter of the unwelcome kind with a mean Staphylococcus left me languishing in Melbourne that weekend, but we do have Maureen Beggs' account of the event in this issue. Last year we missed Yack. because of childbirth. I wonder what next year's excuse will be. There will be a next year: Barry wasted no time in getting out the 1990 publicity.

We did make it to Maldon, and had a thoroughly good time. Maldon's weather is as reliably perfect as Port Fairy's is you-know-what. We arrived at the Tarrangower Reserve in time to hear Twankydillo's 'Hills of Athenry' wafting hauntingly across the carpark. That song is one of the best things to have happened to local folk music in 1989.

The concerts featured a high standard of performers, and the change-overs were efficient at last - so things went to schedule, although nothing like the schedule that was on the official program. Next year it might help if they informed patrons about late changes. A blackboard at the community centre would do. (At least performers were given an up-to-date running sheet.) 'Jazz off the rails' was a popular innovation. Chugging along through the wildflowers with a jazz band for company is a lovely way to spend an afternoon. The Saturday night street dance was a happy, family affair, with the yobbo element kept at bay by well controlled gates.

There's more fun in store over the summer. I'm off to Horsham as soon as I get this thing finished! Have a happy Christmas and New Year.

See you in 1990!

Jill

PRESIDENT'S REPORT

Dear Members,

This will be the last Folkvine for the year and I take this opportunity of reviewing the Society's program over the past few months.

The Society has continued to work on the policy of greater co-operation between the many groups promoting folk arts and I would say that we have made great strides towards attaining a united front in this area. The subject of a folk federation for Victoria has been discussed at various levels and hopefully will continue. I would like to think that such a federation could become a reality and that folk arts will achieve a much higher profile throughout the state.

The folk arts administrator position (a project funded by the Victorian Ministry for the arts) has proved to be extremely successful and Kathy Burgi has given, and is continuing to give, sterling service. Folk-Link, a data base of folk arts performers in Victoria, has been her major work. The questionnaires have been sent out and I urge all performers and other interested parties to complete the forms and return them to Kathy at the earliest possible opportunity.

The success of the project has been noted by the Ministry and they are continuing funding support for next year.

The Folk Club continues to grow from strength to strength. The O'Sullivan's Royal Oak Hotel is becoming one of the leading folk music venues in Melbourne. It is gratifying to note that more and more people are becoming actively involved in the Club's organization. The session aspect of the Club is proving to be extremely popular and I would like to extend the Society's thanks to all performers who freely give of their time and talent.

The Ted Egan concert, 'Life Be In It' Expo and Lygon Street Arts Festa all happened on the same weekend and although resources were stretched to the limit the program was completed with flying colours. All the events proved popular and helped the Society maintain its push toward greater recognition by the general community.

Halloween night and the Chris Wendt benefit concert at the Royal Oak Hotel were successful evenings. Participation by members and performers at both these events was excellent and my congratulations to all concerned.

All in all the society's program of greater co-operation with other groups and achieving a higher profile within the community has proved to be successful and an ongoing commitment to this program will be one of our main objectives in the months ahead.

In closing I would like to wish all Society members and readers of Folkvine a merry Christmas and a good New Year and I look forward to your continued support.

Sincerely,

Hugh MacEwan,
President



FOLKLINK

A Project of the Folk Arts Administrator of Victoria
P.O. Box 327, Clifton Hill, Vic. 3068, Ph. (059) 643 568 or (03) 482 3281

- FOLK ARTISTS
- Music Dance
- Song Poetry
- Craft Folklore
- Tuition
- Preservation
- ALL TRADITIONS
- Dissemination
- Sponsors
- Events
- Employers
- Organisations
- Venues
- OPPORTUNITIES

Dear Folkvine Readers,

First order of business should be to wish each of you a very Happy Christmas and New Year, and I trust that you will all enjoy the holiday season - at whichever Folk Festival you find yourselves (that is where you'll be isn't it ??).

Second order of business has to be to remind those of you who have not yet done so to :

**SEND BACK YOUR FOLKLINK QUESTIONNAIRES
- IMMEDIATELY !!**

In case you haven't heard, you are welcome to leave your completed Questionnaires with the desk duty person at the Melbourne Folk Club on any Friday night of the Club (that is in case it's easier for you than mailing it back).

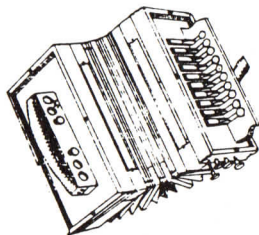
Responses are rolling steadily in, and if you don't send yours back soon, you just never know what you might miss out on...

I look forward to hearing from you, or seeing you, or hearing about you...!

Holiday Cheers to all,

Kathy Burgi

Kathy Burgi
FOLK ARTS ADMINISTRATOR
of VICTORIA



GOOLWA '89: "Wooonderfull!"

A PARTICIPANT'S REPORT by PHILLIP DAY

Horsham was the LAUGHING festival; Port Fairy was the CONFUSED festival (but good, mind you); Goolwa was the WOOONDERFULLL festival; in fact, so good that WOOONDERFULLL seems to have beaten the news back to Melbourne. I mean, the festival was still in progress when I got back, yet everyone I rang in Melb. today was already saying WOOONDERFULLL...perhaps Dearest Nancy can explain how this happens everywhere at once, or Bruce W****n could write a clever song about it. In fact, Bruce W****n (or anyone else for that matter) could write a clever song about WOOONDERFULLL or sheep or life in the eighties or love or anti-love or furry armpits or Anti-nuclear woodchipping Koories' women's activists or ???? he/she has no right being anywhere else at the moment other than Goolwa.

No self-respecting folk or acoustic music lover should deprive themselves any longer of a trip to Adelaide - four, count them, four regular folk clubs plus S.C.A.L.A. (Songwriters, Composers And Lyricists Association) provide an immensely varied smorgasbord of music, and the most vibrant of them all is SCALA. Every Wednesday, at the Duke of York Hotel, singer/songwriters of all shapes and sizes strut their stuff for a very solid, steady audience, and this has provided a rash of disgustingly talented musos creating dozens of revoltingly clever songs.

The result of this is the songwriters' contest at Goolwa, where the importance of the creative impulse is so well recognised that the contest, which this year attracted over thirty-five entries, is run on the main stage on the Sunday morning to an almost capacity audience. I personally found this so threatening that I most uncharacteristically got so, er, inebriated, for so long, I didn't get there to perform my rather inadequate morsel in time. The judges were still trying to find a winner when I left at seven o'clock that night (although what else you'd expect from a panel which includes a bloody poet I really don't know) so I can't tell you who won, but I did hear the winning songwriters from '87 and '88 perform various of their offerings around the place, and I have no doubt that the winner this year will be of equivalent very high standard. I've managed to bring back one brilliant song to add to my own repertoire, 'The Dancing Ground' by last year's winner, Sean Mangan, and The Bush-wackers have released one Geoff Drummond song and Geoff has sent them two Des Fenoughty songs for their next album.

Enough! It's making me even more depressed talking about it. Instead, I'll mention the several great concerts with people like Eric Bogle, Kate Battersby, Steve Bellew, Colcannon, self, Des Fenoughty, The Irish Groopers (and all their groupies), Wendy Joseph, Kelly's Revenge (fresh from their incredible Polish tour, of which more later, perhaps), Isabel Margrett and Bob Petchell (although how he found time to fart, let alone perform is beyond me - he co-ordinated the entire extravaganza), Peter, Paul and Petrie, Rocky River Bush Band, The Wayfarers, Weird of Mouth(sic), and the White Pointer Sisters (whose groupie I was), just to mention the ones I managed to see; or I could talk about the late night rages with Jack's Alive and Roaring Jack (no relation); or the bedlam created in the main street when some idiot decided to have an official Buskers' competition (only joking fellers, great concept); or the continuous folk club by the members of the South Coast Folk Club; in the Goolwa pub (which incidentally will probably be able to afford another major wing after this weekend); or the river cruises and the paddleboat races; or the etcs ad gloriam.

It used to be that one could go over to a S.A. state festival (in the 'good old days' and feel totally safe and secure in the snugly knowledge that one's fear of the unknown would be sufficiently alleviated by the

presence of every other Melbourne folkie one had ever met since birth, with the possible exception of three or four who got stuck at a watering hole along the way (probably the Dan). Not so any longer, and MORE'S THE PITY! I could, and should, make large numbers of pithy, to-the-point comments on the habits of my (now) ex-compatriots, but I'll restrict it to ONE - arrrrgh! The only two Victorians I saw at the entire festival were Cliff Ellery (who had to be there or Irene Petrie would have killed him) and lovely Neil the Vet who very kindly chauffeured me home to my pining wife and kids on his way back to Leongatha!

HANG YOUR HEADS!

P.S. If you think my sentences are long and complicated, you're right - I do them that way deliberately to make up for being short and simple.



YACKANDANDAH Dance Weekend, October 1989

MAUREEN BEGGS

On the last weekend in October, the Traditional Social Dance Association of Victoria held a weekend of dancing and dance workshops at Yackandandah.

The weekend was very well attended, with enthusiastic participants travelling from many different areas. We enjoyed several workshops, with skilled instructors teaching English, Scottish Country, Lithuanian and New England Contra Dance, as well as the traditional Nariel repertoire.

In addition, the Dance Composing Competition (sponsored by the VFMC) attracted dancers keen to road-test new compositions. The winning dance was 'The Sea Caves' by Jeff Green of Melbourne.

On the Friday and Saturday nights, dancing continued to the small hours. The latter occasion provided opportunity to practice some of the dancing learnt in the workshops, and we were fortunate to have music played by the Nariel Band, and by Reel Tradition from Canberra.

On Sunday afternoon, a lot of happy people reluctantly packed up their dancing shoes and headed for home, having had a brief taste of dancers' paradise.



The Old Empire Band needs YOU!



...for a highly enjoyable evening of English Country Dance with a truly awesome band of over 20 musicians from all over Australia, playing Accordions, Banjos, Concertinas, Drums, Euphoniums, Fiddles, Flutes, Guitars, Hammer Dulcimers, Harps, Mandolins, Pianos, Saxophones, Trombones, Tubas and the rest of the musical alphabet, aided and abetted by expert dance callers.

To ensure room to dance, tickets are limited to 250, and already selling fast. Contact Dave Alleway (03)816-9397(b) or Barry Simpson (03)484-4130(h).

WHEN? FEBRUARY 24, 1990 WHERE? Central Hall, 20 Brunswick St, Fitzroy.
HOW MUCH? \$10 Single
WHY? For a GREAT night!!! BYO Drinks & Supper

The Sea Caves

Jeff Green (Winner of the 1989 T.S.D.A.V. dance writers' contest)

Reel - 5 couples - 32 bars

This dance is in the Scottish Tradition, and requires 32 bar Scottish reels, at a normal to slow tempo. As this is a 5 couple dance, it is 5 x 32 bar reels.

In the dance description, the diagrams have squares for ladies and circles for men. Short calls are given in Italics before detailed instructions.

This dance is similar to other contemporary Scottish dances, in that every part flows smoothly into the next, and people do different movements at the same time. It is unsuitable for beginners, but good intermediate dancers, and advanced dancers should enjoy it.

Bars

1-8 *Turn & cast, cross left & cast - men up, ladies down.*

(1st & 3rd couples turn right hands with partners (2 bars), & cast off one place. 2nd & 4th couples step up on bars 3 & 4. 1st & 3rd couples

cross over giving left hands & cast, men up on the women's side, women down on the men's side. Fig. 1.)

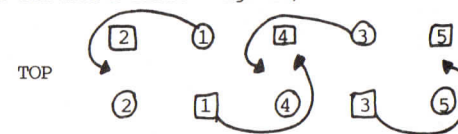


Fig. 1: Bars 7 & 8

9-16 *Reels across. (1st man with 2nd couple, & 3rd woman with 5th couple, dance right shoulder reels of 3 across the dance. 1st man finish between 2nd couple facing 2nd man's place, 3rd woman finish between 5th couple facing 4th woman's place.*

Meanwhile, 1st woman & 3rd man pass left shoulders in the middle to dance a reel of 4 with 4th couple. 1st woman finish facing 2nd woman's place, 3rd man finish facing 4th man's place. Fig. 2.)



Fig. 2: End of bar 16

17-24 *1s. & 3s. round the outside (half way). (1st & 3rd couples dance out of the set (through the vacant positions in front of them), and anti-clockwise halfway around the set, to finish with 1st couple in 4th place, 3rd couple in 2nd place, on the opposite sides.)*

25-28 *Half rights & lefts (4s set & cross). (2nd & 3rd couples (i.e. in the top 2 places) dance half rights & lefts, while 4th couple (in 3rd place) set to each other & cross over giving right hands.)*

28-32 *Middles circle halfway. (2nd, 4th & 5th couples, who are on the opposite sides, dance 6 hands round halfway to the left, back to own sides.*

Finish in order 3, 5, 4, 2, 1, ready to start again with new 1st & 3rd couples.)

(There are many caves in the coastal cliffs at Wemyss. 'Wemyss' is apparently Gaelic for caves.)



Folk Strikes Gold in Central Victoria

Readers of folk news will soon become familiar with the initials CVFA. Do not be mistaken: it is NOT a branch of the Country Fire Authority! These are the initials of the Central Victorian Folk Association. Formed three months ago in the goldfields area, the CVFA aims to promote and popularise folk and acoustic music and associated activities within central Victoria.

The CVFA has a five member committee, but they Welcome Strangers (groan!) at their meetings. The current committee comprises Phillip Day, Kelly Skinner, Colin Springs, Eddie Scott and Leanne Connell. Sandy Taylor-White has also been assisting.

The GOLDEN PYRAMID FESTIVAL is the main avenue for the association's purpose. The observant among you will have noticed the change from Golden TRIANGLE to Golden PYRAMID. The reason for the whole new dimension that has been added to the event are not altogether clear. Perhaps it is to stop the more geographically illiterate and drug-crazed members of the folk scene from queueing up for tickets to Thailand.

The festival will be held on Feb. 16-18 at Clunes (not Chiang Mai). Unfortunately, this also happens to be the weekend of the Fiddlers' Convention. There's going to be some agonizing amongst the musos in February!

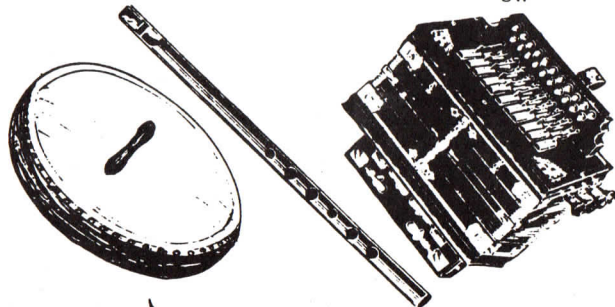
A Children's Talent Quest and a Songwriters' contest have been programmed for the next Golden Pyramid Festival. The Songwriters' Contest will feature a major award, and the Ballarat Courier is providing a substantial award for the Children's Talent Quest. The winners of both competitions will be programmed into the main Festival Concert, appearing with Judy Small, Dutch Tilders, Ross Ryan and others. Both events will have restricted entrants, so interested people should make their enquiries soon. Entrants are asked to keep in mind the 'folk/acoustic' theme of the festival. Unfortunately, no piano will be available.

The CVFA is planning to hire a minibus to KURANDA. Cost would be about \$190 each for vehicle expenses. Driving would have to be shared, and there would be at least one overnight motel stop each way. Negotiations are also underway for a bulk booking price. Details must be finalised by January 31.

Other benefits of CVFA membership are 10% discount at CVFA and affiliated events, and a newsletter. Enquiries to (053)45 6202 or (054)76 2277.

It is heartening to see enthusiastic new life flowing into the folk scene. Let's hope that organizations such as this one get all the support they deserve!

JW



FRAGMENTED FOLK

Jools Thatcher, of the 3PBS 'Mainly Acoustic' show, is on the lookout for demo tapes. If you have a tape, phone 537-2433 or write C/- PO Box 210, St Kilda 3182. If you do not have a tape, it may be possible to have a live performance recorded.

The VFMC has been forced, by lack of interest, to discontinue its QUADRILLE ASSEMBLY. It is sad, but in the words of organizer, Lorraine Ogilvie, 'Trying to perform a quadrille with only five or six people is quite an interesting experience!'

The news did not receive the fanfare it deserved in the media, so many people may not have heard of the death recently of Ewan McColl. He died in West London, aged 74. The writer of many fine songs which have been absorbed into the folk tradition, his work will be long remembered.

The Sandhurst Dance Club is no more. Officially, the Bendigo region folk are now called the BUSH DANCE AND MUSIC CLUB OF BENDIGO AND DISTRICT (COLONIAL AND OLD TIME) INC.

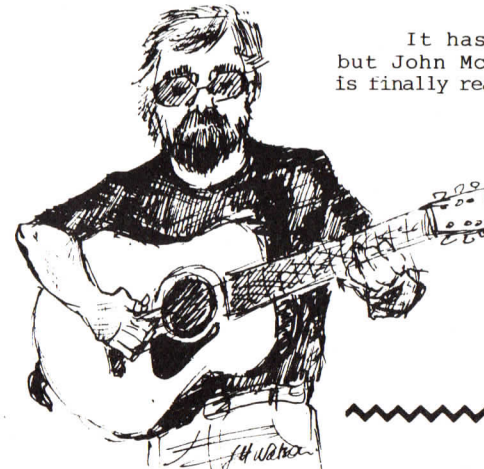
We have no details as yet, but it seems that Christy Moore will be coming to Australia in March 1990.

Sydney Bush Music Club's 1990 Heritage Week Ball is on at Sydney Town Hall, Sat. April 28. Ring Wendy (02)642-7950 (Stop off on the way home from Kuranda, perhaps?)

Jill Stevens, the recipient of the 1989 Declan Affley Memorial Songwriting Award (DAMSA), gave birth to a daughter on 10 October. Jill has recently given birth to an Album, Lifeline of the South, featuring the song of that name which won her other songs of land use and land care. Details of the album are: RRP 023 available from Sandstock.

The closing date for round 1 of the AFT DEVOLVED GRANTS SCHEME for 1991 grants is 30 March 1990.

It has been a long and difficult birth, but John McAuslan's long-awaited album is finally ready to be released. (Review page 24)



John McAuslan at Geelong Folk Club, 3/11/89





PENINSULA FOLK CLUB write to
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seaford 3198

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JANUARY
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limited seating

no tickets at door

TICKETS \$45.00 (inc. 3 course meal) \$25.00 show only
child. (5-12) \$30.00 \$15.00

14 phone 7897213 for info. & ticket sales

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 LasTrobe/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)

LEARN AND/OR PARTICIPATE

MUSIC &/OR SONG

- **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

- 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 CLOG MORRIS TEAM** 2nd & 4th Thursdays, 8-10
Carlton Community Centre (top floor), Princes St, Carlton.
Contact Jenny Hale (03)861 7455 (ah)
- 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
- 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

REGULAR DANCES - INNER METROPOLITAN

- 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 (nh except Oct. 15th)
Caufield 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
Sth. Melb. Town Hall, BYOG & supper. \$9/\$8/\$4
Contact(03)844 2476

REGULAR DANCES - OUT OF TOWN

- BENDIGO DISTRICT "Bush Dance and Music Club of Bendigo and District"**
Colonial and Old Time dancing. Including the Bendigo Dance, Spring Gully Hall, with the Emu Creek Band 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'
- ECHUCA 'River Folk Echuca'** Once a month, night varies. Special guest nights
Pastoral Hotel, Sturt St. Contact Lisa Vinnicombe (054)825740 (ah)
- FRANKSTON 'Peninsula 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.)
- TYRES 'Gippsland Acoustic Music Club'** 1st Sunday each month
Tyres Hall Supper Room, Main Rd, Tyres. Contact Lyndal (054)74 5680
- WARRNAMBOOL '4 Ports Folk Night'** First Friday each month.
Shamrock Hotel, Dennington. Contact Dennis O'Keefe (055)62 9565

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, 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 FOLKVINE 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 8.00 - 9.00 pm 'Open Door' (Roddy Willaton)
3CCC 9.00 - 10.30 pm 'Singers, Songwriters & Troubadours' (Andrew Pattison/Jim O'Leary)
3CCC 10.30 pm - 12.00 'The Organic Swagman' (Kerry McDonald)

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 Smorgasbord' [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 plus Margie Brookes and Jennie Whitehead]

SATURDAY

- 3RPP 11.00 - 1.00 pm Folk Show [Various Peninsula Folkies]
3PBS 10.00 am - 12.00 'Mainly Acoustic' [Marion Cincotta, David Heard, Jools Thatcher]
3EA 11.05 pm - 12.00 [1st Sat - Irish Gaelic Program. 3rd Sat - Scots Gaelic Program]

SUNDAY

- 3LO 8.00 - 10.00 am 'Australia All Over' (contains large amount of Folk & Country music)
3CCC 9.30 - 10.30 pm 'Singers, Songwriters & Troubadours' [Andrew Pattison]

TELEVISION

Watch this space... (but don't hold your breath!!!)

FOLK FESTIVAL NEWS

FESTIVALS AT A GLANCE

- NEW YEAR WEEKEND NARIEL CREEK (VIC) Contact Neville Simpson (060) 77-1241
 HAMILTONS CROSSING (VIC) Contact Chris Bigby (03) 68-4768
 MALENY (QLD) P.O. Box 840 Nambour Q4560 (071) 41-4828
 GULGONG (NSW) Contact Bev Smiles (063) 73-4330
- JAN 19-21 3rd Australian Hammered Dulcimer Festival, Wendoree Park (near Mt White on Central NSW coast. Gill Rees C/- PO Mt White NSW 2250 (043) 77-1212
- JAN 26-29 GEELONG FOLK MUSIC CLUB BUSH MUSIC CAMP, Turramurra (via Dean's Marsh) Contact Diane Wisby (052) 33-1265
 NUMERALLA (NSW) see ad. this issue: (064) 53-3288
 LONGFORD (TAS) Write to Folk Federation of Tasmania Inc. PO Box 65, Sandy Bay, Tas. 7005, or ring John Bushby (002) 34-9250
 TAMWORTH (NSW) Country Music Festival. Contact Northern Daily Leader, PO Box 525, Tamworth 2340 (067) 68-1200
- FEB 16-18 GOLDEN PYRAMID FOLK & ACOUSTIC FESTIVAL, Clunes (VIC)
 PO Box 40, Creswick 3364
- MAR 3-5 FIDDLERS' COVENTION, Yarra Junction. Ph. Ken McMaster, (03)4847981
 JAMBAROO VALLEY (NSW) Cont. Barry Spooner Lot 411 Free Selectors Rd, Foxground NSW 2534 (042) 34-2394
- MAR 9-12 PORT FAIRY (VIC) Geelong Folk Club, PO Box 269 Geelong 3220
- APR 12-16 24th NATIONAL, Kuranda NQ. PO Box 34, Kuranda 4872 (070)938711
- MAY 4-6 NAT. STORYTELLING FESTIVAL (ACT) Catherine Zwickert PO Box 420 Dickson ACT 2602
- EASTER 1991 25th National Folk Festival, Adelaide.

5th ANNUAL NATIONAL BATTLE OF THE BUSHBANDS, Country Music Capital, TAMWORTH, NSW. Saturday January 27, 1989

8 of the country's best bush outfits will take the outdoor stage at Tamworth's Longyard Hotel on Jan. 27, vying for \$3,500 in prizemoney, with the best 3 bands taking home some cash.

With 2 stages & mixing desks operating to avoid delays, & 3 more bands than usual performing, this will be the biggest yet.

Past winners have been Wagga's Bush Bandicoots (twice) and Tallwood last year.

To apply, send a recorded cassette containing 2 or more items to Anne Rose, Northern Daily Leader, PO Box 525, Tamworth 2340. 8 finalists will be selected from these cassettes. Expense money will be given to each finalist to assist with travel costs. Closing date for entries: Dec. 31, 1989. The contest is open to all bands, clubs & music groups.

The Battle of the Bushbands has become one of the most popular parts of the Country Music Festival program, with up to 3000 music lovers from tiny tots to senior citizens enjoying the fun.



24th National Folk Festival

Kuranda - Nth. Queensland - Easter 1990

P O Box 343 Kuranda 4872

Phone (070) 93-8711

Fax (070) 93-7568

The 24th National Folk Festival is being held next Easter, for the first time in the North, at Kuranda, near Cairns.

The focus of next year's festival is on the rainforest and environs, and literature will be playing a large part in the program, together with music and Aboriginal folklore. As 1990 is the International Year of Literacy, we are running an exposition to increase the awareness and use of literature.

We are calling for entries in this exposition, either in the medium of poetry, or as a short story. The best entries will be published in a small format book, (500 copies), which will be available at the festival. There is a limit of 100 lines on poetry, and 1500 words for a short story. Entries should be typed, double spaced, on one side only of the page, and relate to the theme of 'The Environment'. Entries must be received at the address above by Jan 31, 1990. Please enclose a stamped, addressed envelope for the return of material. For impartiality of judging, pen-names are required. (Real name and address only go on the entry form.) Entry fee \$2 per entry.

Each section has a \$300 prize. Winning entries will also be on display at the festival, which will feature workshops and performances by some of Australia's leading poets and writers over those four days of cultural smorgasbord.

For information, contact LITERARY CHAIRMAN, NATIONAL FOLK FESTIVAL, P.O. BOX 343, KURANDA 4872

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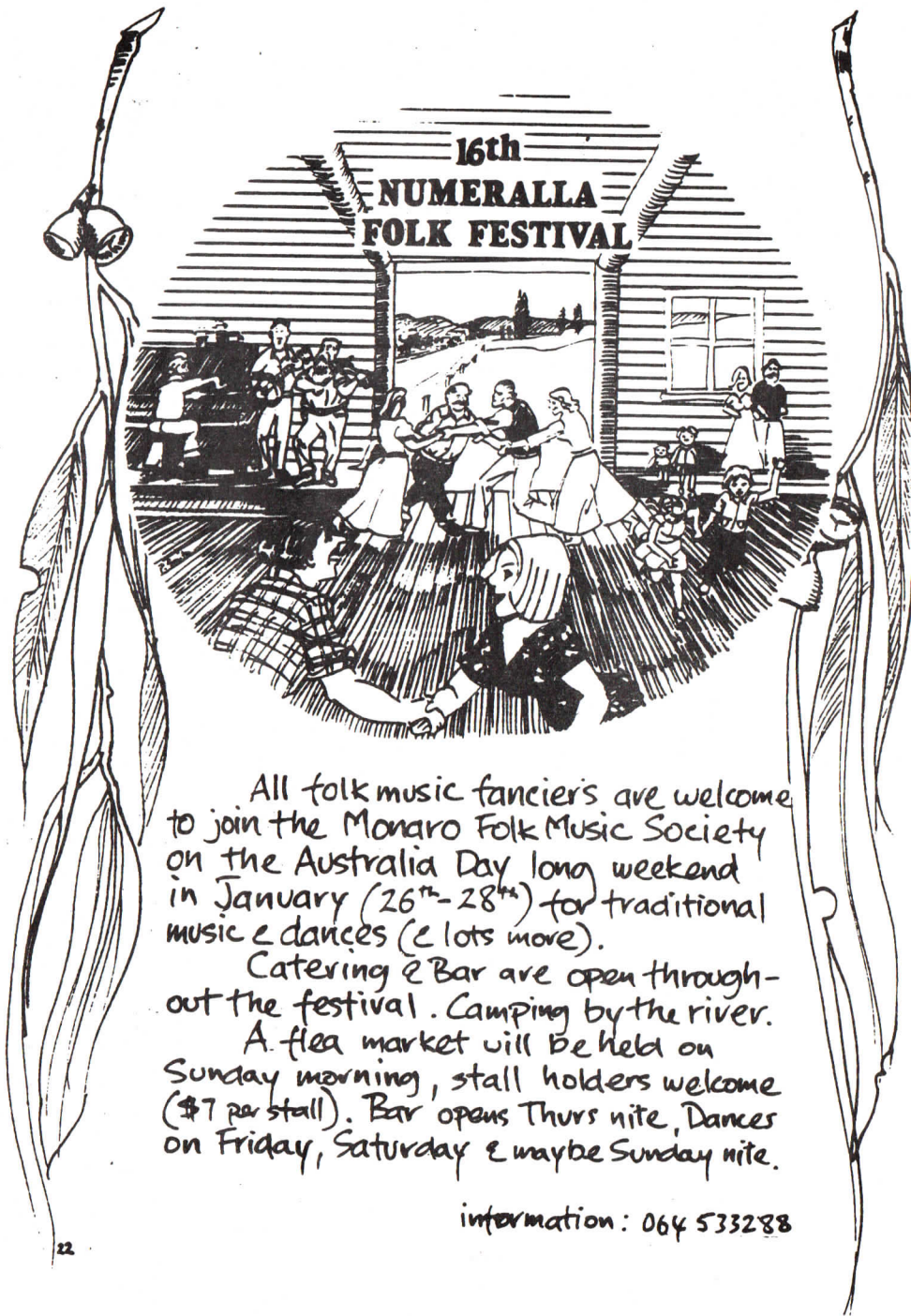
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DUBLIN

Heraldry & Genealogy Room 16, 9th Floor,
37 Swanston Street,
(Cor. Flinders Lane)
Melbourne 3000.



All folk music fanciers are welcome to join the Monaro Folk Music Society on the Australia Day long weekend in January (26th-28th) for traditional music & dances (& lots more).

Catering & Bar are open throughout the festival. Camping by the river.

A flea market will be held on Sunday morning, stall holders welcome (\$7 per stall). Bar opens Thurs nite, Dances on Friday, Saturday & maybe Sunday nite.

information: 064 533288

* ☆ Morning Star's "Folkie Fortunes" ☆ * ☆

SAGITTARIUS

This cheerful morris dancer will stomp all over your bunions, clobber you with his cudgel and twitch your hanky out of your hand in mid-galley. Later he'll shout you a drink and spill it all over you. You don't find his tasteless joke about your sunburnt bald patch all that funny, especially since he was the one who sat on your boater in the first place. (This is probably as good a place as any to mention that Sagittarians are noted for foot-in-mouth syndrome.) Yet he means so well.

What can you expect from a sign ruled by Jupiter - the planet of expansion (read excess), generosity, spontaneity, optimism and jovial good humour that won't let a little thing like taste get in the way of a good belly-laugh. The Centaur is half man, half beast. One half is full of ideals, scholarly, aims for the stars, believes in the future, studies and searches for an overall meaning to life. The other half has four left hooves.

For all their coltishness, these people are surprisingly graceful. There is a spring in their step, reflecting their buoyant approach to life, and they hold their heads high. (They aren't aware of the terrible gaffes they've made.) Their demeanour is casual and friendly and their vitality and enthusiasm are infectious. They look young and think young and get on well with children. A male Sagittarian is 'just a big kid'. A female Sagittarian will just be told to grow up.

Their constitution is strong. It needs to be, since they like to over-indulge in the good things of life. This sign rules the hips and thighs, and this is where they will put on weight if they aren't the long, rangy type. When they're not overdoing the food and the booze, they're getting carried away with all sorts of physical activities - running, horse-riding, bush-walking ... they love large animals, especially horses and dogs. They camp outdoors a lot. They'll camp in your laundry after a hard night.

But beware of Sagittarian ardour - the perpetual quest for truth and meaning. More accurately, beware of them if they ever find The Answer. They just have to pass on their discoveries to everyone else. Some become evangelists. Others keep you helplessly pinned to the wall when you really want to go where the music is happening. (And yes, you can let your favourite know-all Sagittarian fix your guitar or accordion. Just be sure it's the old one you were going to give the kids to hammer nails into.)

Don't fence them in and don't label them. These people love to be in love - again and again and again.

They're pretty bright, if a trifle unperceptive. They often have a keen urge to travel and explore. Utterly fearless, they're not given to caution. A Sagittarian will blithely set out for a festival on the other side of Australia in some terrible old heap of rust with dubious brakes and no spare tyre. Not only will they get there and back with no mishaps; they would also have been very surprised if anything had gone wrong. They're so blooming lucky.

No Sagittarian will refuse a dare. They make lousy liars and their world is painted with a broad brush. All this makes them a bit naïve and easy prey to the unscrupulous.

Sagittarius has been called the athlete-philosopher. The combination of the sublime and the ridiculous that they embody makes them excellent clowns and comedians.

These people are verbal, so they care about the words, not just the tune. They love a song that's romantic. Or gung-ho. Or slow, sad and overly-Celtic. Soggy emotion puts them right off.

You also get some shameless trendies, with a nose for the right places to be and the right people to meet. They've bought the book, seen the film, worn the T-shirt, been there, done that. It makes you appreciate the boxer puppy type. The metal for Sagittarius is tin and the colour is purple.

RECORD REVIEW



Album Title : 'THE IMMIGRANT'
Artist : JOHN McAUSLAN
Reviewed here by : Kathy Burgi
Label Information : Brunswick Recordings 09
Distributed by : Sandstock Music
Also available from : Peter Leman - Phone(03)387 3376

At last, after years of being exhorted to do so, McAuslan has finally released a "solo" album. Those of you who have heard the man in any of the thousands of live performances he has given over the years will know why he has been pestered so.

Not unexpectedly, "McAus" has called upon the talents of various other members of our local music scene, and the album features the musical and songwriting skills of several of our foremost folk musicians. On this production we hear (in order of appearance) Louis McManus (Jnr), Alex Pertout, Ken Maher, Joe Paolacci, Robyn Payne, George Galiatsos, Manuel Galiatsos, Simon Melia, Peter Anderson, Phil Henderson, Peter Howell, Terry Noone, Anthony O'Neill, Gerry Hale, Peter Leman, Tony Hargreaves and Val Wilson, and to quote McAus' sleeve notes... "some are old friends, some I've known a short time, and some, I'm pleased to say are new friends recorded here for the first time", a situation which he says parallels his association with the songs.

This is the 9th production on the Brunswick Recordings label, and reflects the high quality we have come to expect from the label.

On first perusal of the album, what stands out is the care taken in its graphic production. The jacket is simple but striking, with a quality of warmth which invites one to further the acquaintance. The sleeve notes are amongst the most comprehensive I've seen, and feature not only full words for all songs, but personal notes regarding each by McAus himself, together with acknowledgements and thanks to everybody who had anything at all to do with the album.

Technically (to my untrained ear), the album has received the same care as its outer cover, and an aspect which I particularly appreciated was the clarity of sound achieved, to the extent that there is no "muffling" of voices by instrumentation, whilst at the same time each instrument can also be clearly distinguished, giving a depth and richness to the sound which is not always heard on vinyl.

Now to the songs themselves. Five of the ten are traditional folk songs which McAuslan has arranged especially for the album. The remaining five are credited to a variety of contemporary song & tunewriters viz., Brian Appleford & Louis McManus, Phil Colclough, Alister Hulett, Lynne Clark, and Frank Jones & Tony Hargreaves.

Just as McAuslan creates a strong first impression personally, so too does the song he has chosen as the first we are to hear. 'THE ALIEN HAS LANDED' was written by Brian Appleford, and is set to a striking musical score written by Louis McManus and featuring some great percussion from Alex Pertout. Written for the Bicentennial, it is, however, immediately clear that the song was not a government commissioned work. It is as much a warning for the future as it is an indictment of the past, and deals uncompromisingly with the "bloody invasion of two hundred years ago".

And their dreams are nought but barren scenes
And the Godly realm's disbanded,
Their paradise now rots away
For the alien has landed....

The Appleford/McManus team is one to be reckoned with, and John's rendition of this song highlights both his renowned singing talent and his unusual ability to ensure the listener not only understands the words but, even more assuredly, comprehends the intent behind the words.

In stark contrast is the second track, which is acknowledged as a "great favourite" of John's. The whimsical 'SALLY WHEATLEY' is a song I've often heard McAus sing, it being a rare occasion when he does not include it in a live performance, and this is a lovely rendition of the well known song, featuring the classical guitar playing and backing vocals of Joe Paolacci.

A delightful introduction by George and Manuel Galiatsos on Lute and Bouzouki respectively sets the scene for 'BONNY WOODHALL', another old favourite, which also features the superb playing of Simon Melia on melodian and Ken Maher on fiddle. A thoughtful arrangement by McAuslan, coupled with his singing and guitar accompaniment, makes this one of the best renditions of the song I've heard.

'THE FORESTER' completes a trilogy of traditional songs on Side A. This racy song is one of the timeless stories which, told often as it may be, will not lose its relevance - in one form or another - to humankind. This version, featuring the very fine fiddle playing of Ken Maher and an exciting drum accompaniment by Phil Henderson, allows full appreciation of John's fine Scots accent (not to mention his twisted Scots humour!) as he lets us in on the joke at the end of this "epic story".

John's acknowledged love of Ireland and her people is patently clear in his rendition of 'SONG FOR IRELAND'. This beautiful song, so often sung by so many, receives no more sensitive rendering than on this album.

Side B starts off with the well known 'COAL TATTOO' featuring Tony O'Neill on mandolin, Gerry Hale playing some fiery fiddle, Pete Howell on bass and Phil Henderson on drums, a combination which produces a genuine "16-wheeler" sound. John always sings this song with feeling (shades of his past Shop Stewardship ?), and this is no exception.

'THE BALLAD OF 1975', written by Alister Hulett of the Sydney band 'Roaring Jack', deals with the "...shameful piece of skullduggery..." which was the Whitlam saga. Hulett deals it up straight, leaving no doubt on whose heads the responsibility rests.

Some say they had it comin', some were closer to the mark
They spoke about conspiracy, sinister and dark,
But history records it and the story will be read
How we let them take democracy and stand it on its head.

Needless to say, McAus does the song justice and, once again, we are compelled to listen to words we may not want to hear.

'THE GARDENER', a strange song I've not heard before, features the haunting dulcimer playing of Peter Anderson, and creates quite a different feel to the other traditional folk songs included on the album. Once again, John's sleeve notes tell the story behind the words, while his sensitive singing highlights the twist at the end of the song.

Many of you will have heard 'SEND THE BOATS AWAY', the song which won the 1986 Declan Affley Memorial Songwriting Award at the National Folk Festival here in Melbourne. It is a fine, stirring song from the pen of Lynne Clarke (a N.Z. songwriter), one which N.Z. singer, Mike Harding, sang for Lynne's win at the Award. It is an especial favourite of mine, and I have to say that I am disappointed with the rendition on this album. This version does not work for me I'm afraid, as I always felt that an integral part of the song was the simplicity of its rendering. However, had I not become attached to the original sound, I feel sure this version would equally appeal. The words are still wonderful.

The final track for the album sprang from the pens of Tony O'Neill (tune) and Frank Jones (words). 'THE IMMIGRANT/ACROSS THE SEAS' is, as John says, "A tiny wee song that says so much". It is a poignant story set to a beautiful tune. How many people there are whom we all know who could equally say...

In this land of yours I must stay
Though I'll never call it mine,
And I'll never see my home again
With these eyes.

All in all, the album is a must for anyone interested in folk, in Australia, in social issues or in people. This album is a certain winner for McAuslan fans and will, I am certain, win him many new friends.



BOOK REVIEW



THE BALLS OF BOB MENZIES: AUSTRALIAN POLITICAL SONGS 1900-1980
Warren Fahey, 351pp. Angus & Robertson 1989. \$16.95
Reviewed by JILL WATSON

The balls of Bob Menzies
Are wrinkled and crinkled,
Curvaceous and spacious
As the dome of Saint Paul's.

The crowds they all muster
To gaze at that cluster;
They stand and they stare
At that wondrous pair
Of Bob Menzies' balls, balls, balls, balls,
Bob Menzies' balls.

This solid and attractively presented volume takes an irreverent look at Australian history through the often anonymous eyes of the political satirist and parodist. The subtitle is puzzling, as the final chapter takes us right through the '80s, up to the bicentenary.

Fahey has combed libraries, newspapers, university songbooks and has solicited songs from well-known modern writers to assemble this 'unofficial' history of Australia. The majority of the songs are parodies which have never had any commercial release. As a readily available and punchy vehicle for political comment, parody has a long history in folksong. The songs are pithy, earthy, and generally humorous.

The contents of the book are set out decade by decade, with explanatory notes about the historical context, and a wealth of illustrations.

As the 'Rubbery Figures' on the cover suggest, politicians are the main target, but the definition of 'political' is broad enough to encompass popular social issues of the times, such as the F 1-11 and uranium mining, and that 'arousing' anthem of 1988: 'Masturbation of a nation (come on, give us a hand!)

Fahey is a chronicler, and not a moralist, so the book also reflects the ugly side of the hidden culture, with some offensive pieces of racist doggerel. The saddest thing about these is that they show no sign of dying out. Only the victims change; the venom remains just as potent.

It is a good read, an interesting history book, a valuable piece of folklore research, and a handy songbook. Laws of copyright and libel guarantee that the writers would never dare to record much of the later chapters, so it is probably the only place you are likely to find some of these songs.

A bibliography, a discography and a list of Australian Prime Ministers are helpful aids to researchers and trivia buffs. Unfortunately, the index only includes song titles and not writers.



***** Auld Lang Syne *****

With the festive season upon us, sooner or later, most of us will find ourselves singing AULD LANG SYNE. It seems timely, therefore, to reprint this article from the May '89 Australian Tradition. Written by former VFMC member JOHN WHITE, it was originally printed in the Gumsuckers' Gazette in October and November 1962. It gives a historical background to the song.

Although this valedictory song is widely used throughout the English speaking world, it has been aptly described as 'The Song That Nobody Knows.' Even in Scotland, hardly a gathering sings it correctly, many introducing the spurious line 'We'll meet again some ither nicht' in place of the line 'We'll tak' a cup o' kindness yet' and/or adding the words 'The days of' to the line 'For Auld Lang Syne.'

The stanzas are frequently sung in the wrong order and more frequently misquoted. There is also an extra stanza occasionally added, which I have never seen in print. It runs:-

'Then ye'll gae home wi' your sweetheart,
An' I'll gae hame wi' mine, -
We'll tak' a kiss afore we part
For Auld Lang Syne.'

I have been unable to trace this stanza to Burns. I heard it first in Scotland in 1917 and have since heard it at various times and places in Australia. I mention it as a matter of interest.

Although the version we use was written by (Robert) Burns about 1796, the song itself is far older. The tune, as we know it, was first published in Playford's Original Scotch Tunes in 1700 and the 'germ-phrase' has been traced back to an anonymous ballad in the Bannantyne Manuscript of 1568, entitled 'Auld Kindness Foryett.' A later ballad on the same theme, written about 1630, has been attributed alternatively to Sir Francis Aytoun and Francis Sempill of Belltrees. It was first collected in Watson's Scots Poems and begins:-

'Should auld acquaintance be forgot
And never thocht upon,'

and the stanzas end with: 'On Auld Lang Syne.'

Allan Ramsay wrote a ballad to the same tune, beginning with the same opening line and using a similar refrain, which was published in his Scots Songs in 1726; and several political ballads and street songs of the period used the same turn of phrase. 'Tullochgorum' Skinner wrote the 'Old Minister's Song' on the same theme and very close to the present version of 'Auld Lang Syne.'

Burns was certainly aware of these earlier poems. In December 1788 he wrote to his literary correspondent, Mrs Dunlop... 'is not the Scotch phrase "Old Lang Syne" exceedingly expressive? There is an old song and tune on the breast of the heaven-inspired poet who composed this glorious fragment...' Accompanying this letter was the first version of 'Auld Lang Syne.' This was later published in Scots Musical Museum. The later version, that which we sing today, he gave to George Thomson, who published it in Scottish Airs in 1799; describing it as 'An old song of the olden times...I took it down from an old man's singing.'

Burns later admitted to Johnson, editor of the Scots Musical Museum, that actually only three of the stanzas were old, the other two being his own work. The probability is that Burns took the tune and the theme from one or other of the older variants - even possibly from an unpublished one 'of an old man singing', rewrote them to suit his own ideas and added two more, obviously those which refer to the joys of his childhood days - the second and third - to complete the song.

This is, in itself, in no way derogatory to his reputation, as most writers of the time did much the same thing. Burns certainly revived and rewrote a number of old Scots folk songs which were in danger of extinction, and made no secret of it. As Kipling aptly put it in his introductory poem to the Barrack Room Ballads, in 'The Seven Seas':-

'When -Omer smote 'is bloomin' Lyre
He'd 'eard men sing by land an' sea;
An' wot 'e thought 'e might require -
'E went an' took - the same as me!'

As the majority of our bush songs have been written to old English, Irish or Scotch tunes, and as many of them are actually parodies on, or local varieties of, 'Old Country' songs, 'Auld Lang Syne' has a rightful place in our collection as a folk song in its own right, quite apart from its value as a 'dismissory' song, but in all fairness to Burns, let us sing the CORRECT version. I regret to state that in our song sheets (forerunners of the Joy Durst Memorial Song Collection - Ed.) the stanzas, two and five, have been transposed.

AULD LANG SYNE (Robert Burns)

1. Should auld acquaintance be forgot,
And never brought to min'?
Should auld acquaintance be forgot,
And days o' lang syne?

CHORUS For auld lang syne, my dear
For auld lang syne;
We'll tak' a cup o' kindness yet,
For auld lang syne.
2. We twa hae run about the braes,
And pu'd the gowans fine;
But we've wander'd mony a weary foot,
Sin' auld lang syne.
3. We twa hae paidl't i' the burn,
Frae morning sun till dine;
But seas between us braid hae roar'd
Sin' auld lang syne.
4. And there's a hand, my trusty fiere,
And gie's a hand o' thine;
And we'll tak' a right guid willy-waught
For auld lang syne.
5. And surely ye'll be your pint-stowp,
And surely I'll be mine!
And we'll tak' a cup o' kindness yet,
For auld lang syne.

Notes

'stowp' (also spelt 'stoup') is a long handled measure.
'willy-waught' is a copious draught.
'fiere' means friend (also spelt "frien").
'guid' is also spelt 'gude' in some versions.
'auld lang syne', literally 'old long since' simply means 'long ago', and the 's' is soft, as anyone will know, who has been past the 'Lang Sign' signwriting company in East Malvern!



Kelly's Revenge Bush Band in Poland

We know the Polish have a fascination for Australia and are eager for any information on us. There was quite a bit of media build up and our music was played on the radio before we arrived.

News cameras were at the airport, and we were able to tell them that a 'BUSH band' is not named in honour of an American President. We were also able to tell them the story about Ned Kelly. They were most interested that the band would name itself after a notorious folk hero.

After a great music session on the 4 hour bus trip from Warsaw to the Magowo Country Music Festival, we were very impressed with the venue of the festival. The stage was set beside a beautiful lake.

The first night of the festival, we noticed some people in the audience had put corks around their hats. They were waving American flags at us. (They didn't have Australian ones.) We'll fix that next time, won't we!

After 9 years of American Country Music, getting more and more electric as the years went by, WE came along with an acoustic band in a new flavour. Consequently, many Poles decided our 'Aussie bush music' is the way to go. Our journey was not in vain: we were voted TOP BAND of the festival. About 30 bands performed in total.

The sound system was the very best in equipment BUT I'm afraid we will be taking our own sound mixer next time.

With the T.V. program of the festival and many interviews on their regular daytime television, we were recognised everywhere, and signing autographs was the order of the day. We spent most of our time filming 'pop video clips' which will be played on T.V. They had us on Harley Davidson bikes and American army jeeps splashing through water while we tried to look cool playing our guitars. We did have a lot of fun though.

We were invited back, and will go in 1991. We were also invited to play in Holland, Germany and the U.S., but they were only used to paying fares across the Atlantic, and the \$10,000 travel expenses from OZ come as a real shock. None of them were prepared to supply air tickets, unlike the Polish experience which was, remarkably, mostly paid for by Polish T.V.

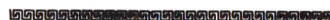
The four Russian engagements we had were cancelled because of unrest in the provinces where we were to play. On the financial angle, there is no money to be earned in Poland or Russia. They don't seem to pay royalties either. If they did, it would be in their currency, which has no value outside their own country.

There was a down side too! While filming shortly after the main concert, there was a car accident with three of our band members and a Polish T.V. crew driver, ploughing head-long into a giant combine harvester which was illegally parked on the main country road, just around a corner. The driver was killed instantly and our boys were hurt, the worst being Charlie, who had his accordion-playing arm pierced right through. Three days in hospital later, his arm in a sling, he was up and about.

We were shocked to find that travel insurance does not cover medical bills when you arrive back home, and Charlie, needing on-going care, is now forced to pay hundreds of dollars which he can't afford. It would be impossible to claim any insurance from the poor Polish farmer who is now in jail.

However, after the high points of the festival we were able to blot out the bad times, and we all agree that we would go back as soon as possible. It was certainly the 'gig' of our lives!

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12th HAMILTON'S CROSSING:

FOLK CAMPING WEEK

Well it's nearly time again for some days of relaxation, swimming, music, song, and getting away from it all. Over the last 11 years large and small groups of folkies and interested people have set up camp in the week leading up to New Year at this peaceful spot on the Loddon River. Hamilton's Crossing affords a large camping area under the gums, off the beaten track, with very little in the way of organized events.

WHAT TO BRING:

Being unspoilt by progress, there are no toilet facilities - so come prepared to help dig the dunny (we have the seat & tent).

Other essentials include: food and drink, camping/cooking gear, voices & instruments, insect repellent & water. We have some communal water containers, and ice, water and food and drink are available from Maldon (16km away).

HOW TO GET THERE:

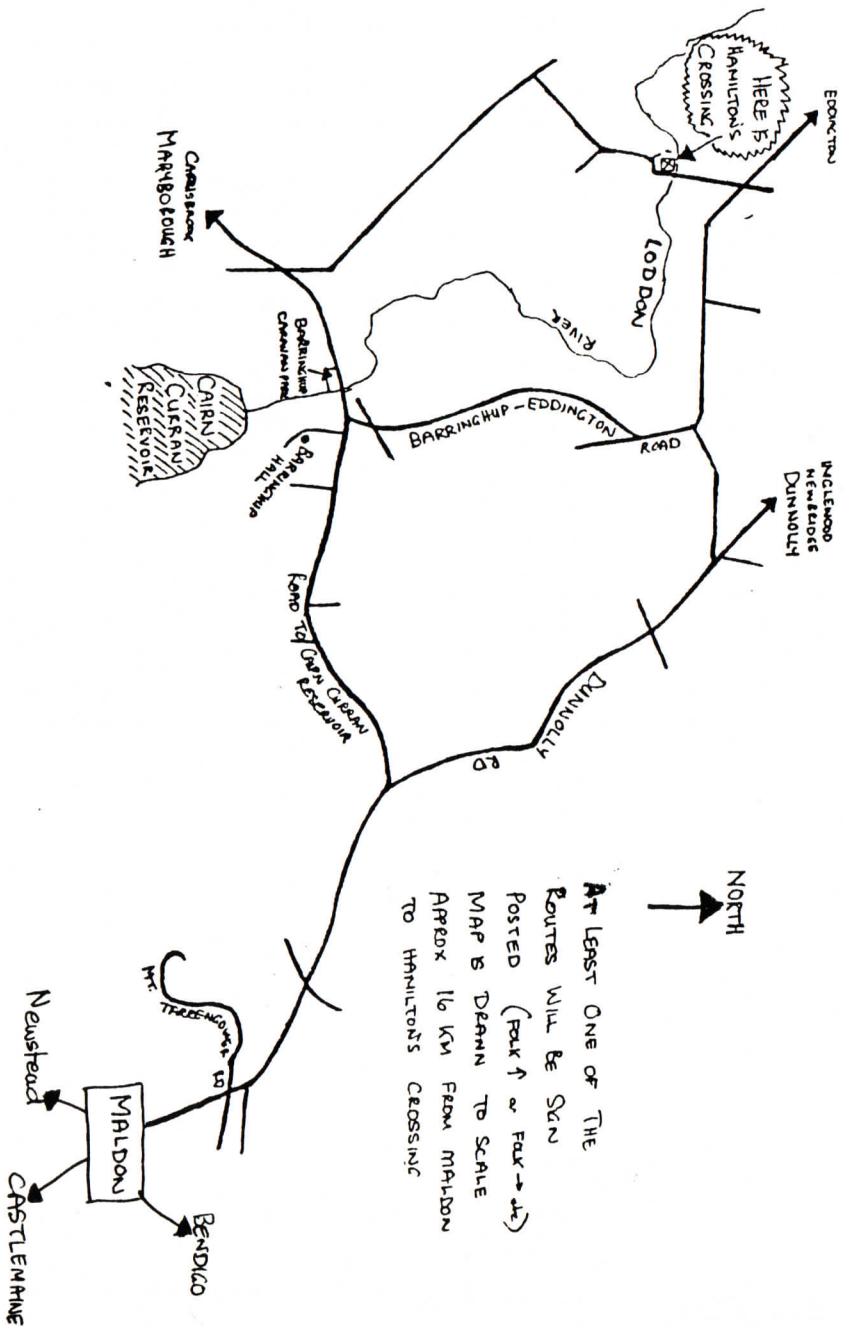
(From Melbourne): follow the Calder Highway, then turn off to Castlemaine, and from there to Maldon. The map overleaf is to scale, and shows three routes to Hamilton's Crossing.

FURTHER INFORMATION:

Contact Sue O'Leary ph: 481 7268 H
or Chris Bigby ph: 481 1584 H

27 DECEMBER 1989 → 1st JANUARY 1990

HAMILTON'S CROSSING - FOLK MUSIC CAMPING - BOXING DAM - NEW YEAR



At least one of the routes will be sign posted (Folk ↑ or Folk → ↓)
 MAP IS DRAWN TO SCALE
 APPROX 16 KM FROM MALDON TO HAMILTON'S CROSSING

The Tutors



CHRISTOPF MAUBACH: Has contributed greatly to musical education by conducting workshops Australia wide. His holistic approach, allows participants to grow musically through singing, dancing and percussion. Partly sponsored by Victorian Orff Schulwerk Association.

RICK E. VENGEANCE: Is one of Melbournes best known acoustic musicians, with a spicy and diverse taste for songs and instrumental music, he has many guitar secrets to share this weekend. Tune in to Rick on 3RRR each Tuesday at 2.00pm for his regular folk show.

GREG SCOTT: Learned traditional fiddling in his native Scotland and has played in folk bands including Tam O Shanter (Geelong) and The Cossack Bush Band (Pilbara). He was musician of the year at Kapunda, and gave fiddle workshops at the Perth National Folk Festival.

ROB and KATHLEEN D'OOLE: Both from the popular Diamantina Dance Band, Rob having fiddled his way to stardom, whilst wife Kathleen lends gentle energy with her flute playing and dance calling. Two great talents in the one spot this weekend.

MARK WARDLE: Has picked his way through several Geelong acoustic bands, including The Blue Mountain Band and Lawson's Mates. Five string banjo should be easy for five fingered human hands, however if your fingers are tangled and your brain mangled, Mark will unwrangle it all.

ANDY RIGBY: A pseudo multi-instrumentalist (most known for his harp playing) who occasionally realises that simple is beautiful and sticks to the tin whistle.

JAMES RIGBY: Started playing mandolin 10 years ago, was initially drawn to Bluegrass then developed a taste for Irish music. Also plays fiddle and guitar and accompanies songs and tunes with great chords and counter melodies.

ADE KELLY: Bodhran player and Celtic artist, inspired by informal lesson from Kevin Coniffe (Chieftains) and later tutored by Jan Wotzinsky (Melb). Is known to accompany the odd wandering musician, and conducts workshops annually at Port Fairy.

DIANE WISBEY: Folk singer, songwriter and guitarist, teaches guitar in her home town Colac, and will impart her talents to all and sundry this camp.

VIC HUNT: First became interested in the blues harmonica in the mid 60's and has played around folk clubs and in blues bands since then. Proficient at the art of bending the blue notes, Vic will show you some tongue twisters.

TIME	SATURDAY	SUNDAY	MONDAY
9.30-10.30	Tin Whistle Mandolin	Tin Whistle Guitar	The Bodhran Harmonica
11.00-12.00	Singing	Singing Mandolin	Groups Practice Session Children's Rehearsal
12.00-1.30	LUNCH	LUNCH	PICNIC ON THE GREEN AND FAREWELL CONCERT
2.00-3.00	Fiddle - Beginners Fiddle - Advanced Guitar	Fiddle - Beginners Fiddle - Advanced Percussion	Instrumental Groups
3.30-4.30	Banjo Dance Calling Percussion	Informal Workshops	Bush Singers
5.00-6.00	Music and Movement for Children	Music and Movement for Children	Bush Kids Performing Group
6.00-8.00	TEA	TEA	Bush Camp Ensemble
8.30-12.00	"Saturdee Dance"	"Sundee Concert"	
Late	Campfire Singalong	Campfire Session	
9.00 "FRIDAY WELCOME CONCERT"			
6.00 tea			
5.00 artivials			
FRIDAY			



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The weekend starts on the Friday with arrivals and tea from 4.00 p.m. and then a "WELCOME CONCERT" at 9.00 p.m. Come Saturday with a choice of music classes and in the evening it's off to the Deans Marsh Hall for the "Saturdee Dance". Then there are more classes on Sunday and in the evening the "Sunday Concert". On Monday there are a few classes and then rehearsals for groups — after that we gather on the green for a picnic lunch and the FAREWELL CONCERT.

As well as the leisurely lessons and concerts other participation events include the Bush Singers, the Bush Camp Folk Music Ensemble, and the Bush Kids Performing Group.

The concerts are great fun with music making, yarns, singing, bush theatre and other homegrown entertainment. Everyone is welcomed and encouraged to show their talents.

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Apart from music, some other activities include swimming, bushwalks to the nearby waterfalls and ferny gullies, a B.B.Q. under the gum trees — or how about just strumming a guitar in the evening with friends on the verandah of the homestead.

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