

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 - "FOLKVINE" - 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 "FOLKVINE".

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

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

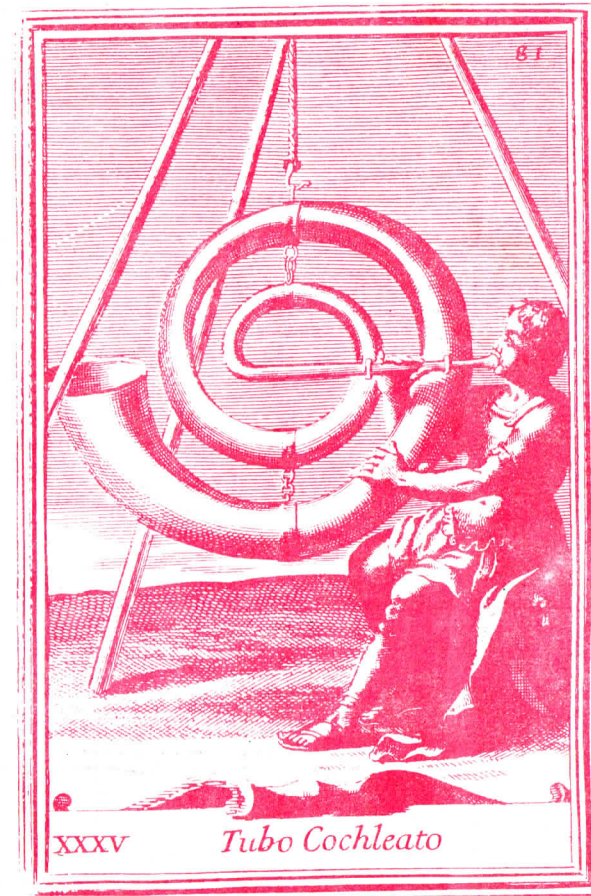
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FOLKVINE

The Newsletter of the
Folk Song & Dance Society of Victoria



XXXV Tubo Cochleato

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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 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.

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\$5	Eighth Page	
\$25	Inserts (A5 size)	

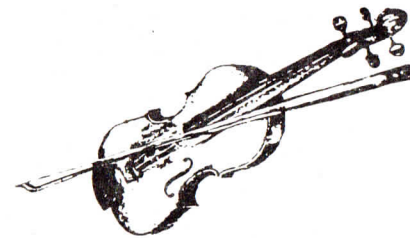
Postal regulations restrict the number of inserts we can include each month: first four only accepted, so BE QUICK!!

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STOP PRESS: Watch out for VOICES IN THE WILDERNESS, featuring ERIC BOGLE & KEV CARMODY. Touring nationally in June & July. A percentage of ticket sales from all concerts will be donated to the Wilderness Society. Details: Rob Miller, (02)3321944



Australian Folk Trust

DEVOLVED GRANTS SCHEME



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

Through the scheme the Trust seeks to assist the promotion and performance of Australia's folk arts and to foster research, collection and preservation of folklife heritage.

Assistance can be in the form of a direct grant or loan for an amount up to \$2,000.

Closing dates for 1990 are:

31 March and 31 August

Applications received after the closing date will not be considered.

For guidelines and application forms contact:
 AUSTRALIAN FOLK TRUST, PO Box 156 Civic Square, ACT 2608
 Phone: (062)497217 Fax: (062)477739

Editorial



Hello Readers,

As my father-in-law likes to say at this time of year, "Winter drawers on!" As the nights get longer and more chilly, and folk festivals go into hibernation, balls seem to become the main events on the calendar. (Survival instinct: dance to keep warm!) That is, unless you happen to be smart/rich/lucky enough to be spending the winter in Queensland where they fold up their umbrellas around June and have a festival every five minutes.

Thinking about Queensland brings me to an interesting phenomenon which I will (modestly) call "Watson's Law". It goes like this: the number of reports on a folk festival is in inverse proportion to the number of readers who actually went to that festival. Thus, everyone and their dog went to Port Fairy this year, and no-one had a thing to say about it (not publicly, anyway). On the other hand you could count on the fingers of one hand (either one!) the number of Victorians who went to Kuranda, and virtually everyone who went has loads to say. It's a helpful law because it means that all of us stay-at-homes can at least enjoy the event vicariously through this wealth of reports.

Still on the subject of Kuranda, did anyone else around here enter the Festival's literary competition? I had a go, after reading the publicity at the end of last year, and was stunned by the deafening silence that surrounded the event this year. After the Festival was over, I wrote to ask what had happened, and it seems that the Arts Council, who undertook the competition, progressively withdrew their support, and a week before the Festival the organisers were told that the publication which was intended to showcase the entries was not going to be produced at all. Charming! And this in honour of the Year of Literacy! If it isn't already obvious from this that the Government's commitment to Folklife is fairly dubious, have a read of the AFT section of this newsletter. As Gough would have said, "It's just not on!"

Back to more local thoughts, Meg MacDonald has been busy lately. Despite plunging back into the full-time workforce, she has been rounding up some interesting line-ups for the Folk Club and the Ballarat trip as well as finding time to send in a report on the little publicised (unfortunately) Four Ports Folk Club music weekend, which sounds like one not to be missed next year, leeches notwithstanding.

Three cheers for Meg and all the Kuranda contributors, and Morning Star too: without them this would be a slim volume indeed!

Happy Reading,

Jill

Kuranda: A Flood of Reports

Thoughts on Kuranda

SHIRLEY ANDREWS

Bruce Watson's excellent review of the National Festival will no doubt have made readers wish they had been there too. Bruce was too modest to mention that his own contribution to "Sunny Side Up", a special comedy concert, was very enthusiastically received by the audience. Another special concert, held on the Friday morning, before Bruce arrived, was the most innovative at the festival.

This was arranged by Keith McKenry as a tribute to folk collector, Ron Edwards, and all of the songs and poems featured had been collected by Ron. These were a fascinating mixture, including a few well-known songs with many others that were new to most of the audience, presented by an interesting variety of singers. This concert was a real showcase of Australian folklore at its best. It gave a special emphasis to a later forum, "The Folk Collector; a Dying Breed?" which ranged around the puzzling fact that, despite so much good collected material being available, many performers keep singing the same well-known songs.

Kevin Bradley, who has probably listened to more collected tapes than anyone else around the folk scene, did point out that learning new songs from these is not so easy, and that singers need strong encouragement. One suggestion was for a competition for performers of material worked up from these collected sources. As well, perhaps AFT grants could be offered to singers prepared to work on reviving more of this wealth of collected material.

The organisers of the Kuranda Festival continued the fine tradition started at Maleny of including more workshops and talks on historical and literary subjects. As 1990 has been designated as the Year of Literacy, they were able to get a grant from the Literature Board, and an excellent program was organised by Mark Both, with emphasis on poetry and recitations. Musicians and singers tend to overlook the fact that the most common folk recreational activities in the latter part of last century were dancing and reciting. Judging by the reciters from North Queensland, this tradition seems to be very much alive still. Several of these performers at the festival were introduced as winners of local competitions, often with their own compositions. Charlee Marshall was outstanding, both for his poetry, and the theatrical skill of his presentation.

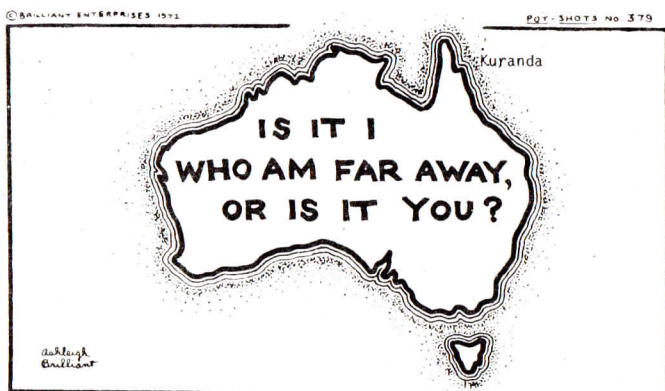
Dancing was limited by the lack of suitable venues, although a good program of Australian and other styles of dancing had been organised for the one hall available. I enjoyed the two Dance Heritage workshops presented by Margaret Daley, from Townsville, which concentrated on the dance styles of our very early days. A similarly good program had been planned for the aficionados of bush dance but this was frustrated by several days of heavy rain before the festival started, which turned the grassy floor of the Big Top to a muddy morass.

My only serious complaint at the festival was the quality of the sound amplification, and the inordinate length of time some groups took to get themselves set up. The impression gained was that the sound people were from the rock scene and had no knowledge of the subtleties of folk music. Rock music puts the emphasis on the beat of the music, rather than the melody. I constantly had to repress a strong urge to rush up on the stage and pull the plug on those aggressive electric guitars etc. whose bumpety-bump sounds were obscuring the melody instruments as well as the singer(s).

Their style of amplification even managed to give a slightly harsh sound to the voices of the Mills Sisters at the Friday night concert. I had not heard these fine singers before but I had heard a lot of Pacific Island

music and I was sure that this was not a true reproduction of their voices. This was confirmed at an extra concert they gave next day where they sang without amplification to a very enthusiastic audience. An extra irritation was the highly unsuitable music put on by the sound people while they were scurrying around on the stage. Surely at a National Folk Festival the audience can expect to hear recordings of folk music in these breaks in the performances, as is the custom at the Port Fairy festivals.

In all other ways it was a first class festival. The organisers demonstrated a quite brilliant talent for coping with massive problems so that it seems unfair that they have more work to do to cover a financial loss. Weekend ticket sales were good, with some 2,000 sold, but the rain discouraged the locals and tourists who otherwise might have bought day tickets. Perhaps some of those interstate folkies who haven't had to cope with pilots' strikes, floods and torrential rains when organising their festivals might be moved to organise a benefit concert or other function.



Given Kuranda's rain problems, Shirley thought it might be tactless to mention this, but it is interesting to note that despite popular meteorological folklore, Melbourne's five Nationals have been rain-free! In her recollection, the only other all-dry festivals have been Alice Springs and possibly Adelaide. (Mind you, there's luck involved: Melbourne was pretty damp this Easter!)

Further Reflections on Kuranda: ELLEN BURKE

Having missed Maleny last year, I was determined to get to Kuranda and did so, bank balance notwithstanding. I was Lucky to make connections with Dale and John Dengate at the bus terminal in Cairns ("Sorry, no bus today, no train either"). We rounded up a local and shared taxi to the Festival. I was lucky (well, foresighted, really) enough to pitch my tent at the top of the campground slope, hence remained dry enough for all practical purposes. The wee bursts of rain didn't faze me a bit, especially after planks were laced in key positions, for example, between the Big Top and the drinks tent, for prevention of quagmire suffocation. I must admit, however, that after one assault on the Amphitheatre, where you couldn't stand in one position for longer than a minute before silently sinking earthward, I stayed closer to school/Big Top/drinks tent quite happily, thanks.

Sessions at the school began early afternoon and continued on into early morning with brief lapses. Peter Ellis & Co, Alan Scott and a rake of Townsville musos kept sessions alive. Impromptu but sometimes amazingly

thematic singing, tunes of Allsorts, poems, recitations, clogging - it was all happening. It was at sessions that I met some fascinating people, including Harry Robertson. The aforementioned police raid (5/90) occurred early Saturday morning as a 65 year-old woman and I were playing a few jigs. Ah, the criminal life.

The songwriting award Concert was memorable for variety as well as quality of songs. Honours were shared between Alan Scott and a female country singer, whose name is, I believe, Claire Roberts. Bruce's "Amazon" was the clear winner, although I was also cheering for "The Conservationist Farmer" and "Workers of Whittendom".

The Festival had a strong emphasis on poetry, collection, environment, a country/Aboriginal mix and cultural reflections. I especially enjoyed Margaret Roadnight's blues concert and the "Our Sporting Heroes" workshop with John Dengate (Yes, sporting!)

I'd personally like to thank VISA for the opportunity to attend the Kuranda Festival. I couldn't have enjoyed it more. The experience was a big high, but the train trip down to Cairns and two days at Fitzroy Island let me down easy.

Kuranda: LIS JOHNSTON

Ah Queensland! Beautiful one day, pouring the next! By the end of 2 weeks I was carefully checking our feet for signs of webbing! The third week was glorious.

Before I get stuck into the negative aspects of the Kuranda National Festival let me say that we did enjoy ourselves. There was lots of good music, we met old friends and made new ones. Kuranda itself is beautiful and the shops and markets are crammed with delightful, reasonably-priced goodies. The children's section of the festival was very well organised with lots of activities, concerts and theatre, and that very useful python which led the little darlings up to the amphitheatre.

Bruce Watson, you will be pleased to know, was one of the hits of the weekend. Not only did he win the song-writing competition, but he had the large audience at the Big Top at 10a.m. Sunday morning eating out of his hand. I was privileged to share the limelight with him by singing harmony on some of his songs (after some arm-twisting on my part!)

While I realise there would have been enormous difficulties involved in running a National in a small town in the Rainforest, and that the organisers only had a year to do it, I feel that the organisation left a lot to be desired.

Over the weekend I never once spied anyone wearing an identification badge. Who the hell was running this festival? Volunteers were not kept up to date with information, so that conflicting information was given out. Worst of all, children were given the heavy responsibility of selling tickets to the public, and handling large amounts of money with little security or obvious supervision.

Performers had nowhere to put instruments for safe-keeping. Most performers were booked into the back-packers' section of the Rainforest Resort, 2 kms out of town. Those with transport could come and go at will, but the others had to return early while the courtesy bus still ran, or be faced with hitching a lift, carrying heavy instruments: not conducive to sessions on site!

A courtesy bus from Cairns airport to Kuranda would have been useful for those who found they had to fork out large amounts for taxis.

Apart from the soggy Big Top and the delightful but muddy amphitheatre, which both had room for the masses, halls and rooms were far too small to accommodate the people who wanted to attend special concerts and workshops. Many people missed out on things they particularly wanted to see because they couldn't get in. Neither was it a case of "Oh, well, I'll just go back to the tent or amphitheatre", as doing so required well-developed calf muscles and great stamina to negotiate the steep hills in the high humidity. Once you'd trekked into town you really thought twice about whether the trek back was worth it! Driving was impractical due to the high volume of tourist traffic and the muddy, dangerous road to the amphitheatre. People in wheelchairs were at a decided disadvantage due to the terrain. One lady had been told that access would be easy!

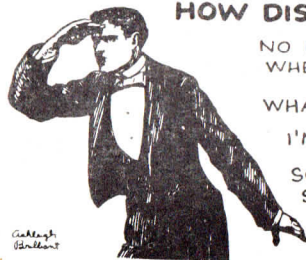
Camping on-site was a mixed blessing. Apart from the delicate aroma continually wafting over the fence from the sewerage treatment works, torrential rain on the Friday night quickly turned the oval surface into a lake, then a bog. Many unfortunates ended up with soggy bedding. We sloshed through the muck in bare feet, reliving the childhood delight of squelching mud between the toes.

Sessions, often the most enjoyable part of Nationals, were hard to find, though we did stumble onto a fantastic one Sunday night on our way to bed. It was highly amusing watching people drinking from suspicious brown paper bags while keeping eyes peeled for marauding cops.

Why weren't we Southerners warned about Queensland's antiquated drinking laws? Parents who occasionally succumbed to thirst at the Big Top were not allowed to be with their children, who had to gaze plaintively at their parents over or under the rope which separated them.

A definite plus was the special train trip to Stoney Creek Falls. On the way there was a jolly singing session interspersed with "OOHs" and "AAHs" as the train wended its way through some spectacular scenery. While Margaret Walters set up for her workshop, some of us walked back along the track to the railway bridge for a closer look at the falls. A special treat for those with a head for heights!

The cost of running Nationals on campus is becoming prohibitive in some states, but I think that campuses provide the necessary facilities, security, and accessibility which make festivals enjoyable for everyone. The division between performer and audience is greatly reduced when sessions can occur in a comfortable, central meeting area such as a large cafeteria. Roll on Adelaide!



HOW DISTURBING!

NO MATTER
WHERE I AM
OR
WHAT I'M DOING,

I'M ALWAYS
MISSING
SOMETHING
SOMEWHERE
ELSE.

Colin
Graham

Dearest Nancy



A certain reader chastised me - justly - for paying too little attention to reciters, storytellers and other practitioners of the spoken word. I hope this little item helps to redress the balance. A great poem came to me while I was asleep, in a vision induced by an excess of Chamomile tea. On waking I endeavoured to write it down, but was interrupted by a person on business from Footscray, who detained me for over an hour. These fragments are all I can now recall.

THE AMATEUR RECITER

*There was movement at the Folk Club, for the word had got around
That a poet was about to take the stage.
All the boozers got a sudden urge to buy another round
Some were trampled in the rush to get away!*

*Four grizzled old reciters who had come in from the bar
Stood grimly eyeing those who were in flight,
For old folkies love hard rhyming where the wild bush verses are
And the purist snuffs the ballad with delight.*

*There was Duncan there, his eyebrows knit, ears tuned for spoken word,
And Skreitch as well, his Scottish eyes ablaze;
There were few could out-recite him when his blood was fairly stirred
For he could turrrrrrn a trrruly deadly phrase.*

*Old Eddie Scott from Maryborough came down to lend a hand
No better poet ever downed a beer:
No forgotten line could throw him just as long as he could stand
And an audience was close enough to hear!*

*And Jim Smith, tough and wiry, just the sort who won't say die,
They say he was an expert in his art:
He bore a wicked twinkle in his dark and gleaming eye
Whene'er he launched into "MacArthur's Fart".*

*These hardened, game reciters had heard oft a hoary yarn
From Lawson to "The Road to Mandalay",
No doggerel could floor them, nor lengthy ballad bore them
- That's what they thought until this fateful day...*

BUT

*'Twas Rhyming Fred from Brunswick West who boldly took the stage
And rustled at the microphone a dog-eared, yellowed page;
Thumb in his belt and chest puffed out, he struck a poet's pose
And accents broad Australian came oozing through his nose.*

*The rhyme was weak, the metre worse, the content was appalling
But on he went, declaiming forth in couplets loud and drawling -
He lost his track - he hummed and ha-ed, repeated fourteen verses,
Until at last his voice was drowned by Eddie's earthy curses.*

*Then up spoke Jim for all the rest, in tones of desperation:
"You've done for us! You've cured us of all taste for recitation!
The Spoken Word has lost its charm - Young Fred, you've gone too far!"
And speechless now, they sadly joined the masses at the bar.*



REMEMBER ARNOLD AP.

ALAN SCOTT

Finalist in the 1990 Declan Affley Memorial Songwriting Contest.

Tune: "Yo Ho Ho and a Bottle of Rum" variant.



Where the people sing in the jungle trees
The songs they've sung for centuries
Melanesian melodies
Arnold Ap was one of these.

A small brown man in the land next door
His voice is silent, he'll sing no more
I wonder what they killed him for
He loved his people as I love mine
Their stories told in dance and rhyme
Songs that came from an older time
Who'd have thought it would be a crime?

In the year of Nineteen Sixty Eight
In United Nations a big debate
Irian Jaya as a sovereign state
But there might be copper and there could be gold
There's all that timber to be cut and sold
Indonesia's in control
And Democracy is put on hold

After the Indonesians came
Things would never be the same
Transmigration is the game
But Arnold went around the land
With a tape recorder in his hand
Taped his people and the songs they sang
Arnold Ap was a dangerous man

He sent his tapes across the sea
To Honiara and Port Moresby
Melanesian harmony
But sedition takes the strangest shape
Some find it in a music tape
Put in jail was Arnold's fate
Then killed while trying to escape

But his soul is there in the evening breeze
In songs sung down the centuries
In Melanesian melodies
Though Arnold Ap is dead and gone
His memory lives in his people's song
People and land and soul are one
His name will lie while the fight goes on

Alan Scott received an honourable mention in the songwriting contest at Kuranda for REMEMBER ARNOLD AP. This is a particularly impressive achievement as it is only the third song he has ever written. He wrote the song "because no one else would write it for me and I could not forget the man."

In his covering letter, Alan makes the following comment about copyright, which may be of interest to readers: "I don't believe in copyright so anyone can change it if they want. I've often changed words of songs to suit myself, not always to the satisfaction of the original authors. I'm unhappy with the line 'Sedition takes the strangest shape' Hard to sing."

WHO WAS ARNOLD AP?

The following excerpts are from "A Dedication in Memory of Arnold Ap", originally printed in *Arena* 67, 1984.

Arnold Ap, a thirty-seven-year-old anthropologist and curator of the Cenderwashi University Anthropological Museum Papuan Collection, was also an accomplished guitarist and musical director of the Papual folk dance group, Mambesek, a group that has never been allowed to perform outside Indonesia. A member of the urban, intellectual élite of Papuan descent, he was also a linguist, fluent in four languages and three plis talks. The history of Ap's last arrest and detention by Indonesian authorities began on 30 November 1983, when he was again arrested for alleged "pro-OPM" activities. Reportedly alive on 17 April and still held without charges, he was executed a few days later while allegedly trying to escape.

Henry di Suvero, Lecturer at the UNSW Faculty of Law and past President of the National Lawyers Guild in the United States, went to Jayapura to collect material for the 1980 South Pacific Human Rights Tribunal inquiry into Indonesian violation of the civil and political rights of the Papuan people. During this trip di Suvero met Ap in Jayapura. This is (part of) his remembrance and tribute.

"Ah, Arnold, there's so much to tell you! There are over 6,000 who have crossed now - all spread out in different camps. The missions have been great, especially the Catholics. And in Papua New Guinea there's been a lot of support from the students and almost everyone. Only Somare and Pangu seem stuck to the Australian line that 'it's only a problem for the two countries to settle'.

"The issue of Papuan genocide is out in the open now, like it's never been before. Structurally it can't go away either. The more transmigrassi the Indonesians move in from Java, the more the Junta represses, the more refugees are going to come over. I'm afraid for your people; it's only the beginning..."

"Your work continues. So long as Papuans live, they will cry out for freedom. Your spirit infuses that struggle now, radiating it everywhere, echoing the Papuan slogan to the world,

One people, one soul!"



FRAGMENTED FOLK

WINTER DANCING: BALLS & WORKSHOPS

JUNE 16-17 CANBERRA: English Country Dance Weekend with Colin Towns and April Fool. Majura Community Centre, Rosevear Place, Dickson ACT. Weekend \$50, workshops \$15, Saturday evening Dance \$15. (Concessions) Phone Colin Towns (03)267 1113

JUNE 23: Colonial Dancers WINTER SOLSTICE BALL. Northcote Town Hall 8pm on. \$12. Band leader: Adrienne Gurteen Babysitting available if booked by June 16.

Contact Barry Simpson 484 4130, Garry Clarke 687 5504
JUNE 30: TSDAV CELTIC DANCE DAY. Carlton Community Centre, 150 Princes St Carlton. Workshop 2-5pm (Dances from the Celtic tradition - Welsh, Irish, Cornish etc.) Social Dance 8pm-12am (Some workshop dances + well-known ones) Workshop \$6/\$8, Dance \$8/\$10, Both \$12/\$16. Ph. Maureen Beggs 347 1518

JULY 28: Geelong Folk Music Club BULLOCKIES BALL, with Full Circle. Geelong West Town Hall. \$10 Single, Tables \$8 per head. Bookings only. Geelong Folk Music Club, PO Box 269, Geelong 3220. Phone Music World (052)99562, Basseys (052)438189, or Andrew (052)442485(w)/213095(h).

AUGUST 25: Reel Tradition Weekend

INTERNATIONAL ARTISTS

GUINNESS CELEBRATION OF IRISH MUSIC Dallas Brooks Hall August 16-17. Mary Black, Dolores Keane, Jim McCann, Stockton's Wing, Liam O'Flynn, Arty McGlynn, Nollaig Casey, Donal Lunny, Danny Doyle, Maire Ni Chathasaigh, Chris Newman, Niall Toibin. RALPH MCTELL, Concert Hall Saturday 2 June.

BALLARAT BUS TRIP

Melbourne Folk Club's bus to Ballarat leaves O'Sullivan's at 2pm Sunday June 17, arrives back 10pm. (Concert 4-7pm, Session 7-8pm) \$15 non-members, \$12 members, pay by Fri. June 8.

HATCHED!!!



CONGRATULATIONS TO...

Maggie Duncan & Dave Brannigan on the birth of FIONA KATE, April 29

AND TO...

Lisa & Nick Webb on the birth of EVAN NICHOLAS, (7 1/2 lb), May 4

RECORDS, CASSETTES, C.D'S

As the financial year draws to a close, watch out for Coralie's PRE-STOCKTAKING SPECIALS at the Folk Club, Friday nights. SUPPORT YOUR SOCIETY...BUY FROM THE CLUB!

CLUNES BENEFIT CONCERT - at the Folk Club, July 13. Watch for further details next month. With Twankydillo, Bruce Watson & MORE

VICTORIAN FOLK VENUES

["*" 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, 444 Nicholson St, 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, late 10.30 - 2.30 Queens Pde, Clifton Hill - phone (03) 489 8705
S	WtFs	DAN O'CONNELL HOTEL	Wed.-Sun. Irish bands. 9.30-12.30(8.30-11.30 Sun.) O'Connell/Canning Sts, Carlton - phone (03) 347 1502
S	TWtFs	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
S	WtFs	GREEN LANTERN COFFEE LOUNGE	Wed.- Sun. 8.30-12.30 (2am Fr,S.) 13 Burwood Highway. Ph.808 8023 Acoustic, open talent Sunday.
SMTWtFs		'MOLLY BLOOM'S'	Every night Various Irish bands and singers. 9 - 12 Bay St, Port Melbourne, - phone (03)646 2681
S	WtFs	NORMANDY HOTEL	Thurs - Sun. Irish bands 9.30 - 12.30 (9 - 12 Sun.) Cnr Queens Pde/Gold St, Clifton Hill - phone (03)481 3332
S		'ONE-C-ONE'	(Acoustic/Blues/Folk) Sundays 8 - 12 Brunswick Mechanics Inst., Sydney Rd,(Diag. opp. B'wick Town Hall) Contact Marion Cincotta - (03)428 8229 (a.h.)
	F	'PICKIN'AT THE PIGGERY'	3rd Fri ea. month (except Jan, Feb & Oct) 8-11 (string band, old time/bluegrass, cajun & fiddle music) \$4 membs/\$5 at the Footscray Community Arts Centre, 45 Moreland St. Performers welcome. Contact 689 5677
	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	- CLOSED
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 various venues. Boite World Music Café, Mark St. Hall, Mark St. Nth Fitzroy.
Contact (03)417 3550 (answer-phone), or P.O. Box 1150, North Fitzroy, 3068

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 Margaret's 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 (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

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 Fridays.
Dates for 1990: Feb 16, March 16, April 6, May 18, June 15 (Ball with Gay Charmers Orchestra), July 6, Aug. 17, Sept. 14, Oct. 19, Nov. 16, Dec. 14.
Contact Mary Smith (054)421 153, or 91 Retreat Rd, Bendigo, 3550.
- 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
- YANDOIT** Old Time Dance Last Friday each month 8 p.m.
Yandoit Hall, \$3 Real country supper (bring a plate if possible)
Contact Brian Priest (054)764 205 or Lorraine Ogilvie (03)428 1810

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.)

BALLAARAT FOLK CLUB
2nd Friday each month: Craig's Hotel, Lydiard St. 8 pm.
3rd Sun.: Camp Hotel, Sturt St. For both, 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.
Atop Captain America's Hamburger Heaven, (!) Cnr. Nepean Hwy & Davey
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
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 8 pm.
Tyres Hall, Main Rd, Tyres (near Traralgon) Contact Lyndal (054)74 5680

WARRNAMBOOL '4 Ports Folk Night' First Friday each month.
Shamrock Hotel, Dennington. Contact Dennis O'Keefe (055)62 9565

OTHER FOLK MUSIC ORGANISATIONS

'CENTRAL VICTORIAN FOLK ASSOCIATION' - A regional organisation in the Central Victorian area which holds occasional special concerts and other functions, such as the annual Golden Pyramid Folk Festival. P.O. Box 40, Creswick, 3363. (053)456 202.

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

IN MELBOURNE:

3AR	621	on the AM dial.	(National Radio)
3CR	855	on the AM dial.	(Melbourne metropolitan area)
3EA	1224	on the AM dial.	(Melbourne metropolitan area)
3ZZZ-FM	92.3	on the FM dial.	(Melbourne metropolitan area)
3RRR-FM	102.7	on the FM dial.	(Melbourne metropolitan area)
3PBS-FM	106.7	on the FM dial.	(Melbourne metropolitan area)

REGIONAL:

3RPP-FM	94.3	on the FM dial.	(Peninsula area)
3RIM-FM	95.5	on the FM dial.	(Melton area)
3BBB-FM	97.5	on the FM dial.	(Ballarat area)
3YYR-FM	100.3	on the FM dial.	(Geelong area)
3GCR-FM	103.5	on the FM dial.	(Gippsland)
3CCC-FM	103.9	on the FM dial.	(Central Victorian area)
3RPC-FM	106.3	on the FM dial.	(Portland area)
3ONE-FM	106.9	on the FM dial.	(Shepparton area)

MONDAY

3CCC 8.00 - 9.00 pm	Open Door [Roddy Willaton]
3CCC 9.00 - 10.30	Singers, Songwriters & Troubadours [Andrew Pattison/Jim O'Leary]
3CCC 10.30 pm - 12.00	The Organic Swagman [Kerry McDonald]
3YYR 10.00 pm - 12.00	Meanderings (Alt. weeks) [Keith Potgeiter]

TUESDAY

3PBS 12.00 - 1.00 pm	The Boite Radio Show [Therese Virtue]
3RRR 2.00 - 4.00 pm	Folk Music [Rick E. Vengeance]

WEDNESDAY

3RPC 9.00 - 11.00 pm	40 Shades of Green/Folk & Beyond (alternating) [Jeanette Brennan/Tony Hudson - alternating]
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THURSDAY

3GCR 8.00 - 10.00 pm	What The Folk [Lyndal Chambers/Geoff Harris/Hans Strating]
3ONE 8.00 - 9.00 pm	Folk Show
3BBB 9.00 - ?	Ballads & Blarney [John Ruyg]

FRIDAY

3AR 8.00 - 9.30 pm	Music Deli [Steven Snelleman & Paul Petran]
3CR 12.00 - 2.00 am	Traditionally Late
	[Margie Brookes/Tony Falla/Pedr Gurteen/Keith Lawrie/Colin Miller/ Jenny Whitehead/Graham Witt - plus Peter Goodyear, Technician]

SATURDAY

3PBS 10.30 am - 12.00	Mainly Acoustic [Roger Holdsworth/Jools Thatcher]
3ZZZ 11.00 am - 12.00	Irish Program
3RPP 11.00 am - 1.00	Folk Show [various presenters]
3EA 11.05 pm - 12.00	Irish Gaelic Program (1st Sat.) Scots Gaelic Program (3rd Sat.)

SUNDAY

3LO 8.00 - 10.00 am	Australia All Over (folk/country/chat) (different times for regionals) [Ian "Macca" MacNamara]
3ZZZ 6.00 - 7.00 pm	Irish Program
3YYR 7.00 - 9.00 pm	Folks Alive [various presenters]

TELEVISION

Still nothing!

FOLK FESTIVAL NEWS

FESTIVALS AT A GLANCE

- JUNE 9-11 TOP HALF, Katharine (NT) Contact: Organising Committee, PO Box 1066 Katharine 0851 (084)723257
- AUG. 4-6 GOLD RUSH FOLK FESTIVAL (NT) Contact Tennant Creek Folk Club (089)622170
- AUG. 10-12 FAR NORTH QUEENSLAND FOLK FESTIVAL, Contact Johnny & Paula (070)653181
- SEPT. 7-9 2nd MUDJIMBA FOLK FESTIVAL, Sunshine Coast QLD
- SEPT 29-OCT. 1 TOODYAY (WA) W.A.F.F. PO Box 198 North Perth
- OCT. 5-8 GOOLWA FOLK & STEAM FESTIVAL (SA) Performers' applications invited. Contact the Folk Federation of S.A. Box 523, GPO ADELAIDE 5001. Further information: Keith Preston (08)2317247. Also wanted: Festival Coordinator.
- OCT. ?-? AUSTRALIAN BUSH BAND CHAMPIONSHIPS Glen Innes NSW Closing date for taped entries July 31. Contact Lex Ritchie P.O. Box 354 Glen Innes.
- OCT. 26-28 YACKANDANDAH: TSDAV DANCE WEEKEND. Contact Maureen Beggs, 347 1518
- " " " 9th TABLELANDS FOLK FESTIVAL, Yungaburra QLD
- NOV. 2-4 MALDON FOLK FESTIVAL Would-be performers please write to Maldon Folk Festival, Box 163 Maldon 3467. Ph. Neville Wilson (054)752230 or Brian Rhule (054)752105.
- " " " 2nd CABARLAH FOLK FESTIVAL, via Toowoomba QLD
- EASTER 1991 25th NATIONAL FOLK FESTIVAL, ADELAIDE.
Applications invited from performers interested in appearing at the 25th National (March 27 - April 1, 1991). The program will incorporate song, dance, music and spoken word in concert, workshop and audience participation forms and will cater for children as well as adults. As the Silver Jubilee celebration of folk art in Australia, an historical perspective is encouraged. Applications should be in writing, detailing preferred performance style and including tapes and written support material. An outline of workshop content (if envisaged) should be included. Applications to: Programming Committee, 25th National Folk Festival, GPO Box 525 Adelaide SA 5001. Applications close September 14, 1990.

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KURANDA: A FINANCIAL POST MORTEM According to this month's Queensland Folk, the National Folk Festival at Kuranda lost about \$10,000, but the Queensland Folk Federation is optimistic. The loss was small compared with annual turnover (!), some "high-profile performers" have offered their services to help out with the immediate squeeze, and the Federation hopes that the non-monetary results (eg mailing lists) will help other local festivals.

A Sweet Sounding Instrument

THE HAMMERED DULCIMER

GILL REES *Reprinted with thanks from Cornstalk Gazette, December '89.*

There's no other instrument quite like the Hammered Dulcimer!! Well, actually there are, many in fact, but I'll come to that later. However, if you do play this instrument you'll know what I mean. This is the one instrument that is guaranteed to capture everyone's attention. Even just carrying one down the street or onto a bus, particularly in its case, will cause a stir; but start playing and everyone will ask you: "What's the name of that instrument?" and "Where does it come from?" and again: "Is it hard to play?" This article will provide answers to these questions and many more.

Of its origins we can say that the first dulcimer type of instrument seems to have been in Byzantium in the eleventh century. An illustration appeared on a leather book cover which shows clearly a trapezoid-shaped box with strings stretched across bridges. The player is seated behind the instrument and is playing with stick-like hammers. From Byzantium the instruments travelled to all corners of the world and variants are now found mostly in the folk music. Some include the Greek Santouri, the Swiss Hackbrett, the Hungarian Cymbalom and the Chinese Yangchyn.

The name "dulcimer" given to the British type comes from two Greek words meaning "a sweet sound" and this is still the main feature which attracts listeners and players alike.

Everyone who plays this instrument must be in love with it for there are some features that make the dulcimer a difficult instrument. Firstly, the dulcimer is a visual exercise in accuracy of hand-eye co-ordination and playing in poor light or darkness is fairly tricky!! Another constraint is only having two hands to make the notes sound simultaneously. Unlike other instruments where you can use 4 fingered chords or 8 fingers and 2 thumbs to produce a multi-tone chord, the dulcimer player has to invent other techniques to by-pass this problem. In addition, two arms often can't move as fast as the fine movement of fingers. All these challenges the dulcimer player spends a lifetime mastering.

Then there is the problem of the size, shape and finally keeping in tune so many strings! This latter can be minimised by buying a well made dulcimer and all these problems fade to nothing when you can play a few tunes - the sound is reward for all your hard work.

The good news is that the instrument is not hard to learn - it looks far more complex than it is. Start by familiarising yourself with the layout of the notes. To do this, just tap out all the folk (or other) tunes you can think of. Only later will you need to go in search of a more extensive repertoire from a variety of sources. Most have a mixed combination of folk, Irish, British and American, Ragtime, Classical and original compositions. There is scope for everyone and all tastes. There is also scope for more players of this under-exploited instrument in Australia.

Hopefully, by now a few readers are keen to find out more answers to further questions, such as where to buy an instrument, how to go about tuning it, and how to hold the hammers when you try your first tune. These and even more questions were answered at the 3rd Hammered Dulcimer Festival, held on the Central Coast of NSW during January 19-21st this year. Those who are now curious should watch out for news of next Summer's 4th Festival. Meanwhile, anyone wanting more information should contact Gill Rees (043)77 1212.

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Brucknell Folk Music Weekend APRIL 20-22

MEG MACDONALD

FOUR PORTS FOLK CLUB IN WARRNAMBOOL is thriving. I'm told that whenever they meet the attendance averages 130, and after spending a weekend with them at BRUCKNELL I think I can understand why. They have plenty to offer everyone: young and old, performer and listener.

The first thing you notice when you arrive at BRUCKNELL SCOUT CAMP (more by luck than good management - next year's organisers would be well advised to revise their map for the benefit of city slickers) are the facilities. These are excellent. The bunk rooms and beds are clean, as is the spacious kitchen area where everything you could possibly need is supplied. Coffee, tea, Milo and milk were provided by the organisers. The showers are clean, hot, strong and plentiful!!! There is ample room outside for those who wish to camp.

The main drawback would have to be the large numbers of leeches inhabiting the bush that surrounds the camp. Everyone, however, found their own way of dealing with this hitch. Many of those who ventured outdoors did not do so without a pocketfull of salt which really does make them (the leeches) curl up and drop off. Yours truly, along with many others, decided to combat the problem by remaining indoors.

The workshops were many and varied. Guitar, harmonica, whistle, singing, spoons, button accordion repairs, dance, concertina, fiddle and bodhran were all offered and enthusiastically attended. It was wonderful to see so many accomplished musicians willing to share their skills and knowledge with new enthusiasts. People such as Dennis and Ann O'Keefe, Diane Wisby, Keith Maxwell, Bob Ballantyne, Annie McGlade, Jo Wooff, Peter Hyde, Peter Ellis, Barry Simpson and Felix Meagher. Twankytillo was booked to run a singing workshop. We were forced to travel down as a duo because Lis was still squelching around somewhere in Queensland, but we were ably assisted by Dennis and Keith. Thanks chaps.

The only hiccup in the organisation was the running of two workshops simultaneously in the same room. This may have worked in some instances, but Button Accordion Repairs and Spoon Playing definitely do not mix. However, Peter Hyde handled it superbly and did not falter. It was a relief next morning to see the bodhran players doing their stuff outside, leaving the fiddlers in peace by the open fire indoors.

The evening concerts were superb. To perform you put your name on the chalkboard and waited your turn. The atmosphere was sympathetic, warm and extremely keen, and everyone performed well because of this. The highlights for me were the spontaneous items presented by groups that had not performed together before. Of course there were many individual highlights as well:

Jan and John from Warrnambool - two gentle voices that blend together superbly.

Don Cowling - a singer-songwriter, also from Warrnambool - look out for him at the Club this month.

The humour of Adrian and Glenda Verrinder - also appearing at the Club this month.

Angela Else - performing her own verses and delightful tunes from Peter Ellis and Bob Ballantyne.

There was a special treat in store for us following the concert on Saturday night. You had to be there to experience the magic of a dark room full of people, all holding sparklers and singing. The rest of the evening was left open for a session or whatever - it soon developed into a concert by request which went on into the wee small hours - some of us lasting longer than others of course.

Children were well catered for with "Magical Musical Tours" conducted by Glenda Hirth on both mornings and a Saturday night hike (BYO torch and salt).

If you wish to go next year, and I strongly recommend that you do, you would be wise to get in early because we'll all be back, I'm sure. The comment was made that they could have coped with a few more people but not many.

CONGRATULATIONS "FOUR PORTS" AND THANK YOU. See you next year, if not before.

PUNCH, MARCH 11, 1882.]



FRANKNESS.

"SHALL WE - A - 'REVERSE' - MISS - LILIAN?"
"'REVERSE,' INDEED! THE IDEA! WHY IT'S AS MUCH AS YOU CAN DO TO
KEEP ON YOUR LEGS AS IT IS!"

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

Some time ago Folkvane had a cover pic from Shakespeare's Taming of the Shrew, depicting Katharina wrapping a lute round her tutor's head and erroneously captioned 'A Scorpio folkie?'. No, Aries. This is the sign that hates being told what to do.

It is also the most impatient sign in the Zodiac. They'll araldite their lute back together themselves rather than wait a few days for a specialist to fix it. Step in and show them how to do it better and you wind up like the bloke on the cover - though they do go through enough occupations, hobbies and enthusiasms in their lifetimes to sometimes know what they're doing.

Prone though they are to fly off the handle and enjoy a good, honest dust-up, Ariens look hurt if you continue hostilities into the next day. Their tempers cool quickly. They're not always the belligerent fuckwits they're made out to be - they love ideas and a good rave as much as anybody else. But they're basically impulsive and can't be bothered thinking before they act. ('Oh ... shit!' was coined especially for Aries.)

These people are soloists. They want their own way too much to be band members - they want their own choice of music, their own practice times and the freedom to drop it all whenever they become enthused by something new.

Arien energy is not long-term energy, but can be made to seem so by dint of short catnaps. Just when you think they've closed down for the night, they rise phoenix-like from the puddle on the table and carry on. Yet this first sign of the Zodiac has an affinity with the morning; they don't really like seeing the dawn from the wrong end. But they do enjoy the late sessions, so they burn the candle at both ends anyway.

And they still manage to glow with rude health. Yes, rude. They're especially rude about the physical weaknesses of others. Once in a while they may themselves keel over in a high fever - then they're dying, and demanding hot lemon drinks on the double. In a couple of days they're up again dancing you off your feet.

Active as they are, Ariens may well prefer dancing to playing. Or singing a good rousing dirty ditty, just to get everyone else to shut up and listen. They can also have their lapses into schmaltz, though real-life emotional scenes are anathema.

The Aries motto is 'me first'. (They invented the one-person stampede.) If you don't notice this straight off, it's because the Arien has had a chance to grow old and cunning. They're not particularly materialistic (nor will they knock back any of the good things of life that come their way, either) and are naive enough to get ripped off quite a lot. If they forget their turn to shout it's because they've probably forgotten to have a drink themselves. You can rectify this with a subtle reminder, like 'Hey, it's your turn to shout!' (don't bother with hints and body language, they won't notice) but don't accuse them of meanness. They may hit you - or cry, depending on the time of night.

Ariens are often red-haired. They love red! This sign rules the head. They bear scars from a lifetime of running into brick walls, car doors and other Ariens and are prone to burns and all sorts of minor injuries as well as fevers. They either love headgear as an enhancement or hate it as a restriction. They love or hate hairdressers for similar reasons. The same goes for photographers - the very word 'mug shot' wounds their vanity.

Their metal is iron, especially in the form of knives and blades. Fire is very Arien, and so are all sorts of red or hot-tasting spices and herbs; thistles, rhubarb, radishes ... Mars the war-god is the ruler and the precious stone is the diamond.

WORLD MUSIC

BILL O'TOOLE

At last there is a new style of music that is attracting attention - its loosely termed World Music or Ethno Beat or Globestyle. I'm sure most Australians would now be familiar with the group Gypsy Kings and the Paul Simon record "Gracelands" (the Gypsy Kings music was even used as background muzak in Sydney's Grace Bros and Ladysmith Black Mambazo's music was used in the Nescafe Gold advertisement). These two albums represent the Music Industry's search for a new source of inspiration - or exploitation, if you think along those lines. To broadly define World Music, it is the meeting of traditional style 'Third World' music and modern technology - recording and instrumentation. The result is a new look African, Balkan, Indian, Arab and even Thai music. An early example of this is Reggae music. This fusion has resulted in phenomenal success of the Gypsy Kings, Ofra Haza (Israeli singing Yemanite songs), Los Trios Balkanas and the Rai singers from North Africa.

Peter Gabriel (of Genesis) is one of the most important promoters of World Music - he sunk his money into the first World of Music and Dance Festival, WOMAD, in 1980 and subsequently created the record label 'Real World'. So far I have yet to fault this label. The recordings are superb and are turning the listening public to little known areas of the World Music culture. The other record companies were quick to catch on and now have their own World Music label - Virgin's Earthworks being the most popular.

World music differs from Ethnic in that the latter tries to give the authentic feel, a village sound, and relishes in the untouched, raw sound (this has become a religion with some musicologists). World Music on the other hand has no boundaries of this kind and allows the musician to exploit modern technology. The result is an exciting, fresh and approachable sound that reflects societies in transition to an urbanised world (for good or bad!)

Australian musicians have a unique opportunity to use this movement to enhance Australian music - after all, we have a world music at our door step - the various cultures within Australia from Arab to Aboriginal can provide a rich source of inspiration and ideas to musicians.

Recommended listening :

There are a number of compilation albums of world music and these can give you a taste of this musical feast -

Passion Sources - Peter Gabriel - excellent - particularly middle eastern music and features the vocal gyrations of the big fella Nusrat Fateh Ali Khan.

World Wider Your Guider - (Globestyle) - good if your into Latin and African.

World Beat Explosion - on Shanachie Records

Square Roots - from the 3Mustaphas3 to Gambia's Dembo Konte





A.F.T. SNIPPETS



from the newsletter of The Australian Folk Trust

SOME DATES TO REMEMBER

- AUGUST 31 - Closing date for Devolved Grants Applications
- OCTOBER 7-14 - National Arts Week
- OCTOBER 31 - Closing date for entries in the 1991 Declan Affley Memorial Songwriting Award
- NOVEMBER 24-25 - 4th National Folklore Conference, University of New England, Armidale NSW. Enquiries (062)497217

* * * * *

The following article, reprinted from the April 1990 edition of Australian Folk, originally appeared in the West Australian Weekend Magazine 24/2/90.

WHAT PRICE WILL WE PAY TO SAVE OUR HERITAGE?

GEOFFREY MASLEN

Geoffrey Maslen says a report seeking urgent action to protect the nation's folk heritage has been ignored by the Federal Government for 2 years.

There were these 15 million Aussies, see. As mixed a bunch as a bag of licorice allsorts. They came from everywhere. In fact, there were more races in Australia than on the card on a good day at Randwick; a people with more roots than you could find in a square kilometre of mallee scrub.

The first of them arrived 50,000 or more years ago and they spread out across a land that was so big and wide a cooee would get lost in it. There were places where the bush was so thick a dog could not bark and plains so vast it took all week for the sun to cross. At times it was so dry the mirages dried up and times when it was so wet even they got flooded out.

From their experiences, the black Australians created their own lore of the land. It was their Dreamtime, until the white fellers arrived and turned it into a nightmare. But the blacks were as game as Ned Kelly and they fought to keep the land their own.

There were too many whites though. They kept coming until the blacks were outnumbered and they became the servants of the invaders. "Hey Jacky," one farmer says to his station hand, "the flood's stranded a herd of cattle. What about you taking a boat load of hay to them cows." "Better you send a white man," says Jacky. "They still plentiful, but fellers like me are getting too bloody scarce."

The white men, in turn, spread out across the land. They brought their cultural baggage with them and carried it like swags. But the country made them adapt, forced them to swap their European ways for inventive Australian ones.

They improvised techniques and means to cope: 14 varieties of barbed wire for instance, stump-jump ploughs and gate latches never seen anywhere else.

"Can I give you a lift?" asks the cocky driving his ute past the swaggy crossing his 130 square kilometres of property. "No flamin' fear," the swaggy says, "You can open your own blooming gates."

In the back-blocks, the selectors, Dad and Mum and Dave and the rest of them, built their shingle-roof slab huts, lined them with hessian bags and fitted them out with broad hearths and camp ovens. With crude carpentry and usually self taught skills, they manufactured by hand the things they needed - the benches and beds, the tables, toasting forks and towel rails.

Over the 200 years of white settlement, at home and at war, a distinctive Australian character evolved that was marked by a belief in having a go and making do. Many of the traditions brought from Europe stayed the same, the rites of passage that mark our journey from delivery to death,

but antipodean attitudes developed and set Australians apart, made them a new people.

War forced the country to grow up and gave its citizens unbought confidence. "I am standing to attention, sarge," says the Australian private. "It's me uniform that's at ease."

General Birdwood, wearing this slouch hat with the big feather in it, sees a sentry stretched out, half dead from tiredness in the trenches and shouts at him to get up. "Don't you know who I am?" he roars. "I am General Birdwood." The sentry merely blinks, "Well, why don't you put that feather up your bum and fly off like any other bird would?"

Even the advent of a million migrants only added salt to the national soup. But with them came other ceremonies, crafts, songs, stories and sayings, enriching the resident culture and helping the US invasion taking place through the Cyclops tube in the living-room corner.

So, Australians have a national heritage of games and rhymes, old yarns and tunes, popular superstitions, early recipes and dances, and birthday, marriage and New Year customs that have been handed down from earlier generations and from forebears in other parts of the world.

They are traditions that run deep, that give us a sense of cultural identity, that bind us together.

This is a pervasive, if invisible heritage, for the most part handed on informally and often unconsciously from one generation to the next or between members of the same generation.

In its popular form, as expressed in songs, jokes or film, this folklore - like most of this article so far - reflects the stereotypical myths of the male, Anglo-Irish, usually bush-based Australian.

Chips Rafferty and Mick Dundee are old mates in time.

Yet there is also the folklife of women and children, of Aborigines, of factory and other urban workers, of migrant and refugee communities and numerous social, occupational and regional groups, all forming part of an evolving folk heritage.

During Australia's bicentennial year, a Federal Government inquiry called for urgent action to safeguard the nation's folkloric heritage. In a report to the then Minister for Arts and Territories, Mr Punch, the three-person committee noted that Australia lagged behind comparable countries in protecting its folk heritage and that action should be taken immediately.

Among its recommendations, the committee called for the establishment of an Australian folklife centre to provide a national focus for action to record, safeguard and promote awareness of Australia's folk heritage. It said there should be a grants scheme, administered by the centre, to support urgently needed collections, research and documentation and the maintenance of traditional arts and skills in communities.

The committee estimated the cost of implementing its recommendations at about \$1.25 million to set up the folklife centre and another \$1.5 million a year to maintain it.

Since then almost nothing has happened. There has been no official response to the report and a spokeswoman for the present Arts Minister, Mr Holding, said it was unlikely that there ever would be. The proposal to set up a folklife centre would not be adopted and there would be no grants scheme.

The National Library has just opened new oral history recording studios, as part of a major redevelopment, and the library has a strong interest in folklore.

The Prime Minister in his statement on multiculturalism last year promised to establish a heritage collections committee. The committee's aim would be to co-ordinate multicultural heritage collections in institutions across Australia.

Similarly, the spokeswoman said, the yet-to-be-built Museum of Australia in Canberra would have an emphasis on Australian folklife and folklife groups

would be encouraged to become involved with the museum.

Not much, but perhaps a start in trying to record and retain some of our myths and monuments to making do. All the things that make us feel we belong to Australia, the great land of magnificent distances and bright heat, as Henry Lawson called it. "The land of reliance and never-give-in and help-your-mate...Australia! My country!"

WHAT THE TRUST IS DOING...

Over the past two years the Trust has worked vigorously to keep the issue of the safeguarding of our folklife heritage alive.

We have continued to liaise with the Minister, the Shadow Minister, the Department of the Arts, Sport, Environment, Tourism and Territories (DASETT) and the national collecting institutions.

The ideal outcome from the Inquiry into Folklife in Australia of course would be to have a free-standing Australian Folklife Centre. However, in the current financial climate it is unrealistic and time-wasting to pursue that which is not possible. Therefore, the Trust has been supporting the National Library's proposal to establish an Australian Folklife Centre within the Library under an independant management committee. At a meeting on 30 November last year with Mr Holding, the then Minister for the Arts and Territories, we presented a petition in support of that proposal.

We support the Library's proposal because it is seen as being:

- * an extension of the work currently being undertaken by its Oral History Section (this section has recently been re-furbished with new studio facilities added);
- * cost-effective: \$1.25m to establish and \$1.5m to maintain;
- * in accordance with the model of the American Folklife Centre which is established within the Library of Congress; independant of internal library bureaucracy.

To date there has been no movement on the Library's proposal. Neither has there been any movement on the promise made by Mr Holding at our meeting on 30 November that "a modest amount of funding" would be diverted to folklife heritage activities.

As a result of the National Agenda for a Multicultural Australia, a Consultative Committee on Cultural Heritage in a Multicultural Australia has been established. It is pleasing that Gwenda Davey, our AFT Secretary and Victorian Trustee has been appointed as a member. The Committee is a short-term one, meeting only twice within a six months' period. The first meeting was held in Canberra on 5 April. How effective and how relevant can this committee be for dealing with folklife heritage issues? The Trust will monitor the outcomes with keen interest.

Meanwhile, the Trust is concentrating on making progress in two areas. These are: * national co-ordination of folklife heritage activities with or without an Australian Folklife Centre; and

- * the establishment of a Folklife Heritage Grants Program.

The Trust will continue to lobby for government resourcing but we are now also taking the initiative in bringing together the major national collecting institutions to discuss strategies for national co-ordination. We will be calling a meeting at the end of May to discuss such issues as avoidance of duplication, a national register of holdings, preservation, access and a grants program. Such a co-ordinated approach holds the potential to maximise existing resources. Representatives of these institutions who have already been approached welcome the idea of getting together and see the Trust as being in the position to serve as an independant co-ordinating body. Despite the lack of government action to date there are changes taking place. More and more institutions and organisations are becoming aware of the value of folklife heritage material and are addressing the relationship between the tangible and intangible aspects of our heritage. Although the Inquiry has not yet resulted in the implementation of any of the recommendations contained in its committee's excellent report, Folklife: Our Living Heritage, it has resulted in the considerable raising of awareness. This, in itself, provides a firm and promising base for future developments. The Trust's role will be to ensure that developments do take place.

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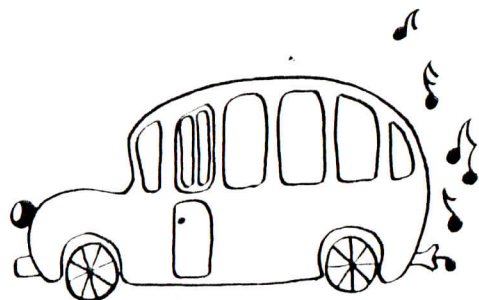
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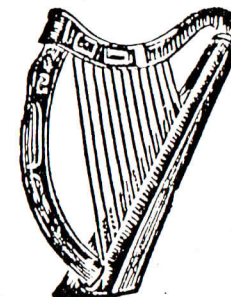
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In 1987 they formed the Purple Dentists. Later they were joined by George Butrumlis, who also plays accordian with Zydeco Jump and by Steve Housden, guitarist with the Little River Band. Deeply rooted in Celtic music, they create their own unique sound with influences from jazz, rock and Latin-American styles.

FRIENDS AND RELATIONS

This all women, a capella group of seven singers has had a quick rise to prominence in Melbourne's folk scene. Not surprising, considering their dazzling ability to create a rich and complex sound from a harmonious blending of unaccompanied voices.

They are a group of sisters and friends with a long history of singing together.

Members of the group have many and varied talents including a close acquaintance with Irish music, dancing and language. They sing in Irish, Welsh, Spanish and Greek as well as English. They are Mairead Hannan, Deidre Hannan, Sheilagh Hannan, Lou Blackwell, Lisa Blackwell, Marian Crawford and Mary Jo Kelly.

THE FITZGERALDS

The Fitzgeralds are a large and musical family spanning two generations. The older generation has brought with them, passed on and kept alive and well in Melbourne the Irish musical tradition. They are universally recognised masters of Irish music. Two of them, Joe and Paddy will play at the concert.

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Next to Fitzroy Community Oval
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