

## 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" \*\*\*\*\*

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Cheque as payment for: -

PRO-RATA SUBSCRIPTIONS FOR  
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SINGLE - \$12 (CONCESSION - \$7)  
FAMILY - \$16 (CONCESSION - \$12)

For those taking out March to June subs, 92/93  
rates will be as follows:

SINGLE - \$33 (CONCESSION - \$20)  
FAMILY - \$49 (CONCESSION - \$33)

(N.B. "Concession" rates apply to PENSIONERS, FULL TIME 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



MARTYN WYNDHAM READ

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### F.S.D.S.V. COMMITTEE 1991-1992

GENERAL ENQUIRIES TO:-	DEREK BROWN (President)	(03) 497 3321 (H)
Dave Brannigan	(Vice President)	(03) 762 2435 (H)
Annie McGlade	(Secretary)	(03) 489 1014 (H)
Coralie Collins	(Treasurer)	(03) 480 1020 (H)
Meg MacDonald	(Folk Club Organiser)	(03) 387 5256 (H)
Hugh MacEwan	(Gen. Committee)	(03) 489 2441 (H)
Dinah Maxwell	(Gen. Committee)	(03) 387 6310 (H)
Jamie Johnston	(Gen. Committee)	(03) 568 7958 (H)
Richard Trevorrow	(Gen. Committee)	(03) 417 6768 (H)

#### CO-OPTED PEOPLE, RESPONSIBLE FOR:-

MAILING :	Pam Connell	(03) 481 7349 (H)
MEMBERSHIP SEC.:	Peter Goodyear	(03) 480 3087 (H)
LEGAL ADVICE :	John Dick	
NEWSLETTER ED:	Jeanette Gillespie	(03) 481 6051 (H)
TECHNICAL ADVICE	Tony Falla	(03) 482 1395 (H)

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

Victoria's AFT (Australian Folk Trust) Representatives are:  
 (General Committee) Hugh MacEwan (03) 489 2441 (H)  
 Vacant

FOLK ARTS ADMINISTRATOR OF VICTORIA position has been incorporated into "THE VICTORIAN FOLK LIFE ASSOCIATION". (see elsewhere.)

### \*\*\*\*\* DEADLINES \*\*\*\*\*

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

As long as items are ON TIME, TYPEWRITTEN IF POSSIBLE an attempt will be made to include them. Please send directly to:

The Editor, FOLKVINE, PO Box 1096, Carlton Vic 3053

HANDBILLS FOR INSERTION: 300 copies required by 4 pm. on the last Friday of the month. 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

NON-MEMBERS		MEMBERS
\$40	Full Page	
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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!!

FOLKVINE is printed by SNAP printers.



## FROM THE EDITOR'S DESK



If you're reading this as a 'new chum' to the world of folk music - WELCOME! It's a great world, populated by a great bunch of people. There are those who like to dance and those who want to recite poetry, those who love to sing traditional songs with their finger in their ear and those who love to push the electronic decibels to their limit, those who like nothing better than to sit in a pub jamming with friends and those who shine on a concert stage.

We're all different, and whether you are a new or seasoned reader, I hope you find something to interest you inside these pages. If you have something you'd like us to publicise, drop us a line at the society's post box number. I'm neither omnipresent nor omniscient, so this mag. depends on you! I'm almost an RSI case after typing the enormous amount of information which has reached me for this issue! Keep it coming.

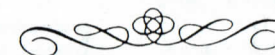
The recent Celtic Festival was a great success, and still to come are the FSDSV's March concerts (make sure you book soon), Port Fairy Folk Festival and a number of other festivals, several St. Patrick's Day celebrations, the Brunswick Music Festival and, of course, the National Festival in Canberra in April - just to name a few!

A couple of acknowledgements which I've neglected to mention in the past are:

- the La Trobe University Music Department who kindly allow us to use their scanner and laser printer to assist in the production of the magazine.
- Tony Falla's daughter, Dominique, who, last year, redesigned our 'What's On' insert.

Cheers all. Have a good month, and happy reading,

Jeanette.



## COMMITTEE REPORT



With over half the membership year gone the Committee has decided to take the opportunity to bring members up to date with the year's plans and activities.

Plans for the presentation of the Society's adventurous March Concert Series are now well off the drawing board and this newsletter will probably reach you just in time for you to catch the first, Martyn Wyndham-Read's only Melbourne performance on 5th. March. The whole series, full details of which are in this issue, is a huge undertaking which can only be successful if you, the members give it your full support.

The Society's contribution to the Celtic Festival was a resounding success. Under the

banner of the Melbourne Folk Club, we were given full rein to plan and organise the artists and the management of one of the three stages for almost the whole weekend. Congratulations go to Amy Hyland, the driving force behind this highly successful festival and also a big thank you for the opportunity to promote our regular performers and to publicise our activities. Artists received a weekend ticket as well as being paid for their bracket and the Society was able to take advantage of the promotional space and opportunities offered. A small F.S.D.S.V team worked very hard over the two days, but the accolades again go to Meg for the pre-organisation, which formed the underpinning for the smooth operation of the Society's contribution.



The up date of the publicity and promotional material pertaining to the profile and activities of the F.S.D.S.V., which was discussed at the A.G.M. is now well underway. It was decided to seek professional advice and so with the assistance of the very capable Maraid O'Sullivan the re-vamp should soon be available for distribution.

It has also been decided to up-grade the Society's sound system. John Ross is presently in the process of shopping around for a new desk and for fold back speakers. Any suggestions, particularly as to 'can't be beaten prices' would be most welcome.

Monies accrued from the success of the 'Winter Workshop Series' organised during the winter of 1990 by Annie McGlade, utilising a grant she obtained for that purpose from the A.F.T. have been earmarked for similar projects. The Committee would be interested in receiving proposals from anyone wishing to run a future workshop (or workshops). Proposed workshops could be in any aspect of the folk arts; instrumental, vocal, dance, folkloric, recitation, or perhaps one of the non-performance arts. If you have any ideas, please don't hesitate to contact Annie on 489 1014.

In response to comments in the February newsletter as to the lack of a current dance program on the part of the F.S.D.S.V., the Committee offer the following observations. Presently there is no one on the Committee whose primary interest is dance, although all have been known, at various times to participate. It is therefore not always simple to provide representation or to ascertain or anticipate the wishes and needs of the 'dancers'. Secondly, as Lucy would remember, attendance by the overall membership of the Society at the several past co-organised dance functions has tended to be extremely thin on the 'floor', a fact which has led the committee to question the

members' support for its organisation of dance activities, especially as there are several Melbourne based organisations who specialise in the area of dance.

There are however, several vacancies on the Committee, which would suit people who are interested in the promotion of this area and who would like to take up the challenge. Being well aware of the present imbalance of interest and expertise in this capacity, Committee members would welcome offers from anyone who felt so disposed. Anyone wishing to organise dance activities, without taking up a committee position would also be assured of full support and assistance, should they approach the Committee with regard to any such proposals.

The Committee is of the opinion that its present program of the Friday night Folk Club, festival participation, family concerts, and the March Concert Series, together with membership discounts to these events, plus the receipt of one of the most informative and best presented newsletters in the country is great value for \$3.00, or less a month. All constructive comment is welcome and the Committee wants to hear from you if you have any ideas to improve the present programs or suggestions for additional offerings.



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## FOLK IN MELBOURNE



### THINGS PAST

If the year continues as it started, it promises to be a ripper for Folk in Melbourne - indeed, all over the country! I suspect some of you are still hung-over from all that New Year festival going. Well I'm sorry but you can't rest now - there are still a few to come before you can give that tent a final airing and stack it in the garage!

*Bouquets to Amy Hylands and Terry O'Halloran for their vision and hard work in organizing the recent CELTIC FESTIVAL at Station Pier (not to mention their army of assistants). Thousands of Melbournians now know a lot more about folk music as a result of their efforts. There was good music playing almost continuously on three stages throughout the two days. Much of the music on the 3MP stage was organized by the FSDSV and the Melbourne Folk Club - well done Meg, John, Sean, Andy and the others who helped to provide great entertainment and give "Folk" such a public airing. The only thing which marred the festival was the howling gale which decided not to leave us alone - a more sheltered venue is being considered for next year! Any suggestions?*

A new **tune workshop** has begun in Melbourne, with whistle and flute player **Dave Alderson** being the current tutor. That's on Saturday afternoons - see the Diary Dates for details.

*The Boite and the TSDAV were grateful to SIYO (from Zingara) for filling in at very short notice when Valanga Khoza couldn't make it to their FAMILY DANCE on Sunday 16th February. By all accounts everyone had fun - including the tiny tots in the sandpit outside! (I believe Roger had to go home and fetch a shovel to put all the sand back where it belonged!)*

Both the **Boite** and **One-C-One** are back in full swing again. The **sessions** never really stopped swinging - try the Dan O'Connell, the Normandy or the Tramway Hotels.

*Had the usual toe-tapping, laid-back good time at the Most-Beautiful-Spot-On-Earth-to-Camp - Yarra Junction's Camp Eureka - for the annual FIDDLERS CONVENTION. (Feb. 21 - 23). No, folks, it's not just bluegrass, nor just fiddles! The afternoons' concerts paraded as broad a selection of music as you could wish for! Everything from old-time to Australian traditional to Renaissance harp to bluegrass to jug music to Irish reels to Klezmer and Bulgarian!*

### MELBOURNE FOLK CLUB

**Danny Spooner, Duncan Brown** and a number of other singers and musos began the year on a good note on **JANUARY 31st**. It was good to see Fritz Fitton from Fremantle over for a visit and in fine voice.

A very big THANK YOU to **ERNIE GRUNER** for filling Meg's shoes as Folk Club organizer for the month of February. The combination of Meg's programming and Ernie's organizing has produced some great concerts - and big crowds - with the likes of **Cliff Ellery** and **Gunther Stopa**, joined by Brian Norris to re-form "Tryptych"; the **High Notes** from Sydney, in good form as usual; **Ian Paulin**, backed by George and Stephen on drums and bass, and some lovely harmonies from Helen and Stephen Wright; South American group **Harivicu** (they all seem to play everything!); **Di McNicol**; **Greg Champion**; **Siyo** from Zingara; the ragtime-country-blues duo, the **Hokum Gals**; and many fine 'floor spot' singers and musicians. See what you miss if you're a Friday stay-at-home?



I did neglect to mention in last issue the remarkable sounds - bowed, scraped, strummed, plucked and tapped - which emanated from the three fiddles of Ernie Gruner, James Righy and Greg O'Leary at the East Brunswick late last year. Even more remarkable was the collection of names the lads had created for themselves! Here are a few worthy of mention; I'm sure Ernie could tell you the rest! How about: 'The Green Orthodontists'



'Trididdle Fiddle'  
'The Greater Brunswick String Trio'  
'The Feral Fiddlers'

Thanks to all the door sitters, sound technicians, record sellers and MCs who have and will help out at the Club this year.



## THINGS TO COME

It's the mad month of March again; more bleary eyes and overworked livers, lungs, fingers and ears, with something to do on virtually every night of the week!

First of all, the F.S.D.S.V.'s **MARCH CONCERT SERIES**. This is what Derek Brown had to say in our last issue:

The F.S.D.S.V. will usher in its March Concert Series on **Thursday, 5th March**, with the long-and-eagerly awaited return of **Martyn Wyndham-Read**, in his only Melbourne appearance.

*Those of you going to Port Fairy will then need to catch your breath before the following Friday, March 13th, when the M.F.C. is presenting Peggy Seeger and Irene Scott.*

If, last year, you were one of us who fell under the spell of **Jimmy Young**, you've probably, like the rest of us, begun to queue for tickets for his return visit, this time with his band, **Rua**, in concert on **Saturday 21st March**.

*We are delighted to be able to close our concert series with another old friend, Andy Irvine. Andy's concert two years ago was booked out, so bookings for this concert, on Thursday 26th March, have already begun to flow in.*

For further information on these artists, our own support artists, and ticket purchases, please read the leaflet inside this issue of Folkvine.

For information on DANCE, FESTIVALS, and many other events, please see elsewhere in Folkvine.

Don't forget **CHRISTY MOORE's** concert at the Melbourne Concert Hall on **APRIL 1ST**.

## MELBOURNE FOLK CLUB



**DAVE BRANNIGAN** will be your Folk Club host for **March**. Thanks Dave for helping out. Come along and sing, play, tell a story, tap dance or juggle standing on your head on **March 6th**, as it's a **Chalkboard Concert**. Featured that night, as well as you, will be **Tony Lavin** and **Jonathan Cape** (from WA).

**March 13th** is our second special concert series night, featuring **Peggy Seeger** and **Irene Scott**, and **Denis Tracey**.

On **March 20th**, **Maggie Murphy** and **Neil Adam** will be playing, along with the **Real Virginias**, who are Maggie Duncan, Jenny Simpson, Philomena Hiscoe and Leanne Mathieson.

To finish the month, on **March 27th**, you'll see **Richard Doctors**, the **Le Blanc Brothers**, and the **Cajun Aces**.

Bring your instruments for the sessions which begin soon after 11pm each Friday night.

## A SELECTION OF DIARY DATES

For an even greater selection, see the 'What's On' centre pages of the magazine.



### TUESDAY 3rd MARCH.

- **ENGLISH MUSIC SESSION** from about 8.00pm onwards, at the Tramway Hotel. All welcome to play or sing or listen. Enquiries: Robin Wade (03) 481 7339.

### TUESDAYS.

- **NEW FOLK CLUB!** For the southerners. The GLENHUNTLY MUSIC CLUB, held every Tuesday night at: The Glenhuntly Neighbourhood House, 1213 Glenhuntly Road, Glenhuntly.

7.30 to 10.30pm. \$1 admission. Enquiries: Jane Moyne. Phone: 578 7485.

- **EAST RINGWOOD FOLK CLUB.** Every Tuesday at the East Ringwood Community Hall, Knaith Road. 7.45pm.

- **ENGLISH DANCE CLASSES.** 1st, 3rd and 5th Tuesdays of the month. 8pm. St. Marks Community Centre, cnr George and Moore Streets, Fitzroy. \$4 and \$3. Enquiries: Colin Towns. Phone: 510 5798 (ah) or 613 9409 (bh).



### WEDNESDAY 4th MARCH.

- Come DANCING with the **COLONIAL DANCERS**. This is "Up To Scratch Band" night - dance to live music or bring an instrument and play. 8pm. St. Michael's Hall, MacPherson St., North Carlton. Social dancing every Wednesday.

- **IRISH** tune and instrument workshops and session at the Irish Welfare Bureau every Wednesday night. 8pm. Gertrude Street, Fitzroy. All levels welcome.

### THURSDAY 5th MARCH.

- FSDSV Concert: **MARTYN WYNDHAM-READ**, supported by Di McNicol. East Brunswick Club Hotel, 280 Lygon Street, East Brunswick. \$15 and \$12. Enquiries: Phone: 387 5256.

### FRIDAY 6th MARCH.

- **SELBY FOLK CLUB.** Community House, Minak Reserve, Selby. 8.30pm. Tonight: "Drovers Crazy" - a four piece band with a range of music covering folk, bluegrass, country, and original material. Entry is \$5, or free if you perform as a floor spot. First Friday of every month. Enquiries: (03) 754 2039.

### EVERY FRIDAY.

- **MELBOURNE FOLK CLUB.** East Brunswick Club Hotel, 280 Lygon Street. \$6 and \$4. 8.30pm. concert. 11.00pm. session till the wee small hours.



### SATURDAY 7th MARCH.

- **VFMC RINGWOOD DANCE.** 8.00pm. Ringwood Uniting Church Hall, cnr. Station Street and Greenwood Avenue, Ringwood.

### SATURDAYS.

- **SESSIONS** at the Normandy Hotel, Queen's Parade, Clifton Hill. 8.45pm approx.

- **CELTIC MUSIC TUNE WORKSHOPS** at the Irish Welfare Bureau building in Gertrude Street, Fitzroy. These classes are being organised by a small group of folk musicians who would like to see young people, and beginner or less experienced



musicians, have the chance to learn celtic tunes in a non-threatening atmosphere, and at their own pace. Workshop leader is Dave Alderson. \$5 per session. All instruments are welcome. If you wish individual tuition on a particular instrument, names of possible tutors can be provided. 2.00pm start for beginners or less experienced musicians. 4.00pm for more experienced musos to learn and session. Enquiries to: Seagull or Jeanette on (03) 481 6051.



#### SUNDAYS.

- **Sessions** at the Tramway Hotel, St. George's Road, Nth. Fitzroy. 3.00pm approx.
- **ONE - C - ONE** acoustic music venue. 8.00pm every Sunday at the Brunswick Mechanics Institute, cnr Glenlyon and Sydney Roads, Brunswick. \$8 and \$5.

#### FRIDAY 13th MARCH.

- FSDSV Concert : **PEGGY SEEGER** and **IRENE SCOTT**, supported by Denis Tracey. \$15 and \$12. East Brunswick Club Hotel, 280 Lygon Street. Ph: 387 5256.

#### SUNDAY 15th MARCH.

- **FAMILY DANCE** and afternoon of music, fun and magic for the whole family with the musical circus troupe, **THE FRATELLINI BROTHERS**. Run by the 'Parents for Music' organization at the Box Hill Arts Centre, 470 Station Street, Box Hill. 2pm to 4.30pm. \$12 or \$8 per family. Contact: Joy Odou : 802 3081.
- **ST PATRICK'S DAY GAELIC FESTIVAL - KEYSBOROUGH**. Midday till late! Bands, stalls, Gaelic football and hurling, food and drink. Parking available. \$5 admission. Children and pensioners free. Gaelic Park, Perry Road, Keysborough
- **MOORABIN FESTIVAL DANCING AFTERNOON** for all the family. 1pm till 4pm. Aquatic Centre, cnr Turner and Chesterfield Roads, Highett. FREE entry. Diverse range of dance groups (incl. Lebanese, Welsh, Ethiopian), and at least one hour of participation dancing. Bring your dancing shoes and join in.

#### SAT 14th and SUN 15th MARCH.

- **NORTHCOTE FESTIVAL**, including a Koorie concert at the Northcote Ampitheatre on the Sunday afternoon. Watch the newspapers.



#### TUESDAY 17th MARCH.

- **ST PATRICK'S DAY** - celebrations at various venues!

#### FRIDAY 20th MARCH

- **BENDIGO DANCE**. Spring Gully Hall. 8pm. to midnight. \$3.50 and \$1.50. Emu Creek Bush Band. Contact: Wayne Blandford: (054) 41 4515. Mary Smith: (054) 42 1153.
- **BATTLEFIELD BAND** Melbourne Concert Hall. Check newspapers for details

#### FRI 20th to SUN. 22nd MARCH.

- **WAGGA WAGGA DANCE WEEKEND** (see separate advertisement).



#### SATURDAY 21st MARCH.

- FSDSV Concert : **RUA**, supported by Ken Maher. Details as for above.



#### SUNDAY 22nd MARCH.

- Australian Association of Dance Teachers **AUTUMN DANCE SHARE DAY**. A day for dance teachers and experienced dancers. Dances by Sheffi Shapira, Gary King, Kim Dunphy, Marie Feigl, and you. Ring Gary on (03) 481 3386 to share a dance. For general enquiries, phone (03) 372 1755. 11 Mt Alexander Rd, Flemington. 10am to 4pm.



- **ALEXANDRA GARDENS - St Pat's Day** Celebrations.

#### THURSDAY 26th MARCH.

- FSDSV Concert : **ANDY IRVINE**, supported by Andy Rigby and Francis O'Mara. Details as for other concerts.

#### SATURDAY 28th MARCH.

- **THE BOITE SINGERS NIGHT** with Faye White and supporting artists. Floor singers welcome. Acoustic and smoke-free. Good food. Mark St. Hall, Mark Street, Nth. Fitzroy. \$10 and \$7. 8.15pm.



#### - TSDAV SCOTTISH WORKSHOP AND DANCE.

- North Melbourne Community Centre, Buncle Street, North Melbourne.
- 2.00pm to 5.00pm**: Workshop of Scottish style dances composed by people who live outside Scotland.
- 8.00pm to Midnight**: Social dance featuring "Wattle and Thistle".



#### SUNDAY 29th MARCH.

- Continue the singing - come to an **INFORMAL SINGING SESSION** at 225 Rathmines Street, Fairfield, from 3.00pm onwards. (till we feel like stopping!) All welcome, whether you think you can't sing, or know you can, or would like to try. BYO drinks, nibbles, songs and instruments. Enquiries: Jeanette (03) 481 6051.

#### FRIDAY 3rd to SUNDAY 5th APRIL.

- **BRUNSWICK CHILDREN'S MUSIC FESTIVAL**. To be held at CERES, the ten acre community farm in Lee Street, Brunswick. A huge collection of performers and groups will be providing performances and workshops for children and families of all ages. See ad. next month in Folkvine. Enquiries : (03) 388 1460.


#### SATURDAY 4th APRIL.

- The BOITE and Comhaltas Ceoltoiri Eireann present their first **CEILIDHE** for the year. Traditional Irish set dancing and special guests Francis O'Mara (uilleann pipes) and Andy Rigby (harp). \$10 and \$7. Mark Street Hall, Nth Fitzroy. 8.15pm.

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## LABOUR EXCHANGE \* SKILL SHARE \* "HIRE A FOLKIE"

This is the third month of our "Hire a Folkie" column and while there have been some comments suggesting that it is a useful idea, some feed-back as to its level of success would be appreciated. My new bookshelves are great so I can recommend folkie carpenters. Eric was very satisfied with his advert. and has re-advertised. I really was serious about needing some expertise to deal with the problem of 'rising damp'.

There are no additional listings this month, but my suggestion is that the column could be extended to include requests for available assistance or expertise in any variety of areas; such as my plea above.

If your talents are presently being under-utilised and you would like to be included in the column, please give name, trade and phone number to any member of the committee prior to the 15th. of each month. On the other hand, if there is a particular service for which you need 'person-power' please ask to have this listed and then hope some talented folkie

responds. Listings are free for Society members, and please 'Folkvine' readers have your fingers do the walking when a job needs doing and *'hire a folkie!'*

**ERIC PURDIE**

**CARPENTER & JOINER**  
*(and long time folkie)*

**PHONE: 458-4969**

\*\*\*\*\*

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Brian Hickey;	Handyman, painter & decorator;	418 7713
Don Jeffrey;	Gardener, handyman, odd jobs; (message)	419 0504
Keith Bell;	Carpenter & joiner;	337 9575
Eric Purdie;	Carpenter & joiner;	458 4969
Derek Brown;	Draughtsman;	497 3321
Tim Healy;	Leather Craftsman;	527 3243
Ian Simpson;	Concertina & whistle maker (and repairs);	060 771273
Eddie Scott;	Painter & decorator, handyman;	054 647273

### "SITUATIONS VACANT"

Rising damp eradicator required; Contact Coralie Collins 480 1020

## Wagga Wagga Dance Weekend

20th - 22nd March 1992

Following on from last years successful inaugural event, a weekend of dances, and dance workshops is to be held in the Wagga Wagga area on the weekend of 20th - 22nd March 1992. The program will include six dance workshops covering a wide range of dancing styles. There will also be two evening dances. On the Friday evening there will be a welcome dance for all present, with whoever's there and wishes, playing and calling. The main dance will be held on the Saturday evening. The band will be led by the Tin Shed Rattlers with friends included.

The workshop will be held at the "Kurrajong Scout Camp", on the Oura road, about 10km east of Wagga Wagga (on the back road from Gundagai if you're coming from Canberra). This camp is set out in the farm lands, with stands of trees on two sides. It includes a large hall with kitchen facilities, a toilet and shower block, and several dormitories. You may either camp on the grounds, or stay in the dorms. However the latter is limited and will be allocated on a first come, first served basis. You will need to bring your own food for most of the weekend, though catering will be available for the Saturday evening meal. However it is a short drive into Wagga for supplies if needed.

This should be a really fun and relaxed weekend, in the flavour of the early Yackandandah dance weekends, and is being supported by a grant from the Australian Folk Trust.

For more information and advanced bookings, contact:

Val Wilson, "Brunagee", RMB 527, Tumbarumba Road, Book Book, NSW 2650.  
Phone: (069) 281160, or  
Bev on, phone: (069) 22 5614



## FOLK ON TELEVISION



At last we can print something in this section! You may have missed some of the programs in the series called **BRINGING IT ALL BACK HOME**. It began on February 17 on **SBS television**.

You will find the remaining programs on **MONDAY** nights at 7.30pm.

Resilient, adaptable and above all enduring, Irish music is a wave that has broken on many shores. And left its mark on many musical traditions. 'Bringing It All Back Home' is the story of that music and its extraordinary odyssey from kitchen to dance hall, from concert platform to international rock stadium. And back...

The titles of the five programs are:

**No Frontiers**  
**The Wild Rovers**  
**The Strain of the Dance**

**The Light of Other Days**  
**The Parting Glass**

Moving Harps: Cassette  
Reviewed by Gillian Alcock



When I first heard that three harp players from Melbourne affectionately known as the "Harp Mafia" were going to release a recording of three harps together, I wondered a bit. I dreaded a sound that was too sweet, too busy... and those notes in unison that weren't quite together.

What a pleasant surprise to hear that none of those fears was realised. Moving Harps is the name of the cassette featuring Dave Rackham, Andy Rigby and Dave Alleway. Is this a name which suggests these guys don't take themselves too seriously? It certainly should allay any fear about a too sweet sound. The music here is restful. That is the nature of the harp sound, but there is life coming from the strength of traditional music. And their timing is awesome!

The choice of pieces is fairly wide, from the Renaissance to Celtic traditional to Israeli and Balkan tunes, South American tunes and a few written by Andy Rigby and Dave Rackham. The different styles are presented convincingly, which reflects the great musicality of these harpists. The arrangements work well in the main. I particularly like their version of the March of the King of Laioise with ringing harmonics that bite through the overall mix.

Now the recording quality is quite good on this cassette, although how the sound engineer let an introductory "three" slip through I'll never know. I like the close, clear sound of the harps. The notes say that we have three different harps here: a gut strung "Bardic" harp, a big nylon strung Paraguayan harp and a nylon strung Celtic harp. I'd like to know on which tracks these different styles are featured, so that I can learn to distinguish the different sounds. Similarly, I'd like to know who is playing on which track.

How is Moving Harps going to be marketed? It strikes me that while it will appeal mightily to anyone who hears this trio live and should appeal to a fair proportion of the "folkie" community, it should be marketed to a much wider public. I look forward to their next recording becoming available on CD.



# FORTHCOMING FESTIVALS



March 6 - 9

## Port Fairy Folk Festival, Vic.

Artists include: Battefield Band, Peggy Seeger, Andy Irvine, John McCutcheon, plus many great Australian artists. Enquiries: (055) 68 2682 or Box 51 Port Fairy 3284.

March 6 - 9

## Nariel Creek Festival, Vic.

The 'get-away-from-it-all' alternative to Port Fairy. Camping and sessions by the river. Two dances in the hall. Phone Neville Simpson for further details: (060) 771 241.

March 13 - 15

## Community Festivals at Northcote and Moorabin, Vic.

Koorie concert, folk dancing, concerts, children's events. Check newspapers.

## Womadelaide - New World Music Weekend, SA.

WOMAD stands for World Of Music Arts and Dance. The Adelaide event will feature music from all over the world, with three stages, workshops, outdoor performers, demonstrations and a lot of food and drink. Botanic Park, Adelaide. Enquiries: (08) 216 8600.

March 29

## Medieval Fair, Birdwood, SA.

Worth a weekend in SA by the sound of it! 9am to 5pm. \$6 adults. Enquiries: Adrienne Eccles: (08) 272 5073.



April 2 - 11

## Brunswick Music Festival, Vic.

Various venues. Featuring the best in traditional, contemporary and world music. Incorporating the first ever Children's Music Festival. For free program, bookings and information, phone: (03) 388 1460 (3 lines). \*\*\* FSDSV members will be posted a copy of the program\*\*\*

April 3 - 5

## Brunswick Children's Music Festival, Vic.

See advertisement next month in Folkvine. A great weekend for children and families. Enquiries: (03) 388 1460.

April 4 - 5

## Laura Folk Fair, SA.

A busy time for SA! Enquiries: Dick Biles: (086) 63 2582.



April 10 - 12

## Kapunda Celtic Folk Festival, SA.

A very enjoyable weekend held in Australia's oldest mining town. All events are free, including camping and child-minding. Workshops, competitions, concerts, sessions, street parade and fair. Enquiries: (08) 45 2773 or (08) 296 0381.



April 17 - 20

## 26th National Folk Festival, Canberra.

The best folk performers in Australia, as well as artists from Vancouver, Lerwick New England and Dublin. Music, song, dance, the spoken word, exhibitions, awards, sessions. Venue is the Australian National University. Camping and cheap accommodation available on campus. Full weekend tickets are \$60 for adults, half price for ages 13 to 18 and free for children up to 12. Camp sites: \$10. Enquiries: PO Box 277 Curtin ACT 2605. Phone: (06) 282 1322.

June 5 - 8

## Top Half Folk Festival, Alice Springs.

Enquiries: (089) 52 2340.



## NARIEL CREEK MARCH FESTIVAL 1992.

GARRY CLARKE.

Hi folks. I had hoped to include this in last month's mag, but here we are with the March edition already.

This is just to advise that an increasing number of people are becoming interested in going to Nariel Creek over the March long weekend.

Are you interested in going now that you know others are going? If so, an invitation is issued to come along and be part of what promises to be a lovely weekend of relaxation and music. In fact, if enough people attend, it might well start a revival of the March Nariel Festival.

For those interested in dancing, about 25 - 30 people are needed for dances to be organized at the Nariel Hall - Sunday night looks most likely. If you are interested, let me know so that adequate arrangements can be made beforehand.

Reminder notices have also been sent to Bendigo, Albury, Wagga and Canberra. Hopefully, the March Nariel Festival can once again take its place on the folk calendar.

My contact numbers are: (03) 339 1243 (BH) and (03) 687 5504 (AH).





# 26th National Folk Festival

CANBERRA \* EASTER \* 17-20 APRIL 1992

## January 1992 Update

### Gestures of Support

One of the great pleasures of this position has been to see the enthusiasm with which people rally to the cause. Over the last six weeks, I have seen a number of instances of this.

Firstly, the tireless Betty Laine and Luisa Espina who are looking after the Hispanic component of the Festival have successfully approached the Canberra Hispanic community to raise funds to bring the large dance troupe, Los Chilenos, from Sydney. The fundraising will take the form of a Latin Ball which will be held on 22 February.

In Melbourne the Victorian Folk Federation, and Hugh McEwan in particular, is organising a benefit concert to raise travel funds to help bring performers to Canberra.

In Perth, Ann Fitton has prepared and submitted a grant application to the WA Government's Performers Assistance for Travel to the East Coast Fund. The WA Folk Federation is also going to contribute \$2000 towards travel costs.

And in Queensland, we have built very close relations with the QFF over the last few months. I would not be surprised if we are deluged by a busload of helpers on Good Friday.

And finally, I need to mention the team members who announce that they will be using precious recreation leave to help with the Festival. Its all very heady stuff.

### Sponsorship

Late last year we received advice of our first corporate sponsorship. CES Computers of Fyshwick together with Hewlett-Packard Computers have agreed to lend the Festival four PCs, two printers and software and also give the Festival \$4000. In return they will receive prominent exposure in our publicity and at the Festival.

Early in January, Price-Waterhouse advised that they are agreeable to being the Festival auditors in return for a similar consideration. Besides the Festival being able to avail itself of Price-Waterhouse's valuable advice, the connection will provide the Festival with a high level of credibility which will prove useful as we continue to seek sponsorship and grants.

### Grants

We have been successful in our applications

to the Australian Folk Trust for assistance with:

- a Multicultural Children's Festival
- a Multicultural Dance Festival, and
- bringing Bob Rummery from West Australia to do his workshop on gold panning, 'Chasing the Weight'

The Health Promotion Fund has decided to use the Festival as a vehicle to promote 'Healthy Heart' and will contribute \$5000 towards this.

The ACT Tourism Commission is giving us \$500 towards the production cost of our flyers.

### ABC

I was delighted to find out that David Mulhallen has been appointed as the contact person at the ABC.

There will be a *Songs and Stories of Australia* concert and awards at NFF26. I am also advised that it is very likely that there will be a live-to-air *Music Deli* on the Friday night. This is a measure of the excitement that the Festival is generating as the ABC has needed to slash its live-to-air budget in recent times.

### Publicity

Fifteen thousand copies of a very attractive flyer/booking form were produced just before Christmas. They were distributed in Canberra and at the Maleny, Gulgong and Nariel Creek festivals. In addition, copies went to other capitals, major centres including Newcastle and Wollongong and smaller neighbouring towns - Cooma, Wagga and Goulburn. Another run will be done in the next couple of weeks.

We have decided to seek professional assistance with our publicity and are finalising a contract with a Canberra firm of publicists.

In other areas, we have secured advertising space on ACTION buses in the weeks before the Festival and we are talking to the ABC about how best to promote the Festival particularly through FM/RN and 2CN. It is most important that punters in particular hear the music beforehand. Very few know what it is until they come and then they stay. We have to reach them before the Festival on the basis of 'Try before you buy' as they say at the Markets.

### The Poets' Dinner

Keith McKenry is organizing the 10th Annual

Poets' Dinner at University House at the ANU on Easter Saturday at 7pm. The cost will be \$25 inc. food and wine. BYO poetry. As there is limited seating, pre-Festival booking is essential, as the caterers have to know final numbers at least a couple of days before. If you turn up in Canberra on Easter Thursday you probably won't get a ticket. To book send a cheque, made payable to the National Folk Festival, to:

Keith McKenry  
5 Bonney St  
Ainslie ACT 2602

Any enquiries can be made to Keith on 06 247 9656

### Performers

We have received a grant of \$US1500 from the United States Information Service towards the visit of the contra-dance fiddler, Rodney Miller. With the Shetland fiddler, Catriona McDonald, about whom I wrote in the last issue, it is shaping up as a great fiddler's festival.

We have also been advised that the Canadian Department of External Affairs has provided funding for the James Keelaghan trio to visit.

We will start to seek airplay for all of these performers in the leadup to the Festival.

We have also received \$1000 from the National Film and Sound Archive towards the cost of the 'Reel Folk Concert'. This will comprise songs performed by a group of older folk who have been singing traditional bush songs for many years.

Just about all performers should have been contacted by now. Please call if you are still in suspense.

Finally we understand that two very big names may be touring Australia at the time of the Festival and are looking into the possibility of their dropping in as guests and maybe singing a song or two.

I will be taking long service leave from 17 February to work fulltime on the Festival. See you at Easter,  
Robin Nahum

## 10th Annual Poets Dinner

Easter Saturday  
University House (ANU Campus)  
\$25.00 (includes meal and some wine)  
Limited seats available



Pre-festival booking essential!



To ensure your booking send a cheque for \$25.00 made out to the 26th National Folk Festival to:  
Keith McKenry, 5 Bonney St, Ainslie, 2602 Enquiries: (06) 247 9656

### CHANGES OF ADDRESS



#### Colin Towns

Colin and Jenny are now residing at: 102 Charles Street, Prahran, Vic. 3181  
Phone: (03) 510 5798 (AH)  
(03) 613 9409 (BH) - Colin.

#### Coralie Collins

Now at: 65 Clyde Street, Thornbury, Vic. 3071. Phone: (03) 480 1020.

### FOLK VINE COLLATING

Pam Connell, who is our new collating organizer, would, I'm sure, still like to hear from a few more people who could assist her. Just an hour or two of your time on the last Friday evening of the month is all that's needed. Phone Pam on: (03) 481 7349 (AH).





## CYGNET TO GEORGETOWN IN TEN DAYS

Apart from the mention of associated health risks in the last 'Folkvine', time did not allow for a detailed report of the two wonderful Tasmanian Festivals Derek and I enjoyed in the middle of January. The festivities for Cygnet began on the 10th. and Georgetown could probably be said to have ended when 'The Cat', skippered by the intrepid Captain Spooner, berthed at Port Welshpool on 21st. January??

Festival organisers from the south seem to have come up with a very appropriate festival recipe, one which seems to produce a happy mix of all the integral components of a successful festival, ie. of concerts, workshops, dances and of course the 'has to be experienced' Tasmanian style **session**, where, although the venue is often organised beforehand, the session itself never becomes contrived. To my way of thinking, sessions are the thread by which a festival hangs together, (or falls apart) and hang together these do. Perhaps their secret of session magic is their choice of museos; last year in Cygnet, the Fitzies and Paddy O'Neil; this year in Georgetown, Billie Moran, who was heard to say, "What concert? I just came for the 'crack'!" He did however, play at two of the concerts, but he had so many museos on stage that it became a veritable 'crack' anyway. The sessions, for many, **were** the festival and with Cygnet and Georgetown just one week apart, it really seemed like one long session....10 days in fact! Pure magic!

The concerts presented the best of the home grown product, blended with mainland talent, such as Coolangubra, Seamus Gill, Dave DeHuggard, Bob Rummery, Danny Spooner, Beth Knight, Ken Maher and Peter Hicks, together with one overseas notable, the fantastic, Hamish Moore. Many of the bands from Tassie did double duty, often rushing from a concert bracket to do their half of a dance. One, the 'Cockies' has won a place at The National, where again they will perform in the dual role. We hope to have them stop in Melbourne on their way home from Canberra.

Stan Gottschalk, notwithstanding a bout of chicken pox, presented, in his inimitable style, his latest workshop, **'The Depression'** at both Festivals. It is unknown whether he and his cast can organise stop-overs in Melbourne on his return from Canberra, so if you are going to The National try not to miss him. He has brought out a reprint of his Old Time Mountain Fiddle book, limited copies of which, together with his tape are available from the T.F.F. or by ordering from me at the Folk Club on Friday nights.

If, as I did, you appreciated Peter Hicks' workshop on songs of the Australian working people, at the Adelaide National, you will be equally impressed with his latest one, which I heard in Georgetown and which will also be presented in Canberra; **'Power in the Union', a history of working class toil and struggle in music and in song.** Peter achieves a sound balance of rhetoric and song with material that is a mix of his own songs, together with some of the crowd rousers, the well known standards of the labour movement, including The Internationale and The Red Flag. By his inclusion of contemporary songs such as If It Weren't For The Union and One More Day Than Them, Peter emphasises that working class struggle, militancy and the role of the Trade Unions are not phenomena that belong only in the past. Australia's own labour history, as well as our own present and future challenges are recognised by the selection of such songs as Ballad of 1891 and Ballad of Western Main.

At this point I'll leave it to other roving festival goers, who will no doubt cover additional 'festival highlights'. This report could not however, be complete without a thank you to all the wonderful Cygnet and Georgetown people who work to make these festivals such resounding successes, and also for the unsurpassed hospitality they show to us all every year. Suffice to say **'We'll be back!'**



Coralie Collins

## NARIEL CREEK FESTIVAL

For a few years now lots of people have told me I should go to Nariel Creek at Xmas-time, but I never got round to it until the last one.

We arrived there at 12.30a.m. on Xmas Day. All was quiet except for a faint murmur of voices emanating from P.A.'s camp. We were warmly welcomed there by a few 'night owls'. I was surprised that everyone else was in bed as I was used to getting to bed at about 6.00 a.m.-ish at the Confest, which I usually go to at this time of year.

I pitched my tent in a paddock which I was told the next day was called 'Nappy Valley'. "Yikes @#%&!" I had visions of dirty nappies all over the place and screaming kids waking me up at sunrise. I was thinking 'Hippy Hollow' sounded more to my liking, but luckily for me it ended up being a good, quiet spot. Funny how each area has different names e.g. Werribee Paddock, Toorak, Surf Lifesaving Club, etc. These seemed to be named according to the quality of the site, like Toorak was right on the river at the end of the camp.

Very soon after arriving at Nariel I felt a very strong Aboriginal presence in the place and it seemed rather strange to observe a festival happening there. Not that I got an unfriendly vibe from the Koori spirits there, it just seemed strange, that's all. On New Year's Eve four dij players got up on stage and played and mentioned that this was an old Corroboree ground which confirmed to me what I'd felt.

The river, trees, birds, hills, rainbows and occasional thunderstorms were a delight for me. It was so good to be out in the bush once more. I was really intrigued by all the camp furniture everyone had - talk about luxury! Jenny Simpson even bought a kitchen sink while shopping in nearby Corryong! I guess when you're camped in 'Toorak' you have to have it.

Xmas Day dinner was communal and we all sat around eating these wonderful dishes everyone had brought from home, including plum pud and pavlova would you believe? I ended up cooking and eating with a bunch of fellow-vegos and I don't think I've ever eaten better.

The first time I went to the dance at the Nariel Hall I felt as if I'd walked into a time-warp. The old hall is great! I loved the old photo above the stage of a young Queen Elizabeth and all those accordian and box players! It had a real country feel to the place. You could spot the locals straight away as they had very easy going way about them, and the folkies period costumes added a real nice flavour to the place. I especially like the supper which consisted of tea and coffee, homemade cakes and those adorable white-bread sandwiches cut into triangles. The dances were really good (I was a real beginner), especially the big circle one where you got to say "giddy" to half the people while you changed partners.

The New Year's Eve cocktail party was really bizarre. The costumes were outrageous. I'll never forget Robin Wade turning up as what looked like a hot potato. By the time he'd walked the short distance from his camp to the party most of the tin-foil had already fallen off. One guy was dressed up with all this garbage hanging off him and was dutifully chucked into the nearby rubbish bin. P.A. was dressed up as a bishop for some strange reason and when I asked someone what you'd say to a bishop I was told "You're meant to kiss his ring". I was a bit dubious about that one. Anyway we all got very drunk on the punch - and no wonder - the strawberries in it had been soaking in brandy for the past two days.





Someone suggested to me that you throw out the champagne and just eat the strawberries. Somehow I got chucked in the mud (twice), not mentioning any names, Patrick (you ratbag, you'll keep!). After the party we staggered our way to the dance down-river from the main camp ground. I ended up in a dance with a group of cocktail party-goers (or goners) in 'Strip The Willow'. Problem was everyone in the group decided they were the top couple and everyone started 'stripping the willow' all at once. Must have been funny to watch but very confusing to us dancers.

A lot of time was spent by everyone in the lovely river that ran through the camp. Lots of lilo-riders and even champagne parties in the natural spa. "These folkies really know how to live", thinks I.

I was amazed how a session could start so quickly without one even noticing it. Francis and I were practicing our mandolin-playing at Don's camp and before we knew it, I counted 30 others who'd joined in. The thing I loved most about Nariel was its spontaneity and how it was up to us to entertain ourselves most of the time, which we did happily. We even had an impromptu show of fire juggling put on by Robin and Martin!

The festival ended with a barbeque up-river, put on by one of the locals in a gorgeous spot, which seemed a fitting way to end such a wonderful festival. The next day it rained and nearly all of us decamped, in between the rainshowers, and set off home, to meet again, perhaps at the next Nariel.

Seagull



## MALENY FESTIVAL

After seven consecutive New Years spent on the banks of Nariel Creek I decided it was time for a change. So I became one of the Melbourne contingent to visit the Maleny Folk Festival in Queensland. I love Nariel, and its small, friendly crowd creates a different festival from the 40,000 people at Maleny, but it was well worth it!

The festival runs over five days, with everything happening under canvas or in the showgrounds buildings in a single, self-contained festival complex. The Maleny showgrounds turns into a village, full of stalls, restaurants, cafes, bars, jam sessions, street theatre, samba bands, and at least 15 performance venues, some going continuously from 9.00 a.m. to the wee, small hours.

One might think a festival of this size would lose its friendliness and "folk" feeling - not so. The atmosphere was happy and festive with a fine mix of folkies, hippies, locals, visitors, young and old, with no evidence of the drunken yahoo, yob element which seems to find its way into most festivals (yes even Nariel Creek!). New Years Eve may have got a little tricky but for the three or four hours of tropical down-pouring which began at 11.30 p.m. (What is it about New Years Eves which attracts all that rain?!) Entry to the whole complex is restricted to ticket holders, and camping is only for those with season tickets - certainly a deterrent for the trouble-makers.

As you can imagine it would be impossible to mention all the performers and events, so here are just a few that impressed me.

I was justifiably proud of our Victorian contingent - and heard excellent comments from all over about the likes of The Whirling Furphies, Zingara, Bruce Watson, The Boola Band (from Gippsland), Archie Roache and Ruby Hunter (gorgeous as an acoustic trio with Dave Arden), Andy Rigby (with a bevy of harp-eyed followers), Danny Spooner, Lynne and Denis Tracey, John McAuslan, Apodemia Compania, and Safika (great at the Festival Opening late-night cabaret).

Talent from the West was recognised too. Hammer and Tongues, Rich 'n' Famous and Steve and Ros Barnes won many new friends and listeners. My Rich 'n' Famous tape makes a lot more sense now that I've seen the band's antics live! They formed the backbone of the New Year's Eve Rock 'n' Roll Concert which was hosted by ex-patriot West Aussie, Bernard Carney. Bernard injects an infectious gaiety into any occasion, as those who were at the Adelaide National's Rock 'n' Roll night will undoubtedly vouch for. Joined by a host of other performers, he had the joint jumping while the rain poured, the thunder roared and the grass floor of the marquee sucked in the tropical downpour and became inches deep in water and mud. A memorable New Year's Eve indeed!

Earlier that evening a spectacular Fire Event was staged before 10,000 people, with music, dancing, drumming, chanting, aboriginal fire-making, a fireworks display and the burning of a huge "city skyscraper" construction labelled the Tower of Babel and representing capitalism and the rape of the environment! An enormous internally-lit Mother Earth was paraded through the crowd as a heroic figure. All very primeval and stirring - particularly with the lightning of the approaching storm flashing around the horizon!

Speaking of the environment I was most impressed with the way the festival organisers were willing to put into action their environmental beliefs. Hundreds of volunteers slaved to make the festival a success, and their efforts included:

- teams of "Waste-Busters" regularly emptying the numerous and varied recycle bins.
- a dishwashing service for the cafes and restaurants to minimise the usage of disposables (the dishwashing marquee was labelled "China Beach")
- encouraging people to buy trees to be planted on site.
- a food distribution service using local growers' and traders' produce, to minimise the movement of trucks and vans through the site.

Anyway - back to the performers - and a multi-cultural and multi-faceted lot they were too.

RUA's concert was a high point - be sure not to miss them on March 21st in Melbourne. To quote Steve Barnes in "Town Crier": "This trio from Christchurch are by a very wide margin the most exciting Australasian band I've heard in the traditional Celtic idiom. Piper/flautist Jimmy Young was a founder member of the House Band, one of the top British folk acts of the eighties, and Denny Stanway is a world-class vocalist, worthy of comparison with Mary Black. They combine traditional tunes and songs with some wild jazz-tinged improvising by Jimmy and driving guitar and bouzouki backing (from David Stuart), and the effect is stunning."

There was a high level of Aboriginal and Islander involvement, with singers, musicians, poets, storytellers and dancers performing throughout the festival. The IMBALA DANCE GROUP from northern Qld captivated the audience with a spectacular Fire Dance on the opening concert, and the MILLS SISTERS from Thursday Island were as joyous and irrepressible as ever.

The SCREAMING COCKATOOS (with stunning young fiddle player, Fred Graham), and JOHN and JENNI KANE played some very tight and exciting bluegrass and country music (unfortunately crucified on one occasion by appalling sound mixing). The bluegrass sessions in the camp site till the crack of dawn or beyond were something to behold!



The BLUES TENT was one of the highlights for me. It was running hot all weekend, always someone either on stage or sitting around jamming.

KANGAROO MOON from Byron Bay had a 'new age' feel, with some exciting rhythms and refreshing treatments of Celtic melodies from flutes, whistles, keyboards, bouzouki, mandolin, didgeridu and all manner of percussion. Their tape, "Celtic Dreaming", is lovely.

Then there was HANS POULSEN (why didn't someone tell me earlier what a beautiful voice this man has!); THE FAGANS (family harmony singers - another tape worth getting); new forces on the women's vocal scene, RUTH APELT and duo CHRIS FAULK and KERRIE GILMARTIN; great young Aussie singer/songwriter in the John Williamson tradition COLIN BUCHANAN; the QUEENSLAND DISHARMONIC SYMPATHY ORCHESTRA, the New Year's Eve Bush Dance band to rival the Olde Empire Band in awesome size - I think I counted 25 at one stage; and the wonderful-but-too-numerous-to-mention performers who kept the FOLK CLUB STAGE going strong for the duration. Dancers were well catered for, too, but Qld's summer weather didn't really inspire me to do a lot of that!

Heaps of praise to Bill Hauritz, the Queensland Folk Federation and all those volunteers for a fantastic effort. Another three weeks on the Sunshine Coast below Maleny after the festival had me well and truly wound down and ready for 1992. Highly recommended!!

Jeanette Gillespie.

*More on the Maleny Festival from entertaining writer, Jill Watson, in the next issue.*



## THE BOITE SINGERS' FESTIVAL AT DAYLESFORD.

I had heard glowing reports about the first Boite Singers' Festival at Daylesford (1991) from enthusiastic friends, but wasn't sure whether I felt outgoing enough to participate for a whole weekend .... In the end I went and I don't regret it one little bit.

The 1992 Singers' Festival was held at Daylesford on the 10-12 January: a gracious country setting, friendly company, good food and lots of music, song and dance - what more could one ask for?

There is something special about an extended time with those of like mind (or "voice"!): Rapport and confidence grew as we built on what we shared together. In the workshops we could explore the singing traditions from many cultures - learning of dragons flying over Bulgarian forests (Bagryana Popov), experiencing the contrast of the Oromo warrior beat with lilting lovesongs (Siyo), respecting the rhythms of work (Danny Spooner), and acknowledging with passion and spirit our place in the universe (Fay White). We could also free our voices to express ourselves in new ways (Therese Virtue, David Oldham), while others wrote songs (Bruce Watson) or made masks with inspired creativity (Jedda Bellham).

Group concerts provided informal opportunities to enjoy and join in, and line dances drew us together in a spiral connecting hand and smile, heart and soul - a moment to treasure until we meet again next year.

Kerstin Reimers.

### CITY OF FOOTSCRAY HIGHLAND PIPE BAND



Established in 1913, the Footscray City Highland Pipe Band is believed to be the oldest continuously playing pipe band in Victoria, and one of the oldest in Australia.

The Band enjoys a strong complement of members and supporters, and is somewhat unique in its family content, there being several inter-family connections of Parent/Child, Husband / Wife, etc. among the group.

The tartan worn is the red 'Robertson' tartan, which forms the focal point of a very attractive and colorful uniform.

During the competition season, the Band compete at various highland gatherings against bands from all over Victoria, and interstate, with a pleasing record of success in recent years, culminating in the winning of National Titles at the last two Australian Championships in Adelaide 1986, and Sydney in 1988, against bands from all over Australia, and New Zealand.

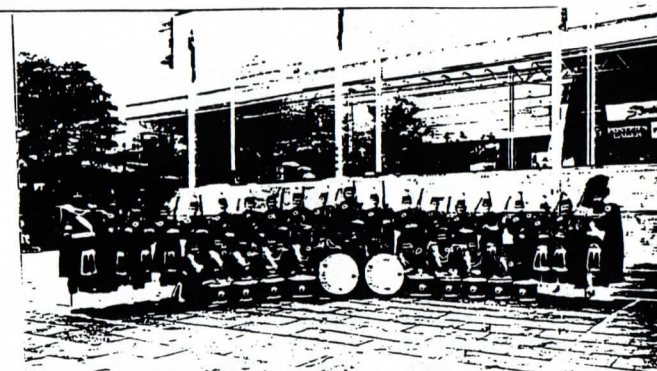
In addition, the City of Footscray Pipe Band is constantly in demand to play at a variety of social engagements, and civic functions.

\*\*\* Vacancies currently exist for both Pipers and Drummers, at all levels of experience, with expert tuition being available to learners.

The Band practices on Monday evenings at the Maribyrnong High School, River Street, Maribyrnong at 7-30 pm.

Persons interested in playing with the Band, or beginners wishing to learn the Pipes or Drums, can contact the Pipe Major John Young at a practice, or on 744 6083, alternatively, the Band Recruiting Officer, Barry Stewart may be contacted after hours on 397 7676.

ALL ENQUIRIES WELCOME.





# FOLK ON RADIO



## IN MELBOURNE

RADIO NATIONAL: AM 621

SATURDAY: 1:30pm - 2:00pm Talking History.  
 MON. - FRI. 11.10pm - 1.00am Nightly Planet.  
 Robyn Johnston often plays local and international folk music.

3LO: AM 774

SUNDAY: 5.30am - 10.00am Australia All Over.  
 Folk Country and Chat with Ian "Macca" MacNamara.

3CR: AM 855

MONDAY: 10.30pm - Midnight Traditionally Late.  
 Co-ordinated by Peter Goodyear with various presenters.

3EA: AM 1224

SATURDAY: 11.05pm - Midnight Irish Gaelic (1st. Sat.)  
 Scots Gaelic (3rd. Sat.)



3SCB FM ... 88.3

THURSDAY: 8.00pm - 10.00pm Fiddlestix. Fine folk music.

3ZZZ FM...92.3

SATURDAY: 11.00am - Noon Irish Programme.  
 SUNDAY: 6.00pm - 7.00pm Irish Programme.



COMMUNITY RADIO FM...97.4

WEDNESDAY: 4.00pm - 6.00pm The Aussie Heritage.

3RRR FM...102.7

TUESDAY: 2.00pm - 4.00pm Folk Show. Rick E Vengeance

ABC FM...105.9

MONDAY: 11.30am - 12.30pm Music Deli. 'Old Times Come Back Again', produced by Chris Sullivan.



FRIDAY: 11.30am - 12.30pm The Songs and Stories of Australia.  
 David Mullhallen.

FRIDAY: 8.00pm - 9.30pm Music Deli. Steve Snelleman & Paul Petran

SATURDAY: 7.05pm - 8.00pm The Songs and Stories of Australia  
 WEEKDAYS: 5.10pm - 7.00pm Sue Howard often plays local and

international folk and acoustic music.

3PBS FM...106.7

MONDAY: 9.00pm - 10.30pm World Music.

WEDNESDAY: 1.30pm - 3.30pm Multicultural Music.

SUNDAY: 4.00pm - 6.00pm Global Village.



Acoustic, traditional and contemporary music from around the world.

6.00pm - 7.30pm Continental Drift - World Music.



## REGIONAL

3RPP FM...94.3 (Peninsular area)

SATURDAY: 11.00am - 1.00pm Folk Show. Various presenters

3BBB FM...97.5 (Ballarat area)

TUESDAY: 9.00am - 10.00am Ballads and Blarney. John Rugg



3YYR FM...100.3 (Geelong area)

MONDAY: 10.00pm - Midnight (Alt. Wks) Meanderings. Keith Potgeiter.

SUNDAY: 7.00pm - 9.00pm Folks Alive. Various presenters.

3GCR FM...103.5 (Gippsland)

THURSDAY: 8.00pm - 10.00pm What the Folk.  
 Lyndal Chambers/Geoff Harris/Hans Strating.



3CC FM...103.9 (Central Victoria)

MONDAY: 8.00pm - 9.00pm Open Door - Roddy Winlaton.  
 9.00pm - 10.30pm Singers, Songwriters and Troubadours.  
 Andrew Pattison/Jim O'Leary.  
 10.30pm - Midnight The Organic Swagman.  
 Kerry McDonald.

3RPC FM...106.3 (Portland area)

WEDNESDAY: 9.00pm - 11.00pm Forty Shades of Green./Folk  
 and Beyond. - Jeanette Brennan/Tony Hudson. (Alt Wks.)

3ONE FM...106.9 (Shepparton area)

THURSDAY: 7.00pm - 8.00pm Irish Programme - Mary Moore.



## SONGS AND STORIES OF AUSTRALIA - ABC FM STEREO

### THE SINGING WIRE

**Friday, March 6 at 11.30am and Saturday, March 7 at 7.05pm.**

The history of the Alice Springs to Darwin Overland Telegraph Line, devised and written by Ken Ferguson and presented by Tony Phipps, Ken Ferguson and friends in a special production for Song And Stories.

### THE LARRIKIN SESSIONS

**Friday, March 13 at 11.30am and Saturday, March 14 at 7.05pm.**

The songs of Australia are an important part of our heritage but sadly not all of them are well respected due to poor and outdated arrangements and recordings. In this program The Larrikins revive some of our best folk songs with new arrangements and celebrate the songs that made Australia.

### A SWAG OF YARNS

**Friday, March 20 at 11.30am and Saturday, March 21 at 7.05pm.**

Roger Montgomery is a special guest with yarns, stories and songs from the tradition in a fascinating insight into the writers and poets of the late 19th and early 20th century.

### THE FRANKLIN

**Friday, March 27 at 11.30am and Saturday, March 28 at 7.05pm.**

Sir John Franklin, British Naval Officer, explorer and second Governor of Van Dieman's Land, had a long, varied and adventurous career which ended in tragedy when he and his expedition party disappeared in the Arctic in mysterious circumstances. The search for Franklin and his men, and the role of his indomitable wife, Lady Jane, struck a chord in Victorian hearts, produced a deeply evocative and enormously popular traditional song, "Lord Franklin" and has remained a source of fascination and dispute to this day.

David Mulhallen, producer and presenter (08) 343 4000.



## When Old Times Come Back Again

Australia's real folk music has never been heard outside the bush, says folklorist Chris Sullivan, who has remedied this by making a series of 12 radio programs which began in January on ABC-FM. He discusses the "conspiracy of ignorance" that, over the past 30 years, has resulted in the invention of an Australian folk culture.

The music played by modern 'bush bands' comes from an unholy mix of musical influences. It owes very little to the music that was actually played and sung in thousands of small rural communities across the nation.

Australia began to examine its traditional folk music in the 1950s. During this period the first field recordings were made of traditional singers and musicians. Post-World War 11 nationalism inspired a few dedicated individuals to collect songs, and in some cases dance music, from within a small number of communities. The benchmark used by these collectors was the 1905 (first edition) publication *Old Bush Songs*, by A. B. Paterson. Consisting entirely of local compositions, these songs were sent to Paterson by readers of the *Bulletin*, thus setting a pattern that concentrated mainly on 'bush songs' to the exclusion of other vocal material. This preoccupation affected the music that was collected and ultimately the types of song that were represented.

Australia is probably the only country that consistently publishes songbooks made up only of local compositions, denying the validity of ballads and popular and comic songs of European origin that formed the bulk of most singers' repertoires. Convict bushranger and work songs reinforce the male-orientated world exposed by

by  
Chris Sullivan

Russel Ward's *The Australian Legend* (1958). In reality, these items formed only a small percentage of the songs sung in the bush. Far from being dominated by the drinking and hard living associated with the men's camp, the Australian vocal tradition is pervaded by flowery sentimentality and humour—a body of songs that collectively provide scope for the full range of human emotions. Perversely, the exact opposite is true of our instrumental music, the local material being totally ignored and tunes imported directly from the British Isles, Ireland and America.

During the 1950s two important events took place that created a widespread interest in Australian folk music. The American entertainer Burl Ives toured Australia, performing songs that had been sent to Dr Percy Jones by readers of the Melbourne *Sun* and Dick Diamond's play *Reedy River* was produced by the New Theatre. It is somewhat in the nature of things that Australians are more inclined to take notice of their culture when it is recognised by an American. Nevertheless, we owe a vote of thanks to Ives for his performances at this time, the first occasions on which urban audiences had heard songs of this type. The impact was significant. Similarly, the musical play *Reedy River*, which incorporated traditional songs with thematic, stylised compositions, fuelled an interest in Australia's folk music. *Reedy River* is also famous for launching the 'bush band', and its concomitant accoutrements the lagerphone and

bush bass, onto an unsuspecting Australian public.

Wherever *Reedy River* was performed, 'bush bands' were created to take part in the production. In Sydney the (original) Bushwackers band, some members of which had appeared in *Reedy River*, was formed at this time. From the outset tension existed within this group between, on the one hand the traditionalists, who held very fixed ideas about what constituted Australian folk song and for whom everything American was anathema, and on the other the progressives who played instruments such as the guitar and banjo whose musical influences included Pete Seeger and the Weavers, harmony singing and more than three chords. On both sides, the commitment to Australia was not in question: the main issue was about music.

When the band split the traditionalists continued as the (still original) Bushwackers, maintaining the semi-theatrical performance style of the *Reedy River* days, complete with waistcoats and neckerchiefs. The stage props and the conservative, naive musical approach taken by the group cast the 'bush band' into a mould, the form of which it has never fully shaken off.

Throughout the 1960s and 70s the bush band theme was developed and expanded upon, culminating in the fully electric-folk/rock style of the unrelated, Melbourne-based Bushwackers (sic). Despite the obvious changes in style, the bush band has not travelled far from its origins. Most songs come from a repertoire that has remained static since the 1960s, and is euphemistically referred to as the 'bush band top 40'.

This lack of direction can be attributed to the fact that these bands have never been substan-

tively based on the Australian tradition. Most bush band performers would never have heard a traditional singer. With preconceived musical notions derived from backgrounds in classical, rock or country and western music, and little else except a song book, countless musicians have launched themselves into careers in bush bands. Thus bush band after bush band amorously budded off from those that have come beforehand, rarely questioning the veracity of the music being played.

Virtually none of the instrumental dance music collected in this country has found its way into the bush band repertoire. The dance forms popular in the bush were not accepted by the folk revival as being folk dances. The waltz, polka, schottische, varsovienna, mazurka and quadrilles were all early to mid-19th century developments. Just as this century has seen successive waves of popular dance inspired by Latin and Afro-American rhythms, the 19th century saw the widespread acceptance of pan-European dance forms, all of which were based on localised regional styles. This development took place during the period when Australia was receiving large numbers of free immigrants from the British Isles, Ireland and continental Europe, a diverse body of people who found a common expression through the new dance forms. These dances, and the tunes played for them, evolved over time into an entirely new music, just as spoken Australian English differs from that found in any other country. This is the folk music of Australia.

Unwilling to accept the reality, the folk revival in this country formulated the myth that Australian folk music was 'only Irish music anyway' and coined the term 'Anglo-Celtic tradition' to make it official. Bush band instrumental music, and the dances for which they are played, came directly from the British folk revival during the 1960s.

Within the folk revival of this country, there has been virtually no acceptance of the real Australian music. Folk clubs and festivals are very much the preserve of Anglo-Celticophiles, many born in the British Isles and Ireland. The realities of rural Australian culture remain foreign to them. In its place a mythological world of jolly shearers and wild bushmen has been created. The full kit of moleskins, waistcoats, pocket pouches and slouch hats has become *de rigueur* for bush bands and even casual visitors to festivals—unwittingly parodying that comical figure of rural Australia, the 'new chum'.

It is a fact that more than 80 per cent of the traditional or folk music collected in this country has only been recorded since 1980. This large body of material expands the parameters set up by the important collections of the 1950s. Despite the fact that many subjects of these recordings were in their 80s and 90s, we now have many fine examples of vocal, instrumental and regional styles. Only over the past five years, as a direct result of appearances by some of these musicians at festivals, have bush bands taken a belated interest in this important cultural resource.

Old Times Come Back Again presents some of the finest music recorded over the past decade, a selection of material from the 700 field tapes in the Sullivan collection, the single largest body of recordings in the National Library of Australia's folklore archives.

The 10 programs constituting the body of this series (numbers 2 to 11) each focus on an individual or, in some cases, a family of musicians. These programs are not intended as musical Cook's tours, but rather as an opportunity to experience a person's music within the context of his or her life. By contrast the first and last programs (numbers 1 and 12) each consist of a wide selection of music and provide background to the Australian tradition, to the collection of this music, and to the

revival of the past 35 years.

The recordings for these programs have been carried out under contracts and grants of assistance from the Australia Council, The Australian Institute of Aboriginal and Torres Strait and Islander Studies, the Australian Folk Trust, the Bush Music Club and the National Library of Australia. This work has been invaluable enriched by the companionship of fellow traveller Mark Rummery, without doubt the finest revival performer of Australian dance music. In a number of these programs Mark can be heard accompanying the old musicians on the violin or concertina.

(First published in *24 Hours*, January, 1991. Reprinted by permission of the author and *24 Hours*.)

### Old Times Come Back Again

can be heard on ABC-FM's **MUSIC DELI**, now on **MONDAYS at 11.30am**. The programs for **MARCH** include:

**The Violin Music of Frank Collins** (March 2)

**Concertina Music of Albert Dooley** (March 9)

**The Music and Stories of Jim Lowe** (March 16)

**The Violin Music of Stan Tracey** (March 30)



# S. K. I. D. S. St. Kilda International Dance School

Unpartnered circle and line dancing from Europe and Israel.

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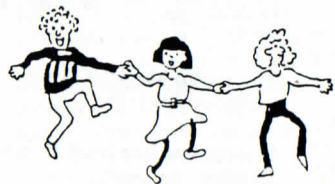
New members welcome.



St. Margarets Hall,  
Cnr. Hotham Street and Denman Avenue,  
East St. Kilda.

Enquiries: Marie - 534 0345.

\$5 per night.  
\$40 per 10 - week term.



Thursdays 7.30 - 10.30 pm.  
(during school terms)

Instructor:-

Marie Feigl.  
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(Institute of Early Childhood  
Development)  
Recreational Folkdance Teachers Certificate.  
(Andre Van de Plas & Aust. Assoc.  
for Dance Education)



**DINNER**  
Spit Roast  
Sweets



*Mr. Ophir*  
RUTHERGLEN

**BUSH DANCE**  
at Historic Winery

**21<sup>st</sup> MARCH 1992**

7.30 pm-1 am

060 329920 for  
Reservations

*Dancing + Music  
+ Couch Grass*



## MUSIC VENUES - METROPOLITAN

### MELBOURNE FOLK CLUB

Fridays, 8.30 - 11, followed by session East Brunswick Club  
Hotel 280 Lygon St. E. Brunswick. Contact Meg MacDonald,  
(03) 387 5256

Fri

### THE BOITE: WORLD MUSIC CAFE

Acoustic world music Every Fri. 8.15. 1st. Sat. Irish night.  
4th. Sat. Singers night. Mark St Hall, Mark St, N. Fitzroy.  
phone (03) 417 3550

Fri

Sat

### CAFE YARTZ

Acoustic-Eccentric Cafe Music Wed to Sun, cheap snacks  
Open Stage Sun. 224 High Street, Northcote Contact 481 8084

Wed  
to  
Sun

### CELTIC CLUB

Every 2nd Thurs. approx. 10 - 12, each Fri & Sat, 7 - 12  
Cnr. La Trobe/Queen St. Melbourne - phone (03) 67 6472

Thu  
Fri  
Sat

### CLIFTON HILL HOTEL

Fridays & Saturdays, late 10.30 - 2.30  
Queens Pde, Clifton Hill - phone (03) 489 8705

Fri  
Sat

### DAN O'CONNELL HOTEL

Wed.-Sun. Irish bands. 9.30-12.30 (8.30-11.30 Sun.) Cnr  
Princes/Canning Sts, Carlton - phone (03) 347 1502

Wed  
to  
Sun

### FOLKLORE COUNCIL OF AUSTRALIA

3rd Sat. each. month from 8 p.m. Eastern suburbs (venue alters)  
Monthly social / meeting.  
Contact: Anne Slykhuiss (03) 589 1237

Sat

### GREEN LANTERN COFFEE LOUNGE

Wed. - Sun. 8.30-12.30 (2 a.m. Fri-Sat.)  
(Acoustic/blues/folk/jazz, etc. Open talent night Sunday)  
13 Burwood Highway. Phone (03) 808 8023

Wed  
to  
Sun

### 'MOLLY BLOOM'S'

Every night Various Irish bands and singers. 9 - 12 p.m.  
Bay St, Port Melbourne, - phone (03) 646 2681

Every  
Night

### TWILIGHT COFFEE HOUSE

Every night 9 - 12 p.m. Open stage Tuesday  
234 High St, Kew. Phone (03) 861 6587

Every  
Night

### ONE-C-ONE'

(Acoustic/Blues/Folk) Sundays 8 - 11 Brunswick Mechanics  
Inst., Sydney Rd, (Diag. opp. B'wick Town Hall) Contact Marion  
Cincotta (03) 347 7515 Melanie Gould (03) 347 5485

Sun

### NORMANDY HOTEL

Thurs - Sun. Irish bands 9.30 - 12.30 (9 - 12 Sun.)  
Cnr Queens Pde / Gold St, Clifton Hill - phone (03) 481 3332

Thur  
to  
Sun

### "PICKIN' AT THE PIGGERY"

3rd Fri each. month (except Jan, Feb & Oct) 8-11p.m. (string  
band,/old time/bluegrass,/cajun fiddle music) \$4 (members)/  
\$5 at the Footscray Community Arts Centre,  
45 Moreland St. Performers welcome. Phone (03) 689 5677

Fri

### RINGWOOD FOLK CLUB

Every Tuesday 7.45 pm. (Last Tues. of month - Dance night)  
East Ringwood Community Hall, Knaith Rd. E. Ringwood  
Contact: Graeme Higman (03) 758 3438

Tue

## OTHER FOLK MUSIC ORGANISATIONS

### ACROSS THE BORDERS

An 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, esp. The Boite World Music Cafe, Mark St, North Fitzroy  
(see above). Contact (03) 417 3550 (answer-phone) or P.O. Box 1150, North Fitzroy 3068

### VICTORIAN FOLK MUSIC CLUB

Dances and dance practices, music and song nights. Publishes song and dance books and tapes of dance music instructions.  
Contact (03) 497 1628, or write: G.P.O. Box 2025 S. Melbourne, 3001

## LEARN AND / OR PARTICIPATE MUSIC & / OR SONG

### INTERNATIONAL MUSIC, SONG & DANCE

Occasional workshops organised by The Boite. Contact (03) 4173550.

### IRISH FOLK MUSIC CLASSES

Wed. 8pm (Children's classes: Sat. morning Thurs. 7.30)  
Australian Irish Welfare Bureau, Gertrude St, Fitzroy.  
Contact Paddy O'Neill (03) 417 3682

### CELTIC FOLK MUSIC CLASSES

Sat 2 pm Beginners 4 pm more experienced  
Australian Irish Welfare Bureau, Gertrude St, Fitzroy.  
Contact Seagull or Jeanette (03) 481 6051

### RINGWOOD FOLK CLUB

Tuesdays. (Except last Tuesday each month; Bush Dance night) 7.45  
Dance music, singing, etc. E. Ringwood Community Hall,  
Knaith Rd (off Dublin Rd) Contact Graeme Higman (03) 758 3438

VICTORIAN HARP SOCIETY 2nd Saturday each 2nd month 2.00 p.m.  
(esp. for harp lovers, beginners & players) Contact: (03) 481 6051

## LEARN AND PARTICIPATE DANCE

### ST. KILDA INTERNATIONAL DANCE SCHOOL

Thursdays 7.30 - 10 pm. (School terms) \$5 European, Israeli, Circle  
and line dancing. St Margarets Hall, Hotham St. (cnr. Denman Av)  
E. St Kilda. Contact Marie 534 0345

### COLONIAL DANCERS

Every Wednesday (live music every 1st Wed.) 8.00 - 10.30 pm.  
Australian, Colonial, British Isles, Old Time, etc.  
St Michael's Hall, MacPherson St. North Carlton.  
Contact Garry Clarke (03)687 5504 (a.h.)  
or Heather Larsen (03) 881 7338 (b.h.)

### COLONIAL BUSH DANCE (run by VFMC)

Live Music. Last Tuesday of month 7.45 pm  
East Ringwood Community Hall (Melways 50 B8)  
Contact Graeme Higman (03)758 3438  
Also 1st Saturday of each month. Ringwood Uniting Church Hall  
Station St. Ringwood. Contact: Ced Garrick (03) 729 4375

### INTERNATIONAL FOLK DANCING WORKSHOPS

Tuesdays 7.00 pm Beginners. 8 pm. Intermediate  
St. Michael's Hall MacPherson St. North Carlton. \$3.  
Contact Graham Witt (03) 383 2869.

### IRISH DANCING CLASSES

1. Celtic Club, Cnr LaTrobe/Queen Sts, Melbourne, Thurs. 8-10  
Phone (03) 67 6472  
2. (Gelong 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 N.W. MORRIS**  
Every Tuesday. (except 1st) 8 - 9.30 pm.  
St Mark's Community Centre, George St, Fitzroy.  
Contact Jenny Hale 861 7455 or Colin Towns 867 1113

**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

**MORRIS DANCING: COCKATOO: NEW GROUP**  
Members wanted 7.30 Mondays Cockatoo Neighbourhood Centre,  
rear Community Hall, Pakenham Rd. Cockatoo  
Contact (059) 688 829 P.O. 150, Cockatoo 3781

**MORRIS DANCING: PLENTY MORRIS DANCERS**  
1st, 3rd and 5th Tuesdays 7.30 pm Church Hall Cnr. Church and  
Denham St. Hawthorn. Contact Kerrie Casey (03) 570 6811

**SQUARE DANCING CLASSES**  
Wednesdays Beginners/ Every 2nd Friday. 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

**COBBERS 'GUMTREE' BUSH DANCES**  
Monthly  
LaTrobe University Union Hall. \$14. Contact (03) 497 3227

**COLONIAL DANCE WITH THE UP TO SCRATCH BAND**  
1st Wed each month 8 - 10.30 pm St Michael's Hall, MacPherson St.  
North Carlton. Musicians and dancers welcome.  
Contact Maureen Beggs, (03)347 1518 (a.h.)

**PARADIDDLE BUSH DANCES**  
Saturday nights, every 6 weeks or so. 8 - 12 pm  
St. Melb. Town Hall, BYOG & supper. \$10/\$9/\$5  
Contact (03) 844 2476

**RINGWOOD VFMG BUSH DANCE**  
First Saturday each month 8 pm. Ringwood Uniting Church Hall  
Station St Ringwood Contact Ced Garrick (03) 729 4375

## 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 1992 March 20, April 10, May 15 and 29.  
Contact Mary Smith (054) 421153, or 91 Retreat Rd, Bendigo, 3550.

**BERWICK DISTRICT 'Old Time Dances' around \$3.00 8 - 12 pm**  
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 Evan Webb (03) 783 8820

**GEELONG Colonial Balls and regular 'Bullockies Balls'**  
8 - 12 pm. BYO everything. Venues and bands vary  
Contact Andrew Morris (052) 213 095 (a.h.)  
or John Nash (052) 485193

**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'**  
4th Friday of month Shamrock Hotel  
Contact Jim Catterwell (057) 722 157 a.h (057) 721 633 bh

**BALLAARAT FOLK CLUB**  
Undergoing reorganisation. Contact Leanne (053) 456 202

**CASTLEMAINE**  
Informal sessions at The Bridge Hotel  
Contact Geoff Perrie (054) 72 1125

**ECHUCA 'River Folk Echuca'**  
Once a month, night varies. Special guest nights  
Pastoral Hotel, Sturt St. Contact Lisa Vinnicombe (054) 825 740 (ah)

**FRANKSTON 'Peninsula Folk Club'**  
First and third Sundays 7 - 11.  
Frankston East Hall. Cnr. Beach St. and Cranbourne Rd Frankston  
Contact Evan Webb (03) 783 8820

**GEELONG FOLK CLUB**  
Every Friday 8.30 pm at The Newtown Club, 12 Skene St.,Newtown  
Contact: Gailene Clifton (052) 442 242 ah  
Jam sessions 2nd Wed. each month, 7.30 to 10.30 pm,  
Argyle Hotel. 30 Aberdeen St. Geelong West  
Contact Adrian Kelly (052) 218 394 bh (052) 432 282 ah

**GUILDFORD FOLK CLUB**  
Guildford Hotel. 3rd Wed of the month. Acoustic concert and floor  
singers and instrumentalists. Led by Phil Day \$4 (\$3 conc.)  
Contact Kelly (054) 762 277

**HEALESVILLE FOLK CLUB**  
No details Available

**MALDON**  
Occasional informal sessions, 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

**SELBY FOLK CLUB**  
1st Friday each month Community House, Wombalana Rd, Selby.  
Contact 754 2039

**TYERS 'Gippsland Accoustic Music Club'**  
1st Sunday each month 8 pm. Tyers Hall, Main Rd, Tyers (near  
Traralgon)  
Contact Lyndal (051) 74 5680

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

**'CENTRAL VICTORIAN FOLK ASSOCIATION'**  
A regional organisation in the Central Victorian area which holds  
occasional special concerts and other functions.  
Contact Kelly (054) 762 277

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:

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

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

modified Jan 15, 92