

## 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!

#### 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:

- |   |  |
|---|--|
| <input type="checkbox"/> Colonial Dancers       | <input type="checkbox"/> Echuca Folk Club          |
| <input type="checkbox"/> Folklore Council       | <input type="checkbox"/> Geelong Folk Club         |
| <input type="checkbox"/> "Peninsula" Folk Club  | <input type="checkbox"/> T.S.D.A.V.                |
| <input type="checkbox"/> "U.T. Creek" Folk Club | <input type="checkbox"/> Victorian Folk Music Club |

- Events run by a variety of interstate folk clubs.

#### 3. DISCOUNTED ("MEMBERS") CHARGES PAYABLE FOR: -

- Records, cassettes and books sold at F.S.D.S.V. events.
- Advertising of appropriate items in "FOLK VINE".

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

NAME:.....

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

SUBSCRIPTIONS FOR JULY 1992 to JUNE 1993

SINGLE - \$36 (CONCESSION - \$25)

FAMILY - \$54 (CONCESSION - \$36)

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# FOLK VINE

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Folk Song & Dance Society of Victoria



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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)
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**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

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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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**FROM THE EDITOR'S DESK**

*Hullo Folks.*

Welcome to any new Folkvine readers and Society members, and well done those members who have already renewed their **subscriptions** for 1992-93! You are all, of course, invited to the **Annual General Meeting** of the Society, which will take place on Sunday, **August 9th**. Come along and join us in planning for an **exciting** year of FOLK in Victoria. We will be particularly in need of a treasurer - no university degrees needed - just enthusiasm!

Thanks to the large number of people who came along last month to voice their opinions concerning the **National Festival**. The resolutions and concerns were conveyed to the Australian Folk Trust via Hugh MacEwan. The AFT has decided to take on the organisation of the 27th Festival, which will be held in Canberra next Easter, and in fact to make Canberra the Festival's permanent home. We hope this will be a good decision for Australian Folk Music - I think it is up to us all to keep in touch with what the AFT is doing, and to write to them with our suggestions and ideas as the year progresses.

Closer to home, the **Melbourne Folk Club** has had some great performers and good audiences again in the last month; thanks to Dave Brannigan for the time he's been putting in to the Club's organisation. See Folk in Melbourne and Diary Dates for the number of nights YOU can be out in July!

On a **personal** note, Ernie and Cathy are doing well with new baby Jered; Tony and Michelle did escape Bangkok unscathed and completed an 11 day trek in the Himalayas; and Dinah Maxwell seems to be settling in well to her new abode in QLD.

**This month** we continue Maireid Sullivan's interview with Andy Irvine; conclude Colin and Jenny's adventures at the National Festival and Steve Barnes' 10 Great Folk Albums; run some fascinating information on Irish and Australian Road Bowls and tell you a bit about the concertina and the accordion. Well, that's for starters, anyway.

Happy reading, *Jeanette.*

(Thanks to Seagull Graham, typing, David Alderson, computer assistance and printing, Stephen Wright, poster calligraphy, and all contributors.)



**Folk Song & Dance Society of Victoria**  
**Annual General Meeting**

Sunday August 9th  
 2.00 pm till 4.00 pm

East Brunswick Club Hotel  
 280 Lygon Street, East Brunswick

Members and all others interested in the folk arts in Victoria are welcome to attend

## FORUM TO DISCUSS THE FUTURE OF NATIONAL FOLK FESTIVALS

This report is a very brief summary of the main topics discussed at the open forum held on Sunday 24th May 1992, at the East Brunswick Club Hotel. A more detailed report is available by contacting the Folk Song and Dance Society of Victoria.

The Forum was well attended with about thirty or so people taking the opportunity to contribute to the formulation of a Victorian opinion on how future National Folk Festivals should be organized. The meeting addressed three main questions:

- 1) The location and format of the 1993 National Folk Festival.
- 2) Should National Folk Festivals continue to be promoted on a "State" rotational basis or should a permanent location be found.
- 3) If a permanent location is thought desirable where should it be.

The meeting was informed that;

- a) no member body has been forthcoming with offers to host the 1993 festival.
- b) two bids have been lodged with the AFT for the 1994 festival. One from Alice Springs (subsequently withdrawn) and one from Victoria.
- c) the ACT government has made overtures to the AFT regarding finance of the 1993 festival.
- d) at its 1991 Annual General Meeting, the Folk Song and Dance Society passed a motion recommending that a permanent home be found for the National Folk Festival and that notwithstanding the acceptance of the recommendation, the F.S.D.S.V. should not accept sole financial responsibility any future National Folk Festivals.

The main questions were discussed at length and the following respective motions passed:

- 1) *"That the 1993 National Folk Festival should be run in Canberra and that the AFT guarantees the content and representation of the festival remains that of a National festival. If this is not the case the AFT should not allow the name "National Folk Festival" to be used."*

- 2) *"That the National Folk Festival be given a permanent location as long as the Australian Folk Trust ensures the retention of the National Identity of the festival."*

- 3) *"That the permanent location for the National Folk Festival be in the Australian Capital Territory."*

Many concerns were expressed in relation to the management of future festivals, particularly in regard to maintaining a truly "National" character. In response to those concerns the following motions were carried:

*"That should it not be considered feasible to hold the National Folk Festival in a fixed location, that the festival be scaled down to make a moveable festival affordable."*

*"That notwithstanding that performers will come from every State, each year a specific State or territory be featured in the programming."*

As the proceedings of this forum were to be table at the forthcoming AFT board meeting, it was felt appropriate to include a comment relating to the unfortunate incident that precipitated the need for this forum. The following motion was carried:

*"That the AFT give more consideration to the people attending the AFT Forum with a view to their being allowed to put their point of view."*

The May board meeting of the AFT considered the question of future National Folk Festivals. The outcome of these considerations was:

\* The 1993 National Folk Festival will be held in Canberra, preferably at the ANU. The format of the festival will depend on the level of financial support received from the ACT government.

\* A sub-committee of the AFT has been set-up to develop a concept for future festivals including a three to five year plan. Representations will then be made to the ACT government with the view to establishing a guaranteed funding base and underwriting commitment. Several prospective sites are to be assessed.

## FOLK IN MELBOURNE

The 'Folk and Acoustic' column in the **Age** each Friday seems to be growing longer and longer - check it out for regular events and specials. Let us know if there's a venue, band, performer, around town which you've enjoyed, an event that's about to happen or a session that's started up. I haven't quite reached omniscient status yet!

The Boite's **Singers Night** in May was definitely standing room only, with fans of Fay White and family and the Bulgarian Women's Choir packing out the Mark St Hall! I'm looking forward with interest to July's night, having sat in on a workshop given by **Andrew Skeoch** on harmonic singing at the recent Rainbow Festival. July 25th is your chance to see Fay again and to hear Andrew's Harmonic Singers in action.

I'm hoping to have some reports next month of **three great concerts**: Ronnie Gilbert and Judy Small who were at the Dallas Brooks Hall on Sunday June 21, Alistair Hulett, Jimmy Gregory and Helen Wright who performed at the East Brunswick Club Hotel on June 27, and Eric Bogle and Ralph McTell, who will be at the Dallas Brooks Hall on Friday July 24.

If you have a craving to learn a few Celtic tunes but reckon they all play 'em too fast at the sessions, go along to Dave Alderson's **tune workshops** on Saturday afternoons at the Irish Welfare Bureau, 3.00 till 5.00pm. You'll need to know at least a few scales on your instrument first, though.

◆◆◆ Here's a great recipe for keeping your **singing voice** in trim: Take one dessertspoon of honey, one small lid of cider vinegar, half to one teaspoon of fresh minced ginger, and dissolve in hot water. Sip slowly. A few good sips of pineapple juice are also meant to be good for the voice. ◆◆◆

### MELBOURNE FOLK CLUB

Thanks again to **Dave Brannigan** for organising an entertaining month at the Folk

Club. Great audiences for the first two weeks, a little down for the third, but that's the way of things. The music has been varied and well presented, with some old and some new combinations of performers.

Dave himself played a very nice bracket on **June 5th** with Richard Doctors and Pete Howell. Musically they go back a long way, and it showed in the ease with which they moved through a number of musical styles. **June 12th** was, I believe, an exciting night, with popular Koorie women's harmony group, 'Tiddas', and the big line-up of the 'Cajun Aces' taking the stage.

**June 19th** was another evening of interesting combinations. Neil Adams is an accomplished guitarist, and he and his wife, Maggie Murphy, played and sang songs ranging from a John Shaw Neilson poem set to music by Neil, to 'Another Fall of Rain', to gospel songs, to 'King of the Road'. Maggie used her voice effectively and the two produced some pleasant harmonies. After a floor spot from Evan Webb from the Peninsular Folk Club, Geoff Hollings, Pete Howell, Brendan Shearson and Justin Price-Rees showed just how good it can be when four musicians get together for an on-stage jam and really listen to each other! Geoff writes well (as in 'Back Door Man'), sings well (I liked Lowell George's song, 'Willin' to be Moving') and involves his audience, and the instrumentation was beautifully complementary, with some fine lead breaks from Brendan on guitar and Justin on fiddle. More on the rest of June next issue.

July and August are again in the hands of **Dave Brannigan**. He would love to hear from you if you have any suggestions for performers, or if you would like a spot yourself. His number is: (03) 762 2435.



### JULY 3

Phil and Elaine Young, organisers of the Melbourne Underground Musicians Society, will be singing and playing as '**Fillane**'. Phil is also a songwriter, and is currently producing a recording of his own songs sung by other people. Also on this night, a return visit from singer/guitarist **Paul Wookey**, now living in Sydney. He had rave reviews last time he was



at the club! He is a powerful solo performer, but mainly plays in bands these days, so don't miss the chance to hear him solo.

### JULY 24

Another mixed bag, with songs and music from **Alan Musgrove and Ken Maher**, who have both been in a number of Melbourne bands, and popular group '**Peter York and the Essentials**'.

### JULY 31

A bonus 'fifth' night of the month, with **Rob Freethy**, singer/guitarist from the Selby Folk Club, and songwriter **Peter Hicks** from Sydney. Peter Hicks has won the National Labour Day songwriting award, and was acclaimed at the Maleny Festival this year for his concert/workshop presentation, 'Songs of Peace and Social Justice'.

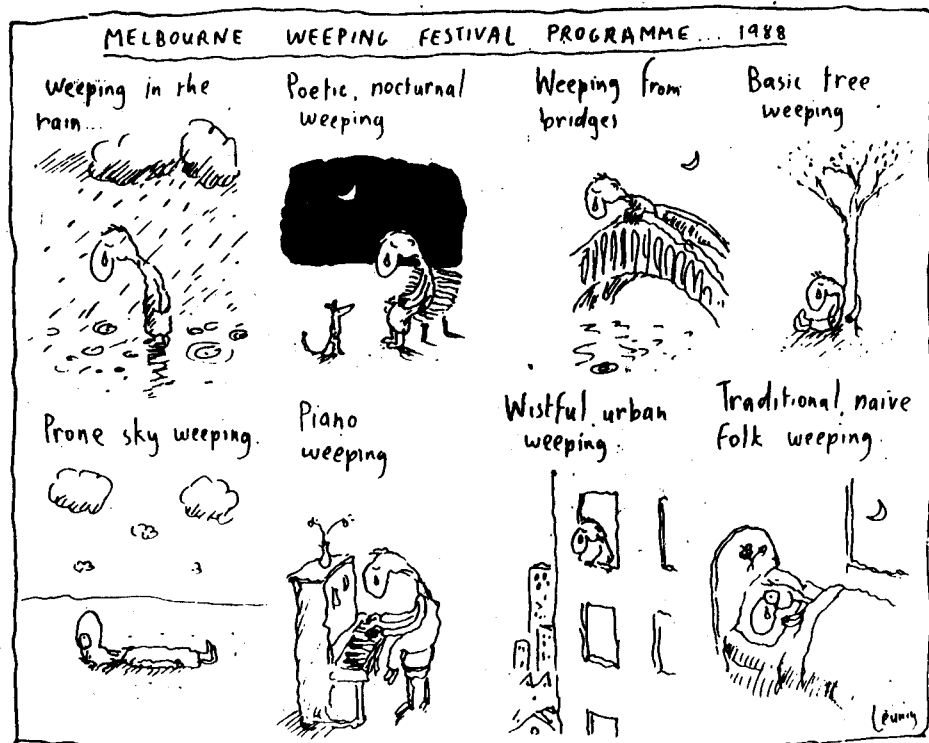


### JULY 10

**Duncan Brown** will be back, this time singing wonderful harmonies with partner-of-old, **Allison Fincher**. The African-style band, **Ababaku**, is gaining popularity around town; at least two members of the band, **Siyo** and **John Norton** perform tonight, and who knows who they'll bring with them!

### JULY 17

**Margaret Somerville and Maureen Beggs** return with harmonious voices and original songs, and singer/songwriter **Joe Paolacci** will be teaming up with **John Hartigan**. I'm sure Joe will be airing some new songs and arrangements.



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## A SELECTION OF DIARY DATES

Please check in the 'Music Venues' etc centre-fold for any **REGULAR** venues and events. This column will this month be only for those **not** mentioned there, or for one-off events, or those which mention specific performers (check **centre pages** for **further details** on these).

### FRIDAY JULY 3

- **Melbourne Folk Club**. East Brunswick Club Hotel. 'Fillane' - Phil and Elaine Young - and Paul Wookey. Floor spots and session. 8.30pm. \$6, \$5, \$4.
- **The Boite World Music Cafe**, Mark Street Hall, North Fitzroy. 8.15pm. \$10 and \$7 Friday Potpourri - Le Tuan Hung Quartet, Bill Desailly and Ellen Hundley.
- **Selby Folk Club**. Community House, Minak Reserve, Selby. \$5 or free entry if willing to perform a bracket. Guest artists.

### SATURDAY JULY 4

- **The Boite World Music Cafe**. Irish Ceilidhe, with Comhaltas musicians and guest Greg O'Leary
- **Ringwood Colonial Bush Dance**. VFMC. Music by 'Barcoo'. 8.00pm.

### SUNDAY JULY 5

- **Bulgarian Bop** - a Boite Concert. 7.30pm. 52 James Stret, Northcote. With the Bulgarian Women's and Men's Choirs, George Gerginov and Violetta Mladinova, April Fool and Mark Dunbar and Niko.

### TUESDAY JULY 7

- **English Music Session** - Tramway Hotel, Nth Fitzroy. 8.15pm. All welcome.



### FRIDAY JULY 10

- **Melbourne Folk Club** - Duncan and Alison; John Norton and Siyo. Also floor spots and session.
- **The Boite World Music Cafe** - Thula Sana plays South African Marabi.
- **'The Backsliders'** in Concert with 'Howlin' Time' at the Sarah Sands Hotel, Sydney Road, Brunswick. 9.30pm - 2.00am. \$10 and \$8. (The Backsliders are doing a tour - see Blues column for country and other Melbourne dates.)

### MONDAY JULY 13

- **3CR Radiothon** - 'Traditionally Late', at 11.00pm, will be having live musicians in the studio - your chance to phone in and support folk music on air. 419 8377.



### FRIDAY JULY 17

- **Melbourne Folk Club** - Margaret Somerville and Maureen Beggs; Joe Paolacci and John Hartigan. Also floor spots and session.
- **The Boite World Music Cafe** - A Greek Kafeneio, with Stelios Tsiolas and Yiannis Kourous.

### THURSDAY JULY 23

- **Adult Singing Workshop** - with Lisa Young, jazz performer and singing teacher, in the Eltham area. Run by Parents for Music. 8.00pm. \$5 members, \$8 non-members. Details from Jan Mackenzie: (03) 439 3450 (ah).



## FRIDAY JULY 24

- **Melbourne Folk Club** - Alan Musgrove and Ken Maher; Peter York and the Essentials. Also floor spots and session.
- **The Bolte World Music Cafe** - Basically Balkan, with April Fool, the Melbourne Vlach Community Dancers and George Gerginov and Violetta Mladinova.
- **Ralph McTell and Eric Bogle in Concert**. Dallas Brooks Hall. 7.45pm. Book at Bass.
- **Bendigo Bush Dance and Music Club**. Spring Gully Hall, 8.00pm.

## SATURDAY JULY 25

- **The Bolte Singers Night** - with Fay White and Andrew Skeoch's Harmonic Singers. Floor singers welcome. Mark St. Hall, Nth. Fitzroy. \$10 and \$7. 8.15pm.

## SUNDAY JULY 26

- **TSDAV Family Dance**, with 'Blackberry Jam', at the Jika Jika Community Centre, Plant Street, Northcote. \$5 anyone over 5 years old. 2.30 - 5.30pm. Contact Lucy Stockdale: (03) 380 4291.



## TUESDAY JULY 28

- **Melbourne Underground Musicians Society's night** at the Green Lantern Coffee Lounge, 13 Burwood Highway, Burwood. 8.30 - 12.30.

## FRI JULY 31 - SAT AUG 1

- **Ballarat Music Workshops**. Family music and dance workshops, marimba making, baby and pre-school sessions, school groups, etc. With Heather McLaughlin, Andre de Quadros and Jon Madin. Run by the Orff Music Association. Details: Dennis Spielvogel: (053) 378 009.



## FRIDAY JULY 31

- **Melbourne Folk Club** - Rob Freethy; Peter Hicks from Sydney. Also floor spots and session.
- **The Bolte World Music Cafe** - Koorie Night, with Tiddas, Robert Mate Mate and Carole Fraser.

## SATURDAY AUGUST 1

- **The Bolte World Music Cafe** - Irish Ceilidhe, with Comhaltas musicians and guests Helen McGeachin and friends.



## SUNDAY AUGUST 2

- **Singers Afternoon** - Informal singing session at 225 Rathmines Street, Fairfield. Come at 2.30pm to sing or listen. No experience necessary. Bring copies if you have a song you wish to share. Enquiries: Jeanette Gillespie: (03) 481 6051.

## TUESDAY AUGUST 4

- **English Music Session** - Tramway Hotel, Nth Fitzroy. 8.15pm. All welcome.



## SUNDAY AUGUST 9

- **Folk Song and Dance Society of Victoria Annual General Meeting**, East Brunswick Club Hotel, 280 Lygon Street, East Brunswick.

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# FORTHCOMING FESTIVALS

## July and August

Head for the nearest open fire and dig in for the winter!

## September 25 - 28

### West Australian Folk Festival, Toodyay, WA.

The best of WA's acoustic and folk artists, and selected interstate and international guests, with concerts, dances, workshops, sessions and street activities.

Enquiries: PO Box 198, North Perth, WA, 6006. Phone: (09) 370 1145.

### Bellingen Folk Festival, NSW.

Enquiries: Carole Helman: (066) 558 587 or Brian: (066) 551 888



## October 2 - 5

### SA State Folk Festival, Goolwa, SA.

Enquiries: Keith Preston, Box 525, Adelaide, 5001. Phone: (08) 231 7247.

### Australian Bush Music Festival, Glen Innes, NSW.

I have information sheets and application forms if anyone is interested at this stage.

Otherwise direct enquiries to: (067) 32 1359.

### Wagga Wagga Folk Festival, NSW.

Enquiries: PO Box S240, South Wagga, NSW, 2650. Phone: (069) 225 614.



## October 23 - 25

### TSDAV Dance Weekend, Yackandandah, Vic.

Enquiries: Maureen Beggs (03) 347 1518.

## November 6 - 8

### 5th National Folklife Conference, Melbourne, Vic.

Enquiries: Hugh MacEwan: (03) 489 2441.

### Newcastle and Hunter Valley Folk Festival, Morpeth, NSW.

Enquiries: (049) 265 297 or (049) 584033.



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TUES-WED-THURS-SUN-8.30-12.30 AM  
FRIDAY & SAT. -8.30-2.00 AM

## MORE ON THE NATIONAL FESTIVAL

### A HOME FOR THE NATIONAL FESTIVAL

#### From the Australian Folk Trust Inc

The National Folk Festival has found a permanent home in Canberra. For 26 years the National Folk Festival has moved around the country, in a different location each year.

The Australian Folk Trust - the national representative body for the folk arts - has decided to take on the organisation of the 27th National Folk Festival in Canberra. It will take place over the Easter weekend 1993 - April 8-12.

This year's 26th National Folk Festival was held at the Australian National University at Easter 1992 to tremendous acclaim. The success of that festival has reinforced the Trust's decision that Canberra is the best home for future National Folk Festivals. The decision to base the Festival in Canberra has the full support of Australia's state and territory folkarts organisations.

Australian Folk Trust Director Graham McDonald is excited with the decision of the Trust. "This will be a great thing for Canberra. It's time that this national event found a home in the national capital."

The Australian Folk Trust is seeking financial support from the ACT Government to assist in the establishment of the Festival on a permanent basis. The Trust considers the Festival to be a major cultural asset for Canberra as well as a significant contributor to tourism in the ACT.

For more information contact Graham McDonald at the Australian Folk Trust on 06 249 7722 or 06 247 7739 (fax).



## Colin & Jenny Go Dancing

*In the June issue of Folkvine, we printed the first part of the article in which Colin Towns and Jenny Lowe tell of their experiences during and after the National Festival in Canberra at Easter this year. Read on for Eptisode Two - Sunday and onwards.*

### SUNDAY - THE FUN DAY

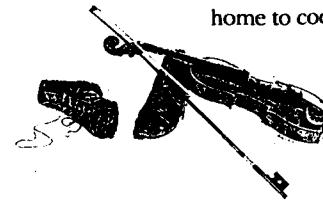
This was our early start. Kindly Kit and Heather Clarke had offered us their spare room as refuge from the camping ground and we had enjoyed a short but good night's sleep. So 9.30am at the Police Citizen's Club was not too much of a problem. Today's theme was "What makes a dance worth dancing again, and again, and again." I suppose we shouldn't have got beyond the first dance! However, a 10am start proved too difficult for most and so just four couples had a pre-workshop dance for 20 minutes until there was enough to start the real programme. A smaller number than Friday, but really keen and able. We looked at dances which were fabulous in the original form, but quite degraded by changes that I have seen some callers make; other dances which were originally unremarkable but with a few cosmetic changes and a new tune are irresistible (Queen of Sheba!); and a number of dances that flow so well that they have been firm favourites of mine for many years.

This was followed by **John Garden** presenting some of the advanced Contras from his book "The Country Dance Companion." Music was again sensationally proved by Rodney, Ian and Fred. I enjoy John's knowledge and selection of dances a lot. Another enjoyable workshop, but it didn't 'gell' in quite the same way as did Dave's.

Jenny succumbed, at this point, to the stomach bug that we have since found out ran rampant throughout the Festival, and we were incredibly grateful for our warm, dry, brick accommodation. I drove her back to Kit and Heather's to rest in peace (sic!)

I finally got lunch (three pancakes!), met up with more people, listened to a session or two, and attended the **Morris AGM**. It was a pity that the Morris was organised separately from the rest of the Festival. The lunchtime display sessions certainly had space for some formal Morris dances, but their only appearance at the Festival site was about an hour on Sunday outside the Union. I understand, though, that their tour on Saturday went well, bringing a different type of madness to the Parliament House lawns! I had made the decision that I could not participate in Morris with my performer's commitment to the festival, so for the first time in over four years there was no-one in *Old Thumper* kit at a SE Australian Morris event.

On then to the **International Dance**. Unfortunately this event was besieged by problems which caused major harassment to the performers (**April Fool, Carol Maddock's Folklorique Group, and Christine Batterson**). This was mainly due to the fact that the sound equipment was working intermittently, and that no sound engineer attended the event (common to most of the dance events!). The problems were obvious to the audience but April Fool made every attempt to ensure that the event carried on regardless - well done under the circumstances. I had not heard **Mara** since 1988 in London when they were called Tansey's Fancy. Mara herself was suffering from a major dose of flu and could barely speak. I was able to provide my headphone radio microphone which gave her the freedom of movement without straining her voice. Obviously she had saved herself for the event, but still surprised me with her energy and presentation. She taught, danced, and called or sang constantly for one hour and 20 minutes prior to her first break - and that only lasted a mere four minutes - followed by another continuous 45 minutes! Remaining a non-participant, I thoroughly enjoyed listening to the music and watching the dancers - a memorable evening.



### MONDAY - IS IT ALL OVER SO SOON?

My Monday commenced with a drive to the local shopping centre for medicine for Jenny. For the first time in Canberra I navigated to and from a neighbouring housing centre without getting lost or taking a wrong turn! The pharmacist's advice and treatment was so effective that Jenny was able to get out of bed an hour later, and was back full of cheeky spirit by the afternoon.

Thus I unfortunately missed *Lampoons* with **Bruce Watson** (which I heard went very well), but did catch my usual pancake brunch. I got to the **Farewell Dance with April Fool and Quadrille** - very poorly attended considering the size of the venue (the gym). (They were all at the *Farewell Concert!* - ED). You needed binoculars to see the band from the seating area! Once again April Fool presented only Macedonian/Balkan and Quadrille the Anglo/Celtic dances. I do hope April Fool's accent on International Dance music does not become permanent, because their repertoire is much broader than that.

We then returned to the Refectory where a steaming **music session** with Rodney Miller got underway. Perhaps some fifty musicians surrounded him, and continued for at least a couple of hours. Competing for airspace was the **Chorus Cup**, a traditional Australian music session, contemporary songs, and some shanties - quite amazing. And in the middle of this we went outside to video Australia's No. 1 Champion Irish Step dancer, **Conor Hayes**, who is also number 3 in the world. He had been seen dancing on tables previously, and only came to Canberra on a whim - he could have been one of the top displays - maybe next year.

Our hosts decided to have a communal meal back home - first and only suggestion (by me!) was .... pancakes! So, with Rodney's fiddle tunes still echoing in my head, I returned home to cook 22 pancakes .... yummy!

## TUESDAY - BACK ON THE ROAD AGAIN

While packing up the car, we phoned Richard to warn him of our departure - guess what - he had the stomach bug! We dosed him with some of Jenny's medicine, and come Albury he was looking much better. And so, back to Melbourne.

## MUSIC AND DANCE WITH RODNEY AND JANE MILLER

Rodney and his wife Jane came down to Melbourne with Dave and Di Alleway to perform at the Colonial Dancers' Wednesday dance. Unfortunately, a poor sound system, a hole in the floor, a cold night and a small audience led to the night being less of a success than Rodney deserved. But he said he had done worse, and spoke fondly of a few gigs in Alaska - 59 burly Oil or Forestry men with about 4 or 5 women!

Rodney and Jane stayed with us for two nights, and played tourist and window shoppers in Melbourne all Thursday - we got worried that they'd lost our address or something worse had happened!

On Friday, Rodney, Jane and I commenced the drive back to Canberra - via Doug and Maggie Crawford's home in Mallacoota. After several tourist stops we arrived at about 7.45pm - followed 10 minutes later by Jeanette Gillespie, who was still on her way back to Melbourne from the National! This did not phase Doug and Maggie, who put food on the table, and sat back to chat. Breakfast next morning was followed by Rodney and Doug playing traditional tunes on fiddle and harmonica - that made Doug's year, and Rodney was impressed with Doug's playing. Jeanette played tour guide, and we had a real problem getting Rodney and Jane to leave the beach. The rest of our tourist aspirations were curtailed by it being Anzac Day, but we had a pleasant scenic drive round the coast and over the Snowys into Canberra.

The only difference between a dance at Yarralumla Woolshed in April, and the North Pole is the music! That night Contra dance was COLD, even though we danced non-stop with

amazing energy and kept the dances going for fear of freezing up. The music once again was fantastic: Ian and Fred supporting Rodney, and joined later in the evening (after Bruce Millar's wedding) by four fiddles, melodeon, guitar etc. to finish with a storming couple of dances.

Anyone who didn't get to buy Rodney's albums *Airplang and Greasy Coat* should certainly hear them. Both Jenny Simpson and Jenny Lowe have found that it is *not* possible *not* to dance to *Greasy Coat* - Jenny Lowe even put her Appalachian Clogs on and danced while washing up!

So the whole Canberra experience, and the short dance tour with Rodney, was one hell of a good week, and went by in a flash. Rodney and Jane were just two of the most wonderful people possible, with many interests in common with us. Sorry Melbourne hosts, you'll have to fight hard to compete with us to host Rodney and Jane next visit - and let's hope that's really soon.



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## AN INTERVIEW WITH ANDY IRVINE

by Maireid Sullivan



*While Andy Irvine was in Melbourne earlier this year, Maireid Sullivan took the opportunity to draw out some fascinating stories from his life and musical career. We printed the first section of this interview in the June issue of Folkvne.*

**M.** When did you discover Middle Eastern European Music?

**A.** Well! It happened in 1968. 1968 was an odd year. I don't know where you were in '68, but a lot of people were doing it - it was like a change in the order in 1968 - people were travelling and doing odd things. Looking back - it was a strange period. I was in this band called Sweeny's Men and I was getting a bit sick of it because we were playing in Dance Halls (in Dublin) and Ballad Lounges as they used to call them, and there was no subtlety required, you know, the audience wanted "We're all off to Dublin in the green, in the green". They wanted that and we were doing stuff that was a lot more subtle. So, for all the fact that people say "Ah yeah, I remember Sweeny's Men" there are at least ten times more people remember Sweeny's Men with fondness than ever listened to them.

**M.** What do you think they represented in that case?

**A.** It's just one of those things, because Sweeny's Men was, as it turned out, a seminal group in that it kind of debauched into Planxty and other things like that.

**M.** So you were taking what at the time was contemporary folk music and what were you doing with it?

**A.** We were just playing it in a lot more musical and intelligent way than the rest of the bands.

**M.** So you were keying in to the musical tradition rather than to the Folk trend of the time.

**A.** Of the time? Yes! I think we were. We were a lot more interested in folk music than most of the bands who saw it as a chance to make a few quick "bob" and do Peter, Paul and Mary imitations and that kind of thing. We weren't into that. We were into the tradition. We were ahead of our time.

**M.** Do you remember what it was about the tradition that interested you?

**A.** Yes! The music! The whole thing, listening to people tell stories, the music, the music mainly and the mystique of the fact that these tunes were not written yesterday or the day before and nobody knew who'd written them but they'd been handed down. I think that whole continuity of human existence appealed to me. I didn't think of it that way at the time but that's probably what I found interesting. Again - the historical side - perspective.

**M.** Would it be then that the historical and true music of that tradition had a link on the same level with the Eastern music you were drawn to?

**A.** Well, of course, I was steeped in Irish music. But to continue my story, Sweeny's Men were playing in Dance Halls and whatever, and it was very unsatisfactory. When you got up in the Dance Hall you had two microphones for three people with three instruments, the audience would not stop to listen for one second, so there'd be two thousand people shouting at each other - you couldn't hear anything. It was appalling and you just did it because you got paid 50 pounds or something. So I'd been saving up this money and in late '67 I said I was leaving the band and I left in May '68 and I hitch-hiked through Yugoslavia to Bulgaria.

**M.** Why?

**A.** Because I wanted to go somewhere! '68 was one of those years when people were going places and most people were going to India because it was "guru-time" and all that kind of shit. I didn't want to go to India because I wasn't into gurus and it was too far,

and there were too many people coming back with hepatitis and dysentery. So I was looking for somewhere to go and I noticed that nobody had ever been - I mean nobody went to Romania and Bulgaria in those days.

**M.** How did you know where they were even?

**A.** Because I'd been a stamp collector! This is perhaps the ultimate reason why I went. I used to collect Bulgarian, Romanian and Yugoslavian stamps specifically and because I liked the writing on the stamps.

**M.** So that's the key? Isn't that wonderful!

**A.** Yes! It's weird the way life goes, isn't it?

**M.** So tell me what happened when you got there then.

**A.** Well I was very scared when I got there because, as I say, there was very little information on these countries. I had my visa in order and I walked across the no-man's-land from Yugoslavia into Bulgaria and there was a big red star, I remember that, and the customs men or the police or whoever they were, came up to me and I thought 'Oh my god! What's going to happen here?' and they were kind of small, squat Slav people, you know, and the first one smiled cheerily at me and he said 'Auto-stop' which is the word they use in Europe for hitch-hiker, and I said 'Da' and he said 'OK -OK', you know, gave me a form to fill in and said 'Ah! Musica - musica - what kind of music?' And I said 'Norodna musica', people's music - folk music, and he said 'Ah! Norodna musica' and he went to the radio and tried to find some music but there was no music programme on at the time and he said 'Much Norodna musica - radio'. So, I was listening out. I got a lift in a lorry (truck) some days later and the radio was on and there was this fantastic music coming out and I thought 'Well I know what that is because I've been steeped in the traditional music of Ireland and I bet my bottom dollar that this is Bulgarian traditional music' and I fell in love with it there and then, that was it.

**M.** Did you find some real musicians?

**A.** I did find musicians. I didn't understand the music, of course, at the time. I mean, you know, Bulgarian music, the rhythms are so

complex that if you're brought up on 2/4 - 4/4 - 6/8 something like 11/16 is going to be very hard, you know, like, where's the beat? Why, when I beat my hand, like this (on knee) does it suddenly go out of time? So it did take me a long time to get used to it. I collected a whole bunch of records and it wasn't until I got home, 18 months later, that I was able to find a turntable because I never got a chance to listen to any of them.

**M.** How old were you then?



**A.** 26.

**M.** So, that was a mature age, you were able to approach it as an adult.

**A.** I was. I've often looked back and thought that I had a retarded growth - I had a long adolescence, I think. So when I was 26 I was probably a little bit like people of 21 would be today - about five years delayed I think. So that was the story and then, of course, I started playing it then.

**M.** Did you start playing the bouzouki then?

**A.** No, I started playing the bouzouki before that.

**M.** How did that come about?

**A.** Well! Johnny Moinahan, who was in Sweeny's Men, arrived down in Galway for a session with this bouzouki which he'd swapped a mandolin for, and we didn't like the sound of it at all - don't know whether it was out of tune or he couldn't play it or what, but it was awful. And we said 'Johnny put that bloody instrument down and play the mandolin will ye?' But he didn't, he persisted and then he got one made that had a flat back - the Greek bouzouki has a round back, very hard to hold - and that was nice so I got one too.

**M.** That was an interesting dedication that he had.

**A.** Well, he liked playing the mandolin but he wanted a little bit more depth than a mandolin base. That was my feeling on the matter as well.

**M.** So the bouzouki did have that?

**A.** Oh yes!

**M.** Tell me then, what do you think is the qualitative difference between the two instruments?

**A.** Well! The way I play them there isn't as much as there is with most people because I usually play the mandolin in a similar way to the bouzouki. One is pitched a lot higher and requires different ... the tension of the strings on a mandolin is a lot tighter ... there is a different technique to it.

**M.** The instrument you play is modified. What is the difference between the traditional style bouzouki and the bouzouki you play and how did that difference happen to come about?

**A.** It has a guitar body.



**M.** Is it unique?

**A.** No, there are a couple of them around, made by the same person. It was my invention.

**M.** Is that right? What happened in that development? What is the sound that you achieved that made it more attractive to you?

**A.** It made it more mellow, a bigger, more mellow sound, in fact, more like a guitar sound. Ultimately, I suppose, I'm just a failed guitarist.

**M.** Something I've noticed with it is that it is complimentary to the sound and pitch of your voice.

**A.** Great!

**M.** Did you find that?

**A.** No. But we've been together a long time.

**M.** Maybe it's just so many years of hearing you together?

**A.** If you look at all the bouzouki players there are not very many of them who do what I do. I can't think of any solo bouzouki accompanists who sing to a bouzouki. Most people use it for accompanying traditional music and for that it needs to be a lot more percussive than mine.

(Part three next issue)



## DEVOLVED GRANTS SCHEME

The Australian Folk Trust, the national co-ordinating 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.

The Scheme assists a wide cross-section of folk-related projects in areas such as performance, practice, collection, documentation, research and publication.

Assistance can be in the form of a direct grant or loan, for an amount up to \$3000.

## FOLKLORIC DANCE PROGRAM

The Devolved Grants Scheme now includes a specific category for professional assistance to multicultural dance groups for an amount up to \$2,000.

Closing date for the above programs is 31 August 1992

## AFT FELLOWSHIP

The AFT also grants an annual Fellowship to the value of \$8000 for a major folklore project.

Closing date for the AFT Fellowship is 31 August 1992

*Applications and/or support material received after the closing date and applications sent by fax will not be considered.*

For further details, guidelines and application forms contact:

Sandra Gigliotti  
Australian Folk Trust  
PO Box 156  
Civic Square ACT 2608  
Telephone: (06) 249 7722

*This project is assisted by the Community Cultural Development Unit of the Australia Council, the Federal Government's arts funding and advisory body.*





# ONE FOR THE ROAD

## Road Bowls in Ireland and Australia

Many of our readers will, at some time or other, have attempted the fine art of hurling one of those old-style 4lb weights - the sort that our mother used on the cast iron scales - along a rather bumpy country road or track, the cursed sloping edges on the weight making it devilishly difficult to have it end up where we want it to! Some of the tales of Road Bowls matches at places like Chewton, Monbulk, the Fiddler's Convention at Yarra Junction, and the folk festival at Numeralla in NSW have already entered the annals of Australian folklore!

Likewise the tales of where this unique game, best played with a sense of humour and a drop or two of liquid substance under the belt, originated.

**FOLKVINE** has unearthed reports on both the Irish and the Aussie versions of the game - which, as you will read, have some similarities, but are really quite different games. From all accounts, the Irish game originated in the times when cannons and cannon balls were all the go in love and war, and people began to toss the cannon balls around to pass the time of day. The game is apparently still illegal, but respectable enough for the results to be published in the sports pages of the local newspapers! The Irish story is taken from an article by Merrily Harpur in a magazine called *Country Living*, which was kindly sent to us by Dave Joyce of the TAS Folk Federation. The

Australian origins are explained by Melbourne folk personality, Randall Percy, who, with Richard Leitch, ran a Folk Club at the Dan O'Connell Hotel for a number of years.

### The Irish Story



#### Merrily Harpur

Linger only briefly in the pubs of Cork city and you will come to hear of an extraordinary event in the history of road bowling: that a man called Mick Barry once lofted a bowl over the Bandon viaduct. When, driving out of the city towards the mountains of the west, you first encounter the vast stone arches of the railway of the structure that used to carry the Cork-Bandon railway line through the clouds, the possibility that this tale could be true recedes into the same twilit landscape in which famous Finn MacCool threw into the Irish Sea the sod of turf that became the Isle of Man.

Road bowling (to rhyme with howling) is an ancient, arcane and hugely popular game peculiar to the counties of Cork and Armagh. It involves two, or four, players bowling 28oz cast-iron balls down a road, the winner covering a set distance in the fewest bowls. Somerville and Ross remark in *The Irish R M*: "It demands considerable strength and skill, and it is played with a zest much enhanced by its illegality".

A body called An Bol Chumann was set up in 1954 to regularise the situation, and James Caverly, secretary of the West Carbery Branch, admits that an element of legality has now crept into the game - although exactly how much is decently shrouded in vagueness. To the passing tourist it still has a mysterious and shady look to it, about 40 men loitering inexplicably in a country road for a local "score" (match) after Mass on Sundays. There can be up to 3,000 at a regional championship, with wads of blue 20 pound notes fluttering from their big red hands.

The betting hinges on a large measure of sporting disinterest. It is a requirement of the game that the stakes backing each player should be equal, so to get it started some backers of a favourite player might volunteer

to back the other man instead. If your bet wins you get double your stake back. It is up to the local committee that arranges the formal scores to match players so evenly that the outcome is never certain, and informal bets are also placed all along the road on individual throws.

"But no one ever got rich betting on scores," claims Maurice's cousin Lukie Nolan, a man with a permanent burn mark on the middle finger of his right hand from bowling, and winner of the 1989 West Cork Novice B Trophy. Except that people were said to have made a few bob betting on Mick Barry, Maurice adds. "There will never again be a Mick Barry," Lukie concludes.

"The only way to practise for scores is to play them," James says. . . . Legendary Mick Barry never practised, of course. He would merely determine the optimum throw for a particular stretch of road, Lukie recalls, "and once he'd have it got once, he'd have it nearly every time again."

The throw is a knack you must have mastered by the age of 10, or you never will. You take a run, wheel your arm, jump, and release the bowl underarm. It travels so fast that for the first 20 yards it is invisible. This, some historians say, is the same "wheel-feat" practised by the Red Branch warriors of Celtic mythology. "Your man Barry was unbelievable," remarks Joe Carroll. "He could cast the bowl 90 yards before it touched the ground."

Everyone who comes into O'Brien's pub in Skibbereen enquires elaborately about Joe's health because he has lost four scores in a row. He bravely knocks back a glass of brandy, the drink of heroes, and goes out on to the road with his partner and opponents.

A coin is tossed - heads or harps? - and the winner can have first choice of bowl from the referee's collection, which is poured out of the Bioscam container on to the tarmac, where the players feel and roll them for sphericity until their hands are red with rust.

You throw in turn from the starting line, and where your bowl stops is carefully marked on the road with a piece of plasterboard. This is

your "tip" and the rule is that you must throw your next bowl from that mark. Naturally no one does, Lukie explains. In fact, you might say that the rule is you don't. But exactly how far you may "run your tip" (throw from beyond the mark) without your opponent "calling the bow" (demanding a re-throw) is one of the subtleties of the game. On a straight road, running your tip by up to five yards might make no difference, but it matters when the players are hoping to get a clear shot around a bend, and on the matter of "peeping sight", it can be crucial.

The gracious duty of the referee at these times is to refrain from comment, although, Lukie concedes, a referee might intervene if a player attempted to scut his rival or blackguard him by, for instance, excessively lengthy preparations before a shot. James Caverly reckons that five minutes is a normal sort of time to be taking advice from your "road-showers" and your advisors.

Road-showing is his own speciality. It involves going ahead and marking with a sop of grass the point to aim at for the fall of the road to favour the player's style. The player has at least two advisors, often many more. Sometimes too many, James says. He has known scores where players have taken up to 40 minutes a throw. Under these circumstances a referee would be within his rights to suggest getting on with the business.

. . . What with the betting, road-showing and advising, bowling is no passive spectator sport. Yet there is a still more exciting form of audience participation which the crowd enjoys with zest that is beyond even the capacity of illegality to confer. It is getting out of the way of the bowl - but, and herein lies the skill, only just out of the way. As perceptions are heightened in moments of crisis, so the smell of the sea never seems so piquant, life itself never so delicious, as when a cannonball passes very close at 70 mph, at head height. . .

The bowl cleaves a path through the supporters, who dart about as it ricochets off walls and banks. It often embeds itself in the ditch, whereupon the whole crowd throws itself into the task of looking for it.

A couple of months is a long life for a bowl and it could lighten by half an ounce, worn down by the road and by rusting in hedges. Some roads are so rich in furze and briar that the local committee arrives armed like brigands with pikes to root out bowls where they have gone to ground. Officials of big tournaments carry metal detectors to capture them. You can buy bowls in Barnetts in Schull, where one hundredweight lies concealed in a sack behind the shop.

... "When Mick Barry cast a bowl it sounded for all the world like a motor car was passing you," Lukie remembers. "Mick Barry had a fierce pair of hands on him," adds a man from Cork city, glistening like a fish in his raincoat. "I saw him loft the viaduct." And in the half-light he tells the tale.

It was on St Patrick's Day in 1955. Mick Barry cast the bowl from the downhill side of the viaduct for a clear run-up, for it was in the days before the uphill road was straightened. The viaduct was higher then because railings bordered the track. The bowl hit the top of the railing, jumped and fell clear over the other side: 8,000 people watched him do it.

He was a man who only needed one go at anything - he only went to one dance in his youth and came home with the girl he was to marry. Mick Barry still lives in Waterfall, in modest retirement from his lifelong occupation as a gardener in the grounds of University College, Cork. "People bought farms on the proceeds of Mick Barry," Maurice reminisces.

John is now leading Joe by a bowl of odds, and when they arrive at O'Keeffe's Bend Joe has lost his sixth successive score. The grace with which he takes this defeat surpasses that of some of his greatest lofts. The referee distributes wet banknotes among the crowd, half of which presumably comprises sadder and wiser men. "Sadder, yes," James Caverly laughs, "But not wiser. Oh no," he repeats reassuringly, "Not wiser."



## Chewton Road Bowls - The Australian Story



Randall Percy

Road Bowls is a sport now played in various locations in Victoria and rumour has it interstate as well. There are many versions of the story of the origin of this game so I thought I'd set the record straight.

In actual fact the game's origin was something of an accident. At one time not so long ago Bocce was played in the Castlemaine district by some of the descendants of the Swiss-Italian settlers who came to that area in the early part of this century. Certain locals from Chewton used to indulge whenever the opportunity arose. However one weekend three bored and slightly inebriated individuals who were looking for an alternative to a Bocce match (they had no bowls) decided to try something else. One fellow (me) was leafing through Jill Uris' book 'A Terrible Beauty', a sort of photographic essay on Ireland, when he noticed some pictures depicting a sport played in the counties of Armagh and Cork called 'Road Bowls'. In this game two teams hurl a 2lb lead ball between two set points usually in neighbouring villages. The team with the least number of shots between these points wins.

A search of the premises was immediately commenced to find something suitable to throw but no balls could be found. Roddy Read could only find one of the old fashioned weights that our parents were familiar with so he thought that that might be the go. Seamus Gill, a character I'm sure you are all familiar with, tried out this 4lb disc on the dirt road and to our amazement it rolled quite well and so Chewton Road Bowls was born.

After much arguing, drinking, throwing the weight, more arguing and more drinking, a set of rules was agreed to and a date was set for the first match. By the way, the original rules are still in existence in the original handwriting and are in the good care of Roddy Read. At this point it is fair to say that our version of 'Road Bowls' owes only a passing resemblance to the Irish game. The latter has a complex set of rules and can go on for miles and these days

is usually played on a hard surface. Our version is played on a dirt road and hurling a disc requires a different skill as opposed to throwing a ball. We play over a mile on any suitable track and the 'bowl' is always thrown underarm.

The bowl must always be thrown from where it lands and cross-cutting is not permitted; every effort must be made to stay on the designated course. Thirty seconds is allowed to find the bowl and failure to do so means the forfeiture of a shot. A shot is also lost if anyone stops the projectile accidentally or on purpose before it comes to rest, however, this practice is somewhat risky as a 4lb weight travelling at speed can break an ankle or worse!

This brings me to the most important point, safety. The only people ahead of the player about to throw should be the next player. Before he or she lets go, a cry of "Watch your back" should be uttered at maximum volume. Failure to do this means forfeiture of the game.

The first match was held on the Chewton course between the locals and the Melbourne Irish Community (that is, those who used to drink at the Dan O'Connell hotel.) The Irish usually won until the Chewton team started to get the measure of things and have been the undisputed champions ever since.

Melvin Robertsons, alias Butler Malone, was the next person to organise a team, from Faraday, or as the Chewton folk like to say, 'faraway'. Barbara Scott got things going up in the Dandenong Ranges and there has even been an 'International' game played at the last Melbourne Folk Festival. Road bowlers are seen regularly by puzzled looking tourists near Monbulk and by bemused cockies in the back blocks of Kyneton and Castlemaine, not to mention various other venues interstate - more power to their arms!

So there you have it. Do you have any tales of road bowling you'd like to relate? Perhaps some readers who have played the game could keep the story going in future issues. Like the 'road bowls in drag' match at the Numeralla Folk Festival in 1988, for instance . . . or Ken McMaster's peculiar horizontal stance at the Fiddler's Convention this year . . . yes, you've got the idea! Go for it. - ED.

## LETTERS TO THE EDITOR

From: Dale Dengate



Dear Jeanette and Team

Congratulations to you for all the work I have noted in Folkvine. I know that the AFT will welcome the Victorian Folklife Association as it continues in the fine traditions you have established. Many of the familiar things around us are changing and that is why I wish to respond to the thorough report of the DAMSA by Jill Watson and comments on the National Folk Festival.

Being Chairperson of the AFT means you hear all the complaints and I certainly heard a few about the DAMSA until the AFT made a concerted effort to present contemporary composers working in the folk tradition in a showcase concert. One can never please everyone and as the standard is high one always hears about good songs that have missed out. That is one of the reasons that I have always mentioned that by making the award the AFT is acknowledging some of the fine and first rate material in the folk arts, rather than choosing winners and losers. It is a co-operative rather than competitive approach.

Especially, I would like to acknowledge the generous donation of Bruce Watson which enabled the presentation of the encouragement award to Jenni Cargill for her song "Glad I Knew Him". Although Burce did this without being aware that the AFT has now established a tax deduction to Folk Arts funds, it is a good time to mention it and to assure you that donations will promote the folk arts, so ring the AFT for further details.

This time I used the memorial concert to remember a number of those who are no longer present with us, but during their lives gave so much to folk music. One of those was Lis Johnson and most Victorians would be aware of that Trust Fund.



Finally I would like to respond to Victoria's request to be heard at future AFT Forums. These forums have usually invited everyone to talk and Victoria has often been the best represented state; also one representative from your state had been invited to present his opinion. However, this forum was planned to inform those who are interested in the business side of a National Folk Festival of why change had to be considered. After closely monitoring Nationals since 1988, it seemed imperative to place the NFF on a basis which would avoid the growth in debt being faced by each new NFF organising committee.

This had to be the last National to risk large debt for the member body. Those who spoke at the forum had all been involved in the main organisation of a National and were asked to concentrate on the financial side rather than artistic and programming sides which have all been discussed at previous forums. During the National, I was approached by mobs of people with hundreds of ideas on how to run a festival - and I wish them all well as it is a daunting job. The directors and supporting teams of all past folk festivals have done splendid jobs in my experience but it has been the financial side which has posed the problems. There is now a sub-committee examining the best way of ensuring the continued success of the National Folk Festival based on experience and sound business management. Once again, as it is my last copy of Folkvine, thank you for keeping me informed. It is one of the few benefits of being on the AFT. For the rest one is out of pocket and out of time; probably sounds familiar to all those working to support the FSDSV/VFA.

Best wishes  
Yours sincerely  
R. Dale Dengate  
Glebe, NSW, 2037.



**From: The Geelong Folk Dance Club Inc**

Dear Folkvine

The Geelong Folk Dance Club Inc exists in its own right now. We were the Geelong Folk Club Inc Dance Sub-committee, but to secure

the future of dance, we are going it alone. We hope to support and work in with the Geelong Folk Music Club in future years as we did last year.

We are running our Bullockies Bush Balls, and an introductory Bush/Colonial Dance Course in conjunction with the local West Coast Leisure Learning Centre and the Colonial Dancers, and are supporting Dances in the region and at festivals.

Our committee is: President, Jenny Breen; Snr. Vice Pres., John Nash; Jnr. Vice Pres., Ken Westly; Secretary, June Bride; Treasurer, Andrew Morris. Unfortunately there is now no Dance representative on the GFMC committee, although we have some friends. We were set up with the full blessing of the '91-'92 committee.

The GFMC contacts are Brian Oates, Secretary, P.O. Box 269, Geelong 3220. Ph: (052) 211 431; J. McKew, President. Ph: (052) 502 967; Bill Blackhall, Publicity. Ph: (052) 296 859.

Yours in folk  
June Morris  
(052) 213 095 (ah)  
(052) 442 485 (bh)



### 3CR Radiothon

From Peter Goodyear

It's the middle of winter again, and time for Radio 3CR's annual Radiothon. 3CR broadcasts two folk music programmes: "Traditionally Late" on Mondays from 10.30pm to midnight, and "World Music Cafe" on alternate Fridays, 10.30pm to midnight.

Without the support of generous listeners and organisations such as the FSDSV and the Boite, there would be no folk music or community radio on the air.

To help raise money for the station, we're holding a live-to-air concert in the studio on "Traditionally Late" on Monday, July 13th, from 11.00pm till midnight. The idea is that everybody listens to the programme, then phones us up and promises to donate some

money to the station. We'll be giving a couple of prizes too.

If you would like to come to the studio to listen or perform we'd be pleased to see you, and if you phone up to make a donation, that would be wonderful. Listen to the programme and help support 3CR. On your AM dial, they are at 855kh. Or 419 8377 on your telephone dial.

If you want more information, please phone me at home on 480 3087.

Happy listening,

Peter Goodyear.



## BLUES COLUMN

Haven't received any comments yet about this little column, but I hope some of you find something of interest! This month, once again courtesy of the Melbourne Blues Appreciation Society, some tour dates for that fabulous group, **The Backsliders**, whom many of you will have seen at the Port Fairy Folk Festival. Apart from the Sarah Sands date mentioned in the Diary Dates section, they will be in Melbourne at the Limerick Jazz Club, South Melbourne on Wed. July 8 and the Red House in Collingwood on Thurs. July 9. Country dates are: Fri. 3rd at the Provincial Hotel, Ballarat; Sat. 4th at the Overlander Hotel, Shepparton; Sun. 5th at the Kincross Woolshed, Thurgoona (via Albury); Sat. 11th and Sun. 12th at the Theatre Royal, Castlemaine (to be recorded by Music Deli for a CD).

Another performer to look for in July is **Maria Muldaur**, possibly in a duo setting with great New Orleans style pianist **Jon 'King' Cleary**, who was out here earlier this year. Maria has played with people as diverse as Jerry Garcia and Denny Carter, and performs folk, blues, bluegrass, gospel, jazz, jug, rock'n'roll and cabaret with equal ease. She was last seen in Australia in large concert venues with Jackson Browne. She has also toured here with David Lindley. Watch the papers for dates.

The **4th Annual Ballarat Blues Festival** is happening on the first weekend in July, so get in quick if you want to be in on two great nights of Blues and Boogie! Friday 3rd and Saturday 4th at the Provincial Hotel, Lydiard Street North, Ballarat, 8.30pm - 2.00am. Tickets are \$12 and \$10 for one night or \$22 and \$18 for both. Enquiries to: (053) 321 845.

It's good to see some talented younger players getting into the blues. The Station Tavern in Greville Street, Prahran has **Matt Walker** (who has been playing around the acoustic scene for a while) and diminutive harmonica player **Kenny Sutherland** on the last Saturday afternoon of each month, and four piece group, **The Blueshounds**, on the second Saturday of the month. (At least two of the Blueshounds are only just 14 years old - one an ex-student of mine who was great when he was 7!)

Do any of you have any favourite recordings or artists you'd like to tell us about? Help me out with next month's column!

Jeanette.



## 10 GREAT FOLK ALBUMS

In the May issue of Folkvine, I printed **Steve Barnes'** comments on the first two of his "**Top Ten Great Folk Albums**". They were, to refresh your memories, **The Bothy Band's self-titled 1975 album** (CD re-release on Green Linnet) and **Dick Gaughan's Handful of Earth**, from 1982 (CD re-release on Topic). Here are the other eight for you to attempt to beg, borrow or buy! Note his comments at the end concerning Australian releases. Perhaps we could have an Australian Top Ten for Folkvine.

*Reprinted from Jan. 1992 Town Crier, Newsletter of WA Folk Federation.*

**Sam Bush. Late as Usual. (Rounder, c. 1985).**

The definitive album for mandolin freaks, this collection covers the gamut of styles from the



Newgrass Revival. Founder member, Sam Bush, emerged from the backwoods of Kentucky as a precocious bluegrass sensation, winning heaps of fiddle championships as a youngster before proceeding to re-invent the mandolin. **Late as Usual** starts with some vintage Old-Timey American fiddle tunes, and progresses through rock, funk, swing and all points between, including a stunning mandolin/harmonica cover of the old **Little Feat** hit, **Sailing Shoes**.

**Old and In the Way.** (Sugar Hill, c. 1979, now on CD).

While on the subject of bluegrass, this is one of the classics. Recorded live, the session was an exercise in self indulgence for five great acoustic players: **David Grisman**, (mandolin), **Jerry Garcia** (banjo - yes, he of the Grateful Dead), **Peter Rowan** (guitar, vocals), **John Kahn** (bass) and the unique Western Swing virtuoso **Vassar Clements** on fiddle. Aiming to recreate the **High Lonesome Sound** this band scales some amazing peaks of musicianship.

**Nanci Griffith.** **Last of the True Believers.** (MCA records, 1984).

Strictly speaking this is much more country than folk, but the distinction has become blurred out of existence. This is an album for people who don't think they like country music (when the nearest equivalent on offer in Australian country music is the hugely over-rated and cliché-ridden Norma Murphy, who can blame them?), and for people who appreciate the song-writer's art. **Nanci Griffith** is simply a brilliant writer - evocative images, great hooks and a gift for writing instantly memorisable tasty tunes. She's made a string of lovely albums, but this one makes my Top Ten for sheer consistency, and in particular for **The Wing and the Wheel**, my favourite of many great songs on the album.

**Dolores Keane and John Faulkner.** **Broken Hearted I'll Wander.** (Green Linnet, c. 1983, not yet on CD as far as I know).

**Dolores Keane** has long been recognized as one of the great practitioners of traditional singing, with a voice you can swim in. Her

family is steeped in the traditions of Galway, and this album shows the influence. **John Faulkner** adds his influences from English balladry and a beautiful light touch on guitar and bouzouki. Combined with some lovely uilleann piping and fiddle playing, this album is restrained in feel compared with the drive of the Bothy Band, but it's an object lesson in letting great songs speak for themselves. The two classic Napoleonic ballads, **Bonny Light Horseman** and **Lowlands of Holland** are outstanding.

**Planxty.** **The Well Below the Valley.** (Polydor, 1973).

The big problem lay in which Planxty album to pick and I've gone for this one for sentimental reasons. Along with **Please to See the King**, this was one of the albums which caused me to throw out my Led Zeppelin albums and get into Folk. There had been nothing remotely like Planxty **Liam O'Flynn's** soaring uilleann pipes and **Christy Moore's** voice over a delicate harmonic tapestry woven by **Donal Lunny's** bouzouki and **Andy Irvine's** mandolin. Most of the tunes and songs - **Pat Reilly, Cunla, The Jolly Beggar** to name a few - have become standards but they've never been done better.

**Steeleye Span.** **Please to See the King.** (c. 1970).

Actually, it was a toss up between this and **Ten Man Mop**, but **Please** just wins out for its historical significance and lovely singing. This was the album which really established **Steeleye** and opened the way to two decades of British folk/rock. While many of the followers (and later Steeleye albums for that matter) buried the trad folk material in voltage and guitar solos, this album shows a folk band with traditional roots applying just enough of a rock sensibility to make the music come alive for modern ears.

**Richard and Linda Thompson.** **Pour Down Like Silver.** (1976, Recently re-released on CD after a long disappearance).

Another dilemma - which Richard Thompson album? **Bright Lights** is the obvious candidate, and **Hand of Kindness** is

folk/rock which cuts like a knife, but this one remains my favourite for its consistently fine songs and especially for **Dimming of the Day** and the brilliant solo guitar **Dargal** which follows it. **Jet Plane in a Rocking Chair** is a greatly under-rated Thompson gem, a definitive fusion of trad English folk, electric rock and surreal imagery. How could anyone be such a great songwriter as well as such a phenomenal guitarist? All that and Linda's voice too. Great music but not for the depressed.

**John Hartford.** **Aircplane.** (RCA, 1978).

This one may be a bit obscure to Australian ears, although it's been a cult classic in the USA for years. **John Hartford** achieved fame (or possibly notoriety) by writing the **Glen Campbell** hit, **Gentle on my Mind**, which enabled him to retire on the royalties and do what he really wanted, which was to play fiddle and banjo, step dance on an amplified plywood board, indulge a gently twisted sense of humour and write songs about steamboats. An unlikely theme for a classic album, but this collaboration with **Vassar Clements** (see **Old and in the Way**) and traditional Appalachian guitar whizz **Norman Blake** is an absolute delight, especially the nonsensical radio station

announcement in the middle and the tongue-in-cheek gospel harmonies on **Turn Your Radio On**.

Well, there is my list. I've left out a lot of great records of which I can't resist mentioning a few: **Promenade** by **Kevin Burke** and **Michael O'Donnahill**; **Matt Molloy's** first solo album; **Andy Irvine and Paul Brady's** album; **Mary Black's Collected** and **By the Time It Gets Dark**; **Whippersnapper's Tsubo** and **Promises**; **Gregson and Collister's Home and Away** and others too numerous to mention by **Nic Jones, Martin Carthy** and **Dave Swarbrick, De Dannan, David Grisman, Andy Statman** and of course **Barney and Pansy Stables' Skidmarks in the Slime**, but this could go on forever.

There's a notable absence of Australian albums in this selection which may reflect my ignorance - **Mara's Don't Even Think** is a very strong candidate, but I can't think of any other Australian album which has really knocked my socks off. I'm hoping that somebody may feel incensed or inspired enough to put up a list of **Great Australian Folk Albums** to redress the balance!

Steve Barnes

## Patterns in the Sand

### Steve and Rosalind Barnes

Original Acoustic Music from Western Australia featuring

#### TOUCAN TANGO

**Rosalind Barnes** (vocals) and **Steve Barnes** (acoustic guitar), mandocello) with **Mark Cain** (woodwinds) and **Bob Thomson** (bass). With guest musicians including **Gary Ridge** (percussion), **Louisa Wise** (violin) and **Ken Ferguson** (vocals).

Steve's multiple instrumental skills and Ros' wonderful voice are allied to keen musical sensibilities... they are shining lights of the new folk revival in Perth. *Music Maker, Perth, Nov. 1990.* Contemporary music, timeless pieces, strong melodies, richly textured images. *In Folkus, Adelaide, June 1991.*

Available on C.D. and cassette from **Western Wave, 17 Stevens St., Fremantle, 6160**, or **Sandstock Music, PO Box 557, Charlestown, NSW 2290**



# 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.  
**TUESDAY:** 10.30pm - Midnight Local and Live. Marion Cincotta presents  
 local recordings, with local acts live-to-air most weeks.  
**FRIDAY:** 10.30pm - Midnight The Boite World Music Show.  
 Alternating Fridays.
- 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**  
**TUESDAY:** 12.00 - 1.00pm The Boite - World Music.  
**SATURDAY:** 11.00am - Noon Irish Programme.  
**SUNDAY:** 6.00pm - 7.00pm Irish Programme.
- 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. Repeat of first part of  
 previous Friday's program.
- FRIDAY:** 11.30am - 12.30pm The Songs and Stories of Australia.  
 David Mullhallen.
- FRIDAY:** 8.00pm - 9.30pm Music Deli. Steve Snelleman & Paul  
 Petran
- WEEKDAYS:** 5.10pm - 7.00pm Sue Howard often plays local and  
 international folk and acoustic music.
- 3PBS FM...106.7**  
**WEDNESDAY:** 1.30pm - 3.30pm Multicultural Music - The Boite.  
**THURSDAY:** 8.30pm - 10.00pm Continental Drift - World Music.  
**SUNDAY:** 4.00pm - 6.00pm Global Village.  
 Acoustic, traditional and contemporary  
 music from around the world.  
 9.00pm - 10.30pm 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. Bruce 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.



## THE SONGS AND STORIES OF AUSTRALIA

The Songs and Stories of Australia is now broadcast only on Fridays.

### TALES OF THE PEARLING DAYS

Friday, July 10 at 11.30am

#### Enda Kenny and Jim Smith

Pearls are the gems of the sea and their harvesting brought joy, pain and suffering to many. The most beautiful of all were fished from the waters of the Indian Ocean off Australia's north-western shore over a period of some 50 years between 1880 and 1930. Stories about pearls and pearling date back to the earliest of times and are steeped in romance and adventure. Singer/songwriter Enda Kenny relates some Australian pearling tales in this presentation of narrative and self-penned songs. This workshop performance was presented by Enda and reciter Jim Smith at the 26th National Folk Festival and is a winner of the 1992 Songs and Stories / National Folk Festival Award.

### THERE IS NO "SONGS AND STORIES" ON FRIDAY JULY 17

#### A SWAG OF YARNS

Friday, July 24 at 11.30am

David Mulhallen presents another swag of yarns to celebrate the release of the first Songs and Stories 'Swag of Yarns read by Dobe Newton' on CD by ABC Enterprises.

#### THE TURBULENT YEARS

Friday, July 31 at 11.30am

Jack Sorenson learned to box because he wanted to be a poet! Born in Kalgoorlie in 1907, he was already an orchardist, shearer, boxing champion and journalist when, in his early 20's, he visited the north-west of Western Australia. Like others before him and since, Jack Sorenson was captivated by the ancient splendour of this vast land. He wrote about it and the other people who lived there and stayed for much longer than he intended. In this program, Roger Montgomery describes the work of Jack Sorenson and other writers and their love for Western Australia's Great North West.

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



ABC-FM



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

### NOW INCORPORATING A "MUSIC EXCHANGE" OPTION.

If your talents in any trade or work area are presently being under-utilised and you would like to be included in this 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!*

#### MUSICIANS and LEARNERS take note:

We have had a few inquiries from folks wishing to learn a folk instrument but not knowing where to begin looking for a teacher. If you would be willing to give lessons on your particular instrument - at your own rates of course - or if you would like to find a teacher, you may wish to utilise this column as well. As a musician you may also like to run a group workshop. The society would certainly be able to assist you in getting this off the ground.

Coralie Collins

### "HIRE A FOLKIE"

Brian Hickey:	Handyman, painter & decorator:	481 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
Eddie Scott:	Painter & decorator, handyman:	054 647273
Frances Wade:	Proof-reading; typing; editing:	481 7339
Stephen Wright:	Professional quality calligraphy:	741 5343
Seagull:	Typing:	481 6051
Brian Coleman:	House cleaning:	481 6051
Ian Simpson:	Concertina & whistle maker (and repairs):	060 771273
Peter Anderson:	Accordion tuning and repairs:	380 2275
Jill Scurfield:	Singing teacher - solo and workshops:	819 1990
The Irish Welfare Bureau runs a whistle workshop at its centre at 71 Gertrude Street, Fitzroy, at 7.30pm on Wednesday nights:		417 3682

### "SITUATIONS VACANT"

Do you have a need? Advertise here.

### ERIC PURDIE

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## PORT FAIRY FOLK FESTIVAL WORLD ROOTS & ACOUSTIC MUSIC



MARCH 5-8, 1993

CONTEMPORARY  
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BLUE GRASS  
FOLK ROCK  
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ROOTS  
BLUES  
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FOLK

PARADE  
DANCES  
AWARDS  
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SESSIONS  
CONCERTS  
CRAFT FAIR  
WORKSHOPS  
FOLK SERVICE  
STREET FRINGE  
MUSIC CLASSES  
MUSIC DELI LIVE

## PORT FAIRY...93!

Where will you be - on stage or in the audience?

The word is out. One way or another everyone will be there - either on stage or in the audience!

Here's how to be on stage.

Send performer applications to:

PORT FAIRY FOLK FESTIVAL  
P.O. BOX 991  
GEELONG,  
VICTORIA, 3220.  
Phone: (052) 21 3106  
Fax: (052) 25 1232

PERFORMER  
APPLICATIONS

To be in the audience you will need a weekend pass.

Tickets were completely sold out for '92 .....no surprise really because this fabulous festival offers such a wonderful weekend of world-wide music and entertainment.

Early bird bookings are by mail only from October 1st, 1992.

So make sure you are on the mailing list.

Send your name and address to:

TICKETS:  
PORT FAIRY FOLK FESTIVAL,  
P.O. BOX 36,  
PORT FAIRY,  
VICTORIA, 3284.

MAIL BOOKINGS OPEN  
OCTOBER 1ST, 1992

The festival is a non profit community arts project.  
PRESENTED BY THE PORT FAIRY FOLK FESTIVAL COMMITTEE  
P.O. BOX 51, PORT FAIRY, VICTORIA, 3284



# MELBOURNE FOLK CLUB

## JULY

Friday night 8.30 pm - 11 pm; Session afterwards

- 3rd **Fillane** Phil and Elaine Young, singers, musicians and organizers of the  
Melbourne Underground Musicians Society  
**Paul Wookey** country and blues - a welcome return to Melbourne from Sydney
- 10th **Duncan & Alison** Duncan Brown and Alison Fincher - harmony singing duo  
**John Norton & Siyo** members of popular new band Ababaku
- 17th **Margaret Somerville & Maureen Beggs** singing duo  
**Joe Paolacci with John Hartigan** singer/songwriter
- 24th **Alan Musgrove & Ken Maher** have been in a variety of Melbourne's  
Irish, bluegrass and old-time bands  
**Peter York and the Essentials** a mixed bag of songs and music
- 31st **Rob Freethy** singer/songwriter and an organizer of the popular Selby Folk Club  
**Peter Hlicks** a 'Folk Club Special' - Award-winning singer/songwriter  
from Sydney - Latest recording - 'Songs of the Working Class'

East Brunswick Club Hotel  
280 Lygon Street  
BRUNSWICK EAST  
380 1206

Tram: 1 or 15  
Enquiries: 387 5256

### ADMISSION

\$4 Members  
\$5 Concession  
\$6 Non Members

*Folk Song & Dance Society*



*Victoria Inc.*

COMHALTAS CEOLTORI

TUNE WRITING COMPETITION

JIG, REEL or HORNPIPE  
*(In The Celtic Tradition)*

8.00pm THURSDAY 13TH AUGUST 1992

at the  
AUSTRALIAN IRISH WELFARE BUREAU  
71 Gertrude St, Fitzroy, 3065.

FIRST PRIZE \$150 \*\*\*\*\* SECOND PRIZE \$75

Composers wishing to participate must register the name of the tune and musician in writing. Registrations to be received at the Welfare Bureau by CLOSE OF TRADING on 31st JULY 1992

\* Tunes to be played and judged on the night

\* Composers may nominate a musician

The judges decision will be final and no correspondence or discussion will be entered into.

## 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 BLOOMS'

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

Every  
Night

### TWILIGHT COFFEE HOUSE

Temporarily closed.  
234 High St, Kew. Phone (03) 861 6587

### 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  
Sessions Fri. Sat. Evenings

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

### TRAMWAY HOTEL

St. Georges Road North Fitzroy. Sessions: Sundays 4 - 8  
English session 1st Tuesday of the month 8:15

### GLENHUNTLY MUSIC CLUB

Tues nights 7.30 - 10 pm \$1 admission 1213 Glenhuntly Rd.  
Enquiries Jane Moyne 578 7485

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. 7.30pm whistle classes 8 pm music and dancing  
Irish set dancing Sat 12.30 - 2.30  
Australian Irish Welfare Bureau, Gertrude St, Fitzroy.  
Contact Paddy O'Neill (03) 417 3682

### MELBOURNE UNDERGROUND MUSICIANS SOCIETY

Contact Phil and Elaine 798 8040

### CELTIC FOLK MUSIC CLASSES

Sat 3 - 5 pm  
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 531 1284

### 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) 860 2293 (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. (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 N.W. CLOG MORRIS**

2nd and 4th Tuesdays. 8 - 9.30 pm \$3.  
St Mark's Community Centre, George St, Fitzroy.  
Contact Colin Towns/Jenny Lowe 613 9409 (w) 510 5798 (h)

**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

**ENGLISH COUNTRY DANCING**

1st, 3rd and 5th Tuesdays. 8 pm \$4 or \$3 cons.  
St Mark's Community Centre, George St, Fitzroy.  
Contact Colin Towns/Jenny Lowe 613 9409 (w) 510 5798 (h)

**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 VFMC 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.  
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) 757 2027 (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 with 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 Caterwell (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 Acoustic 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 FOLKVINE. For further information regarding specific events  
please check the local papers, such as the 'Entertainment Guide' in Friday's Age.  
The information contained in these pages appears courtesy of the FOLK SONG AND  
DANCE SOCIETY OF VICTORIA, as part of the monthly FOLKVINE publication.

Please assist in keeping it up to date by letting us know of any changes.

Contact The Editor at the address below:

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

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

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