

# 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 "Friend" 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:
    - Colonial Dancers
    - Echuca Folk Club
    - Folklore Council
    - Geelong Folk Club
    - "Peninsula" Folk Club
    - T.S.D.A.V.
    - "U.T. Creek" Folk Club
    - Victorian Folk Music Club
  - Events run by a variety of interstate folk clubs.
3. DISCOUNTED ("MEMBERS") CHARGES PAYABLE FOR: -
  - Records, cassettes and books sold at F.S.D.S.V. events.
  - Advertising of appropriate items in "FOLK VINE".

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

NAME:.....

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PHONE.....(H).....(W).....

Please find enclosed A \$

Cheque as payment for: -

SUBSCRIPTIONS to JUNE 1993

SINGLE - \$18 (CONCESSION - \$13)

FAMILY - \$27 (CONCESSION - \$18)

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

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



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The FSDSV is now a member body of "THE VICTORIAN FOLK LIFE ASSOCIATION".

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**\*\*\*\*\* 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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LONG TERM  
ADVERTISERS

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 new readers and valued members! What a feast of music in the last month - and more to come with the National Folk Festival in Canberra coming up at Easter time. Last year's budget blowout has unfortunately meant that there will be a distinct lack of overseas guests this year. However Australia has a wealth of talent and I hope as many of you as possible will make it there. Have a great time. I intend to!!

You'll find plenty of reading matter in this issue, thanks to all this activity and the efforts of our contributors, and the generosity of others in allowing us to reprint some interesting articles from other publications.

The benefit concert for 3CR, advertised below, promises to be a great afternoon of music with many of your favourite performers appearing. Its a good cause - come along and help to keep 3CR on air.

For those of you who are travelling at Easter - have a safe and happy holiday.

Cheers all,

**Jeanette**



(Thanks to David Alderson, computer assistance and printing, Tony Falla, scanning and Snap Printers, Prahran for always being so helpful. Thanks also to the Committee members who work hard at the computer on FSDSV business).

**3CR Benefit Concert**

To be held at the Mark Street Hall, North Fitzroy

Sunday 2nd May  
2 pm - 5.30 pm



Come and hear some of Melbourne's favourite acoustic musicians and singers.

Performers will include **Jugularity, Bruce Watson, Three Bags Full, Imogen's Diary, Bill Anderson & Barb Scott** and many more.



**Waged \$10, Concession \$6**



Refreshments available for purchase

Presented by Traditionally Late and The Boite World Music Program  
Supported by the FSDSV and the Boite

Bookings and enquiries: **The Boite 417 3550**



# FOLK IN VICTORIA



As predicted, it's been one of those breathless months which has left some of us feeling "folked-out"! Since I last sat down at the computer, these are just some of the things which have been happening.

## Jackie Daly/Maire O'Keefe Concert (Feb 26).

I'll have to admit I was dubious. My past experience of solo accordion playing has been mainly in pubs or on the street accompanied by the clashing sticks and stamping feet of folks dressed in white with flowers round their hats and waving hankies! The Melbourne Irish accordion wizzes always seem to have had a swag of friends playing with them. How then could Jackie Daly - famous and all as he was - hold the attention of a packed house at the East Brunswick for an hour with just his accordion!

It didn't take long after that first note to have me convinced - and spellbound! The instrument in Jackie's hands sounded like an orchestra in itself, at times pure, sweet and melodic, at other times a kaleidoscope of complex rhythms and harmonies. Jackie has played with a number of Irish bands, including DeDannan, and we were treated to a taste of the ensemble when Maire O'Keefe and Andy Rigby joined him on stage for the last few numbers.

Irish fiddle player and teacher Maire, and our own talented multi-instrumentalist, Andy, had already well and truly warmed the audience to the music with a delightful bracket of their own, Andy accompanying Maire on the harp, and Maire being the spokesperson telling us a little about each tune before it was played.

My thorough enjoyment of the night was only marred by extreme nervousness at having the job of MC and the honour of the opening bracket on my shoulders! I won't review that bit!

After Port Fairy and a number of sessions around town, both Jackie and Maire were almost "locals". Let's hope we see them back here soon.

## Port Fairy Folk Festival

Congratulations to Jamie McKew and all the organising committee and team of volunteers for a great festival. Some of last year's suggestions were obviously taken to heart - the dancing was back at St. Pat's Hall; the theatre next to Fiddler's Green wasn't used - very sensible considering the last year's noise spill-over; the enclosed Festival Arena was given increased focus - the Troubadour wine tent stayed, and was joined by an improved Guinness tent and two extra marquee venues - the Global Village and Folkworks tents for workshops and mini-concerts - and one of the "monster" tents was relocated, almost eliminating the sound spill which was a problem last year. "Hughie" up above took care of the weather pretty well and the street and market areas were a mass of people, music and colour on all three days. The ban on drinking in the streets was great - I felt safe in the town at night for the first time in years!

The problem of finding undercover places to "session on", both in daytime and in the wee small hours still hasn't really been addressed - any suggestions?

The program was, as ever, packed with wonderful talent, both from Australia and overseas - I couldn't hope to mention more than a few of my personal favourites - **John McCutcheon's** singing, song-writing and multi-instrumental talent and warmth of personality; Irish band **Stockton's Wing's** sheer brilliance; the Melbourne **Comhaltas** crew, who put so much into concerts, dances and sessions; **Margret Roadknight** and **Chris Finnen** who, as a duo, played and sang up a storm; those great players Mike, Louis and Tony as the **Leisure Twins**; the bearded faces and flying fingers of the **Moving Harps**; the stunning harmonies of **Nude Rain**, **Tiddas** and **Blindman's Holiday**, the very different marimba and wind sounds of **Linsey Pollak** and **Xylosax**; the zany late night rock/jazz



music of **Hot Cafe** and **Rich'n'Famous**; and a special mention to some of the stalwarts of the folk music scene who just keep on singing, playing, having a good time and giving back to folk music as much as they get out of it - people like **Gordon McIntyre** and **Kate Delaney** who have just released "*Caledonia Dreaming*" supported by talented musicians **John Munro**, **Brent Miller**, **Kirsty McCallum** and **Jimmy Young**; and folks like **Greg Champion**, **Brent Parlanc**, the **Colonials**, **Duncan Brown** **Danny Spooner**, to name just a few, who have been playing around Melbourne for as long as I can remember and well before! (*Did you know ...* that Gordon McIntyre and Danny Spooner sang at one of the first functions to get the first Port Phillip Folk Festival (the forerunner of the National) off the ground in 1967?!)

If your favourites are among the many I haven't mentioned, please write and tell us about them!



**International Women's Day** was on **March 8** this year and I believe there were a number of concerts around town to celebrate the day. I know that **Tiddas** and **Margret Roadknight** had to rush back from Port Fairy for a couple of them.



## John McCutcheon - Wed. March 10

**John McCutcheon** stayed in town just long enough for a terrific concert on **March 10** at the East Brunswick Club Hotel. He was supported by **Meg MacDonald**, who has sung with a number of groups in Melbourne over the years, but shines in her own right as a solo singer. Her versions of *Sonny*, *The Green and the Blue* and *Anakie Gordon* were quite spellbinding.

**Roger Holdsworth**, co-presenter of Global Village on 3PBS-FM, has sent us his impressions of John McCutcheon's performance. He writes:

"I don't sing-along. Daunted by self-consciousness, I shield my mouth lest the performer focuses on me for a 'you can do it too!' encouragement. The degree to which I sing is a measure of the performer's skill at

creating an atmosphere where I feel welcomed and comfortable.

"I sang with John McCutcheon.

"In a two-set performance to a crowded East Brunswick Club Hotel at the end of his fifth visit to Australia, John had us all chorusing on **Joe Hill**, **Happy Birthday**, **The Water is Wide**, and **Step By Step**.

"The evening started with a fast frailing banjo version of John Henry; into this standard, John (McCutcheon, not H) interspersed a story that danced over generations of life and education - his introduction to American folk music. Singer, song-writer, story-teller.

"The stories continued to weave their way through the music, stories about small-town America, stories about work, stories about love - stories about life and death. Stories of his mother's last list, in turn introducing **The Great Storm is Over** (in which he was joined on stage by the Traceys). And balancing those stories, keeping them apart, a great collection of songs and a stunning diversity of instruments - banjo, guitar, autoharp, hammer dulcimer, and keyboards - and the slapping and popping of his own body.

"Other highlights? We all had our favourites, and an interval list structured the second set. **Leviathan** - a hammer dulcimer piece with a stretched string sounding a cry from ocean depths; **Christmas in the Trenches** - a 'medley of my hit'; and those stories that had stories within their stories - with more loops than a Vonnegut novel.

"There were those who had seen John McCutcheon at Port Fairy, and returned for more. There were those in his audience for the first time, who will return again. Why not indeed? It was a performance that combined warmth, humour, good songs, a great voice, an instrumental virtuosity and an overwhelming commitment to life and the working people of the world."



**The Geelong Celtic Music Festival** (March 12-14), the **Brunswick Koori Festival** (March 14), and most of the rest of the **Brunswick Music Festival** (March 20-28) will be over by the time you read this, with only the **Children's Festival** to go (April 3 and 4)! Any



reviews of these events for *Folkvine* would be welcome.



### **Guinness Celebration of Irish Music**

Another exciting event was the **Guinness Celebration of Irish Music** at the Melbourne Concert Hall on **March 23 and 24**. Unfortunately it's an event which only those with money or the foresight to save for it can attend - but in my mind it's worth it. I know we have loads of talent within Australia, but really, the country is so isolated from the rest of the world by distance that to have fifteen overseas performers on stage in one concert - some of whom may never be able to do a tour here by themselves simply because of that distance - is a treat. On the other hand, it may actually enable some performers to return because of the exposure they have received in the Guinness Concert.

The show opened with Irish trio, **Barleycorn**. Always a difficult spot to fill, as the sound engineer seems to want to try everything out on the first group! Electronic unevenness aside, however, I wasn't really excited by Barleycorn's performance. Some fine singing by the three gentlemen was marred by an out of tune fiddle and a fairly banal approach to the tunes they played. They were at their best singing in three-part harmony and accompanying themselves with guitar, bass and mandolin. A lovely unaccompanied harmony section in their final song - a gutsy 60's-style protest song called '*We The People*' - had me wondering where all the **men's** a capella harmony groups are hiding out! It's a great sound.

Entertainer **Brendan Grace** was host for the evening and jollied the audience along with side-splitting humour in fine Irish style. Friend Marion's comment was something like: "... prepared to groan but found myself laughing till I cried."

When **Stockton's Wing** hit the stage, the Concert Hall took off somewhere into space. Their energy, 'togetherness' and finesse is startling - from the first note to the last of the encores. The tightness of their melodic, rhythmic and dynamic changes leaves me

breathless. Joyous, exhilarating music! What more can I say!

**Frances Black** and **Kieran Goss** have had relatively little exposure in Australia. They were delightful - I hope we see them again here. Frances' voice is strong and true, more in the 'traditional' style than sister Mary's. You can hear her on the *Black Family* and *Arcady* albums, and she and Goss have recently recorded an album together - one to look out for. He plays guitar and they both sing, both individually and in harmony. Some of Goss' own compositions were aired, but the highlights for me were Frances' rivetting unaccompanied rendition of Ewan MacColl's '*It's Illegal!*' (at least I think that's its title), and the duo's beautiful version of '*My Love Is In America*'..

What was to be one of the highlights of the night turned out to be its greatest disappointment. Master of the uilleann pipes and low whistle, **Davy Spillane**, on stage with someone who's done more for Irish music than just about anyone, **Donal Lunny**, and gifted fiddle player and singer, **Nollaig Casey** - with the microphone on Davy's pipes completely out of action throughout the entire bracket!! Unforgivable. It wasn't until the trio returned to the stage later to join Christy Moore that we heard the pipes burst forth into the cavernous spaces of the Concert Hall with the power and beauty we've come to expect. Let's hope the next night's concert goes had a better deal! All the same, the trio were a very special treat, especially when Davy was making magic with the low whistle, as in the jig, '*Goldring*', with Donal Lunny on bouzouki and Nollaig Casey on fiddle, and in the beautifully haunting opening tune with Lunny on synthesizer.

It was obvious whom much of the audience was waiting for by the cheers ... " and now, will you welcome - **Christy Moore!**" His audience wasn't disappointed. Christy was in fine form. The familiar almost breathless, whispered voice and muted, rhythmic guitar sang into the quiet of the hall - real edge-of-the-seat stuff - followed by the kind of powerful hard-hitting song which has given him the 'storm-in-a-T-shirt' reputation! Besides being a superb singer and songwriter, Christy

is a master of the microphone and of stagecraft. One Christy classic followed another with barely time to draw breath. It seemed like he felt the audience was with him and wanted to give everything he could in the short time available.

Then came the icing on the cake - Donal Lunny, Davy Spillane and Nollaig Casey back on stage for a superb '*Raggle Taggle Gypsies*', a few 'toons', and a '*Listoonvarna*' to which Christy added a verse for each of the artists he called back on stage. The final ten or fifteen minutes - and an encore just as long - became a **gigantic stage session** - the pick of the crop playing exciting Irish music at its best. The Concert Hall and I floated back to earth some few hours later.



### **Selby Folk Club**



Willemina York has sent us some details of Selby's program for the next few months, and also a few comments from Rob Freethy about the Club itself. Selby has a special place in your editor's heart, as it was in the accepting and friendly atmosphere of this club that I made my first timid attempts at singing at an audience, back in 1979.

Rob writes: "Selby Folk Club is on the first Friday of every month at the Selby Community House ... a cheap evening's entertainment for those not so financial, which was a part of the reason it was started some 14 years ago by Francois Rogan, a Selby resident, performer, songwriter, artist and teacher.

"The Community House allows us use of the house, chairs and kitchen facilities and gives support with advertising where they can. Some of the takings go towards the house in return and the rest towards the folk festival on the first weekend of December each which always attracts around 500 people.

"A typical evening at Selby Folk Club consists of a main booked act for two three-quarter-hour brackets, the rest of the evening being open for anyone who wants to do a 15 or 20 minute spot. We have found this has drawn some amazing talent out of the woodwork, with a wide range of music from many styles and countries."

Anyone requiring more information can contact Robert on: (03) 754 6316(ah) or (03) 729 4633(bh).



### **Melbourne Folk Club**

Thanks to those who have both played at and attended the Club during the past month. Attendances are still down however, so turn off the telly and break out the Friday night fling mode and come on down to the East. Still looking forward to the Caledonian Review on the 26th as I write this.

Here's the April program - sounds good - hope to see you there!

#### **April 2nd**

**Maria Ford** - Unfortunately, St. Patrick's Day happened to fall just before Maria's last scheduled performance at the club - hence no voice. However we believe that lovely voice to be back at full strength again, so come along and listen

**Bungalow Boys** - Blues, country, 'good-time' music, featuring among the line-up Alex Hearst and Tim Palmer. Music *not* to be taken too seriously.

#### **April 9th - No Club - Good Friday.**

#### **April 16th.**

**Campbell Irvine** - poet, reciter and storyteller who travels the country, truly living 'the life of a rover'. You'll love his yarns.

**The Colonials with Tim O'Brien** - an exciting combination of talents. We haven't heard singer/songwriter Tim on stage for quite a while. He'll be right at home with the lads from the Colonials who have been doing some recording at Tim's studio recently.

#### **April 23rd**

**The Cajun Aces** - This talented group will once again perform in their various combinations, fresh from concerts at the Port Fairy and Brunswick Music Festivals.

#### **April 30th.**

**Jugularity** - This lovable, zany 'gang-of-four' play their own special brand of jug, blues, folk and 'silly bits'. They'll be bringing along tonight **Dave Rackham and Jenny Simpson** to entertain you with a variety of songs and instruments.

Jeanete Gillespie

## A SELECTION OF DIARY DATES

Please check in the 'Music Venues' etc centre-fold for any **REGULAR** venues and events. This column will 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). Don't forget to also check the **Festivals** pages, and the **newspaper entertainment guides**.

**Melbourne Folk Club - Friday nights at the East Brunswick Club Hotel, 280 Lygon Street, Brunswick East. 8.30pm till 11.00pm**, followed by music session till the wee small hours. \$6, \$5 conc, \$4 memb. Floor spots for performers from 8.30 till 9.00pm.

**2nd April** Maria Ford; the Bungalow Boys.  
**9th April** Good Friday - no Club.  
**16th April** Campbell Irvine; The Colonials; Tim O'Brien.  
**23rd April** Cajun Aces and friends.  
**30th April** Jugularity; Jenny Simpson and David Rackham.

**The Boite World Music Cafe** at the Mark Street Hall, Nth Fitzroy has a good program lined up for the month ahead. 8.15pm. \$10 and \$6.

**Fri 2 April** Percussion Plus - Alfie Massoud, Linsey Polak and guests.  
**Sat 3 April** Three Worlds For Green - Irish and Australian stories, poems and music.  
**Fri 16 April** To be announced  
**Fri 23 April** Basically Balkan - with Fuat Sazimanski (tapan), Cazim and Fatmu Lerouski (accordion).  
**Sat 24 April** Singers Night - with Faye White and Vasumathi Subramanian.

### FRIDAY APRIL 2

- **Selby Folk Club** - Selby Community House. 8.30pm. \$4, or free entry if you perform for 15 - 20 mins. Special guest: **Matt Walker**.

### SATURDAY APRIL 3

- **An Edwardian Tea Dance** - 4.00 - 7.00pm. Lower Melbourne Town Hall, cnr Collins and Swanston Streets, Melbourne. Music by the Wedderburn Old Timers, with compere Peter Ellis of Bendigo. Aft. tea avail. Entry: \$7 single, \$10 double, \$4 conc. Bookings and enquiries: 417 3550. Presented by the VFA, TSDAV and The Boite.

### SAT APRIL 3 - SUN APRIL 4

- **Brunswick Children's Music Festival.** At CERES, 8-10 Lee Street, East Brunswick. Concerts, dances, workshops, circus acts. Come for one or both days. Move between venues, as admission to each day is by day ticket. Children \$10 per day (conc \$6), adults free. Bookings and information: (03) 388 1460.
- **National Community Music Conference** at Footscray Community Arts Centre: "Sending the Sound Around". Workshops, discussions, speakers, etc. Contact Michael Roper, Co-ordinator: (03) 417 1133.

### TUESDAY APRIL 6

- **English Music Session.** Sing, play or listen. All styles of music, but with an English emphasis. Tramway Hotel, Nth Fitzroy. 8.15pm Free.



### SUNDAY APRIL 25

- **Informal Singing Afternoon** at 225 Rathmines Street, Fairfield. 2.30pm onwards. All welcome to come and swap songs, try out your voice in an informal atmosphere, sing along with the choruses or just listen. BYO refreshments. Free. Contact: Jeanette: (03) 481 6051.

### SUNDAY MAY 2

- **Benefit Concert for 3CR** Community Radio station. Mark Street Hall, Nth Fitzroy. 2.30pm. \$10 and \$6. With Jugularity, Three Bags Full, Bruce Watson, Bill Anderson and Barb Scott, and many more of your favourite acoustic artists. Presented by "Traditionally Late" and "The Boite World Music Program" with assistance from the FSDSV and The Boite. Enquiries: (03) 417 3550.
- **TSDAV Family Dance**, with "Blackberry Jam". 2.30 to 4.30pm. Jika Jika Community Centre, Plant St, Northcote.
- **Country Dancing**, at Canterbury St "Stables" Community Centre, 49 Canterbury St, Flemington. 7.00pm till 10.30pm. \$10. English, American and Australian dances taught and called by Colin Towns. Music director is Jenny Lowe. Come on your own, with a partner or in a group. Enquiries: (03) 568 1801(h) or (03) 613 9409(bh).

### OTHER

- **Singing For Pleasure:** Community Voice Workshop. Beginners and advanced - to build confidence. Camberwell Community Centre and MLC Community Education. Evening classes April/May 1993. Contact Jill: (03) 819 1990.



## FORTHCOMING FESTIVALS

### April 3 - 4

**Brunswick Children's Music Festival, Victoria.**

For information and free programme contact: Brunswick Music Festival, 10 Dawson Street, Brunswick, 3056. Phone: 388 1460

### April 2 - 4

**18th Kapunda Celtic Folk Festival, SA.** Australia's oldest mining town hosts three relaxing days of music, song and dance. Concerts, workshops, community events, poetry, street fair, etc. Enquiries: (085) 66 3900 or (085) 66 2101.

### April 8 - 12

**National Folk Festival, Canberra, ACT.** This year to be held at the National Exhibition Centre, a venue with plenty of concert spaces, bars, camping facilities and other amenities. A cast of thousands presenting the best and most exciting music in the country. Enquiries to: Phil Wilson or Kevin Austin on (06) 241 6286.

### May 28 - 30

**2nd International Folk Dance and Music Camp, Anglesea, Victoria.**

Dance and music activities for all ages and levels. Many excellent tutors. Learn new dances, sing, play music, get away from it all by the beach, walk, play games, chat. Supported by Ausdance, VOSA and PFM. \$100 inc food and accommodation. Phone: Kim Dunphy on (03) 555 4813

### June 11 - 14

**23rd Top Half Folk Festival, Darwin NT.** Wanted: Singers, musicians, poets, storytellers, dancers, drinkers, who like palm trees, sunshine, sea breezes, crocodiles, stabbies, starry nights and folk music sessions! Contact: the Top Half Folk Festival, PO Box 41551, Casuarina, Darwin, NT, 0811, or phone: Stu - (089) 85 4716; Di - (089) 85 5256; Brendan - (089) 48 104.



## National Exhibition Centre Canberra April 8-12 1993

The National is nearly here and the program continues to develop, particularly the Folklife aspects of the Festival. Local winegrowers en masse will be at the Festival running a wine Festival. The craft Festival grows daily with numerous demonstrations of things such as glass blowing, leadlight making, lacemaking, etc. etc...

An exciting range of concerts (49 major concerts!), dances, workshops and sessions, spanning Indigenous, Anglo Celtic, Multicultural, traditional and contemporary content and indescribable acts such as the Paranormal Music Society, comedian songwriter Martin Pearson, Jugularity and Melbourne band The Whirling Furphies.

A Capella singing will be big this year with both concert performances and singing workshops. A Capella has become very popular in recent years and the Festival Programme includes Arramaieda, Voices from the Vacant Lot, The Martinitsa Choir, Taliesin and much more.

Stunning women's group Tiddas, Kev Carmody, and one of Australia's best dance groups, Nunukul Kunjeil from Stradbroke Island, present an Aboriginal perspective.

Many other performers, well known and not so well known, will be appearing such as: Margret Roadknight, Mike Jackson, Machitun, Cantolibre, John Williamson, The Perfect Cure, Mara, Sirocco, John MacAuslan, Bernard Carney, Two Bloody Poets, Kangaroo Court, One Straw, Moving Harps, Dya Singh, The Fagans, Deadsticks, Mike Jackson and Ian Blake, Jenny Cargill, Sundiata Marimba Band, Gordon McIntyre and Kate Delaney, The Mudsteppers, Ade Monsborough, The Baulch

Bros, Wongawilli, Skedaddle, Peter Hicks, Xylouris Ensemble, Utungan Percussion, Peta Lithgo, Celtic City Sons, the Le Blanc Bros Cajun Aces, Ruth Apelt, Brent Miller and John Munroe, Gary Dawson, Enda Kenny, Ragamuffin, John Warner ... the list goes on and on

There will be a very comprehensive dance program which will include a range of social dance - American, English, Irish, Scottish, Australian, International, & Belly Dancing. There will be a number of dance workshops and there will also be a wide range of multicultural dance displays.

There will also be a Kids Festival program, with heaps of activities to keep the ankle biters happy.

The festival is at The National Exhibition Centre this year, five minutes' drive from the centre of Canberra. From Thursday to Monday nights the site will house a thriving community of campers, food and craft stalls, bonfires, restaurants, bars and singing sessions in a wide range of participative events in addition to the programmed events. Why not come and live on site for the festival and become a part of the action. Day, Evening and Family tickets will also be available.

For information on ticketing, program, camping or anything else please phone the Festival Office on 241 6286. You'll have to be quick if you want to take advantage of the earlybird discounts - the deadline's April 2.

The Festival also runs on volunteers, so if you would like to be part of the team that makes this happen, give the office a call and talk to Jo.

*Phil Wilson and the Committee*

Space doesn't permit a full description of all the artists, so I'm just pulling one out of the hat - an artist who has always impressed me with both his performance and his song writing ability. Thanks to the NSW Folk Federation's magazine for this article on **John Warner**.

(Ed)

## JOHN WARNER SINGER, SONGWRITER, STORYTELLER.

It's one of fate's ironies that, although John Warner is an exceptionally fine songsmith, he is not well known outside his local area. His recently released cassette and mini-tour and his forthcoming appearance at the National Folk Festival in Canberra at Easter should help set the record straight.

John is not merely a good songwriter - he adds dimensions of imagination, energy, poetry and diversity to anything one might expect of a good songwriter. He's an Australian Kipling, sharing that poet's astonishing range of subjects and styles: the Vikings, pyramid builders, slave traders, convicts, miners, women pioneers, the wilderness, trains, the Goulburn Ram, women's and men's liberation, magpies, dinosaurs, Harley Davidsons ... Moreover, he writes good powerful tunes, and merry choruses.

John's album title, **The Sea and The Soil**, reflects the raw, elemental power in his songs. (The cassette is available from John or from Grapevine Music, 37 Goldsmith St, Maryborough Vic 3465 phone (054) 61 2940.)

For many years John worked in public libraries in Canberra where he was able to give range to his talent for creating, telling and singing yarns to kids. His songs were used in several major productions by **Bluefolk**, a theatre group producing large scale, outdoor productions like *Treasure Island* on Lake Burley Griffin which featured a pirate ship built to John's design. With his keen interest in history, John was associated with medieval reenactment groups, forging weapons in his trade as a blacksmith for members of the group as well as being involved in the research, design, costume, armour, combat, storytelling and singing that such groups inspire.

John currently lives in the South Gippsland region of Victoria where he has been involved

in a voluntary capacity with the Coal Creek Historical Village. This has led to a series of newly penned songs on the history of South Gippsland, particularly that of the coal fields around Korumburra, Jumbunna, Outtrim and Wonthaggi. It's to be hoped that John swiftly follows his first solo album with his **Coal Creek Collection**. John plays guitar (6 and 12 string), harmonica, mandolin, tin whistles and dulcimer. He has recorded a single and a track on *The Wildemess Album* (1985) and some of his songs have been recorded by others (Franklin B. Paverty, Penny Davies and Roger llott, and Margaret Bradford). Probably his most popular song for young (and old) is *The Bunyip* with its scary laugh in the chorus that recalls Bernard Wrigley and which has kids shaking in delighted terror.

John's voice mirrors the energy, drama and passion of his songs and, with his wide ranging repertoire of traditional and contemporary songs and yarns as well as his own extensive writings, he can create any amount of riotous and enlightening fun at whatever venue you find him: school, folk club, market/fete, festival or house concert.

John will be giving a workshop at the National Folk Festival in Canberra. Called *Here's to the People of all Trades*, it features songs about people, describing their work (be it building boats, washing clothes, driving trains, etc) with enthusiasm, pride and joy in the mastery of their trade. Most of the songs are ones John has written. Sydney singer, Margaret Walters will join in the presentation of this workshop adding songs from her repertoire. Margaret lacks John's practical knowledge of trades, but shares the same delight in and fascination for "the tools, the words, the secrets, the brand of humanity on every trade" and of course, the songs themselves.

**John may be contacted at:** 34 Greenwood Parade, Leongatha Vic 3953 Phone (056) 62 2070 or c/- (02) 568 2570

*The Cornstalk Gazette, March, 1993*



# PORT PHILLIP FOLK FESTIVAL, 1968

SHIRLEY ANDREWS

*The "Australian Tradition" magazine back in 1968 was a closely typed gold mine of news, views, information, poems, tunes, interviews and all manner of other articles on things "folk". It was edited by Wendy Louenstein and published by the Folklore Society of Victoria and the Victorian Folk Music Club.*

*On reading a loaned copy of June's edition of that year, I came across a most interesting article by that grand lady of folk music and dance, Shirley Andrews. What follows is that article reprinted - a review of the 1968 Port Phillip Folk Festival, recognised to be the first truly "national" folk festival in Australia. (1967 was actually the first Port Phillip Festival.) The following year, 1969, the festival travelled to Queensland and moved to its current time slot, the Easter break.*

The Port Phillip Folk Festival was successful in establishing itself as a truly national Festival this year. It had always been the intention of the group of people who initiated these Festivals that they should eventually be national in character and not just Victorian festivals. When deciding on a name, we had deliberately avoided adopting a name such as "Australian Folk Festival," as it was felt that such grandiose titles are too often used for quite minor functions. However, it was thought that one of the advantages of the name finally chosen was the fact that there are companion titles suitable for use when similar festivals are held in other states, e.g., Pork Jackson (Sydney), Moreton Bay (Brisbane) etc.

The level of interstate participation so far indicates that our hopes of launching a series of national Festivals were well founded. A committee has been operating in Brisbane since June of last year, and did a very good job in publicising the Port Phillip Festival in that state, and in raising money to assist Queenslanders to travel to the Festival. Some

20 enthusiastic people travelled the thousand miles to Melbourne by train, plane and car. A smaller committee was active in Adelaide, and helped to get a group here.

The second Festival managed to be just that much bigger and better than the first Festival, without losing the friendly, but stimulating, atmosphere which characterised that first Festival. Interstate participants had made a special plea for the Festival to be held during a three-day holiday weekend. This posed considerable difficulties - the only suitable weekend common to all states being the Australia Day weekend. This follows close on the heels of the Christmas holiday break when most business activity comes to a dead stop, and the city folks head for the beach and the hills. Handling the last-minute arrangements for the Festival during this period proved complicated and frustrating.

Once the Festival weekend arrived the advantages of having the three days and the wonderful response from interstate did much to compensate the organisers for these last minute difficulties. Despite considerable communication problems due to the postal strike, interstate participants and visitors arrived in considerable numbers from New South Wales, Queensland, South Australia, Tasmania and A.C.T. One visitor came all the way from New Zealand.

A fair amount of contact had been maintained between the Port Phillip committee and Sydney singers, including participation in the Sydney Folk Festival held last October. This resulted in more than 50 people coming from Sydney for our Festival as well as groups from Newcastle and Canberra. It is this interstate participation which has given the Port Phillip Folk Festivals their special character.

Another good feature of the 1968 Festival was the level of audience participation. The sloping lecture theatres of the Pharmacy College provided much better settings for workshops and talks than had been expected. Although fairly large, it proved to be possible for speakers and performers to establish a relaxed and intimate atmosphere in these theatres. The audiences responded with enthusiasm to this. In general, the Pharmacy College proved to be

a good setting for the Festival, although another smaller hall for the sessions involving dancing would have been useful.

The academic side of the Festival was strengthened this year with contributions from Professor Russell Ward, Dr. David Dufty, Dr. Edgar Waters, Dr. Ian Turner, Mr. Weston Bate and Mr. Ian Jones. This was well supported by the presence of most of the local collectors of folklore and related material. Bill Wannan, Alan Marshall, Norm O'Connor, Hugh Anderson, Bob Michell, Wendy Lowenstein and others who have been active in this field for some time were also present. They were able to enjoy some lively arguments, as folklorists and collectors are by no means in agreement about many aspects of folklore.

There was also some small success in integrating the academic side with the performing side of folk music with the use of live performers to illustrate some talks as well as some very effective use of taped material. Probably from the point of view of the enjoyment of the audience, workshops in which the commentary and the singing and playing have been planned as a unified whole are the most successful. An outstanding example of this was the workshop conducted by Glen Foster on American Country Music. Other good ones were Industrial Songs of England (Mark Gregory); Negro Music (Margret Roadknight); Sea Shanties (Danny Spooner); Folk Song and Ballad (Russel Ward); The English and American Background to Australian Folk Song (Edgar Waters). In fact, all sessions conducted in this "workshop" manner seemed very successful.

The main interest of the singers and musicians attending the Festival seemed to be in obtaining an audience to perform to, and this presented a considerable difficulty to the organisers, as it was very difficult to fit in everyone. Some singers who we had hoped to include in workshops did not know the songs that speakers needed and the need for variety and a well-balanced programme meant that some singers were inevitably omitted from concerts when they were well qualified to appear otherwise. The Come-all-ye or continuous concert was a partial and very popular solution to the problem, but the

audiences tended to vary very much, depending on the time of day, so that very capable singers sang to minute audiences on Saturday morning, whilst the non-appearance of many scheduled singers meant that all the singers who did turn up to other sessions with better audiences had two or more goes, despite the fact that others had been omitted. However, the programme organisers consoled themselves that they had done their best, having included over two hundred performers in all.

There were far too many performers to mention even a fraction of them by name; but mention should be made of very popular groups like the Monaro Boys and The Galahs, who travelled from New South Wales, and the Skillet Lickers from Adelaide; Mike McLelland's group from Sydney, and the Hayes Brothers.

Unfortunately, some of the performers themselves put too much stress on participation in the evening concerts. We had hoped to include more performers particularly those from interstate, in workshops, but, as these had often been worked out well in advance, this was not possible. Although the concerts were popular, it is doubtful whether the formal concert in a large hall is really the best way to present authentic folk music. Perhaps future Festivals will come up with some solutions for these problems.

In line with our policy of making these Folk Festivals national affairs, the committee suggested to the Queensland people present at the Festival that perhaps Brisbane could organise a Festival in 1969. It is intended that there should be one of the larger Port Phillip Festivals every second year, and that in the alternate year, Festivals should be held in other states with also a small festival or similar function in Melbourne to keep the continuity of the Port Phillip organisation

After some initial hesitation, the Brisbane folk have taken up the challenge with enthusiasm. They have thrown themselves into the preliminary organising work and have already announced that their Festival will be held during Easter 1969 (April 4th - 7th), and that the venue is likely to be the University at St. Lucia. This should be an ideal setting for a

Festival, being on the bank of the river in much more romantic surroundings than anything Melbourne can muster.

The Port Phillip Festival Committee will be assisting with a financial guarantee, publicity, etc., and hopes to raise money to assist performers to travel to the Brisbane Festival. We would like to see a mass exodus of performers to Brisbane next Easter, and to help this worthy cause, we are very keen to hear from people who would be willing to work on the Port Phillip Festival Committee or one of its

sub-committees during 1968-69. The committee for the 1968 Festival is as follows:

Chairman: Norman O'Connor; Secretary: Jane Durst; Treasurer: Don Hall; Organiser: Shirley Andrews; Convenors of Sub-Committees: Programme: Wendy Lowenstein; Publicity: Jan Richardson; Management: Merle Lamb; Accommodation: Pat O'Connor. Committee: Minute Secretary: Penny Maxwell; Jim Buchanan. Bert Cameron, Don Carless, Brent Davey, Gwenda Davey, Gary Field. Artist: Vane Lindsay.



## Finnish Music

From Roger Holdsworth, Co-Presenter, Global Village, 3PBS-FM

### MARIA KALANIEMI

Mark Street Hall, January 21st 1993

You might have been bemused to find a top Finnish accordion player in a small North Fitzroy hall on a warm night in January.

Maria Kalaniemi is rapidly making her mark internationally, with tours of Canada and Europe in the last twelve months. Piggy-backing on performances at the Finnish pavilion of Folk Fest (almost solely attended by members of Melbourne's Finnish community), Maria made it to Melbourne for one concert performance, courtesy of One-C-One and 3PBS's Global Village.

And what a stunning introduction to contemporary Finnish music it was! Maria's music combines the traditions of Finnish, Karelian and Swedish folk styles, with French musette, Argentinian tangos, western jazz and rock. She was a founding member of **Niekkku**, and has now issued her own self-titled CD.

On this tour (if this one performance can be called a tour!) she was supported by Olli Varis on guitar and Arto Jarvela on fiddle and nyckelharpa (an amazing bowed hurdy gurdy). Their performance was an all-instrumental extravaganza of polkas, polskas

(what is the difference?), waltzes, marches, minuets, airs and schottisches. While the three musicians swapped leads, the tunes were driven along by the easy power and vibrancy of Maria's 5-row accordion.

To ears accustomed to Celtic fiddle traditions or to Cajun accordion, the sounds were frequently strange, phrases moving in unexpected directions, apparent tonal swaps from major to minor and back again. Finland has formed a European bridge between east and west, and it is possible to trace influences of both Ireland and Russia in the music.

It was a shy performance in many ways, limited by an uncertainty about language. "And now ... another polska," said Arto. Maria smiled.

"Finnish musicians just sit there and play this brilliant music," Petri exploded at the end of the evening. "If they were Americans, they'd be up there selling a spectacular show!"

But I'll just sit there and listen any time, and ask for more.



### CD REVIEWS

JPP: **I've Found a New Tango** (Olarin Musiikki Oy OMCD 32)

JPP: **Pirun Polska** (Olarin Musiikki Oy OMCD 37)

Maria Kalaniemi: **Maria Kalaniemi** (Olarin Musiikki Oy OMCD 40)

Pinnin Pojat: **Pinnin Pojat** (Amigo Musik Finland Oy ANFCD 2002-2)

This collection provides a good introduction to contemporary Finnish folk music. Not that they hint at the diversity of musical forms to be found in one small (population 5 million) country - but that's another article!

Broadly speaking, instrumental Finnish music gains its drive from the fiddle, the accordion and the zither-like kantele. The first two are strongly represented in this collection.

JPP (more easily remembered than Jarvelan Pikkupelimannit - "The Little Folk Fiddlers of Jarvela") are descended from a long line of folk musicians from Kaustinen and Jarvela villages. They began playing in the early 80s, winning championships, awards and festivals and touring internationally. Their third and fourth recordings (from 1990 and 1992 respectively) illustrate both the diversity of their musical influences and the magnificent sound of their combined playing.

Five fiddles, an upright bass and a harmonium pour out an avalanche of waltzes, quadrilles, polkas, marches, tangos and more. Tangos ... in Finland? Enormously popular in the 60s, I'm told. "Yes, we sold the tango to Argentina," one Finnish friend claimed. In a package deal with the sauna, I guess. So **I've Found a New Tango** is a special dedication to both the sprightliness and the agonised soul of the Finnish Tango. Their most recent release, **Pirun Polska**, celebrates a decade of JPP playing together, by collecting re-recordings of their favourite and most popular tunes, together with recent compositions, such as the wonderful 'Irish Coffee'.

Arto Jarvela plays fiddle with JPP, and crops up again in support of **Maria Kalaniemi**. Maria's self-titled CD (her first since recording with

one of Finland's best contemporary folk groups, **Niekkku**) is a showcase for her music and for her arrangements of traditional tunes. She powers through traditional Finnish and Swedish melodies, polkas, tangos, and Balkan arrangements with a striking dexterity and smooth swing. It is music that has been described as "evocative, beautiful and yet less than safe".

Arto Jarvela also forms half of **Pinnin Pojat**, playing fiddle, mandolin and nyckelharpa. Kimmo Pohjonen is the other half, on various mouth-harps (huuliharput). That description barely does them justice. There's a strange picture in a festival program, showing Arto and Kimmo standing on a table, in only Y-fronts and tooled leather cowboy boots, Finnish-pale, pseudomacho. They are better dressed (in blue suits) on the CD cover, but that original disturbing vision haunts my understanding of their music.

How does one describe a stark arrangement of fiddle and mouth-organ, with an occasional duet vocal line that hovers between cartoon caricature and children's chants? Well, not understanding the lyrics, that's what I hear! For non-speakers of the language, the great majority of tracks (11 of the 15) are perhaps thankfully instrumentals. They bounce and play as much as the language does; but the fun, the weirdness, the trickery is engaging beyond a foreign tongue.

These four recordings (a sort of Arto Jarvela special) can open your ears to some of the musical variety from a country of which we hear little. Be the first one on your block ... etc etc.

Later in 1993, we may have visits from Angelin Tytot (a trio of Saami women - from 'Lapland') and from Heikki Lahti, a mandolin player. And watch out for possible performances from Vartina, a vocal group of five women from Karelia - taking the WOMAD circuit by storm.

All four of these CDs can be obtained in Melbourne - from Discurio (City) and Readings (Carlton). These and other Finnish recordings can also be heard in **The Global Village** on 3 PBS-FM, Sundays 4 to 6 pm.

Roger Holdsworth



## FAREWELL, NANCY KEESING

Bill Scott

Early in the 1950s, poet and playwright Douglas Stewart (at that time Poetry Editor and Red Page Critic of the *Sydney Bulletin*) and Nancy Keesing, poet and social worker, assumed a major task on behalf of the publisher, Angus and Robertson. They set out to compile an anthology of Australian bush poetry which was successfully published in 1955 with the title *Australian Bush Ballads*. It remains one of the best selections of such poems extant, and I don't think it has been out of print for more than a year since its first publication.

While this formidable pair were working on this task, they decided to also edit and expand "Banjo" Paterson's collection of bush songs which had first been published around the time of Federation and was still being reprinted as late as 1929. The result of their labours was the seminal volume *Old Bush Songs* (A & R, 1957) which drew from an enormously wide range of published material and which really formed the basis of knowledge for those people who were becoming interested in the subject at that time. Like its predecessor, the ballads, this book has also remained almost continually in print since first publication.

Nancy was born in Sydney in 1923 and educated at Sydney Church of England Grammar School and later she took a degree at Sydney University. During the Second World War, she worked for the Royal Australian Navy on Garden Island, later recording some of the more hilarious episodes of that time in her book *Garden Island People*. She went on to publish four volumes of her own poetry, two books for children, several other books for adults, mainly dealing with Australian history, and to edit a number of anthologies of writings on Australians.

Among public positions she filled with competence and dignity were as Vice-President and Committee Member of the English Association of New South Wales; Management

Committee Member of the Australian Society of Authors, for a time being editor of the Society's journal; Chairman of the Literature Board of the Australia Council and Deputy Chairman of the Kuringai College of Advanced Education. She was also Chairman of the New South Wales Committee of the National Book Council.

Despite the onerous volunteer work, she undertook to advance the cause of literature in our country, she remained fascinated by and dedicated to the study of our folklore, and, as a poet herself, especially to the study of Australian slang, idiom and usage of words. (Most poets are fascinated by words; after all these are the tools of their trade; the raw material which they quarry to make their poems.) Nancy undertook much field work in the study of the Australian language and superstitions, as well as the two anthologies she compiled with Douglas Stewart mentioned in the first part of this tribute and which went a long way to set a firm foundation of published material to assist later students. She also wrote two more books devoted entirely to her findings in the field of language, usage and superstitions.

The first of these, called *Lily on the Dustin*, was a penetrating and very funny look at the slang of Australian women and families, that she light heartedly called Sheilaspeak and Familyspeak. Until this book was published by Penguin Books Australia in 1982 almost all studies of Australian slang and usage had been compiled by males and the examples included were almost exclusively masculine. Books by Morris, Wilkes, Sydney Baker and W S Ramson seem to concentrate mainly on slang and usage common to the male sex. Even the redoubtable Bill Hornadge in his excellent *The Australian Slangue* seems to deal mainly with male usage. Nancy's contribution is therefore both excellent and necessary for a completely rounded look at our idiosyncratic use of Australian English.

Equally important and exploring largely new territory was her second book from Penguin, *Just Look Out the Window*. In it she makes available in a most entertaining way the results of her investigations into superstitions which are all around us, especially those dealing with

the foretelling of weather, (hence the title!) I would heartily recommend both the books to anyone interested in folklore and an entertaining read at the same time. Did you know, for instance, that a young Yugoslavian man can protect himself from witchcraft if he wears his underpants inside out? *Just Look Out the Window* overflows with just such useful information!

I shall miss Nancy very much, not only because she often helped me with the investigations I was making when I seemed stumped, but she and her husband became firm friends of mine over many years. Students of folklore who continue to be interested in her field will also miss her ongoing interest and delight in aspects of our folklore which have received too little attention generally. Her sense of fun and wide knowledge of her chosen subjects made her the ideal presenter of her fields of study to the general public as well as to her more specialist audience.

(Nancy Keesing died in Sydney in January.)

(From *Queensland Folk*, March 1993.)



## Folk Dance Festivals in Schools

The Ausdance (formerly AADE) Victorian Folk Dance Working Party wants to assist schools to conduct Folk Dance Festivals in 1993. Many schools already conduct events of this kind annually, introducing new repertoire, increasing the confidence of teachers, and raising the profile of dance in the school. The working party can provide everything you may need - teacher training, dance steps, cassette, video, costuming ideas, dance calling, band! If your school is interested, please contact a member of the working party - Gary (481 3386) or Sheffi (699 6343).

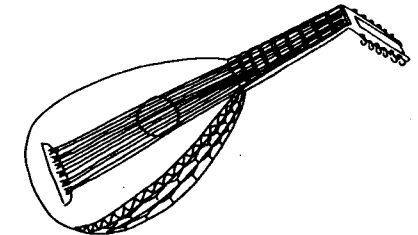


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## Sean Kenan

Denis Kevans reports that Canberra musician, Sean Kenan, was arrested at the anti-Arms Bazaar (AIDEX) demo in Canberra in November 1991. "Sean was knocked unconscious, stripped naked and tortured for five hours by two undercover Australian Federal Police. 'You are dead meat,' one said to Sean. Water was forced down Sean's throat, thumbs pressed on his eyes, he was beaten and left in a cold, padded cell. A sergeant and a medical officer assisted the two policemen Sean Kenan has been charged with assaulting the two Federal policemen."

Sean Kenan was to face Canberra Supreme Court on St Patrick's Day, March 17, 1993. He was denied legal aid. Sean needs any support he can get. Please write to: Sean Kenan, c/- GPO Box 3056, Canberra, ACT 2601. Ph: (062) 470294



Kill the harpists, chop off their hands,  
Give them a niche or a coign to be flung in,  
Slash the long tendons of their fluttering strings,  
Find a blind bog for their body to be flung in

CHORUS: Sean Kenan, rosin on your bow,  
Slicing the tune into ribbons bright dancing,  
Carving up Eternity into time,  
Bringing all History into the room.

Arrest Sean Kenan, and take him in the waggon,  
He's the one who speaks back, he plays Irish music,  
We'll teach him a lesson, we might crush his fingers,  
We'll press our fingers deep into his vision.

Sean Kenan led workers down at the Big Job,  
Darling Harbour he led them, they marched down the street,  
No-one was singing, no-one was playing,  
But symphonies mounted from the sound of their feet.

His music goes round the world, brings Ireland here,  
This makes for solidarity with all people's struggles,  
Five or six of us'll give him a beating,  
Tread on his fingers'n'crush the mirrors of his eyes.

You AIDEX hippies, we don't want you here,  
Our lawns are green'n'clean'n'maniced,  
Those who toiled to build these white-washed sepulchres  
Are buried deep with all of our principles.

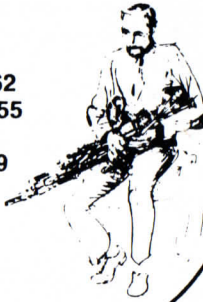
Denis Kevans

(Poem and quote taken from *The Cornstalk Gazette*, March 1993. Denis also wrote to the FSDSV appealing for assistance for Sean.)

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# Folk On Radio



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### RADIO NATIONAL: AM 621

SATURDAY: 1:30pm - 2:00pm

*Talking History.*

MON. - FRI. 11-10pm - 1-00am

*Nightly Planet.* Robyn Johnston of 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.

FRIDAY: 10:30pm - Midnight

*The Boite World Music Show.* Alternating Fridays.

### 3EA: AM 1224

SATURDAY: 10:45pm - 11:30pm

*Irish Gaelic* (1st. Sat.) *Scots Gaelic* (3rd. Sat.)

### 3SCB FM ... 88.3

THURSDAY: 8:00pm - 10:00pm

*Fiddlestix.* Fine folk music.

### 3ZZZ FM...92.3

SATURDAY: 11:00am - Noon

Irish Programme.

SUNDAY: 6:00pm - 7:00pm

Irish Programme.

TUESDAY: 1:00pm - 2:00pm

*Boite World Music Show*

### 3RRR FM...102.7

TUESDAY: 2:00pm - 4:00pm

*Folk Show.* Rick E Vengeance

### ABC FM...105.9

WEDNESDAY 7:05pm

*The Songs and Stories of Australia.*  
David Mullhallen.

### 3PBS FM...106.7

WEDNESDAY: 1.30pm - 3.30pm

Multicultural Music.

SUNDAY: 4.00pm - 6.00pm

*Global Village.* Acoustic, traditional and contemporary music from around the world.

7:30pm - 9:00pm

*Continental Drift* - World Music.

## REGIONAL

### 3RPP FM...98.7 (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

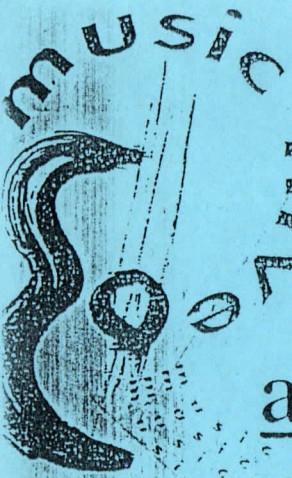
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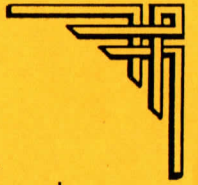
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with special guest Sue Speer



Enjoy the elegance of the Edwardian Era  
Indulge in the pleasures of Old Time Dancing and  
Scrumptious Afternoon Tea

at

## *An Edwardian Tea Dance*

music for dancing will be provided by

**THE WEDDERBURN OLD TIMERS**

*with compere*

**Peter Ellis of Bendigo**

*on*

Saturday 3rd April

4.00pm to 7.00pm

*in*

The Lower Melbourne Town Hall  
Collins Street, Melbourne

All dances will be called and demonstrated, there  
will also be a demonstration of authentic Latin American Tango.  
You are invited to wear Edwardian costume.

Entry: \$7 single; \$10 double; \$4 concession



Bookings and enquiries: 417 3550

Presented by T.S.D.A.V.; VFA; The Boite;  
as part of Victoria's Heritage Festival.  
All day parking \$5 at Wilson, 181 Little Collins Street.





## MUSIC VENUES - METROPOLITAN

### MELBOURNE FOLK CLUB

Fridays, 8.30 - 11, followed by session East Brunswick Club Hotel 280 Lygon St. E. Brunswick. Contact Dave Brannigan (03) 762 2435

Fri

### CAFE YARTZ

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

Wed  
to  
Mon

### CLIFTON HILL HOTEL

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

Fri  
Sat

### 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

### 'MOLLY BLOOM'S'

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

Every  
Night

### ONE-C-ONE'

In need of a good home. Temporarily closed. Contact Marion Cincotta (03) 460 8991 Melanie Gould (03) 347 5485

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

### 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

### 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

### 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

### GREEN LANTERN COFFEE LOUNGE

Closed until further notice

### 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

Thu  
to  
Sun

### RINGWOOD FOLK CLUB

Every Tuesday 7.45 pm. (Last Tues. of month - Dance night)  
East Ringwood Community Hall, Knaith Rd. E. Ringwood  
Contact: Ray Mundy (03) 714 8392

Tue

### TRAMWAY HOTEL

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

Tue

### SARA SANDS HOTEL

29 Sydney Road, Brunswick. (03) 387 3872  
Sat Nights Irish Bands till 3 am, Tues Night acoustic night

Sat  
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

### TRADITIONAL AND SOCIAL DANCE ASSOCIATION OF VICTORIA

Dances and dance workshops for adults, children and families; days, evenings and weekends throughout the year. Newsletter for members. Contact: Maureen Beggs (03) 347 1518 or Lucy Stockdale (03) 380 4291

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

### INTERNATIONAL MUSIC, SONG & DANCE

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

### IRISH FOLK MUSIC

Wed. 7.30pm instrument classes 8 pm music and dancing  
Saturdays except first of the month Irish music session 8pm  
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

Regular singing and music nights  
Contact Phil and Elaine 798 8040

### RINGWOOD FOLK CLUB, VFMC

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 Ray Mundy (03) 714 8392

### BOX HILL FOLK CLUB, VFMC

Thursdays 8-00pm Surrey Hills Uniting Church, Canterbury Road  
Contact: Betty Davis (03) 478 9656 or Rick Garrick (03) 729 4375

### 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

Wednesdays 8- 10 pm. (School terms) \$40 per ten week term.  
Enrollments taken 1st week of term or before. \$5 European, Israeli,  
Circle and line dancing. St Margarets Hall, Hotham St. (cnr. Denman Av)  
E. St Kilda. Contact Marie Feigl 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 BUSII DANCE (RUN BY VFMC)

Live Music. Last Tuesday of month 7.45 pm  
East Ringwood Community Hall (Melways 50 B8)  
Contact Ray Mundy (03) 714 8392  
Also 1st Saturday of each month. Ringwood Uniting Church Hall  
Station St. Ringwood. Contact: Rick 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
3. Irish Welfare Bureau, Gertrude Street Fitzroy. Set dancing Sat 12.30 - 2.30

#### ISRAELI & INTERNATIONAL FOLK DANCING

Classes for beginners to advanced, children to over 50's. All classes \$6.00 per session with class passes for 12 sessions for the price of ten  
Venues: Elsternwick, Caulfield, Doncaster and Kew  
Enquiries: Sheffi Shapira, (03) 699 6343 or Helen Sokolski (03) 576 1108

#### 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: 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

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

Every Tuesday. 8 pm \$4 or \$3 concs.  
St Mark's Community Centre, George St, Fitzroy.  
Contact Colin Towns/Jenny Lowe 613 9409 (w) 568 1801 (h)

#### COUNTRY DANCING

Sundays, May 2nd and 30th and last Sunday monthly thereafter. English American and Australian partner dances 7:00 pm to 10:30 pm 49 Canterbury Street, Flemington Contact Colin or Jenny numbers above.

### 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  
Sth. Melb. Town Hall, BYOG & supper. \$10/\$9/\$5  
Contact (03) 844 2476

#### RINGWOOD VMC BUSH DANCE

First Saturday each month 8 pm. Ringwood Uniting Church Hall  
Station St Ringwood Contact Rick 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. April 16 and May 21  
Contact Mary Smith (054) 421153, or 91 Retreat Rd, Bendigo, 3550.

#### BERWICK DISTRICT

'Old Time Dances' around \$3.00 - 12 pm  
1st Sat. each month Mechanics Hall, Clyde  
2nd Fri. each month Public Hall, Heads Road, Yannathan  
3rd Sat. each month Masonic Hall, Princes Highway, Berwick  
4th Sat. each month Memorial Hall, Worsley Rd, Bangholme  
Contact Alf Johnston (03) 707 2327 (a.h.)

#### FRANKSTON BUSH DANCES

Occasional Saturdays From 7.30 pm BYOG & Supper.  
Venues and bands vary. Contact Evan Webb (03) 783 8820

#### GEELONG

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

#### TALLANGATTA

'Old Time Dance'  
3rd Saturday each month 8.15 - 11.30 p.m.  
Church of England Hall, Tallangatta. Contact (060) 712 545

#### YANDOOIT

Old Time Dance  
Last Friday each month 8 pm.  
Yandooit Hall, \$3 Real country supper (bring a plate if possible)  
Contact Brian Priest (054) 764 205  
or Lorraine Ogilvie (03) 428 1810

### MUSIC VENUES - OUT OF TOWN

#### ALEXANDRA 'U.T. CREEK FOLK CLUB'

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

#### BALLAARAT FOLK CLUB

1st and 3rd Friday of the month 8-00 pm Market Hotel (near cattle yards)  
Contact: Colin Spriggs (053) 45 1082

#### 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 Brendan Comyn (054) 82 4940 or Sandra Carey (054) 82 5432

#### 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

'Live on Fridays' once a month on fourth Friday, The Newtown Club, 12 Skenes Street, Newtown, 8.30pm  
Norlane RSL Sing-a-long - 1st Friday of month  
Pancakes on Tuesday. Upstairs at the Pancake Kitchen - music for the young and young at heart, 3rd Tuesday of month  
Mt Moriac Pub. Lively Jam Session, last Thursday of month  
Regular music camps.  
Contact: Bill Blackall (052) 44 3394

#### GUILDFORD FOLK CLUB

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

#### MALDON

Occasional informal sessions, Contact Neville Wilson (054)752 230

#### MT. GAMBIER FOLK CLUB

2nd and 4th Fridays each month  
Upstairs Lounge, Macs Hotel, Penda Rd., Mt. Gambier.  
Contact Dorothy (087)253 767

#### SELBY FOLK CLUB

1st Friday each month Community House, Wombalana Rd, Selby.  
Contact 754 2039

#### TYERS 'GIPPSLAND ACCOUSTIC MUSIC CLUB'

1st Sunday each month 8 pm. Tyers Hall, Main Rd, Tyers (near Traralgon)  
Contact Lyndal (051) 74 5680

#### WARRNAMBOOL '4 PORTS FOLK NIGHT'

First Friday each month.  
Shamrock Hotel, Dennington.  
Contact Dennis O'Keeffe (055) 62 9565

#### 'CENTRAL VICTORIAN FOLK ASSOCIATION'

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

For further information regarding folk events/news/etc., in Victoria and interstate, please see the full edition of FOLK VINE.

For further information regarding specific events please check the local papers, such as the 'Entertainment Guide' in Friday's Age.

The information contained in these pages appears courtesy of the FOLK SONG AND DANCE SOCIETY OF VICTORIA, as part of the monthly FOLK VINE publication.

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

Contact The Editor at the address below:

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

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