

FOLK VINE

The Newsletter of the
Folk Song & Dance Society of Victoria

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FROM THE EDITOR'S DESK

Hello, Folks

Well, we seem to have survived the trauma of Editor Transplant. Sorry your March Folkvine was a tad late, but IT WASN'T ME! I DIDN'T DO IT! There were these desperate terrorists, see, and...

Port Fairy was my Big Festival Blowout for the year, and it was fun. Highlights: **Eliza Carthy**, who plays very tasty fiddle and sings good and has orange hair and a nosering, not to mention **Martin Carthy** and **Norma Waterson** as parents. Oh, yeah - they were all right, too. **Roy Bailey**, who gets better all the time, not to mention campier. (Martin Pearson and I have decided to produce the Roy Bailey Cuddly Soft Toy. Orders taken). **Tom Paxton**, who was as good as I expected he'd be - his Short Shelf Life songs, like *O J Simpson: Car for Sale* and *The Bobbitts* deserve an album of their own. And more. And more.

Congratulations to **Danny Spooner** on being made Artist of the Year - Port Fairy 1995. Rumour has it that they're having him bronzed next year... Hmm: the *Danny Spooner Cuddly Soft Toy*? Incidentally,

if you want to see Another Side of DS, he's being Tevye (again) in *Fiddler on the Roof* at the Ford Theatre in Geelong on May 5, 6, 12 and 13 at 8pm. matinée May 13 at 2pm. Bookings (052)21 7066. Zei gezunt, landsmann!

I've started a new section of Overseas Festival listings. If you know of anything coming up *anywhere*, let me know and I'll include it.

Ongoing cry for contributions: Books, CDs, cassettes or reviews of same, songs, poems, letters, brickbats or bouquets; all will be printed herein if time (remember the deadline) permits, or later if it doesn't. There's *still* too much me and not enough you in the newsletter. Help!



It's the centenary of the writing of *Waltzing Matilda* and in an effort to counterbalance the growing aura of reverence surrounding the song, I wrote to the editor of the Good Weekend magazine for permission to reprint an item from the issue of February 11 called 'Dear Ms Paterson'. Permission refused, alas (via a fax delivered by mail - is this a yuppie thing?). So if you haven't seen it, scrounge up a back copy of GW. It's worth the hunt.

Uppards!

Brian Grayson

FROM THE PRESIDENT

As I write this, the final **Brunswick Music Festival** concert is happening and I'm missing Carthy, Carthy & Waterson. Never mind, I will catch them in Canberra. The concerts I have heard have been first rate. **Another good one John and Team!!** The FSDSV strutted its part of the show with the presentation of the **Brunswick Festival Ball** and what a fantastic night that was!!

At a long meeting on 6th. March, which members were encouraged to attend, the Committee discussed at length and analysed members' responses to the **MFC questionnaire**. Thanks again to Leanne Connell for her detailed breakdown of the questionnaire items and to Enda for his in-depth praratory work on the summary of this analysis. While the data is available for perusal the summary only is included in this newsletter

As previously stated, the questionnaire was designed and disseminated because of the Committee's increasing concern as to the viability of the MFC in relation to members' needs and wishes, and in response to the growing number of grumbles from Friday night patrons. The Committee, who for some time has been seeking solutions to a number of problems associated with the Club, has utilised the information gleaned from their analysis of the questionnaire to make some **changes to the former structure and operation of the MFC**.

Questionnaire responses indicate that while the majority think the Club should run weekly, almost 80% say they only attend occasionally. Preferences stated as to the style of Club night varied considerably, as did those regarding the preferred type of entertainment. Responses to both questions however, showed a majority in favour of 'quality' performances and high calibre artists.

Those who have had any involvement in the promotion and presentation of entertainment will understand the tall order posed in trying to meet the above criteria. The majority of successful functions in terms of numbers through the door, covering of expenses and decent payments to performers etc. necessitate a huge commitment in time, enthusiasm and energy on the part of the organiser(s); a commitment that on a weekly basis, we must all recognise is beyond the capabilities of most volunteers, particularly those with other full time responsibilities.

It was therefore hardly surprising, that there was no avalanche of applications for the position of Club Convener; in fact despite the advertisement offering the negotiation of some financial remuneration, the number of applications was a big fat zero!! Perhaps the job falls into the **too hard** basket and the Committee decision should have been **'No Convener! No Club!'**

To the question relating to the suitability of the venue from which we have been operating over the past three years the Committee gave punctilious scrutiny. As members are probably aware, a number of forays seeking the 'ideal' venue have been made over this time by a number of people, but with little success.

With more than a third of respondents dissatisfied with the present venue and a further third suggesting it was just OK or could be improved, coupled with about 85% wanting the Club to be either smoke-free or to offer separate smoking areas, together with those who sought an area to **meet** and talk rather than **drink**, (point taken) with friends the Committee has made the decision to try something different.

Enda's foot sloggng has paid off and a **fortnightly acoustic MFC** will commence on Friday 7th. April at **Mac's Hotel in Franklin St.** An upstairs concert room coupled with a congenial downstairs club bar allows for separate performing and socialising areas and for the smoking and non-smoking requirements. Enda has agreed to convene the Club for the next couple of months until he goes overseas, and Chloe Hall is one of the new people who has agreed to assist. Thanks to both. (See **MFC flier for exciting details**)

In order to present a consistently, high profile, concert style performance the MFC, (unless advised otherwise) will run on a fortnightly basis and apart from April, where Easter makes this difficult, these are to be the **second and fourth Fridays of each month.** Forthcoming Club nights will therefore be 7th. and 21st April with May dates the 12th and 26th. Please give these new directions your full support

These regular fortnightly dates plus the fully acoustic style of the MFC will leave the other weeks and also the Society's sound system available for the organisation, under the **Folk Victoria banner**, of **one-off** different style functions, at a variety of venues, hopefully still at 'the East'. Let's hear it from the enthusiastic would be organisers of the suggested workshops, discussions, 'theme' nights, dance nights, family activities etc. The 5th. of May is presently going begging!! **How about it??**

With all these new arrangements, together with a few technical problems this newsletter has not arrived in your letter box without a few hiccoughs. The status of future newsletters is also in the process of some considered change. **The Victorian Folklife Association**, which is the equivalent of the Folk Federations of the other states has been working steadily towards the production of a **statewide newsletter**, (such as those produced by the other state bodies).

In line with the Society's commitment to support the growth and development of the VFA and its initiatives, the Committee has agreed on a trial basis, to incorporate **Folkvine**, in the next VFA newsletter. Towards the end of May members should expect to receive the newsletter of the VFA, which will include a June FSDSV, **Folkvine** section or column. Your opinions and appraisal of this move are important and should be conveyed promptly to the Committee as the Society may need to formulate its future policy in this regard prior to an AGM decision.

The Committee has responded to the VFA working party's evaluation study of potential use of a number of identified facilities which could be incorporated in a **Folklife and Heritage Centre**. The working party meets next week to consider the responses from all member bodies so I will report developments to Society members in the next newsletter.

On Society issues: The date for the presentation of the **1995 Graham Sqaunce Memorial Award** has been tentatively set for Friday 13th. October. Some previous winners have already notified me of their intention to be part of the night's performance. I've also received three 'nominations' for this year's award. Please submit recommendations of worthy recipients to the Committee; ie. those you know 'who have given outstanding service in the long term to the furtherance of the folk arts'.

This Report contains news of some exciting Society developments, as well as a number of issues which I have asked members to consider and to comment upon. Please make the effort to respond to the initiatives and to the issues, either to members of the Committee or in writing to the Society, as our ability to make informed decisions depends heavily on the quality of feedback we receive. Remember, the future directions of **your Society** are hinged upon **your participation**.

Hope to see you at the Mac's Party next week.

Sincerely, **Coralie Collins.**

BRUNSWICK FESTIVAL BALL

The Society's presentation of the **Brunswick Festival Ball** showed that **DANCE** was well and truly back on the FSDSV's agenda with a capacity crowd of over 100 dancers (mostly in Colonial dress) participating enthusiastically for over four and a half hours in a 23 dance program.

The whole night of brilliant dancing music was provided by hot favourites at last year's National, Bendigo's **Emu Creek Bush Band**, resplendent in evening dress and who, along with 20 or so Bendigo Bush Dance and Music Club dancers travelled to Melbourne by private coach! Auld Lang Syne was sung at 1:30 am and the band was given a standing ovation (if that's what you can call about 100 dancers still on the floor after the last dance, clapping, cheering wildly and calling for more) before a 3 hour plus trip back to Bendigo.

Many of us had danced at the regular Bendigo dance the night before and a number of us had a dance display and others practice session(s) for the Canberra displays on the Sunday. Thanks to everyone for your help and fantastic support. The liaison between the various groups is great and I hope lots of Melbourne dancers will make a real effort to participate in the **Bendigo June dance** weekend organised between **the TSDAV and the Bendigo Bush Dance and Music Club**.

One thing for sure: we're already committed for a repeat Ball performance sometime this winter!!

Coralie

VALE - CHRIS WENDT

(Reprinted from **Monaro Musings**)

Chris Wendt, well-known Australia-wide as a respected folk musician in Scottish, Irish and Australian Colonial music, tragically died on 12 February in Sydney, aged 45.

Throughout his life, Chris contributed to Australian folk music in many ways. As well as through his playing, he was always eager to quietly assist other musicians in whatever way he could: writing out scores, suggesting new ways of doing things, establishing the origins of tunes etc. He will be sorely missed.

The following are notes written by Chris himself about his thirty-year association and love affair with folk music.

"I came from a middle-class English childhood with little music other than teaching myself the mouth-organ at age 6, followed by an abortive attempt to learn piano at age 10. I emigrated with my family to Melbourne in 1964 and immediately on landing here, or so it seems, I became fascinated with the Scottish side of my ancestry, in which I had previously evinced no interest. I saved up £10 for an ancient piano-accordion, bought Jimmy Shand records and eventually even sat in once or twice with the local

Scottish Country Dance band from near our home in Victoria. Rapidly concluding that piano-accordion was not for me, I bought the Hohner B/C/C# tutor and learned to play on the keyboard diagram in it, while I waited for a second-hand button accordion to turn up. When it eventually did arrive, I could play quite well already! At this time I was playing and dancing to Scottish music exclusively.

"At about seventeen, I had my own trio, which subsequently joined with an Aberdonian piano-accordionist who had a great deal of goodwill around Victoria, from his playing as a one man band for 50/50 Scottish/Oldtime dances. Shortly after this, The Dubliners were all the rage and I started taking an interest in Irish music.

"Thereafter I drifted from Scottish via Irish music to Australian Colonial dance music (Chris was a member of the "Colonials") and played in several bands in and around Melbourne, plus many scratch bands, for ceilidhs for the local branch of the CGE. At that time, I was an accordionist with a compound, self-taught style of mixed Scottish and Irish influences.

"During the seventies I did a lot of exploration on tin-whistle and fiddle. I was already heading away from the "loud as you like and fast as I can" style of youthful exuberance, toward what has taken me a couple of decades to develop to its current stage, which is a slower, less extrovert style, with much variation and less adherence to absolutely strict dance tempo."

Chris moved to Canberra in 1993 to live with Annabelle and son Ben, whom he met at the 1993 National Folk Festival. He had been playing at that time with three bands in Melbourne, 'Kangaroo Court', 'The Bandicoots' and 'The Wattle and Thistle Band'. In Canberra, he was a valued member of the 'Fife and Clackmannanshire Trio'.

Throughout 1993-1994, Chris composed well over 100 folk dance tunes. The tunes are rich, passionate and complex, a legacy well worth sharing with everyone. Annabelle and Ben, together with a number of folk musicians in Canberra, are keen to publish these tunes, together with an anecdotal history of Chris' involvement with folk music, the bands he played with, the experiences he had etc.

The idea is to launch the book at the 1995 National Folk Festival in Canberra as part of a memorial tribute to Chris. If anyone has any information or photos or anecdotes from Chris' life, or earlier tunes he had written, which could be included in the book, could you please get in touch with Annabelle and Ben as soon as possible:

ANNABELLE STEPHENSON
11 DUMARESQ STREET
DICKSON ACT 2602
(06)248 8742 (h)\
(06)279 1075 (w)



FOLK IN VICTORIA

APRIL

- MELBOURNE FOLK CLUB

*Friday 7th. MAC'S PARTY

SEE ENCLOSED FLIER

OTHER

SATURDAY APRIL 1

- Moving Harps**, Boite World Music Café,
Enquiries: Therese/Angelina (03)417 3550.

FRIDAY 7 & 21

- The Boite, 8pm.

SATURDAY 8

- Time Traveller** with **Le Tuan Hung & Dang Kim Hien**, the Boite, 8pm.

SATURDAY 22

- Boite Music Market**, the Boite, noon - 6pm.

SATURDAY 22

- Singers' Night** hosted by **Fay White**. Special guests: **Papua New Guinea Women's Cultural Group**. 8pm.

FESTIVALS

March 31 - April 2

Fairbridge Festival, WA.

Contact: Max: (09) 227 1154 or write to PO Box 143, Willetton, WA 6155.

April 1 - 2

Laura Folk Fair, Laura, SA

Contact: Co-ordinator c/- PO Box 18, Laura SA 5480.

April 6 - 17

Waltzing Matilda Centenary, Winton, Qld

Contact: (076)57 1544 or write to above,
Winton, Qld 4735.

April 7 - 5 May

2nd Big Beat Percussion Festival. Registrations of interest: Phone Angelina (03) 417 3550.

April 7 - 9

Wombat Folk Music Festival, Wombat, near Young, NSW.

Enquiries: (063)84 3229.

April 8 - 9

Kapunda Celtic Music Festival, Kapunda, SA

Contact: (08)45 2773/(085)66 3900.

April 13 - 17

National Folk Festival, Canberra.

Phone: (06) 249 7755. Fax: (06) 247 0906. Write to Phil Wilson, PO Box 156, Civic Square, ACT 2608.

April 28 - 30

St Albans Folk Festival, St Albans, NSW.

Contact: Dave Alexander (02)331 3683 between 4 - 6.

April/May (Date to be set)

QFF Accordion and Concertina Convention, Yandina, Qld

Enquiries: Mick O'Hagan (074)76 0575

May 5 - 7

Crystal Lake Folk Gathering, Macclesfield, SA.

Info: CLFG, PO Box 148, Aldgate SA 5154 or (08)339 5436.

June 9 - 11

Top Half Folk Festival, Mt Isa, Qld.

Expressions of interest are invited. Phone Annette Gordon: (077) 43 8993 .

June 10 - 12

Australian Dance and Music Weekend, Bendigo

Enquiries: Lucy Stockdale (02)380 4291

June 9 - 12

National Celtic Folk Festival, Geelong.

Enquiries: Geelong Folk Club (052)66 1230.

July 7 - 9

4th International Dance & Music Camp, Anglesea, Victoria.

Info/Registration: Marie Feigl (03)534 2860.

July 7 - 9

1st Annual Redlands Fiddlers' Convention, Redland Bay, QLD. Contact: Laurie

(07)286)2693 or Pearl (07)286 3333.

July 22 - August 27

3rd Melbourne A Cappella Festival. Enquiries: The Boite: (03) 417 3550.

National Folk Festival

Canberra, Easter 1995

If you are intending to fly to the National this year, fly **QANTAS** and you can receive **APEX** fares with no conditions attached.

Phone: **(06) 249 7755** for further enquiries.

PERFORMERS' ADVISORY

Applications are now being taken for the following festivals:

- **WOODFORD MALENY, QLD**

Dec 27 1995 - Jan 1 1996

Deadline **July 31**

Forms available (074)76 0600

- **TOODYAY FOLK ARTS FESTIVAL, WA**

Oct 27 - 29

Deadline **June 9**

Forms available (09)370 1145

INTERNATIONAL FESTIVALS

WE'D APPRECIATE INFORMATION FROM ALL
AND SUNDRY ON UPCOMING EVENTS
ANYWHERE OVERSEAS

April 14 - 17

Evolving Tradition

Barbican Centre, London, UK. Info:
Mrs Casey Music
PO Box 296
Aylesbury, Bucks HP19 3TL
ENGLAND

May 13

Farnham Folk Day

Farnham Maltings, Surrey, UK. Info: Mrs Casey Music.

June 2 - 4

3rd Bude Folk Arts 7 Cider Festival

Parkhouse Centre, Bude, Cornwall, UK. Info:
Mrs Casey Music.

July 4 - 8

World Folkdance Festival

Palma de Mallorca, Spain. Info: Folk Federation
of SA, GPO Box 525, Adelaide, SA 5001.

August 4 - 11

41st Sidmouth International Festival of Folk Arts

Sidmouth, Devon. UK. Info: Mrs Casey Music.

August 18 - 25

South Bank Folk Week

South Bank Centre, London, UK. Info: Mrs Casey Music.

August 18 - 25

31st Towersey Village Festival

Towersey, nr Thame, Oxfordshire, UK. Info:
Mrs Casey Music.

For a complete list of Folk Festivals in the UK, write to: EFDSS

Cecil Sharp House
2 Regent's Park Road
London NW1 7AY
ENGLAND

RECORD REVIEWS

IN THE NIGHTLANDS

Helen Wright

[Two-generation editorial apology: This CD came out more than a wee while ago, but, totally inexplicably, we've never done a review. This one's reprinted from **Cornstalk**, July 1994, via Jeanette.]

Helen Wright's debut CD, **In the Nightlands**, is an intense, challenging album which deserves careful, reflective listening. It is not merely light, background music but a collection of compelling, thoughtfully-constructed songs from the pen of this talented and sensitive singer-songwriter, and the tenacious listener will certainly be rewarded

with a rich and meaningful experience. The seriousness of much of the album's subject matter is tempered by Helen's gentle, mellow vocals and the high quality of the musical arrangements: the album combines the talents of many other fine musicians.

Most of Wright's songs confront us with the uncomfortable realities of modern city living and the personal darkness within all of us; she deals particularly with issues such as homelessness, violence, isolation, despair and emotional pain. In a series of 'snapshots', Wright gently but firmly draws us out of our complacency and invites us to step inside each person's story and to experience their life: the loneliness of the three 'foremothers' who had to sit at home night after night waiting for their men (*The Waiting Game*); the pain and bitterness of a child brought up in an atmosphere of violence and hatred (*Not Enough Love*); and the quiet desperation and alienation of the homeless children of *The Nightlands*. Although many of her songs paint a somewhat depressing or poignant picture of a particular individual or group within society, there is often an indication of hope in the darkest situation: the comfort of a loving friend's arms (*When the Darkness Comes*); the strong survival instinct of creatures of the night (*Foxes*); a 'lifeline' at the end of a telephone for a deeply troubled soul; and a 'different kind of man' to be a 'brother' to the children of the nightlands.

It is an album of many colours. In *Land*, an unusual and powerful song, Helen's crystal voice echoes strongly over a landscape which promises acceptance and welcome to all who choose to learn and understand the ways of the ancient ones, and this contrasts with the aching sadness of *Listen/Oh Mother*, which laments the wanton destruction of the land by the violent, greedy 'children' of the modern world. The style of the tunes ranges from the contemporary feel of *Colour Bright*, a love song, and *When the Darkness Comes*, to the traditional flavour of *Foxes*, the gentle folk ballad (*The Waiting Game* and *Not Enough Love*), and the strident, up-tempo country beat of *Lifeline*, a catchy song about finding hope in the midst of personal suffering. Several of the songs feature traditional instruments, notably the haunting sound of Janine Lancaster's violin solo on *Not Enough Love*, and Barb Scott's tin whistle on *The last Time*, a wistful song about the transience of people, experiences and places. The varied, accomplished guitar styles of both Helen and Stephen Wright, and the stunning vocal harmonies of the Wrights and their friends Jenny Simpson and Greg Stebbing contribute richly to the songs, and greatly enhance the listener's enjoyment of this fine collection.

In the Nightlands is a powerful and moving album. It is a compelling listening experience and a haunting comment on our times.

**Kokomo Records hw1
12 Lentara Crescent
WERRIBEE VIC 3030**

Reviewed by Sue Chalmers



THE OLD BUSH SONGS

A. L. Lloyd

This is Larrikin's re-release on CD of selected tracks from various Topic and Wattle LPs dating back to the late fifties, and it's good to see 'em back. Tracks come from 'First Person', 'Across the Western Plains', 'The Banks of the Condamine', 'The Great Australian Legend' and two others I can't identify. The originals aren't mentioned at all in the liner notes on the CD, which is a compilation, albeit an excellent one. Sources would have been appropriate and appreciated

The tracks are taken from the Topic master tapes; the sound quality is superb. I had a brief moment of what I took to be incipient Alzheimer's while listening to *The Kelly Gang*, until I realised that some of the verses actually **were** repeated. I can only assume that someone fell asleep at the wheel while copying the masters, and included out-take verses.

The proofreading of the copy for the liner notes leaves a lot to be desired. The notes are transcribed from Bert's originals on the LPs, some of which I have, so I checked - they weren't his errors. Some of them are simple typos (those curious Afro-Australian chimæras the 'laughing jackals' are my favourite...), but some are attributable, I fear, to what passes for grammar and punctuation these days ("You're cheque's in your boot!"), which those unfamiliar with Lloyd's elegance of language might attribute to *him*, God forbid. None of this detracts from the joy of listening to the music, but it niggles, it niggles...

Having said all that, I'm glad the CD is out. I'd like to see **all** the early Topic records re-released on CD for those of us who've worn out our vinyl over the decades, but Larrikin have done us a service with this 'un. If you're unfamiliar with Bert Lloyd's wickedly idiosyncratic style, sit back and appreciate the way he sings a story. If you're already a fan, enjoy the voyage of re-discovery. This is 48 minutes of sheer pleasure.

Larrikin LRF 354 CD

Reviewed by Brian Grayson

FOLK IN PRINT

On the local front, **RHYTHMS** is a monthly magazine which seems to be a freebie at music shops, though it bears a subscription price. It distinguishes itself from all the other slash-and-burn/industrial/gothic/grunge music mags by taking a regular interest in folk and world music. Recent issues have included articles on Enda Kenny, Ralph McTell, Guy Clark, The Chieftains, Tom Paxton and the Womadelaide festival. Given that the Establishment Press (read *The Age*) seem to have a policy of refusing to review independently-produced recordings, *Rhythms* is a good place to find out what's going on outside the wide world of Megacorp Music. (Why is it that independent film-makers are considered avant-garde and daring, but independent record-producers are mostly ignored?)

A year's sub costs \$35 and comes with a CD included in the price. The March CD offer is The Chieftains' *The Long Black Veil*. Good value, eh?



Two magazines from the US, both catering for specialty readerships, have arrived on the editorial doorstep:

LEAD BELLY LETTER is a publication, logically enough, of the Lead Belly Society, which consists, with remorselessly ensuing logic, of aficionados of the late great Huddie Ledbetter. The magazine (my copy, that for Fall 1994, has 8 pages on the nearest Americans come to A4 paper) deals with:

1. The dedication of a statue of Lead Belly in Shreveport, Louisiana ("Mister Tom Hughes' Town")

2. An editorial column which ranges far afield of Lead Belly to cover Bill Clinton's Kennedy Center Honors Award to Pete Seeger; jazz; and the dedication (by the North American Folk Music and Dance Alliance) of January 1995 as Folk Music and Dance month. What a delightful idea!

3. Considerable other material of interest to Lead Belly fans and the wider public.

Overseas subscriptions are \$US22 (4 issues) from
LEAD BELLY LETTER
PO BOX 6679
ITHACA NY 14851-6679
USA



AUTOHARP QUARTERLY (My copies from Roz Brown. Thank you, Roz) is a very professionally-produced glossy-covered A4-equivalent 40-page periodical positively jam-packed with information on, yes, autoharp music, songs, repair, tuning, festivals, etc.. One of its interesting features is an ongoing Songbook section whose pages are perforated for easy removal. Sensible. Its festival listings are impressively thorough, covering fiddle, guitar, dulcimer etc., as well as the specialised autoharp gatherings.

Its advertising sections are invaluable for those of us who're used to walking into music stores for autoharp strings, felts, and so forth to be greeted with blank expressions...

Overseas subscriptions are \$US24 per year (okay, who said, "How many issues is that?") from
AUTOHARP QUARTERLY
PO BOX A
NEWPORT PA 17074
USA

NON-ETHNIC HUMOUR

How many folkies does it take to change a light-bulb?

Seven - one to change the bulb, and six to sing about how good the **old** one was...



FOLK ON RADIO

IN MELBOURNE:

RADIO NATIONAL: AM 621

MON. - FRI: 11.05pm-1.00am
Nightly Planet - Robyn Johnston often plays local and international folk music.

SATURDAY 7.10pm-9.00pm
Music Deli. - Steve Snelleman & Paul Petran

SATURDAY 9.05pm-10.00pm
A Swag of Yarns - David Mulhallen

- APRIL 1
 Jim Haynes in concert at the Mudjimba Folk Festival
- APRIL 8
 Celebration of Banjo Paterson and the Waltzing Matilda Centenary - Live from Winton
- APRIL 15
 Mary Gilmore, Thea Calzoni, Maz Fatchen, Alan Marshall, Pierre Riant and Nina Nola - a mixed bag of stories
- APRIL 22
 Shirley Friend in concert at the Australian Bush Music Festival, Glen Innes
- APRIL 29
 In concert at the SA Writers' Centre

- MAY 6
 Marg and Bob Fagan, Phil Day & Randall Mathews at the Australian Bush Music Festival
- MAY 13
 Martin Pearson in concert at the Mudjimba Folk Festival
- MAY 20
 Railways of Australia - Russell Hannah & Jim Haynes
- MAY 27
 Gertrude Skinner in concert at the Australian Bush Music Festival



3RRR FM...102.7

TUESDAY 2.00pm-4.00pm
Old Folk Show - Rick E Vengeance

3PBS FM 106.7

WEDNESDAY 1.30pm-3.30pm
Multicultural Music - The Boîte.

SUNDAY 3.00pm-5.00pm
Global Village - Acoustic, traditional and contemporary music from around the world

10.30pm-Midnight
Continental Drift - World Music.

3LO: AM 774

SUNDAY 5.30am-10.00am
Australia All Over - Folk, country and chat
 - 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 and friends play local artists, both recorded and live.

ERIC PURDIE

CARPENTER & JOINER
 (and long time folkie)

PHONE: 458-4969



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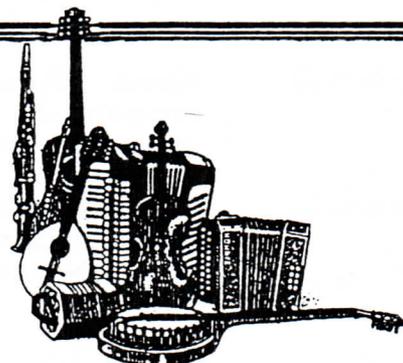


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Summary of the committee's analysis of response to the MFC questionnaire.

Thank you for your response. About half the questionnaires were returned. Of these roughly 70% were from member/subscribers who attend the club occasionally and prefer to hear quality acts playing mainly Anglo-Celtic music. About half felt the current venue was at least okay and more than half felt that the venue should be smoke-free. Slightly over half wanted a weekly club and slightly under half supported a move, with equal support for another pub or different type of venue!

- Question 1 & 2 Although 76% of respondents attend OCCASIONALLY, roughly 53% thought the club should be run weekly, 26% favoured a fortnightly club and 14% monthly.
- Question 3 Over 70% of respondents are current subscribers.
- Question 4 70% enjoy being audience while 30% were occasional performers who wanted to perform more.
- Question 5 Over half the respondents (60%) favoured guest artists/bands. Comments suggested session nights and more "theme" nights.
- Question 6 Over 76% of respondents indicated at least four genres of music/word with the largest single preference (85) for "Traditional Anglo Celtic", followed by Trad. Australian and Contemporary Singer/Songwriter (63/61).
- Question 7 Preference for international and interstate acts and local talent with substantially lower level of interest in floorspots.
- Question 8 While most responses favoured MULTIPLE roles for the club, a significant number of responses indicated a preference for "quality music" whilst also acknowledging the social role and the need to develop talent.
- Question 9 50% of respondents felt venue was (at least) okay.
40% felt it should be changed.
10% felt it could be improved.
- A significant number of responses (26) supported separate areas for chatting and socialising and 14 made negative comments about the entry through the TAB.
- Question 10 Of the 38 people (roughly 40%) who felt the venue should be changed, just under half suggested two options:
- 26 another pub
 - 20 BYO venue
 - 26 different type of venue
- Question 11 About 60% said they would support only certain events. Roughly 20% were happy with the club as is and 20% felt the programme could be more diverse.
- Question 12 Over 60% preferred venue to be smoke-free.
35% preferred separate smoking area.
15% preferred smoking to be allowed.



13th to 17th April 1995
Exhibition Park, Canberra

NATIONAL UPDATE

Things are going well for 95 with lots of interest from around Australia and excitement building among the volunteers. If you want to join the team we'd love to hear from you so ring the office and talk to Jo.

The concert program is looking great with the usual problem (worse than ever) of trying to fit everyone in. We've got plenty of superb talent with a number of interesting performers new to the National. By featuring South Australia we have been able to work with the Folk Federation of SA to bring a number of special performers from their state.

We will be adding a new workshop venue and upgrading others this year to provide better facilities. There will be all the usual things such as the session bar, wine bar, kid's festival, dance display, master classes and workshops.

The 95 dance program will build on the resounding success of last year with two full streams of workshops and dances. Don't forget your glad rags for the Colonial Ball.

We have come up with a completely new idea for the Finale on Monday evening and it promises to be a very exciting and appropriate climax for the Festival.

We have been working hard at environmental issues particularly recycling and avoiding disposables but health regulations are not written with the environment in mind! We battle on....

You should have received a blue flier by now with a ticket order form on it. If you haven't give us a ring on 06 249 7755 and talk to Barb. Or Fax 06 247 0906.

QANTAS is sponsoring the National Folk Festival..... Qantas is providing assistance to get performers to the Festival, in addition they are offering "group" airfares to anyone flying to the Festival. These group airfares are generally slightly more than APEX fares but they have no conditions attached so you can cancel or change them.

To book any flights (APEX, group discounts or any others) please ring freephone 008 020 047 and mention the National when making your booking. If you have already booked perhaps you could ring and tell them to record your flight against the Festival.

Please support the National by flying QANTAS.

FOLKVINE is the monthly Newsletter of the Folk Song and Dance Society of Victoria. Except where it is indicated that copyright is reserved, all articles in Folkvine may be freely reprinted, provided source and author are clearly acknowledged. Views expressed herein are those of the contributors and do not necessarily reflect those of the Society or the Editor

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

NEWSLETTER EDITOR: BRIAN GRAYSON (03) 484 1855 (H)

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

INSERTS: 250 copies required by the Wednesday prior to the last Friday of the month.

ADVERTISEMENTS: Please supply as bromides or CLEAR black & white copies.

ADVERTISING RATES

\$80	Full Page	\$20	Quarter Page	MEMBERS: Discounts apply for folk related and non-commercial advertising. (\$10 minimum)
\$40	Half Page	\$10	Eighth Page	
\$30	Third Page	Inserts: \$30-A5: \$60-A4		

FOLK SONG AND DANCE SOCIETY OF VICTORIA

THE SOCIETY, active since 1965, has as its aims the collection, preservation, presentation and promotion of all aspects of the folk arts. Trading as **FOLK VICTORIA**, the FSDSV. presents a variety of concerts and music and dance activities, and the regular Friday night Melbourne Folk Club. The Society strives to work with and assist other folk organisations, and supports a number of local and interstate festivals. **MONTHLY MEETINGS** are held (usually the second Tuesday of the month), where members' views and suggestions can be voiced. Members receive "Folkvine" magazine monthly, and can claim discounted entry fees to the Melbourne Folk Club and a number of other events run by the FSDSV and associated folk organisations. Discounts are also available on recordings sold at FSDSV events and on advertising in "Folkvine". The **FSDSV** is a member body of "The Victorian Folklife Association", which is the state's umbrella folkarts organisation. Director of the VFA is **Susan Faine**: Phone: (03) 417 4684 (VFA). Victoria's representative on the **Australian Folk Trust** is **Mary Traynor**: Phone: (03) 387 2506 (H)

GENERAL ENQUIRIES FOR THE FSDSV: Coralie Collins (03) 480 1020 (H)
FOLKVINE : Brian Grayson (03) 484 1855 (H)

•••PLEASE RUSH ME MY F.S.D.S.V. MEMBERSHIP CARD •••

NAME:.....

ADDRESS:.....

.....Postcode.....

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

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

Subscriptions to June 1995: **Single** - \$18 (Concession - \$13) **Family** - \$27 (Concession - \$18)
(Concession applies to pensioners, full time students, and people living outside the (03) phone area.)

FOLK VICTORIA

Proudly Presents
In Concert

From
ENGLAND



JULIE
FELIX

From
AUSTRALIA



JUDY
SMALL

BRUNSWICK MECHANICS INSTITUTE

(CNR SYDNEY & GLENLYON RDS. BRUNSWICK)
SATURDAY 18th FEBRUARY 8.00 PM

ADMISSION	\$ 15.00
CONCESSION	\$ 12.00
MEMBERS	\$ 10.00

Folk Song & Dance Society



FOLK VICTORIA

NEWSLETTER EDITOR

The Folk Song and Dance Society of Victoria is seeking expressions of interest in the vacancy for the position of Editor of the Society's monthly magazine, *Folkvine*.

The editorial position provides an opportunity to maintain and extend contacts with Victorian, interstate and overseas folk organisations and other folk magazine editors, to further develop editorial and computer skills and to have part-time use of the Society's Macintosh computer. If necessary some computer training would be available.

People may wish to explore the potential to set in place an editorial sub-committee. Please indicate in your application if you have ideas along these lines and the opportunity will be provided to discuss this concept with others who express a similar interest.

Interested applicants please contact the Society President, Coralie Collins on (03) 480 1020 or write c/o the FSDSV, P.O. Box 1096 Carlton, Victoria 3053.

All the above quotes come from a selection of reviews from the past.
Judy Small is a performer definitely not to be missed.

JULIE FELIX

Julie Felix, the fragile folk child of the sixties, is re-emerging as the strong song woman of the nineties. Her voice, pure and powerful, reflects her story.

Born in California, her mixed Welsh and Mexican ancestry forged her love of music, poetry and mysticism. Julie made her way to England in the early sixties and quickly became a top performer, becoming a regular on the popular TV show of the time, The David Frost Show, and moving on to host her own internationally broadcast BBC TV show for three years. Julie's music took her all over Europe, Africa, Australia and New Zealand and she became known as a leading voice in the 60's revolution, giving voice to songs by many of the great songwriters of that generation.

After 5 years in the limelight, Julie made a personal decision to withdraw, in 1971, to become a mother and spend time with her daughter. In that period, Julie has kept busy writing songs and making music, allowing herself time to grow and stretch- a space which the hectic demands of her early fame never provided.

Julie Felix is back as a touring singer / songwriter and she is better than ever. Sometimes described as a New Age Troubadour, she emerges as an advocate for the environment and for the rights of oppressed people, whilst still singing the songs that made her famous. A Julie Felix concert is a real treat.

JUDY SMALL

Judy Small is "one of contemporary folk music's finest female performers". "She has a concern for people and a passion for justice that shines through her songs... but Judy Small is no preacher. Her performances, spiced with sharp humour, seem to be more like an evening spent with a favourite sister than a concert... a night for laughing and crying and clapping like mad at the end...". "A voice that haunts and cheers with a purity and warmth of emotion that is rare in any field of music...". "The writer and singer of some of the most powerful social and political songs of our time...", "she proved that a cheerfully incurable political malcontent, human rights activist, peace crusader and gritty social critic can also be one heck of an entertainer...".

FOLK VICTORIA

CLUB/CONCERT COORDINATOR

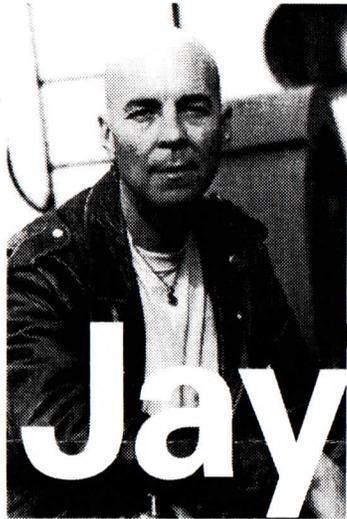
The Folk Song & Dance Society of Victoria is seeking a coordinator to take The Melbourne Folk Club in a new and exciting direction following the break for the March festival season.

The new format will aim to present high-profile artists in a concert style with organised "floorspots". It will celebrate the cultural diversity and living traditions of Melbourne and a world of music beyond.

Do you have the time and the skills to coordinate the Club through this exciting period? A team of committed volunteers will assist you with promotion, venue set-up, operation of the sound system, door roster etc.

A financial safety net has been established and remuneration/ commission is negotiable. Interested applicants should contact the Society President, Coralie Collins on (03) 480 1020 or write c/o the FSDSV, P.O. Box 1096 Carlton, Victoria. 3053.

The Melbourne Folk Club
Opening Night for 1995!
 Friday 3rd February 8:30PM



From the U.K. in his debut Melbourne concert!
 "Jay Turner - fine and folky but eminently Rockable - DON'T MISS HIM!"
 JIM DRIVER - TIME OUT MAGAZINE
 "One of the most polished and charismatic performers on the scene."
 TONY SLINGER - VENUE MAGAZINE

Jay Turner
Together with

In their final Melbourne concert;

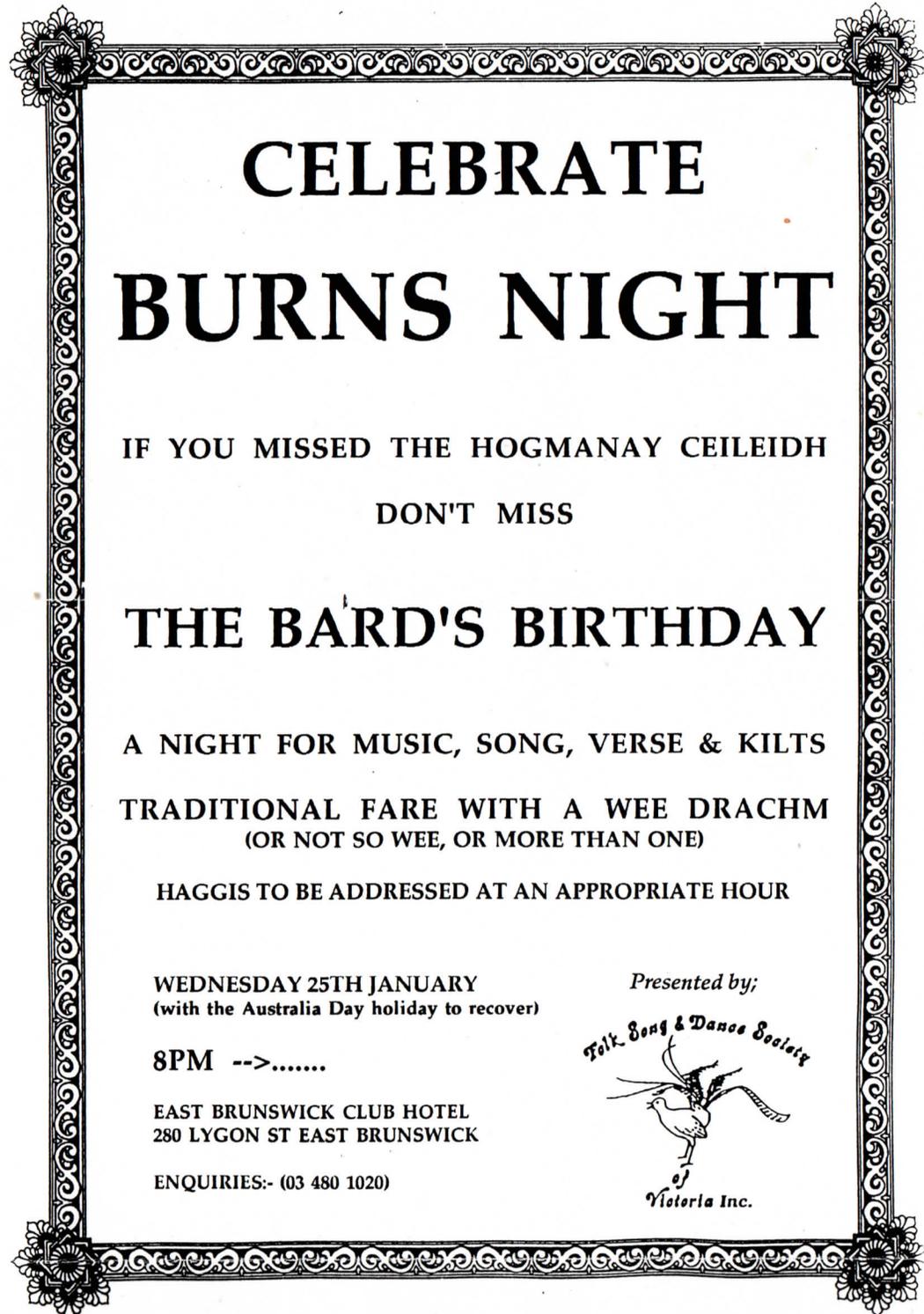


Simpson, Gillespie & Wright

We farewell Jenny Simpson who is moving interstate to live. Hear these fine harmony singers for the last time together in Melbourne.



East Brunswick Club Hotel
 280 Lygon St. East Brunswick
\$10, \$7 conc. & members



**CELEBRATE
 BURNS NIGHT**

IF YOU MISSED THE HOGMANAY CEILEIDH
 DON'T MISS

THE BARD'S BIRTHDAY

A NIGHT FOR MUSIC, SONG, VERSE & KILTS
 TRADITIONAL FARE WITH A WEE DRACHM
 (OR NOT SO WEE, OR MORE THAN ONE)

HAGGIS TO BE ADDRESSED AT AN APPROPRIATE HOUR

WEDNESDAY 25TH JANUARY
 (with the Australia Day holiday to recover)

8PM -->.....

EAST BRUNSWICK CLUB HOTEL
 280 LYGON ST EAST BRUNSWICK

ENQUIRIES:- (03 480 1020)

Presented by;

Folk Song & Dance Society



*of
 Victoria Inc.*



RHIANNON

Summer/Autumn '95

Hello again and welcome to 'RHIANNON' issue 3.

This issue has a new addition: **Gossip & Gnews**, a chatty column of articles and letters from both performers and readers containing reviews, reports on festivals and all sorts of bits and pieces. We'd love to hear from you about recordings, gigs or anything else that takes your fancy.

PS: IT'S STILL FREE!!

Gossip & Gnews

Simpson, Gillespie and Wright have been having a lovely time festivalling all about the place. The latter part of '94 saw them warbling at Wagga, melodying at Maldon, braying at Braidwood (well Major's Creek really) and SWEATING at Maleny. Yep. That's about the only way to describe Maleny.

Actually, Maleny was good fun, in spite of the heat. SGW managed to score some good spots (thanks to a late scratching from Salvation Jane). Highlights included singing at the rock'n'roll night hosted by Bernard Carney and playing at the gospel concert with Penny Larkin (from Salvation Jane), Moving Harps and Jim 'best legs in Maleny' Fisher (of The Sensitive New Age Cowpersons). Anybody expecting religion at 9:30 a.m. on New Year's morning was sorely disappointed, but the singing was pretty serious.

There hasn't been very much time to bask in the post-Maleny afterglow, because during January SGW headed off to Tasmania to play at the Tamar Valley Festival, followed directly by the Turramurra Music Camp.

Sadly, the next few months will see the last performances of Simpson Gillespie and Wright, as Jenny has decided to emigrate to W.A. (Some bands will do anything to get a gig in Perth). February 3rd is the date of SGW's final Melbourne concert. The opening concert of the year at the

Melbourne Folk Club will serve the dual purpose of farewelling Jenny (byo chocolate) and welcoming UK performer Jay Turner. Come along and be prepared to sing/party on afterwards.

In true Melba style, SGW will be playing at Port Fairy, Apollo Bay, Fairbridge (WA) and the National before once again embarking upon solo careers.

We'd like to take this opportunity to thank all of our friends for the boundless support and encouragement received during the last eighteen months and would like to remind you that our album, 'Nice Noises' is about to become a collectors' item. And we've only got a few (hundred) copies left.

Cheers, Jenny, Jeanette & Helen.

Jane Belfrage, Harpist

Mietta's Side Bar

Sat 25th Feb. 10:30pm

Bookings: Mietta's 654 2366 or Bass

Rhiannon welcomes two new artists to the family - harpist Jane Belfrage and singer/songwriter Graham Dodsworth.

Get to know them through the artist listings inside.

Counsel Minuits. Counsel of Elders is deep in rehearsal and happily incorporating a new member, Vivienne Hamilton, on keyboards, recorders and light percussion. 1994 saw them gaining enthusiastic responses at

performances which included the launch of Community Music Victoria, at the Arts Centre and the Mountain Music "Great Warehouse Party", Olinda, as well as One-C-One and the Commercial Hotel, Yarraville.

The band has been bowled over by the response from audiences and are encouraged by the prospects for the band in '95.

Following the tremendous success of the *Cloudburstz Acoustic* CD, featuring our own Marvin Lorne, a follow-up album, tentatively called *Cloudburstz Folk*, is proposed. The Counsel of Elders has been asked to contribute to the project.

Enda Kenny will be a very busy lad as he jets off to New Zealand during February returning for a flurry of Festivals and concerts including Ballarat, Jamberoo, Brunswick and Canberra (Check the Gig Guide,p.3).

Ian Paulin flings himself at '95 in various guises. Besides teaching drama at Moorabin TAFE he is looking forward to continuing music/drama and personal growth projects with intellectually challenged group, "Movers and Shakers". Their version of "Burkes Backyard" is wonderful. He is working with "at risk" youth in the Dandenongs, on a special theatre project called "Tribes". He's going to do a few singing gigs too in his copious spare time!

'RHIANNON' Issue 3, Summer/Autumn '95

Compiled by Ian Paulin, Helen Wright & Dave Rackham. Contact Address P.O. Box 386 Belgrave VIC 3160

Thought for the Issue: "A Wildebeest in the hand is very heavy." *Ludicrus (Roman Philosopher)*



Bardic Tradition is a stunning presentation of poetry old and new, with harp accompaniment. Cassandra Carter, a poet and reciter of rare skill, and David Rackham create a modern interpretation of the ancient Celtic tradition of Bardic Recitation. David uses improvised accompaniment or Traditional Celtic tunes on his Harp to reinforce and enhance the spoken word. Their repertoire ranges from translations of ancient Celtic verse to Yeats, Dylan Thomas, and contemporary poets such as Charles De Lint. **Contact: (03) 529 2947**

Jane Belfrage, is a harpist & composer who plays her own brand of jazz/celtic influenced music. "I live on Aboriginal land in a modern multicultural society. I try to create music that is spiritually nourishing as well as musically exciting." **Contact: (03) 489 2541**

Counsel of Elders and **Pi** are the alternate names of the two bands that blend the talents Helen and Stephen Wright, George Papantoniou and Ian Paulin. **Counsel** puts the material of Ian and Helen with the innovative musicianship of Stephen and George. **Pi** is a trio (sans Helen) playing Ian's songs including all the jazz and rock feels Helen wrinkles her nose at. **Contact: (03) 754 2921 or (03) 741-5343**

Bill Dettmer's songs, poetry and stories have won him many friends on the Peninsula. He has 2 albums of songs and a small book of poetry to his credit. You can join the fun with Bill every Tuesday night at the Robin Hood Hotel in Frankston. **Contact: 015-524375**

Graham Dodsworth's repertoire stretches from the roots of Traditional music through hit songs of the '70's & '80's to bright and powerful original songs, each presented with unique guitar arrangements and a versatile singing voice. His CD 'In Good King Arthur's Day' is not to be missed. **Contact 018 51 9187**

Enda Kenny, an Australian singer/songwriter/guitarist, born in Ireland, is enjoying great success at folk festivals throughout Australia. He is currently playing every Thursday night at the Lord Newry Hotel. **Contact Enda: PO Box 5018, Carlton, 3053**

Marvin Lorne is a popular blues and contemporary songwriter/performer around Melbourne's acoustic venues. He has led renowned blues bands such as *Boogie 2 Shoes* and *Blue Technique*. His songwriting talents are displayed through his contribution to CD releases *Real Australian Blues Vol. 1* and *Cloudburstz Acoustic*. **Contact: 873-1317**

Moving Harps. In 1991 David Alleway, Andy Rigby and Dave Rackham combined their professional expertise and musical influences to create the unique sound of Australia's first and foremost harp trio. The extraordinary ability of the harp to strike an emotional chord with each member of the audience is highlighted in their original compositions and arrangements. **Contact: (03) 529-2947**

Ian Paulin's songs are universal, yet delivered in an accessible and familiar manner that is warm, even fun. A fine musician/guitarist, Ian has a clear voice and an extraordinary gift of song. **Contact: (03) 754 2921**

David Rackham's repertoire includes traditional Irish, Scottish, Welsh, English and European folk music as well as music from the Medieval and Renaissance periods. He also plays some Jazz and Ragtime. He has also performs with reciter and poet Cassandra Carter in **Bardic Tradition**. **Contact: (03) 529-2947**

Simpson, Gillespie and Wright got together as a group whilst driving to the Wagga Wagga Folk Festival in October 1993. Jenny Simpson, Jeanette Gillespie and Helen Wright create a blend of clear and compatible vocal talents with original material from their favourite writers. **Contact: (03) 741 5343**

Jay Turner is a well known Singer/Songwriter on tour from the U.K. Jay has been booked for Main Stage concerts at nearly all the major Festivals in the U.K., including Glastonbury, Bracknell, Trowbridge and Cambridge. He has also toured the U.S. and Europe and has four fine Albums to his credit. He is in demand as a support performer, having supported not only Fairport Convention, but also Maddy Prior & Rick Kemp, Flaco Jiminez, Jimmie Dale-Gilmore & Butch Hancock. **Contact: (03) 529 2947**

Fay White writes and sings mainly contemporary folk songs, songs that speak the truth, or that make you laugh, or cry, or get you hopeful, or get you going. You get to sing these kinds of songs in her very-good-fun voice workshops. Grapevine Music, PO Box 51, St. Kilda.

Helen Wright is a songwriter whose songs will challenge you emotionally - songs about people; songs about her own life; songs that are carefully crafted with poetic lyrics and engaging melodies. Besides guest appearances on recordings by Bruce Watson, Enda Kenny and Ian Paulin her debut solo CD, *In The Nightlands*, is a credit to her talent. Contact: (03)741-5343.

RHIANNON Gig Guide

- 11 Feb Moving Harps Harp Society Concert 8:00PM Trinity College Chapel, Enq: 889 4167
- 17 Feb *Enda Kenny Ballarat Folk Club, Mallow Hotel
- *Jay Turner Illawarra Folk Club
- 19 Feb *Fay White: Singing Intensive 1 - 5PM Enq. (03) 537 1935
- *Jay Turner 1C1: Brunswick Mechanics Institute
- *Enda Kenny Charlton Country Music Day
- 24 Feb Moving Harps Shepparton
- 25 Feb *Boite Music Market 9 AM - 5 PM Fay White, Enq. (03) 417 3550
- *Singers Night The Boite, Mark St. Hall North Fitzroy. 8:00PM Fay White and floor spots.
- *Jane Belfrage Mietta's (Side Bar) Bookings (03) 654 2366
- *Moving Harps Echuca
- 26 Feb Moving Harps Cockatoo Cafe, Dunolly
- 3 Mar Jay Turner Castlemaine (to be confirmed, Enq. (03) 5292947)
- 5 Mar Moving Harps Phillip Island Arts Festival 10AM
- 10-13 Mar Pt. Fairy Folk Festival Simpson, Gillespie & Wright, Moving Harps, Jay Turner, Ian Paulin
- 15 Mar Marvin Lorne Clifton Hill Hotel
- 17 Mar Dave Rackham with Neil Adams, Randall Mathews & others at Henry the VIII Restaurant in the Dandenongs 7:30 contact Dave (03) 5292947 *to be confirmed*
- 18 Mar Jay Turner supported by Kavisha Mazella & Mathew Arnold; Mietta's, bookings (03) 654 2366
- 18 or 19 Mar Dave Rackham Prahran Community Arts Centre Opening 12:15PM
- 24 Mar Enda Kenny & Roy Bailey, Brunswick Mechanics Institute
- 24-26 Mar Apollo Bay Festival Simpson, Gillespie & Wright, Dave Rackham, Bardic Tradition, Jay Turner.
- 31Mar-1 Apr Fairbridge Folk Festival (W.A.) Jay Turner, Simpson Gillespie & Wright
- 1 April Moving Harps The Boite World Music Cafe; Mark St. Hall, North Fitzroy
- 7 April Selby Folk Festival Helen Wright, Ian Paulin, at Selby Community House
- 13-17 April National Folk Festival Canberra: Jay Turner, Enda Kenny, Jenny Simpson, Helen Wright, Simpson, Gillespie & Wright, Dave Rackham.
- 21 April Enda Kenny supporting Maire Ni Cathasaigh & Chris Newman: Alexander Theatre, Monash Uni.
- 22 April Fay White The Boite World Music Cafe, Mark St. Hall, Mark St. Nth Fitzroy
- 27 Aug Dave Rackham & Tom McCathie (Didj) Narre Warren Library 2:15PM

Deadline for Gig Guide info & Gossip & Gnews articles for Issue 4: 31 March!!!!

Send material to 'Rhiannon', PO Box 386, Belgrave 3169

The Bôte World Music Cafe, Mark St. Hall North Fitzroy. Every Fri. & Sat Night 8:00PM.

Enq: Therese or Roger, (03) 417 3550

Prince Patrick Hotel, 135 Victoria Parade, Collingwood (03) 419 4197

One-C-One, Brunswick Mechanics Institute, cnr. Glenlyon & Sydney Rds. Brunswick. Every Sunday, 8:00PM.

Commercial Hotel 238 Whitehall Rd., Yarraville (03) 689 9354

Lord Newry Hotel, 543 Brunswick St. Fitzroy North (03) 481 3931

Henry the VII Restaurant 320 Mt. Dandenong Rd. Sassafras. (03) 755 1008

Irish Welfare Bureau 71 Gertrude St. Fitzroy (03) 417 3682 (Irish music sessions every Wednesday @ 8:00PM)

Sandy Beach Community Centre, cnr Beach Rd. & Sims St., Sandringham. Enq: (03) 598 2155



Dob em in !

Get someone you know on our mailing list!

Name

No. & Street

Suburb Postcode

RHIANNON ORDER FORM

If you're interested in any of the recordings mentioned in 'Rhiannon' contact the artists directly by the address or phone numbers listed in their biog. OR: tick the appropriate box on this form, send it to Rhiannon, P.O. Box 386, Belgrave, VIC 3160, and we'll put the artist in touch with you.

- checkbox Helen Wright 'In The Nightlands'
checkbox Simpson Gillespie & Wright 'Nice Noises'
checkbox Moving Harps 'Moving Harps' & 'Still Moving'
checkbox Ian Paulin 'Pi'
checkbox Fay White 'Timshel', 'Sink or Sing', 'Gem Songs', 'Sweet Journey'
checkbox Marvin Lorne 'Real Australian Blues Vol. 1' and 'Cloudburstz Acoustic'
checkbox Enda Kenny 'Signature' & 'Twelve Songs'
checkbox Sapphire Monkey 'girl zone'
checkbox Bill Dettmer
checkbox Jay Turner 'Passion Roulette', 'Movements in Architecture', 'Atmavictu', 'Sketchbook'
checkbox Graham Dodsworth 'In Good King Arthur's Day'

Name

No. & Street

Suburb Postcode