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folklife

NEWS

Folklife News is the newsletter of the Victorian Folklife Association Inc.

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INSIDE



Above: John Callaway presents prizes for the winning entry in the Maxine Ronnberg Award to students from St Augustine's, Wodonga. Photo: Alan Musgrove

Here we are in December and it only seems like 12 months since last December. How time flies! It's been a busy and successful folklife year for us with the inaugural Maxine Ronnberg Award, the Australian Family exhibition and winning for Australia the 13th Congress of the International Society for Folk Narrative Research in 2001. Next year is shaping up to be just as hectic, but let's not whinge, that's what we're here for. This slightly expanded edition contains some splendid articles such as 'Travelling North -

The Folk Of Thursday Island' and 'A City Mourns Its Dead In Song - The 1908 Sunshine Railway Disaster' as well as all the usual 'Around the State' and 'What's On' sections. Our 'Member Profile' this time is singer/songwriter Margaret Wade who also contributed her family's ginger beer recipe to 'Foodways'. We extend season's greetings to those who are having a season and a happy new year to all. See you in 1999!

Alan Musgrove ●

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VICTORIAN FOLKLIFE ASSOCIATION INC.

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The Victorian Folklife Association (VFA) is dedicated to the protection and promotion of the cultural heritage of Victoria, in particular, to those unofficial aspects of our heritage which are folklife.

Our mission is taken from the 1989 UNESCO recommendation on Safeguarding Traditional Culture and Folklore which requires action by signatory nations to identify, preserve and conserve, protect and disseminate traditional culture and folklife.

THE VFA COMMITTEE 1996-98

President HUGH MACEWAN • Vice President STEVE BULLOCK
• Secretary JILL CAMPBELL

June Factor • Sue Hammond • John McAuslan • Judy McKinty

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- Half page \$ 30
- Quarter page \$ 20

MEMBERS: 1/3 page (single column) ad free every year

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COPY DEADLINE

for next issue of
Folklife News

January 30

due out at the end of February

all articles should be submitted with
both disc (Macintosh preferred) and
hard copy.

promptness with submissions is
appreciated as it makes an editor's life
much easier

10th International Cultural Games Festival

City Of Greater Dandenong

December 7 - 11

CONTACT: HAIG BECKER

PH: (03) 9239 5199

From December 7 - 11 the City of Greater Dandenong will host the 10th International Cultural Games Festival and an associated sports conference, both initiatives of TAFISA (Trim And Fitness International Sport For All). The primary objective of TAFISA is the international promotion of an active lifestyle and participation in sport for all. In addition to the international cultural games, initiatives of TAFISA include such things as world Walking Day.

The games festival is a participatory event where thousands of people will be able to see and take part in indigenous games from around the globe, while the evenings will be filled with performances of traditional singing and dancing. The 9th International Cultural Games Festival was held in Bangkok in 1996 and Hanover, Germany, will play host in 2000. The event is held every two years and the bidding, like for the Olympics is very competitive. In 1993, the former City of Springvale (now part of Greater Dandenong) won the right to host TAFISA's 10th International Cultural Games Festival. The bid was linked to the City's community and cultural development strategy which aimed to foster greater cultural understanding and interaction within one of Victoria's most culturally diverse regions. Fostering harmony is regarded as a council priority and Greater Dandenong spokes Anna Hall believes the festival "will be another way to counter the negative stereotypes of the area, highlighting a reality that is more positive than headlines suggest."

Having embraced the concept of the games the council has liaised with local cultural groups to identify and document traditional games. Awareness of these games has been promoted through demonstrations at local festivals and events and through instruction in schools and community groups.

Ukrainian Echoes

Vichealth Access Gallery,
National Gallery of Victoria
180 St Kilda Road, Melbourne
December 19 - January 24

CONTACT: (03) 9208 0382

Over the last 50 years Australia has become the adopted home for over 30,000 people of Ukrainian origin. This exhibition presents the work of Ukrainian artists and reflects traditional and contemporary perspectives on Ukrainian symbolism, culture and the Australian experience.

Ukrainian Echoes is part of the 50th anniversary celebrations of Ukrainian settlement in Australia and will include a Ukrainian Christmas concert on Sunday December 20, 1:30 - 3:30pm in the Great Hall at the National Gallery Of Victoria.

Nariel Creek Folk Festival

Nariel Creek, near Corryong
December 26 - January 2, 1999

CONTACT: NEVILLE SIMPSON

PH: (03) 6077 1241

This festival was established in the 1960s by local musicians Conrad and Beat Klippel. Earlier generations of Klippels emigrated from Essen in Germany in the mid 19th Century bringing with them the musical traditions which persist in the Nariel Valley to this day. There are two separate loci of activity. The first, at the grounds beside the Nariel Creek, is exclusively camping. Long-drop toilets and open-air shower are provided but many people prefer to bathe in the relative privacy of the creek. The second is the Colac-Colac caravan park, located several kilometres from the camping ground, where the accommodation is a little more luxurious. Colac-Colac is usually filled with festival goers and a separate social scene takes place there. On the evening of the 27th there will be a dance at the Cudgewa Hall, some distance from the camping ground, and there will be the usual New Year's Eve dance on 'The Green' which will also be the venue for the New Year's Day Concert. The rest of the time is given over to informal jam sessions and social activity.

North Melbourne Community Singing

**Activities Room, 159 Melrose Street
North Melbourne
Every Thursday, 10:30am - noon, from
February 4th**

**CONTACT: HELEN KILMEYER
PH: (03) 9243 8814**

Moonee Valley Council have been sponsoring community singing at this venue for a number of years. All are welcome. 159 Melrose Street is a housing commission highrise and the activities room is on the ground floor, directly facing the front door. The singing is led by Alan Musgrove and the repertoire is chosen by the participants. The atmosphere is informal and cups of tea are provided. If you want to blow the cobwebs out of your lungs with new and old songs or if you just want to listen and enjoy the company, this is for you. If you play an instrument and would like to join in, you are also welcome.

This is a very relaxed music weekend of high

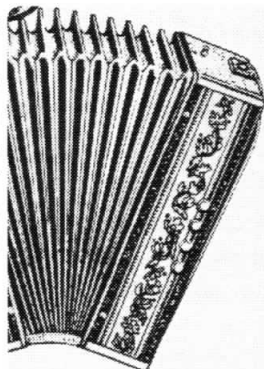
16th Yarra Junction Old Time Fiddlers' Convention

**February 19 - 21
Camp Eureka, Tarango Toad, Wesburn**

**CONTACT: KEN MCMASTER
PH: (03) 9499 5052 (BH) OR (03) 9481 2172 (AH)**

quality string band, bluegrass, Cajun and old timey music in a beautiful bushland setting only 90 minutes drive from Melbourne. The carless may catch a train to Lilydale and connect with the Warburton bus which stops at Tarango Road, leaving only a short walk to

*Accordianist
Geoff Le Blanc,
who will add
some Cajun
spicing to the
Fiddlers'
Convention with
his band Cajun
Roux.*



the convention site. There will be several workshops including Traditional Australian Fiddle, Bluegrass and Old Time Banjo, Harmony Singing, clogging and more. The organisation of the rest of the weekend is loose with only two formal concerts and one dance. The remaining time is taken up with informal jam sessions where one can meet and play with some of Australia's best



Headbelly Buzzard: A regular feature of the Yarra Junction Old Time Fiddlers' Convention. Photo: Alan Musgrove

musicians in these styles. There is also the opportunity to purchase hard-to-get CDs and inspect the hand-made instruments at the trade stalls.

As usual, reasonably priced gourmet food will be available at 'The Restaurant At The End Of The Dining Room'. Camp Eureka has a small amount of hut accommodation, large numbers of bunk-house beds and forty acres of camping. Prices for the weekend are \$20 full and \$10 concession while single day prices are \$10 and \$5.

17th Annual Pako Festa

**February 27 & 28
Pakington Street, West Geelong**

**CONTACT: FRANK O'NEILL
PH: (03) 5227 0679**

Pako Festa, one of the few remaining 'free' festivals in Victoria, will feature non-stop entertainment on three stages during the day as well as a street parade, where local schools will vie for prizes for best float, commencing at 11:00am on Saturday the 27th. An enormous variety of food stalls from many cultures will be delivering their usual high quality cuisine. It is a good idea to fast for several days before the festival in order to sample all the dishes offered.

There are also rides for the children and children's activities throughout the day at Geelong West Town Hall. Saturday will finish with a Latin band on the main stage leading the 'dancing in the street spectacular. On Sunday the Pako Alfresco is held. The shops are open, there is music in the street, and the annual 'Battle of the Bands' in West Park. Why not spend the whole weekend in Geelong?

Red Cliffs Folk Festival

Call for Performers

CONTACT: WIN MOSER, SECRETARY,
RED CLIFFS FOLK FESTIVAL
P.O. BOX 730
RED CLIFFS 3496

The third Red Cliffs Folk Festival will take place on July 2-4 1999 in and around the town of Red Cliffs near Mildura. Expressions of interest are now invited from performers who would like to be part of the program. The weekend included bush dancing, concerts, poetry events workshops and street markets. Applications close on January 31 and should be sent to the above address.

Woodford Folk Festival

Woodford, Queensland

December 27 - January 1

CONTACT: QUEENSLAND FOLK FEDERATION
PH: (07) 5476 0600

Woodford is perhaps the best attended folk festival in Australia. Almost every folk luminary will be performing and there is strong local indigenous involvement throughout. This festival is a visual as well as an aural feast and it has been said that it has to be seen to be believed. Book now!

Get Well Elma

VFA sends best wishes for a speedy recovery from her recent illness to VFMC secretary Elma Gardner. We hope you are feeling better soon.

Music Under the Mountains

Celtic Summer School

February 17 - 21

Weindorfer's Gowrie Park, Tasmania

CONTACT: CELTIC SOUTHERN CROSS

PH: (0363) 973427

This summer school in Irish and Scottish music is presented by Celtic Southern Cross and features master classes by some of Australia's top musicians in their field. Prices vary for each class and are as follows: Scottish fiddle with Chris Duncan \$140, Irish fiddle with Ken Maher \$140, Celtic harp with Andy Rigby \$170, tin whistle with Patrick Lyons \$140 and Uilleann pipes with John Deery \$175. These classes are not for rank beginners and some playing ability is required.

Music Under The Mountains is held at Weindorfer's Restaurant, 14kms from Sheffield in the Tasmanian highlands. The closest airport is Devonport where the 'Spirit Of Tasmania' also arrives. Transport from these depots can be arranged. The venue has clean backpacker accommodation (byo bedding) and all meals are catered by Weindorfers, who are famous for their home-cooked food.

Food and accommodation prices (separate to master class fees) are: from Wednesday night to Sunday lunch \$170, Friday night to Sunday lunch \$90, and Saturday lunch to Sunday lunch \$50, with children 7 - 15 years half price.

Caravan sites are also available but the food costs remain the same. There is a limit of 100 places, taken in order of registration. There may still be some positions available.

REDUCE YOUR TAXES NOW!

VFA is now able to offer tax deductability to those who donate it. The more you donate the more you will save! Donations may be made for general running costs or tagged for specific programs. Either way we both win!

CONTACT: SUSAN FAINE
PH: (03) 9417 4684

Listening to the Wind In The Pines

The Australian Chinese Music Ensemble
Mabuhay MBR 00003

Released by Melbourne-based world music label Mabuhay, this CD is well recorded, and a gentle introduction to Chinese music for the uninitiated as well being pleasurable listening for the dilettante. I fall somewhere in between these two categories and I found it both interesting and delightful.

The Australian Chinese Music Ensemble was formed in 1989 under the direction of Wang Zheng-Ting. Their skill in performing traditional and contemporary Chinese music has won them great acclaim and they have graced the stages of music festivals in Australia and abroad. The instruments featured are the dizi, a transverse bamboo flute originating in Western China about 2000 years ago; the sheng, a mouth organ with a similarly ancient provenance; the erhu, a two string fiddle with a snake-skin resonator; and the yangin, a member of the zither family introduced from Persia about 1600 BC.

All members of the Ensemble were accomplished, professional musicians before coming to Australia. The director, Wang Zheng-Ting, who plays sheng and is a graduate of the Shanghai Conservatory of Music, has recently completed a Masters degree in Ethnomusicology at Monash University and is currently completing a doctoral thesis at Melbourne University. In addition he has published the book 'Chinese Music In Australia - Victoria 1850s to mid 1990s'. Dong Quiming, on dizi, is also a graduate of the Shanghai Conservatory of Music and has performed as a soloist with the Shanghai Film Orchestra. Yanquin player Chen Wenxiang worked with the Xianjiang Song and Dance Ensemble before joining this group in 1995, while erhu soloist Wang Gnowei has a list of musical laurels from Asia, U.S.A. and Australia too numerous to detail.

Before hearing the CD I had some preconceptions which were shattered on listening. I had been expecting something more akin to Chinese opera music or perhaps the percussive gongs of the traditional orchestra. What I found however, was sweet and melodic.

The cover states that the "Chinese music on this

album is predominantly programmatic in nature; this being a class of instrumental composition attempting to represent distinct moods and phases of emotion, or to depict scenes and events." In this respect the album is an unqualified success.

'The Moon Reflected In The Spring Pool' is a melancholic track bringing forth images of a quiet night with the moon mirrored in icy water, while the title track quietly and confidently describes strength of character, the pine tree being a common Chinese metaphor for venerated national heroes. 'The Golden Phoenix Comes to the Lake' depicts the welcoming to the earth of this mythical bird of happiness by the local birds. A couple of tracks, such as 'Spectre' provide some contrasting tension. This sheng (mouth organ) solo, by Wang Zheng-Ting, evokes feelings of the arcane and malevolent.

The combination of simple pentatonic melodies and precision musicianship which convey the purity and integrity we traditionally associate with Chinese culture are the CD's key strengths. I hope Mabuhay Records continue to release more CDs of this quality.

Alan Musgrove ●

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at the

1999 Brunswick Music Festival

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Susan Faine

at

Victorian Folklife
Association

(03) 9417 4684

Maxine Ronnberg Award

Our Lives In Words And Pictures by Students in Grades 5 and 6

The Maxine Ronnberg Award, a school-based program initiated by the Victorian Folklife Association, in honour of collector Maxine Ronnberg, invites students in grades 5 and 6 to investigate the living traditions of Australia - starting with their own communities. 165 students from around Victoria, working in groups of 3-6, have taken a good, hard look at Australian society. They have talked to people in their local communities about their celebrations, leisure time, family holidays, sports, gardening, food and cooking, play and games, and documented their finds in the form of an illustrated book which they submitted as their entries to the award.

First, second and third prizes in the Grade Six section were all awarded to Pembroke PS for 'It's Important' (Play), 'Rhymes' and 'Thinking Back', while St Augustine's Wodonga scooped the pool in the Combined Grades Five and Six Section with 'What's Cooking?', 'Camping Down Under' and 'Our Family Holidays'.

The Special Prize For Best Overall Entry, also went to St Augustine's ('Let's Party! A Study of Family Celebrations'). The creators of 'Let's Party!' each received a copy of the book 'The World of Festivals', and all contributors to winning entries received a locally-produced folk music CD. All individual participants, and their schools, received a certificate. Here is what some of the students have to say about their participation in the project.

Lauren Ware, co-author of the Best Overall Entry, commented, "I found the hardest thing about working in a group is that when I came up with a brilliant idea, someone would always dislike it, and I would have to compromise. I'm very proud of my work, and I think we worked at a high standard at all times."

Amanda Martin, who worked with Lauren said, "When I first heard about this project, I thought geez, this is going to be boring! Now, it's not so bad. I had heaps of fun writing this book with some of my friends. A big thank you to all parents/friends that helped."

Adele Seymour worked on the book 'What's Cooking?'. "Doing this project has been really enjoyable. It has taught me that I can work in a group, and I know lots more about the community and the people that live in it," she said.



*Folklorist Judy McKinty chats with students from Pembroke Primary School
 Photo: Alan Musgrove*

Daniel Draper of Pembroke PS said, "I learnt that in the survey you can't have no for an answer, otherwise it will mess everything up. Because you need the information."

These insights and the 32 wonderful books the students have written and illustrated are the fruits of the inaugural Maxine Ronnberg Folklife Award. The judges for the Award included singer and educator, Danny Spooner; Lucinda McKnight, Education Officer at the Immigration Museum, and Folklorist and School Principal John Callaway who addressed the audience and awarded the prizes at the ceremony.

The Presentation Ceremony took place at midday on November 16 at the Education Centre of the newly-opened Immigration Museum, Old Customs House, Flinders Street, Melbourne where the books were exhibited until November 27.

The schools that produced the winning entries each received

- 'Australia Through Time' CD Rom
- 'The Australian Family, Images and Essays'
- CD and instruction booklet 'Music for Colonial Dancing'
- 'Children Just Like Me' and 'Celebration!' book set
- 'The Story of the Falling Star'

The winning entries from this year's Award will be on display at Dromkeen in term 3 1999.

Our thanks to Children's Folklorist Judy McKinty for her dedication and hard work in the development and management of the Maxine Ronnberg Award which will now be held biennially. Keep watching the pages of Folklife News in 1999 for details.

Susan Faine ●



Margaret Wade - Songwriter and Communicator

This issue we introduce VFA member Margaret Wade who joined VFA in the hope of connecting with like-minded people. She was not disappointed. Margaret has studied audio engineering, music theory and music composition. She has also studied graphic design which she finds very useful in creating her promotional material and music products.

She was raised in South-Western Victoria with three generations of people whose recollections and remembered stories spanned most of the European occupation of their part of the state. Family tales were related; stories of why her people came, where they came from and how they found life on arrival. Margaret credits her mother as a key influence in teaching her respect for history and peoples' stories, creating in her a long-standing interest in oral history and the belief that self expression through songwriting and performing is a most important folk art to foster.

Her writing and performances reveal experiences in her life as well as the lives of others and, like a true folk artist, she sources any cultural materials at her disposal, both contemporary and traditional. She remarked, "I am interested in history as well as the life we live in contemporary times. For me, folk music and folk tales are the very tools by which people record their stories and pass them on down the generations."

Marg added with respect to her own art, "And today that very process is still going on. The

folk traditions of self expression, where people can make comment on what's going on around them, are still going strong. Now, as then, there are stories about timber cutters, drovers, women or whoever lived in Australia, which enrich our lives. We don't have to buy Women's Weekly and be swamped by American cultural imperialism. We have our own stories."

The true 'folk art' aspect of Marg's work is in the act of creation, often group creation, within the community where she lives. "The community you live in is a treasure-trove of material. Where I live, in Fairfield, there's a whole lot of different cultures living around me with amazing stories and the country town where I come from has a different batch of stories."

Performing also got an early start in Marg's life with encouragement from her family. She has very early memories of herself and her siblings "putting on concerts" for their parents. She said, "I did enjoy the idea of communicating and having the opportunity of expression and sharing it with others, even then. Our family was quite supportive of that sort of thing. We didn't have electricity until I was eleven. We lived with Tilly lamps and there was no TV so we did a lot of this stuff."

Margaret worked for many years in the commercial covers pub scene and she appreciates the excellent experience this gave her. Some years ago however, Marg decided to

focus more fully on her songwriting and creativity and began to aim for what she terms 'profile gigs' only.

These have included the 1997 National Folk Festival, both the first and second national conventions of Folk Alliance Australia, and in 1998, Maldon Folk Festival and the Great Southern Sounds Festival at the National Gallery of Victoria. In the early '90s, Marg appeared regularly at Budinski's Theatre of Exile, One-C-One and other well-known acoustic venues.

She explained why. "What I really love to do is perform to a listening audience. If people come to my concerts feeling a bit bleak and go away with some self esteem, feeling positive and that they do matter, then that makes me feel that I've made a genuine contribution to people. I continually rediscover the essentialness of compassion and kindness and I would love my songs to provide companionship in the lonelier stages of life." Marg sees herself primarily as a communicator and this change of performing focus has allowed room for her creative energies to solidify and time for her songwriting skills to be honed.

In recent years, Marg has released several recordings of her original compositions and is working towards producing a self-funded CD. She records in her home studio which frees her from the time and money constraints imposed by commercial recording, and the tape recorder can be used as a composition tool as well as simply a means of capturing sound. Her work has been receiving airplay since 1987 and has been described as "evocative, powerful and extraordinarily compelling." In 1997 her song 'Listening To The Children' was awarded a Certificate of Achievement (chosen from 3000 entries from 20 countries) in the Uni-Song International Song Contest. Also during 1997 she was invited to contribute original material to a compilation CD by Girlzone records and earlier this year was a finalist in the Spirit of the Sea Summer Music Festival's Australian Roots Music Awards in Warrnambool. Keep a look out for Margaret Wade at festivals, concerts and showcases where she may "reach out and share a spirit of love and hope" with you. She can be contacted at P.O. Box 93, Fairfield 3078.

Alan Musgrove ●

China

Dance and Performing Arts Tour

April/May 1999

Kim Dunphy (dancer, writer, teacher and past president of Ausdance) will share her love of performing arts as you experience traditional Chinese music and dance and explore the diverse history and culture of this fascinating country.

Tour cost \$3926 (per person, twin share)

Includes all flights, visas and local tour guides in all locations.

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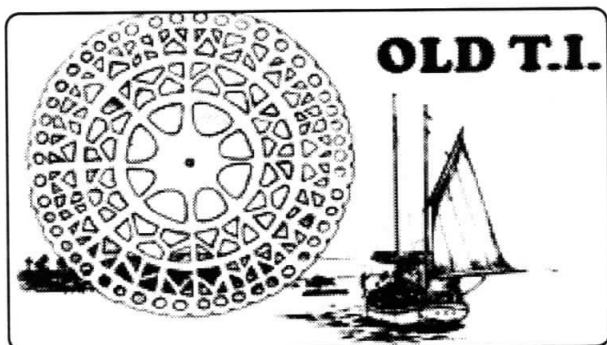
Any generous person willing to make such a donation please

CONTACT: SUSAN FAINE

PH: (03) 9417 4684

Travelling North - The Folk of Thursday Island

Thursday Island is only about a mile across and is charmingly set within a group of other tropical islands, some very much larger. It was claimed for Britain by Captain Cook in 1770, along with other islands, some also named after days in the week. However the area language name for Thursday Island was "Waiben" which meant "no water", and in Cook's time the island was uninhabited. In fact this is at least one spot on earth where we of the western extraction need not feel guilty about our rapacious brethren displacing indigenous people because until 1877 Thursday Island remained uninhabited. When the aborigines on Cape York Peninsula were objecting to the colonial administration there, the authorities did the right thing and moved to unused space. A dam was constructed and a pearling industry developed. The common emblem portrays the sacred pearl shell (zogo mai), of which only three exist (1977).



The Zogo Mai - The Thursday Island emblem

Today, a few thousand people live on the island and comprise recognisable strains of people from the Pacific islands, mainland Australia (both black and white), Europe, China and Japan. There are cafes, a hospital (still under construction) with nurses' quarters, hotels (four), a radio station (Torres Strait Islanders' Media Association, T.S.I.M.A.), a small resort (three star), schools (primary, secondary and TAFE) and a supermarket (large, with everything that one could want at not too much higher than Melbourne prices). There are plenty of motor vehicles and a boat taxi service plies between islands. A ferry goes to the tip of Cape York about 40 km south where there are resorts, a camping area and the start of the main road southwards. For most of the year

the wind blows day and night unceasingly. In winter it comes from the south east and in summer from the north west.

Prompted by the late Joy Durst's transcription of Old T.I. (see the V.F.M.C Memorial Volume to Joy Durst), the Frangipani Land CD by the Mills



Torres Strait looking south. Photo Harry Gardner

Sisters, and several other published songs which are set in Thursday Island, I wrongly thought that we would be visiting an isolated folk music haven with an identifiable Thursday Island tradition extending back hundreds of years.

Not so! As the result of Thursday Island's quite recent history, when one inquires about folk music, one's informants first think of the music from places of their own cultural background, either Europe or the other islands in the region. Indeed the Thursday Island radio station (T.S.I.M.A.) has been very active in recording music of the other islands and their cassettes may be purchased for modest charge.

The diverse nature of the population is also reflected in notices in shop windows and the supermarket notice board advising that people have the choice of two separate systems of justice if they are charged or wish to complain. On the one hand there is the regular Queensland police jurisdiction but on the other there is Community Justice. A list is displayed of some forty responsible citizens with whom problems may be discussed; these include the Mills sisters. The well known song 'Old T.I.', though of recent origin, must be regarded as truly folk music. Stories of its composition vary. Possibly one islander, Jaffa Ah Matt, now deceased, motivated its composition but copyright material is regarded as communally owned. (There is special provision for this in Copyright Law.) However, all today are agreed that 'Old T.I.' was composed away from Thursday Island by a group of men perhaps during the period when all had

to leave during the Second World War, but also possibly before. It has now achieved the status of an anthem but recordings of 'Old T.I.' elsewhere (Darwin and Cairns) show significant variations, so 'Old T.I.' still remains predominantly in the aural/oral tradition.

Certainly the population as a whole loves music. There are posters and newspaper advertisements for concerts by Christine Anu, and I was informed



*The Crazy Crayfish - a typical Thursday Island cafe.
Photo: Harry Gardner*

that the Anglican Church is the place to hear a mighty chorus from people seated together, singing hymns and swaying to tunes which are popular throughout the Pacific. There is a Festival Of Light annually to celebrate the arrival of Christianity.

There are stories of legendary parties in homes filling the air with song and in the Federal Hotel on a Thursday evening, an Islanders' band performs rock and roll using lyrics in the local language. The tunes chosen are similar in rhythm to some of the tunes recorded by T.S.I.M.A.

Visitors are well treated. People of all races address you courteously and, in the laid-back attitude of the island, are prepared to engage you in extended conversation. Old T.I. is a beautiful, relaxed and friendly place to visit. Why not investigate it for yourself sometime?

Harry Gardner ●

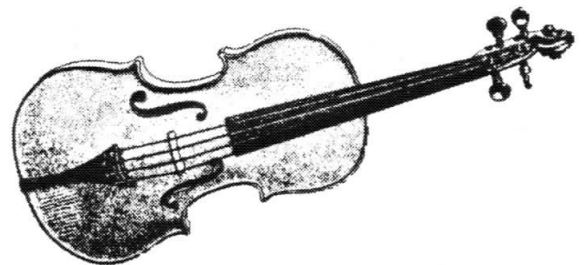
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In the last issue of Folklife News the phone number for the Music Swop Shop was printed incorrectly. This is the fault of Folklife News. The advertiser is in no way responsible. We apologise for any inconvenience.

A City Mourns Its Dead In Song

The 1908 Sunshine Railway Disaster

The term 'folk song' is often bandied about, but what does it mean and how are they composed? Many folk revival singers/songwriters claim to be 'folk singers'. However, most are more accurately popular singers whose material is tinged with folk influences from around the globe.

It could be argued that Eric Bogle's 'And The Band Played Waltzing Matilda' is a modern Australian folk song, as a significant number of Australians who may never have owned a recorded version of the song are aware of its existence and can hum along with it, if not sing it in part or whole. This does not necessarily qualify Bogle himself as a 'folk singer' or mean that the remainder of his recorded output is folk song per se.

One definition which was in use for many years claimed that a song must be of unknown authorship to qualify. This would exclude Australian folk songs such as 'Waltzing Matilda' and many songs from Europe and China where folk song study has a longer history and thus more is known of origins. Another criterion defines folk songs as those which are written by an individual or a group to commemorate events or opinions, both significant and trivial, within a community. 'The Sunshine Disaster', a song commemorating the 1908 railway accident at Sunshine in Melbourne's western suburbs, falls within this definition.

'The Sunshine Disaster' has been collected from a number of people by Ron Edwards and fragments have been collected by John Meredith, Alan Scott, myself and others. The song's popularity spread the length and breadth of Australia despite its singing having been prohibited. Variants of the song have been collected in North Queensland and suburban Melbourne as recently as 1997. The following version is a composite text that I feel includes all the most important aspects of the story. It is a parody of the popular song of the day, 'If Those Lips Could Only Speak' and is sung to that tune.

*He was driving the Bendigo engine
 And the train was running alright
 It was going along as usual
 'Till Sunshine came in sight
 He put on his brakes and he whistled
 For the signal was against the train
 He applied his brakes for emergency
 But alas it was all in vain*

Chorus:

*If those brakes had only held
 As they did a while before
 There would be no Sunshine Disaster
 Or deaths numbring forty four
 If that guard had only seen
 The danger that lay ahead
 There would be no widows and orphans
 But happier homes instead*

*The doctors and nurses arrived there
 And the scene it gave them pain
 To see all the wounded and dying
 In wreck of that fatal train
 The people of Sunshine ne'er faltered
 But assisted with all their power
 To help the doctors and nurses
 In that awful and painful hour*

In the book 'Victorian Railways to '62' it says this of the railway accident: 'On Easter Monday, 20 April 1908, one of the most deplorable catastrophes in Australian railway history occurred at Sunshine, 7 miles from Melbourne. The 6:50pm 'up' Bendigo crashed into the 7:15pm 'up' Ballarat which was standing at the Sunshine station platform.'

That is basically the story. A number of factors came together on that fatal night to cause this tragedy. The 7:15pm Ballarat train, due at Spencer Street at 10:27pm, was packed with passengers returning to Melbourne after the holidays, and was stationary at the Sunshine platform. The 6:50pm train from Bendigo, due at Spencer Street at 10:55pm, was running forty minutes late and as it approached Sunshine station, the signal some 968 yards from the platform was against the train. The second signal, some 283 yards from the platform, was also clearly against the train. Both of these signals would have given the driver ample time to stop had the brakes been working correctly. All these factors combined caused the collision which claimed the lives of 44 and injured hundreds more.

In my opinion, the Sunshine Disaster was not written from eye-witness account or personal experience, although the author may have known someone involved. Instead, I feel that the song was based on newspaper reports, as many lines from the song, such as 'If those brakes had only held....if that guard had only

folklife

THE SUNSHINE DISASTER

seen...that awful and painful hour' and the detail of the Bendigo driver's actions in verse one, are all lifted directly from sub-headings or text from the Age and the Argus on 21, 22, and 23 April 1908.

The Argus, on the day following the accident, 21 April 1908, reported, 'The engine driver of the Bendigo train, Leonard Milburn, an elderly, experienced man, states that when approaching the Sunshine station he noticed that the signals were against him. He promptly applied his brakes, but found that the brakes would not act. It was a Westinghouse brake, which had never failed to his knowledge before. As a matter of fact, the brake had been used in pulling up at all the stations at which the train had stopped on the way from Bendigo, and acted promptly on each occasion.

Directly the brake failed, the driver stated he reversed the engine and got full steam in the opposite direction, but the train did not respond immediately. At this time the Ballarat was not distinguishable in Sunshine station, or at all events, he did not see it ahead. The train continued to make way, and at length he did see the light of the Ballarat train, but was perfectly powerless to prevent the impact. Fireman Tomlinson, who was with Driver Milburn on the first engine of the Bendigo train, was present when Milburn made this statement to our representative, and corroborated it in every detail.'

In the chorus the line, 'If that guard had only seen the danger that lay ahead...' could also have been lifted from newspaper reports as the Argus went on to report,

'Guard Fraser, of the Ballarat train, on being interviewed at Spencer Street, said the train arrived at Sunshine at 10:46pm. In consequence of the length of the train it was necessary to draw up twice to the platform in order to allow the passengers getting off at that station to alight. He was on the platform waving the drivers ahead for the second time, and the train was drawing along when the Bendigo train ran into them. The impact was so severe that four carriages and the guard's van were shattered. The front part of the engine of the Bendigo train was thrown off the line.'

It is apparent from this account that on that foggy night in 1908 neither guard nor station staff saw the Bendigo train coming. It is clear that the guard was busy on the station platform and was not aware of the impending danger. The subsequent inquiry into the accident, predictably, tried to blame human error but the

driver stated otherwise to the Argus .

Throughout the night of April 20 reports flowed into newspaper offices and as relatives of the dead and injured were contacted, they were transported to Spencer Street Station to await further news. The Argus of 21 April went on to report, 'The sound portion of the Ballarat train containing a number of passengers who had been more or less injured arrived at Spencer Street at 1:30am, and was hailed with great eagerness by a crowd of relatives and friends of the passengers. Many pathetic scenes were witnessed as the waiting people recognised their brothers and sisters among those who emerged from the carriages bearing marks of the fearful ordeal through which they had passed. Those who could not walk were accommodated on stretchers improvised from carriage cushions, and all were covered with coats and rugs. One of the women, whose name could not be ascertained, was in such a state of collapse that the general belief was that she was dead, but a medical man who was in attendance said she had only fainted, and would be alright in time.'

There were many heart-rending scenes at Spencer Street Station during that night as trains of dead and injured arrived. Relatives and friends arrived all night; some were greeted with tragedy while others were relieved to find their loved ones alive, if somewhat shaken. Norman Hodges of South Yarra was one survivor who related his story of horror to the Argus. He said, "I was asleep at the time and was awakened by a violent impact. It was some time before I could realise what had happened. The carriage in which I was seated was filled with people, and the utmost consternation prevailed. A number of women in the train screamed, and there was a general rush to see what was the matter. Looking around I saw a terrible scene. I can hardly describe it. The train I was in was just moving out of the railway station, and the Bendigo train crashed into us. Two carriages appeared to be telescoped. They were hopelessly smashed to pieces, and the unfortunate passengers were struggling amidst the ruins. Some were screaming, others were crying out for help, and a few appeared to be helpless, and were groaning. The most terrible thing, however, was the blaze of light as the debris caught fire. It was some time before anything like proper help could be obtained; and it was difficult to know who to help first. People some of them seriously hurt, others slightly wounded, others merely suffering from shock - were all

folklife

THE SUNSHINE DISASTER

lying across the platform. Those more unfortunate were still being rescued from the train and given to the care of their friends. Those who were not hurt were got together and, and we came on with the train." By the morning of April 21, coffins had been brought to Spencer Street Station and two waiting rooms converted into a temporary mortuary. The dead were identified amid scenes of anguish, and later in the morning, were removed to various locations, for burial. The Age of 22 April reported: 'As the soft mist cleared yesterday morning at about 5 o'clock, the struggling sunlight revealed a ghastly and horrible scene on the Sydney platform at Spencer Street Railway Station. The last of the mortuary trains had brought its dread freight, and 40 dead bodies of the night's awful accident had been placed in the two waiting rooms. The stretchers, some of them still dripping with blood, were littered on the platform, on which the chairs and other furniture of the waiting rooms had been hastily dumped. As yet only a few of the public were aware of what was aptly described as 'that place of dreadful meeting'. Melbourne was shocked by the Sunshine disaster. It was, at the time, Australia's worst railway accident. The Governor General sent his official sympathy, as did the Victorian State Governor, who also sent his private secretary to Melbourne Hospital to visit the more seriously injured, and the newspapers gladly squeezed every ounce (pre metric days) of pathos from the situation. They told of the mother, Mrs Lily Huntingdon, who was seriously injured and, when she became able to enquire about her children, was told one was dead and one was missing. Another sad tale was of a bride and groom who were killed and injured on their wedding day. Mr D. Court related what he had seen to the Argus: 'I did not hear their names. They were married today and the wrecked car was smothered with confetti thrown by the crowd of friends who came to see them off. The bride was shockingly injured, and when she was lifted from the ruins said, "Oh, do not lift me". She was taken to the platform but was beyond aid and died a few minutes after. The bridegroom was also badly injured.'

In the days that followed, the papers printed story after story of personal tragedy such as that of Mrs Laffan of Richmond, who lost two daughters, Alice and Amy, and through them her principal means of support. Miss Alice Laffan had gained a certain degree of fame as

the Irish Dancing Champion of Australasia, and the papers carried the headline 'Champion Irish Danseuse Killed'.

The papers reported: 'unpleasant incidents' of corpses being robbed of rings and other jewellery as they lay on the Sunshine platform. In the wake of the Sunshine disaster, 43 people were dead and 2 days after, that rose to 44 with the death of Mr Joseph Davis, a pawnbroker of 344 Brunswick, Street Fitzroy. The premises are now a picture frame shop, but a pawnbroker's business operated at the address until the late 1950s. Finally, to soften the blow in true journalistic fashion, they told of the lucky escape of nine card players, including 3 bookmakers from Fitzroy.

Newspapers were flooded with letters defending the drivers and station staff. The people of Melbourne well knew the condition of the railway tracks, and were aware of the problems caused by lack of night staff at stations and signal boxes. (The more things change, the more they stay the same). The papers received letters pointing out dangers on the Frankston - Mornington line, at Footscray Junction and, at the Maribyrnong River. Mr A.H. Padley wrote to The Age of 22 April 1908: 'Sir,- The terrible "tragedy at Braybrook Junction [Sunshine] makes us all weep, but it is only such events that bring us or the railways to their senses. I have lived for some years at St Albans, and know all about the running of the trains, and the mile of rotten road about Albion, which is enough to skitter anyone while on its section, and will someday overturn a train. I have again and again warned the authorities of the railways of the dangers of the [Braybrook] Junction, and even a common schoolboy would have seen that another road should have always been made for the Ballarat train. The system of saving money has induced the Railway Commissioners to reduce the St Albans service to one man who goes off at 10pm and the section is then from Sydenham to Braybrook Junction - a far too long run, especially in holiday times. Had there been a night man on duty at St Albans he would not have let the train pass his station, which is about four miles from Braybrook Junction. I have seen the narrowest shave of a disaster and it is not the fault of the servants who work the line, but of the Government that constructed such a line.'

Denis Wilson of Portarlington, pianist with Jack Heagney's old time dance band, The Jerry Atrix, tells me that his father knew the song and that it gained popularity in Melbourne's theatres and

music halls through the singing of his father and other stage singers. He also said that during the subsequent inquiry into the disaster, because of the lines, 'If those brakes had only held' and 'If that guard had only seen', matters that were considered sub judice, the song was banned from public performance.

It is most likely that 'The Sunshine Disaster' began its life as a 'topical song' or a broadside, (perhaps even as a fund-raiser for victims and families) although no printed original has been located to date.

The fact that Melbourne residents were familiar with rail conditions described above, the popularity of tragic sentimental material at the time, and the magnitude of the accident all combined to produce a song that remained in people's consciousness for several generations. Despite the song being banned from public performance it has survived in the hearts and minds of Australians who continued to sing it regardless of the legal ramifications. It had a closeness to people's everyday lives and its verses remained poignant.

Alan Musgrove ●

Old Fashioned Ginger Beer

A Summer Refresher

This simple and refreshing recipe comes from our Member Profile, Margaret Wade. It is a cheap alternative to commercial cordial and was a favourite of Margaret, and her family, when she was growing up in the country. The advantage is that it requires no brewing and tastes good immediately. With the summer coming on, it could prove to be a favourite with all who lust for cool ginger beer.

Ingredients:

3 cups sugar
2 teaspoons ground ginger
1 heaped teaspoon tartaric acid
1 teaspoon lemon essence
Water

Method:

- 1) Put in a bucket enough hot water to dissolve the sugar (1/4 bucket approx.)
- 2) Mix until sugar dissolves
- 3) Add ginger, tartaric acid and lemon essence and mix in
- 4) Fill bucket with cold water

Ready to drink. Refrigerate if desired.

Margaret Wade ●

Have you got stories to tell?

TUTTI - the SBS TV program celebrating cultural diversity, is looking for photos and/or home movies of your own personal memories, good or bad, pre-dating the introduction of SBS TV in 1980. We would love to know about them and share them with our viewers. These memories could be of cultural celebrations, weddings, trips around Australia, or daily activities around home or neighbourhood.

PLEASE SEND YOUR STORIES TOGETHER WITH PHOTOGRAPHS AND/OR HOME MOVIES TO:

**Tutti
(Flashback)
SBS TV
14 Herbert Street
Artarmon, NSW 2064
Phone: (02) 9430 3920**

Your material is as valuable to us as it is to you. We promise to handle it with care and try to make your story a piece to remember. We will return all materials used along with a VHS copy of the program where they are featured.

MEMBERSHIP

Individual

STATUS new member renewal

TYPE individual individual concession

.....

PLEASE CIRCLE MISS / MS / MRS / DR / MR / OTHER

.....

FULL NAME PLEASE UNDERLINE YOUR FAMILY NAME

.....

PREFERRED NAME FOR CORRESPONDENCE

.....

POSTAL ADDRESS STREET NO & NAME/PO BOX

.....

SUBURB/CITY COUNTRY POSTCODE

.....

TELEPHONE BH AH

.....

FACSIMILE BH AH

.....

EMAIL

Please indicate any skills, expertise, resources you could offer to the VFA.

.....

.....

As a member of the Victorian Folklife Association, I agree to abide by the rules and by-laws of the Association.

.....

SIGNED DATE

FOR OFFICE USE

.....

RECEIPT NO: MEMBERSHIP NO: DATE

Corporate

STATUS new member renewal

TYPE non-profit sector govt, & private sector

.....

NAME OF ORGANISATION

.....

POSTAL ADDRESS OF ORG. STREET NO & NAME/PO BOX

.....

SUBURB/CITY COUNTRY POSTCODE

.....

REPRESENTED BY POSITION IN ORGANISATION

.....

PLEASE CIRCLE MISS / MS / MRS / DR / MR / OTHER

.....

FULL NAME PLEASE UNDERLINE YOUR FAMILY NAME

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SIGNED DATE

FOR OFFICE USE

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RECEIPT NO: MEMBERSHIP NO: DATE

Annual Membership Fees

	individual	\$15
	individual concession	\$10
	Corporate/ non-profit	\$35
	Corporate/ government & private sector	\$50

Membership Benefits

- * **Folklife News Victoria** (bi-monthly) to members 5 times a year *
- * **Free listings** in Folklife News noticeboard *
- * **1/3 page free display advertising** each year *
- * **discount** on publications productions by the Victorian Folklife Association *
- * use of **reference library** during office hours *
- * **information and professional advice** on the development, management and marketing of folklife programs and events *
- * **the right to stand for election** to the committee of management *
- * **the right to vote** for the committee of management *
- * **free use** of our office space for meetings *
- * **Tax deductible donations welcome** *
- * Please enquire phone & facsimile **(03) 9417 4684**

Victorian Folklife Association, po box 1765 collingwood victoria 3066 australia

Vol. 4 No. 5 December 1998/January 1999

folklife

what's on

Folklife News is the newsletter of the Victorian Folklife Association Inc.

MUSIC

DANCE

SPOKEN WORD

FESTIVALS

INTERSTATE

RADIO

MUSIC

Melbourne Scottish Fiddle Club

St John's Anglican Church
Burgundy Street Heidelberg
2nd Sun of month
2pm beginners, 3pm others
CONTACT: JILLIAN NICHOLSON
(03) 5470 5295

Comhaltas Ceoltoiri Eirann

Irish Music & Dance sessions
St Phillips Hall
Hoddle St Abbotsford
Every Wed 8pm
CONTACT: PADDY O'NIELL
(03) 9312 6058

Upper Yarra Acoustic Group

2nd Fri of month 8pm
Yarra Junction Prim School
Main Rd Yarra Junction
CONTACT: SHANE
(03) 5966 2568

Fiddlers Workshops

Community Hall
Knaith Rd East Ringwood
3rd Wed of month
CONTACT: HARRY GARDNER
(03) 9870 8998

Peninsula Folk Club

Frankston East Community Centre
cnr Beach St & Cranbourne Rd
Frankston
1st & 3rd Sun of month
CONTACT: LORRAINE SLY
(03) 5974 2214

Irish Night

Elephant and Castle
McKillop St Geelong
Every Thur 8-12 midnight
CONTACT: IVAN
(03) 5266 1230

Geelong Beginners Music Classes

3YR Offices
Every Thur 8pm
CONTACT: IVAN
(03) 5266 1230

Pancakes on Tuesday Jam Session

Pancake Parlour
Moorabool St Geelong
Every Tue 8pm
CONTACT: IVAN
(03) 5266 1230

Blackboard Concert Wintergarden Restaurant

McKillop St Geelong
Every Fri 8pm
CONTACT: IVAN
(03) 5266 1230

Ringwood Folk Club

Community Hall
Knaith Rd East Ringwood
Every Tue 8pm
CONTACT: ALLAN GARDNER
(03) 9497 1628

Maldon Folk Club

Cumquat Tree Tea Rooms
Main St Maldon
Every Tue 7:30pm
CONTACT: GRAHAM
(03) 5475 2209

Picken' at the Piggery

Footscray Community House
Moreland St Footscray
3rd Fri of month
CONTACT: JANET OR NICK DEAR
(03) 5368 6888

Boite World Music Cafe

Mark St Nth Fitzroy
Every Fri & Sat
CONTACT: ROGER KING
(03) 9417 3550

Four Ports Folk Club

Warrnambool area
1st Fri of month
CONTACT: DOUG MALONEY
(03) 5562 2693

Selby Folk Club

Selby Community House
Minak Reserve Selby
1st Fri of month
CONTACT: BOB FARROW
(03) 9894 4372

Irish Music/Singing Sessions

Old Colonial Inn
127 Brunswick St Fitzroy
1st Sun of month 2pm
CONTACT: KATHRYN CLEMENTS
(03) 9497 3227

Open Stage

Uniting Church Hall
Forest St Bendigo
1st Fri of month 8pm
CONTACT: BRIEN BLACKSHAW
(03) 5447 7690

Aerostato

329 Elizabeth St Melb
Every Sunday
CONTACT: COSTAS ATHANASSIOU
(03) 9419 9085

Fathers In The Chapel

St John's Anglican Church
Childers St Cranbourne
2nd Fri of month
CONTACT: GREG JONES
(03) 5996 8461

Folk Victoria Music Nights

East Brunswick Club Hotel
280 Lygon St, East Brunswick
4th Fri of month
CONTACT: JEANETTE GILLESPIE
(03) 9481 6051

Irish Session

Bourke's Hotel, Trentham
Last Fri of Month 8pm
CONTACT: TOM WALSH
(03) 5424 1286

North Melbourne Community Singing

Activities Room, 159 Melrose St
Nth Melbourne
Every Thursday, 10:30am-noon
CONTACT: HELEN KILMEYER
(03) 9243 8814

The Borderers In Concert

with The Mongolian Fish Mongers
Deakin Woolstores Cafe, Geelong
Dec 12 8pm
CONTACT: DIRECT DECORATORS
(03) 5229 7712

Ukrainian Christmas Concert

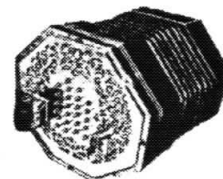
Great Hall, National Gallery of Victoria
Sun, Dec 20, 1:30-3:30pm
CONTACT: (03) 9208 0382

La Kasbah, An Exotic Moroccan Evening

The Old Chocolate Factory
39 Lt. Hoddle St, Richmond
Sun, Dec 20, 6:30pm, \$20
CONTACT: MARIA
(03) 9489 8446

Turrumurra Music Camp

Turrumurra
Jan 15-18
CONTACT: ERNIE GRUNER
(03) 9386 7108



DANCE

Victorian Dance Assembly

Teaching Quadrilles
Frank Tate Hall
Melbourne Uni
2nd & 4th Mon 8pm
CONTACT: SHIRLEY ANDREWS
(03) 9328 1176

Bendigo Bush Dance & Music Club

Spring Gully Hall
3rd Fri of month 8pm
Golden Square Snr Citz Hall
1st Tue of month
beginners 2nd Tue of month
CONTACT: MARY
(03) 5442 1153

Sedgwick Old Time Dance

Black Billy Band
Sedgwick Hall
1st Sat of month
CONTACT: JULIE
(03) 5439 6317

Kalinka Dance Company

Russian House
Cnr Gore & Greeves St, Fitzroy
Every Mon & Wed 7pm
CONTACT: JAYNE ROBINSON
(03) 9803 6076 OR 9898 7330

Dawnsyr Cumreig Melbourne

60 Ivanhoe Pde Ivanhoe
Every 2nd Mon 8pm
CONTACT: ROGER
(03) 9499 6566

Irish Set Dancing

Newtown Club Skene Street
Geelong
Every Monday
7:30-10:30pm
CONTACT: FAY MCALINDEN
(03) 5243 7679

Modern American Square Dance Workshops

Community Centre
Dunkley Ave Highett
Every Fri 7-10:30pm \$3
CONTACT: CLEM PARKINSON
(03) 9553 4603

Colonial Dancers Classes

St Michael's Hall
McPherson St Nth Carlton
Every Wed 8pm
CONTACT: BRIAN HICKEY
(03) 9457 4671

Geelong Colonial Dancers Beginners Classes

Uniting Church Hall
Noble St Geelong
Every Thur 7:45pm
CONTACT: ANDREW MORRIS
(03) 5224 1428

Ringwood Bush Dance

Elderly Citizens' Hall
Laurence Grove, Ringwood East
1st Sat of month
CONTACT: JANE BULLOCK
(03) 9762 1389

Lockwood Old Time Dance

Lockwood South Hall
3rd Sat of month
CONTACT: THE ORGANISERS
(03) 5446 3100

EXHIBITIONS

Ukrainian Echoes

Vichealth Access Gallery
National Gallery of Victoria
Dec 19-Jan 24
CONTACT: (03) 9208 0382

FESTIVALS

*UNLESS OTHERWISE STATED
FESTIVALS ARE IN VICTORIA*

10th International Cultural Games Festival

City of Greater Dandenong
Dec 7-11
CONTACT: HAIG BECKER
(03) 9239 5199

Nariel Creek Folk Festival

Nariel Creek, near Corryong
Dec 26-Jan 2
CONTACT: NEVILLE SIMPSON
(03) 6077 1241

Woodford Folk Festival

Woodford, Qld
Dec 30-Jan 1
CONTACT: QLD. FOLK FEDERATION
(07) 5476 0600

Gulgong Folk Festival

Gulgong, NSW
Dec 30 - Jan 4
CONTACT: VIRGINIA NICHOLAS
(02) 6372 3865

Dandenong Ranges Folk Festival

National Rhododendron Gardens
Feb 13 & 14
**CONTACT: DANDENONG
RANGES FOLK ALLIANCE**
(03) 9754 1408

Music Under The Mountains

Celtic Summer School
Weindorfer's Gowrie Park, Tas.
Feb 17-21
**CONTACT: CELTIC SOUTHERN
CROSS**
(0363) 973247

16th Yarra Junction Old Time Fiddlers Convention

Camp Eureka, Tarrango Rd
Wesburn
Feb 19-21
CONTACT: KEN MCMASTER
(03) 9499 5052

17th Annual Pako Festa

Pakington St, west Geelong
Feb 27 & 28
CONTACT: FRANK O'NEILL
(03) 5227 0679



REGULAR INTERSTATE N.S.W.

Illawarra Folk Club

Wollongong City Tennis Club
1st & 3rd Fri of month 8pm
CONTACT: RUSSELL HANNAH
(02) 4297 1777

Wongawilli Colonial Dance Club

Wongawilli Hall
Every Wed 7:30pm
CONTACT: DAVID DE SANTI
(02) 4257 1788

Border & District Folk Club

Sodens Hotel Wilson St
Albury
1st Wed of month
CONTACT: ANNA BUTLER
(02) 6021 3892

Loaded Dog Folk Club

Annandale Neighbourhood Cntr
2nd Sun & 4th Sat of Month
CONTACT: RICHARD MILLS
(02) 9564 5780

A.C.T.

Merry Muse Folk Club

Lithuanian Club, Wattle St
Lyneham
2nd & 4th Fri of month
CONTACT: COL WRIGHT
(06) 238 2324

STH AUST

Celtic Learners' Evening

Flagstaff Hotel
Franklin St Adelaide
Every Mon 7.30pm
CONTACT: JOHN STEWART
(08) 8296 1354

Barossa Folk & Blues Club

The Vine Inn Hotel
Nuriootpa
Last Fri of month 8pm
CONTACT: BRIAN DORRIDGE
(08) 8566 3545

Sth Aust Bluegrass Assn

Governor Hindmarsh Hotel
Adelaide
Last Wed of month 8pm
CONTACT: SABA
(08) 8323 9187

Sth Coast Folk Club

Port Noarlunga RSL
The Esplanade Port Noarlunga
Every Thur 8-12pm
CONTACT: PETER THORNTON
(08) 8382 4195

Cumberland Songsters

Cumberland Arms Hotel
Waymouth St Adelaide
Every Fri 8:30pm
CONTACT:
S.A. FOLK FEDERATION
(08) 8340 1069

McLaren Vale Folk Club

The Singing Gallery
133 Main Rd
Fortnightly
CONTACT: THE ORGANISERS
(08) 8323 8089

Gawler Folk Club

Family Hotel Gawler
Last Sat of month
CONTACT:
S.A. FOLK FEDERATION
(08) 8340 1069

TASMANIA

Instrumental Session

Batman Fawkner Hotel
Launceston
1st Fri of month
CONTACT: BETH SOWTER
(03) 6397 3427

Old Novitiate Folk Club

Behind Church of Apostles
Margaret St Launceston
2nd Fri of month
CONTACT: PETER LYALL
(03) 6391 8634

Liffey Music Gathering

Old School House Liffey
3rd Fri of month
CONTACT: GARY STANNUS
(03) 6397 3163

Singing Session

Batman Fawkner Hotel
Launceston
Last Fri of month
CONTACT: FRANK BYRNE
(03) 6326 3237

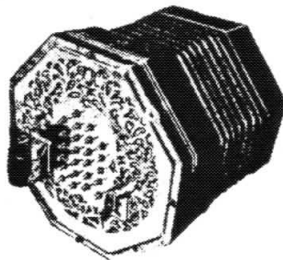
Instrumental Session

Irish Murphy's
Cnr Bathurst & Brisbane Sts
Launceston
Every Sun 4-6pm
CONTACT: BETH SOWTER
(03) 6397 3427

Bush Dances

Various venues
Hobart
Last Sat of month
CONTACT: DAVID WANLESS
(03) 6273 6730

*THE AUSTRALIAN FOLK
DIRECTORY GIVES A
COMPREHENSIVE LISTING OF
FOLK VENUES AND
ORGANISATIONS THROUGHOUT
AUSTRALIA - \$10.00 FROM VFA*



RADIO

3RN 621 AM

NIGHTLY PLANET
Local and international folk music
Mon-Fri
11:05pm-1am

MUSIC DELI

with Paul Petran
Sat 8pm

3CR 855 AM

LOCAL AND LIVE
Local artists recorded and live
Fri Noon-2pm

EAR TO AIR

Community Music Victoria
Tues 12-1pm

CELTIC FOLK SHOW

Tues 1-2pm

SONGLINES

Koori music
Thur 2-3pm

YUGOSLAV NEWS AND MUSIC

Thur 7:30-8pm

WORLD WOMEN'S BEAT

Women's World Music
Mon 12-2pm

3ZZZ 92.3 FM

VOICES OF OUR WORLD
Tue Noon-1pm

IRISH PROGRAMS

Sat 11am-Noon
Sun 6-7pm

3INR 96.5 FM

THAT'S ALL FOLK
Rhonda Cadman
Sun 5-6pm

3RRR 102.7 FM

OLD FOLK SHOW
Rick E Vengeance
Tue 2-4 pm

3PBS 106.7 FM

THE BOITE
Multicultural Music
Thu 9am-11am

GLOBAL VILLAGE

Acoustic music from around the
world
Sun 3-5pm

3BBB 97.5 FM

TRAVELLERS' TAPESTRY
with David Haines
Mon 7pm

BALLADS & BLARNEY

with John Ruyg
Mon 8:30pm

