

Vol. 6 No.1 Autumn 2000

folklife

NEWS

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

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IRISH DANCE

GOLDFIELDS BALLADISTS

WAYNE'S CD PICKS

POSTCARD FROM IRELAND

URBAN LEGENDS

CHILDREN'S FOLKLORE

WHAT'S ON

ISFNR CONGRESS

Welcome to the first issue of 'Folklife News' for the year. You may notice that this issue has something of an Irish flavour, with Kylie Riddell's article on Irish Dance and Graeme Smith's report from Ireland on the state of traditional music.

Well, St. Patrick's Day is fast approaching providing the occasion for many Australians to discover their Irish roots. (Yes, for some it is only an excuse to drink lots of green beer.) In Australia, folk music and the word "folk" itself are often associated with things "Celtic". Certainly our traditional bush music owes a lot to the Irish who have been here from the beginning of white settlement.

However Australia now has many different communities from all the continents, with traditions brought from other countries. These traditions in turn are influenced by the Australian context - our language, history, laws and even weather.

And it's not only "ethnic" groups that have their own folklife. Children, workers from different industries, country and urban dwellers, sub-cultures all make their own traditions through language, play, social life, and art.

I will be bringing you all the diversity of folklife in Victoria and beyond in the coming issues. Feel free to write or phone with your suggestions or comments. In the meantime, "Up the Irish!"

Ed.

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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.

PATRON: His Excellency the Hon. Sir James Gobbo, A.C., Governor of Victoria

THE VFA COMMITTEE

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EDITING/LAYOUT: Liz Trotter

FEATURE WRITER Kylie Riddell

CONTRIBUTIONS: Letters, interviews, reviews plus comments and suggestions are welcome.

The Editor reserves the right to edit or reject material offered for publication. Please send material on disk (Macintosh) & hard copy.

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- Half page \$ 30
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COPY DEADLINE

for next issue of
Folklife News

May 1

due out at the beginning of
June 2000

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

Port Fairy Folk Festival Live Festival Webcast

www.portfairyfolkfestival.com

March 10 – 13

CONTACT: PH: (03) 5225 1232 FAX: (03) 5225 1211

If you missed out on tickets – and that's not uncommon – catch the next best thing with the Port Fairy Festival live on the web. "This exciting festival initiative will include a state of the art interactive festival web site jam-packed full of live audio and video footage, interviews, still images, a chat-room, festival comments and reviews, links to artists, sites, and a kids' page. The web-site will showcase the events of the festival as they happen," says Chairperson of the Port Fairy Folk Festival Committee, Mr. Bruce Leishman. Festival Director, Mr. Jamie McKew explained that a team of professionals had been recruited with the express purpose of presenting a high quality multimedia product on the Internet to ensure the spirit of the Port Fairy Folk Festival is retained. MULTIMEDIA Warrnambool is managing the project. Phone: +61 03 55617280 or email: eddigood@anson.com.au

Boite Winter Festival

June 16 – July 16

CONTACT: ARIEL VALENT PH: (03) 9417 3550
OR <http://home.internex.net.au/~boitevic>

If you are interested in performing at the Boite Winter Festival download an application form from the web or phone Ariel at the Boite to have one posted to you. Events across Victoria are planned from dance to gospel to world music. If you want to present an event and retain artistic and financial control, the Boite can help you make it a success with promotion and funding advice.

New Australian Folk Directory

The 2000 edition of the Directory produced by Folk Alliance Australia is now available from the VFA. For \$10 plus \$2.50 p&p you get 100 pages of information and contacts for Australia-wide folk activities including festivals, clubs, venues, agents, instrument makers and organisations. Send cheques or money orders to the VFA. Phone (03) 9417 6874.

Do you play the Scottish Small Pipes and/or the Great Highland Bagpipes?

I'm keen to find out
if there are any pipers
(Scottish Small Pipes and/or Highland)
interested in meeting up to play
with other pipers and musicians
in a 'non-pipe band way'
(No marching or competitions thanks!)
Contact : Sally Moxham on 9802 7949 or
email: sally.moxham@swin.edu.au

National Celtic Folk Festival

June 2-12

Geelong

CONTACT: FOR ARTISTS APPLICATIONS, INFO & PROGRAM
FESTIVAL OFFICE - PH: 03 5222 6844
PO BOX 1314, GEELONG VIC 3220
BOOKINGS: GPAC - PH: 03 5225 1200

The National Celtic Festival of Culture offers ceili, exhibitions, music, dance, art, literature, spoken word, craft, food, guinness. Competitions will be held for Fiddle, Pipes, Whistle, and Story Telling. The Music Program runs over the Queen's Birthday Weekend of June 9-12 including concerts, workshops, and dancing, sessions. Performers should apply now to take part in the program.

Annual General Meeting

Victorian Folklife Association

1st Floor, 71 Gertrude St, Fitzroy

Offices of the VFA

Thursday, May 25 at 6:30 pm

All Members Welcome

RSVP Ph/Fax: (03) 9417 4684

Brunswick Music Festival (including the Sydney Road Street Party) March 5 - April 2

CONTACT: BOOKINGS AND INFORMATION
PH: (03) 9388 1460

With the best traditional and contemporary roots music the Brunswick Music Festival has something for everyone. The line-up offers Australian singer/songwriters, World and Celtic music, folk and indigenous music. Performers include Cyndi Boste, Brent Parlane, Chris Duncan, Andy Irvine, Zulya, Ruby Hunter, Enda Kenny and Lindsay Martin, and Attila the Stockbroker. The Festival kicks off with the Sydney Road Street Party on Sunday March 5 between 12 and 7pm. The VFA will have a stall so come and say hello.

Raised in Song! Do-it-Yourself Concert Senior Citizens Week

Wednesday March 22, 10 am - 11:30 am
Lower Melbourne Town Hall, Swanston St

CONTACT: VICTORIAN FOLKLIFE ASSOCIATION
PH: (03) 9417 4684
COMMUNITY MUSIC VICTORIA PH: (03) 9419 1354

Whether you are a shower singer, an accomplished performer, or someone who loves to hear other people sing, we invite you to be part of 'Raised in Song!' This do-it-yourself concert will include songs from many parts of the world, and plenty of sing-along favourites. You might even get up for a dance to the piano, guitar and fiddle! BYO item or join in with the gang. Please arrive ten minutes early so that you don't miss any of the fun! Past concerts have been a great success. Donation of \$2at the door.

Brunswick Festival Ball With the Nariel Creek Band

Sat March 25, 8 pm - 1 am
St Ambrose Hall, 204 Dawson St, Brunswick
(opposite Brunswick Baths)

CONTACT: CORALIE (03) 9480 1020

Folk Victoria presents the 7th Festival Old Time Bush Ball with the theme 'A Tribute to Neville Simpson'. Neville, from Nariel Creek, was a dancer, musician, festival organiser and friend to many, who passed away in May 1999 and is sadly missed. This is your chance to catch a rare Melbourne appearance by the Nariel Band. BYO plate and beverages.

Yackandandah Folk Festival

March 17 - 19

CONTACT: TICKETS AND ACCOMMODATION PH: 1300 366 321
FESTIVAL INFO PH: (02) 6027 1237 OR (02) 6026 9224.

Headlining the festival this year are Kavisha Mazella and Judy Small. Since its release in 1996, Kavisha Mazzella's song "Invisible, Indivisible" has been one of the ABC's most played tracks, and in 1998 she won the ARIA Award for the best Folk/World Music Album. Her latest album is 'Fisherman's Daughter'. One of the stunning tracks from Fisherman's Daughter 'Big Blue' featured on the ABC's popular TV series, 'Sea Change'. Kavisha sings original, contemporary music that is inspired by her rich multicultural heritage. Her songs intertwine the modern folk idiom strands of Celtic and Southern European traditions.

Judy Small is an internationally acclaimed Australian singer/songwriter. In a career filled with highlights, there are some that stand out for Judy. In 1993 she was recognised by her industry in Australia with a Mo Award for Folk Performer of the year; 1995 saw her performing at the UN Women's Forum in Beijing (China), an experience she rates among the highlights of an already stellar career; and in 1997 she was named Artist of the Year at Australia's largest folk festival at Port Fairy in Victoria.

Supporting the headliners will be a wide cross section of artists from Australia and overseas. Australian musicians include Bruce Watson, twice winner of the Lawson-Paterson Songwriting Award at the Port Fairy Folk Festival; Bhan Tre, an all female Celtic band from Melbourne who have just released their second album; the Ferryboat Band of Hank Cramer and Steve Guthe, a high energy duo from the northwest USA, who perform rousing songs from America, Canada and Ireland, Celtic instrumentals and sea shanties.

This year's Festival includes concerts, as well as folk music and dance workshops on Saturday. Sunday will include free performances and a food and wine market. Many local venues such as Dermers Pottery, the Vienna Patisserie and the Yackandandah Bakery will also be hosting free performances throughout the weekend.

Yackandandah is set in a scenic valley in North West Victoria. The streets are full of historic architecture and lined with magnificent elm trees. There is a great range of accommodation from beautiful B & Bs to a caravan park situated beside the small creek that runs through the town.

The Lake School of Celtic Music, Song, and Dance

April 9 - 15

Koroit

CONTACT: VAL COOKSON PH: (03) 5565 8763
 FAX (03)5565 8006 OR FELIX MEAGHER PH: (03) 9873 1700
 FAX: (03) 9874 8522 MOBILE 0413 801294
www.alphalink.com.au/~bwz
 EMAIL: bwz@alphalink.com.au

The Lake School is modeled on the Willie Clancy School in County Clare, Ireland, and offers tuition from some of Australia's best musicians and teachers. A total of 120 places are available. Beginners and advanced classes include: Accordion - Billy Moran; Tin whistle - Barb Scott; Fiddle - Sean Kenan; Bodhran - Ben Stephenson; Singing/Songwriting/Guitar - Vince Brophy; Dance - Fay and Morgan McAlinden. Tickets cost \$85 for the week for an adult and \$40 for children 12 years and under. Ticket holders may also be able to attend other classes, particularly the dance classes, with availability being announced on the morning of the class in the School Office.

Ticket and accommodation packages are \$175/ week (children 12 and under \$125), with bunk accommodation at the Koroit Hostel, Anzac Ave, Koroit. The Koroit Caravan Park usually has some caravans available, and there is plenty of room for camping. Contact Jack Godfrey ph: (03) 5565 8925. For bunk accommodation at Shamrock House, please speak to Felix. Tickets will be on sale to the general public for the Friday Night concert and the Saturday Night Ceilidhe, when the results of the week's classes will be on display.

ISFNR Congress

Traditions and Transitions:

Folk Narrative in the Contemporary World

In July 2001, the 13th Congress of the International Society for Folk Narrative Research (ISFNR) will convene in Melbourne, Australia. This is the first time in the 40-year history of the Society that it will meet in the Southern Hemisphere. The Congress is being organised by the Victorian Folklife Association in cooperation with The Australian Centre (University of Melbourne), The State Library, Museum Victoria, Curtin University (WA), the City of Melbourne, the Australian Multicultural Foundation, and the Australian Folklore Association.

The Congress will bring together several hundred scholars from around the world, with particular efforts being made to involve for the first time scholars from the Asia-Pacific region. Complete registration details will be available in April 2000.

To express your interest in giving a paper or registering to attend the Congress or if you would like to be involved as a host or sponsor, please contact:

Susan Faine
 Director Victorian Folklife Association
 TEL/FAX 61 3 9417 4684
folklife@connexus.net.au
 PO Box 1765 Collingwood VIC 3066
 AUSTRALIA

ARTS VICTORIA

The Victorian Folklife Association acknowledges the support of the Victorian Government through Arts Victoria - Department of Premier and Cabinet, to produce the 13th Congress of the ISFNR in 2001.

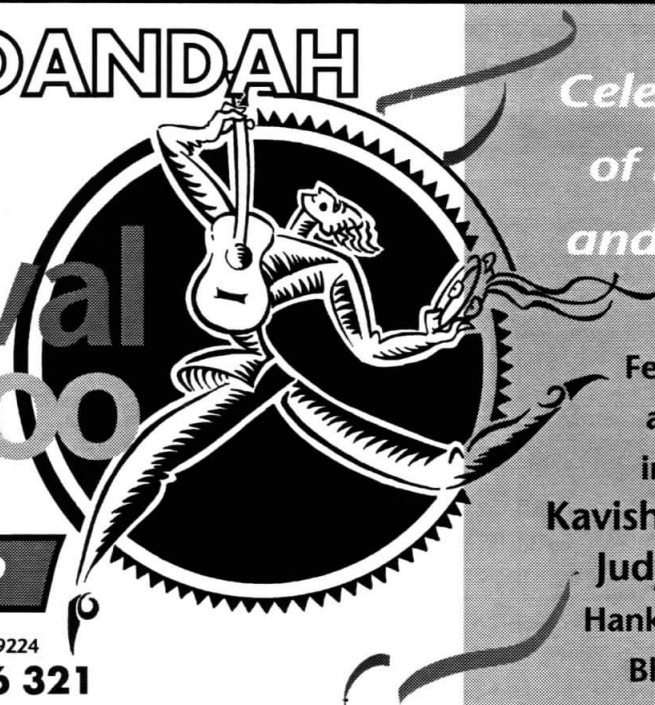
YACKKANDANDAH

Folk Festival 2000

MARCH 17-19

Enquiries Phone 02 6027 1237 or 02 6026 9224

Ticket Sales 1300 366 321



*Celebration
of Music
and Dance*

Featured
artists
include
**Kavisha Mazella,
Judy Small,
Hank Cramer &
Bhan Tre**

15th Illawarra Folk Festival

Jamberoo, NSW
March 15 - 19

CONTACT: ENQUIRIES PH: (02) 4233 1073
ACCOMMODATION PH: 1300 654 262

The picturesque village of Jamberoo will be jumping with over 250 local and overseas folk singers, poets, musicians, dancers and storytellers in 120 concerts, dances and workshops. One of the themes this year is Hispanic culture and folk music, with performers including Felpeyu, Helen Rivero, the Castanuealas Dance Group, Ana Otero Flamenco Dancers, and Ready Mex. Celtic bagpipe players have the chance to win prizemoney by entering the Piping in the Kitchen Competition. The spectacular Dusk Minnamurra Rainforest Concert and Folk Song of the Millenium Concert should not be missed. Improved camping with a new caretaker is available this year, provided by Kiama Council, or festival goers can stay in nearby Kiama. Jamberoo is a 2 hour drive from Sydney, or catch the train to Kiama and the courtesy mini-bus to the Festival site. Season, day and evening tickets are available.

VFA members receive concession prices at all CERES events. Just show your VFA card.

National Folk Festival

Exhibition Park, Canberra
April 20 - 24

CONTACT: FESTIVAL TICKET HOTLINE PH: (02) 6249 7722
FAX (02) 6247 0906
GENERAL AND VOLUNTEER ENQUIRIES PH: (02) 6249 7755

Don't miss the fun of the National with 1200 performers and thousands more folk fans gathering over Easter. New South Wales is the featured state this year, contributing Bruce Mathiske, Hottentot Party, Jigzag, Bernard Bolan, The Fagans, Chris Duncan and many more. Overseas acts include Tukros (Hungary), Mr Mole (Canada), Mr Malaska (Finland), Kristina Olsen (USA), and Michael Queally (Ireland). Apart from music concerts, you can enjoy dance displays and workshops; stand-up poetry and comedy; street performers; sessions; singing and instrumental workshops; and a diverse array of market stalls. Plenty of tempting food and drink is available at reasonable prices. This year, there is a new alcohol-free venue for teenagers, as well as plenty of activities for children.

Day, evening and season passes are available. Order before March 31 and save up to 20%; otherwise purchase tickets at the gate at gate price. Some camping is available, and it's free for those aged 65 and over. The week before Easter a school will be run with specialist workshops for singers and musicians.

CERES

ENVIRONMENT PARK

CERES is a place which exists to initiate and support environmental sustainability, social equity, cultural richness and community participation.

As a member of CERES you are entitled to:

- Discounts at CERES' range of community events and festivals
- Become involved with a CERES site group or with management committee
- Have the soul warming knowledge that you are supporting a grass roots, community organization committed to increasing awareness and action on environmental issues
- Receive a quarterly newsletter to keep in touch

Thank you once again for supporting CERES. Your support is vital!

MEMBERSHIP FORM

Name(s)New Member Renewal
 Address
 Phone HW
 EmailDo you want to receive newsletter via email?

Enclosed is a cheque/money order for:

\$40 Household/ \$20 Family concession/ \$30 Individual/ \$15 Individual concession/\$100 Organisation

Please return to: **CERES 8 Lee Street Brunswick East 3057**

For information on CERES 9387 2609

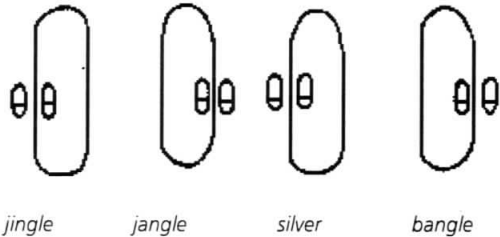
Centre for Education and Research in Environmental Strategies

Elastics: Part Two

In the last issue of 'Folklife News' Judy McKinty wrote about "One Elastic" or "High Jump". Here is the follow-on article.

The second, and probably more familiar version of Elastics, is played with a piece of sewing elastic, 3 to 4 metres long, with the ends tied to make a loop. Two players stand, one at each end, with the loop around their ankles. The elastic is stretched tight between them, forming two parallel lines. A third player jumps into and out of the elastic, following a particular jumping pattern.

This game is sometimes accompanied by a rhyme, which is usually chanted, rather than sung, and the words of the rhyme often mirror the movements of the feet, e.g.

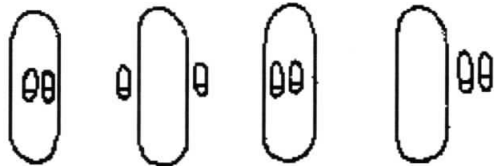


jingle

jangle

silver

bangle



inside

outside

inside

out

One of the most widely known rhymes is:

England, Ireland, Scotland Wales,
Inside, outside, puppy dogs' tails.

The movements stay the same throughout the game, but the players holding the loops change the shape and height of the elastic to make the game more challenging after each step. By taking one foot out of the loop they make 'skinnies', with the parallel elastics very close together; by moving the feet wide apart they make 'wide'. The height of the elastic increases in steps - ankles, knees, underbums, hips, waists, underarms, necks, heads. As the height increases, players are sometimes allowed to hook the elastic downwards with a little finger in order to clear it with their feet, and very agile players sometimes do a cartwheel to get their feet over the elastic.

In another variation of the game, players perform a series of rhythmic movements while stepping into and out of the elastic, sometimes catching it with their feet and turning on the spot. The result is like a choreographed dance, especially with more than one player in the middle (see photos).

The game of Elastics is played in many countries. In places where sewing elastic is hard to find or expensive, children make an elastic loop by threading rubber bands together, and in Papua New Guinea they tie soft plastic icypole wrappers or supermarket bags together to make their loops. In several countries, including Australia, toy shops now carry different types of commercially-produced elastics in bright colours, designed for instant play.

Judy McKinty ●



Irish Dancing- Alive and Kicking



The Irish have always had exceptional patriotism. Perhaps due to a mystic streak in their Celtic genes, the emigrating race have felt a great need to protect their culture and identity. The history of dance in Ireland can be traced back to the Anglo-Norman conquest. At this time a ban was placed on Irish dancing and native Irish culture. Continued in secrecy until the 1700s, it was not until the introduction of Dance Masters that Irish dance began to flourish again. Dance Masters travelled the countryside stopping for monthly periods, staying with locals and teaching dance steps. A distinguished Dance Master in a village was cause for great pride amongst the community.

Parish priests attempted to suppress the dancing but mostly their efforts were ineffective. However the priests are thought to have influenced the way in which an Irish dancer's arms are held. A dancer's arms were originally relaxed, or placed on the hips, but priests considered this provocative and directed that the arms should be held rigidly by the dancers' sides, which increased self-control.

In 1893 the Gaelic League was founded (Conradh na Gaeilge). The Gaelic League encouraged a culture long suppressed to again thrive and helped secure the future of modern Irish dance. A great deal of the Irish culture has been reconstructed by this league and other more recently established organisations like Comhaltas Ceoltóirí Éireann (CCE). The CCE was established in Ireland in 1951 when a number of musicians pledged to restore and develop

traditional music and dance, promote the Irish language and organize festivals and cultural events in the Emerald Isle. Although sometimes criticised for its assertive nationalism, under the CCE's influence there was an explosion of music and the arts in Ireland. In 1929 the Irish Dancing Commission was formed (as a branch out from the Gaelic League) to establish rules and standardise teaching, judging and competition. The Commission still exists today and continues in that same role.

The original Dance Masters had their own repertoire of steps and gradually over time created new routines. In the 20th century stages started being used for dancing, dance movements increased, and leaps were introduced. Instruction began at a younger age and where it was once a tradition dominated by men, the 20th century saw girls dancing in larger groups and even solo.

Competitions were staged early in the history of Irish Dancing and were won by those who knew the most steps, not by how well they were performed. People performed on kitchen tables and barrel tops. Dancing in a limited space was viewed as an important aspect of the style and great accolades were paid to a dancer who could dance on top of a plate. The emphasis in Irish dancing for many people seems to have shifted from dancing for fun and entertainment to dancing for status in competition. Nowadays the cost to become a champion dancer is very high. With the greater recognition which comes from

performing at competitions, elaborate costumes have become a necessity. Costs have also risen with the increasing need to travel and enter such events.

In Australia Irish dancing was originally performed in immigrants' homes for entertainment. Families kept the dances of Ireland alive and further immigrants settling in our country added to the routines. On my quest to find out more about Irish dancing I spoke to Geraldine Ryan.

Of Irish ancestry, Geraldine began dancing at a young age. In 1953, when Irish dancing was at a standstill in Australia, she travelled to Ireland to study and witness first hand the rejuvenation of Irish culture. She met with the Gaelic League and the Irish Dance Commission, learnt new dances and found new costumes. The older Irish people she met with thought that she danced like their grandparents, as the dances in Australia had been virtually untouched for years. For the Irish it was almost like going back in history. Geraldine passed her examination with the Irish Dancing Commission and became the first registered Irish dance teacher in the Southern Hemisphere. Back in Australia, Geraldine passed on her new found knowledge, and Irish dancing was reset to keep pace with Ireland.

Geraldine Ryan has not stopped teaching and travelling since. She has always been active in the Irish community, especially in country areas. Like the Dance Masters of Ireland, her pleasure comes from teaching in country towns where many families do not have the facilities or resources to travel. Country centres such as Mildura, Wodonga, Bendigo, Castlemaine, Port Fairy and Warrigul are just some of the places where the Irish have settled and these areas battle to keep their culture alive.

Speaking with Geraldine was inspiring. At an age when most people would be slipping well into retirement, she has a diary full of classes to rival the busiest teachers. Finding honour in passing on her heritage, Geraldine Ryan is bewildered that more people are not willing to pass their culture on to younger generations for the love of it, rather than for huge amounts of money.

Today many people have been introduced to Irish dance through productions such as 'Riverdance' and 'Lord of the Dance'. These demanding stage shows of step dancing display only one form of Irish dance. In fact, Irish dance is a tapestry of interwoven solo and social dance forms: the step dances; the ceili dances that reflect many forms and movements of the step dances; and the set dances which retain different aspects from those movements emphasized in ceili dances.

Ceili Dancing

Almost all references to Irish dancing in literature to the beginning of the 18th century deal with round or long dances. These dances are performed with a group requiring a minimum of four dancers, eg. six-hand reel, four hand jig.

Ceili dances are structured long and round dances mixed with sword, line and progressive dances. Many modern ceili dance forms were codified early in the 20th century by the Gaelic League and have known authors (for example, the 'Fairy Reel' was composed by An t-Athair Ó Flannagáin around 1930). As well as the "hands at the sides" aspect, ceili dance today emphasizes height, turnout, dancing on the toes, extension of legs and feet, long reach and quick movements seen also in step dances.

Step Dancing

Having evolved from the teaching of Irish Dancing Masters, step dances became more popular as the Irish desire increased to learn the upscale dance styles beginning to be introduced from France. The Dance Masters paraphrased these dances to fit traditional music and laid the basis for a great deal of today's Irish ceili, step and set dances. The masters taught the movements needed for various dances, as well as foot percussion (called battering) used for rhythmic emphasis.

Step dancing competitions today have increased the response and popularity of Irish dancing, yet such events also tend to force dancers into emphasizing extremes in preferred characteristics rather than balancing the overall dance. In the beginning a close form and structure was stressed - legs kept together, no high kicks and no travelling - but this changed throughout the 1950's and 1960's. The availability of larger dance stages and spaces made it possible to perform the travelling steps, circular lead-ins and other characteristics of the modern step dance.

Modern step dancing competition involves the dancing of steps to particular tunes. These are called set step dances. The set step dances are characterized by the tunes to which they are danced. The set step dance tunes generally have a one or two part structure with 8 or 12 bars in the first part and 12, 14, 16 plus bars in the second, instead of the usual 8 bar structure used in social dancing. Associated with these tunes is a corresponding solo dance with footwork and movements to interpret the set tune.

Set Dancing

Distinguished from the set step dances, the Irish Set Dances are descendants of Quadrilles danced at the French court in the late 18th and early 19th century. The early dancing masters adapted them to traditional Irish music and modified and elaborated them to show off their dancing prowess. While the ceili dances have almost universal uniformity, the set dances vary widely from place to place. Set dances survived best in parts of Ireland that held most strongly to their traditions.

Arranged generally on the sides of a square, set dances are danced by four couples. They are performed on flat feet without the leaps and travelling movements of the Ceili dances. The dances feature strong regional variations, for

example, sets from Cork and Kerry are danced to the jigs and polkas played so well by the musicians of these counties, while in Clare sets are danced with a smooth, gliding style complementing the local music.

Little has been written on the waltzes which form part of the program at many Irish Ceilis. Although waltzes did not originate in Ireland the Irish have adapted and interspersed this dance with their ceili and set dances. The Pride of Erin with its set dance weave of advance/retires, ladies' chains and house-arounds is a good example of this.

Watching Irish dancing is an exhilarating experience but the best way to get an appreciation for this tradition is to participate. Irish Dancing thrives in Melbourne and Geelong. Highly recommended schools are Cosgriff, where Conor Hayes studied prior to joining 'Riverdance', and the Ayres School of Dancing. Irish set dancing for all levels is held on the 1st Friday of the month and 3rd Sunday of the month in Ivanhoe with Ina and Graeme Bertrand

PH: (03) 9439 9991 AND IN GEELONG EVERY MONDAY PH: (03) 5243 7679.

Today the CCE is a large worldwide organization with a strong branch in Melbourne. Irish music and dance sessions are held every Wednesday evening (7.30pm - 10pm) at St Phillips Hall in Hoddle Street Abbotsford. This a fun, social gathering, not only for people with Irish connections. The CCE welcomes all nationalities and all ages. For more information contact Paddy O'Neill on 03)9312 6058.

Kylie Riddell ●

Life Stories and Personal Narratives Conference

Call for Papers

The School of Historical Studies at Monash University is holding a second interdisciplinary conference on life stories and personal narrative in history on 14 -16 July 2000.

They hope to include papers from people working in the fields of anthropology, history, biography, cultural studies, literary and visual studies, psychology and social theory.

Papers are called for on the following themes

Life Stories and National Identities Histories

Memory and history

Case studies and historical interpretation

Individual and collective biography

Death, mourning and narratives of loss

Self and other in life stories

Family stories

Please send abstracts of about 100 words by 15 March 2000. Suggestions or offerings for panel discussions are also welcome.

C/o Barbara Caine

School of Historical Studies

Monash University, Clayton 3800

Fax: (03) 9905 2210

Phone: (03) 9905 2172



Kathryn Clements in concert

with the Peat Fires Band
Traditional Irish Songs

Friday March 3 CERES Environment Park 7pm

Friday March 10 Port Fairy Folk Festival

Friday March 17 Highways Tabaret, Springvale 7-10pm

Saturday March 25 The Boite with Ireland's Andy Irvine

Enquiries/Bookings Ph: (03) 9497 3227

CDs available at gigs

the bee-loud glade Kate Burke and Ruth Hazleton

Q: What could possibly be better than an album of mostly traditional songs performed by an absolutely heavenly voice, accompanied by excellent guitar-work?

A: An album of mostly traditional songs performed by TWO heavenly voices, accompanied by the excellent guitar-work of both singers!

I'm talking about Kate Burke and Ruth Hazleton and their album: "the bee-loud glade". But wait, there's more!!! This pair also do some fine playing of whistle, bodhran, fiddle, button accordion, mandolin, and bouzouki AND, they are complemented by the distinguished playing of Jeremy Dunlop (guitar), Pat Lyon (uilleann pipes), Ian Blake (soprano sax), and Mick (bodhran) It all adds up to a well-balanced and beautifully crafted album.

Not surprisingly, Kate and Ruth won the Liz Johnston Memorial Award for Vocal Excellence at the National Folk Festival in 1998. Kate featured in the (originally) Canberra group, Cooking For Brides, which has transmorphed into the (mainly) Melbourne based Trouble In The Kitchen (see 'Folklife News' Spring 99 for a review of their CD)

What impresses as much as anything is the maturity of this young pair - in their choice of material, their arrangements of that material, and in the quality of their performances.

Ten of the songs are 'Trad. Arr. Ruth and Kate' and are mostly ones you will know - 'Crow on the Cradle', 'Cam Ye O'er Frae France', 'Erin-go-bragh', 'Cruel Mother', 'Old Coal Miner' - to name but a few There's an original tune by Burke/Lennon (21st/Jeremy's Jig/Kilty town) and a W.B. Yeats

poem set to music by Kate (as a present for Ruth on her 21st) plus a rousing version of 'Three Drunken Maidens' thrown in for good measure.

If this brief overview whets your appetite at all, then don't fail to take a listen to the CD - and catch them at one of their (unfortunately) not-so-frequent live performances. You won't be disappointed!

Wayne Reid ●

What's New

A few new albums to look out for: BHAN TRE's second CD 'Ballinagh', a great addition to your Celtic collection, combines traditional and contemporary (some self-penned) songs and tunes; GIT's follow-up album, 'Sweet' - long anticipated, and well worth the wait!; two albums by Gerry Hale's UNCLE BILL - 'One Day in Adelphia' and 'Special Treatment'. If you are still not too connected with Blue Grass music, take a listen to these last two CDs; one features songs ranging from traditional to 60s pop, by writers such as Dylan (that's Bob), Cash (as in Johnny), Pete Townsend (Who), kinky Ray Davies, and Mick and Keef (Rolling on!), while the other features songs by Australian songsmiths such as Paul Kelly, Colin Hay, Ross Wilson, Brod Smith, and Steve Boyd, all played exquisitely in Blue Grass mode. These and many more local, independent and imported CDs are available at Rhythm and Views, 273 High st Northcote. Phone (03) 9486 8877

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Two Goldfields Balladists

The first reprint of 'Coxon's Comic Songster' and 'Bush Poems' by E. J. Overbury, Introduced and edited by Hugh Anderson (Studies in Australian Folklore, no.8) (Red Rooster Press)

The famous American balladeer Burl Ives, touring here in the early fifties, was shocked to discover that Australians knew so few of their own folk songs. A 'Folio of Australian Folk Songs' sung by Ives, and mainly taken from Dr Percy Jones, was published in Sydney in 1953. Included was a song, 'Oh the Springtime it Brings on the Shearing', which was thereafter to become a standard item in the repertoire of Australian folkies, coffee lounge and bush performers alike.

Oh the Springtime it Brings on the Shearing
And it's then you will see them in droves
To the west country stations all steering
A-seeking a job off the coves

The song's themes suggested outback NSW. As it turned out, these "west country stations" were in Victoria, to the west of Smeaton, a town close to Daylesford. The song, it was discovered, was merely a fragment, of a longer original poem – 'The Wallaby Track' – written by Edward J. Overbury who had migrated from Scotland in 1853.

From the Billabong, Murray or Loddon
To the far Tatiara and back
The mountains and plains are well trodden
By the man on the Wallaby track

Overbury worked at the Anderson brothers' Smeaton Flour Mill. At that time, Smeaton was a bustling centre for teamsters carrying timber to the rich "deep lead" mines north of Creswick. Overbury became the "local bush poet." In 1865 the 'Creswick and Clunes Advertiser' printed Overbury's 'Bush Poems', containing the verses he had contributed, as a booklet.

Hugh Anderson, of the prolific Red Rooster press in Melbourne, has recently re-published Overbury's 'Bush Poems' in attractive format, along with the 'Comic Songster' of William Coxon, a Ballarat goldfields minstrel of the late 1850s. Anderson found unique copies of the originals in the State Library of Victoria – "a good reason for reprinting them". One of the pioneers of Australian folklore studies and an eminent ballad scholar, Anderson discovered as early as the 1950s while researching the life of colonial troubadour Charles Thatcher, that so many of Australia's "traditional folk ballads" – even those collected "in the field" and apparently the product of a mythic community – had in fact been written by bush journalists and poets and contributed to local newspapers or songbooks.

I live at Mount Franklin, and from here the mammalian Smeaton Hill, pushing up over the hills to the south-west, seems omnipresent. For Overbury too, Smeaton's "cairn crowned top" and "lofty Moorookyle", formed the backdrop. His action however takes place in or around the pubs that dotted the landscape in the Smeaton area – "the publics by the way". He expresses deep sympathy for the swag-laden shearers and other itinerants "lambled down" or "fleeced" – usually gently – by the Smeaton publicans and landlords. He warns about "the Loafing Club" – those who "live upon the cash that others have been earning". His jaundiced view of politicians could have been written just yesterday, with the State elections in mind.

And I warn any candidate coming to Smeaton
For a place in the House of Assembly to grope
If he wants to prove victor, and not to be beaten
He must lay in a plentiful stock of soft soap!

Some of the best lines, and the least melodramatic, are Overbury's sensitive and compassionate reflections on the contemporary devastation of the U.S. Civil War; on the "reverbrations" from poverty in England; on "the Lonely Grave".

Recognition of Overbury's Smeaton has been slow. Stewart and Keesing included three of Overbury's poems in their 'Old Bush Songs' of 1957 but, according to Anderson, did not actually look at a copy of Overbury's publication. Thanks to Anderson's attention to the unique copy, we now know that the "public by the way" ("the large and fine erection") is not Bendigo's Shamrock Hotel but a Smeaton pub. And we know that "The Loafing Club" is not Banjo Paterson's.

'Coxon's Comic Songster' is a compilation of songs from a slightly earlier period, and the hurly-burly of Ballarat townlife. The Victorian gold towns of the 1850s and 1860s, swamped by professional entertainers, did not encourage home-grown musical inventiveness in the "folk". Many diggers could afford to pay for their entertainment – parodies of popular songs from the Music Hall and Theatre. The compositions of "topical" songwriters like Thatcher and Coxon, collected in small songbooks called "Songsters" and sometimes passed down as "folk songs" predominate among songs surviving from the gold era. As Creswick traditional musician Simon McDonald once told Hugh Anderson: "Those days we didn't sing much about gold. We were looking for it instead of singing about it, mostly they were too busy working and drinking to sing about gold mining. Songs from the Victorian goldfields are therefore not so common that we shouldn't celebrate a fresh batch laid in front of us, completé with tunes.

Coxon's precise identity is obscure but we do know that "he" composed and performed mainly in Ballarat, and that his collection of nineteen songs was published in Lydiard

Street. If the songs are anything to go by, we also know that he could whinge! Gold towns, acquisitively materialistic, were anything but the romantic places portrayed in some of S. T. Gill's watercolours, so some of Coxon's targets probably deserved their treatment. Coxon, in the name of a spurious Ballarat patriotism (and homesickness for England), swipes at flash Yankee barman, "new chums", the Chinese (one of whose restaurants, he sings, serves up dog in its pies!), Castlemaine and Bendigo, Geelong, Cobb's Coaches, colonial barbers and barmaids, "men with black faces", Germans, slygroggers, horse auctioneers, the fickle diggers rushing to Port Curtis, and the monstrous "Colonial Widow" unable to conceal her joy on hearing that her digger husband has broken his neck. Coxon's characters have few endearing qualities. However, anyone who can pick out these great tunes from the page will love them. The songs are also gems for their documentary value; we can be sure that the abundant slang was contemporary, even if not every event described is authentic. The songs of Coxon and Overbury form an important part of our total cultural heritage.

Ken Mansell ●

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Too Good To Be True

**The Colossal Book of Urban Legends
by Jan Harold Brunvand
(Norton, NY)**

They call him "the urban legend guru" or "Mr Urban Legend". Jan Harold Brunvand popularised the seemingly new phenomenon of the 'urban legend' with his 1981 book, 'The Vanishing Hitchhiker'. Since then he has written another five books about these intriguingly unsettling tales. This latest offering brings together legends from his previous collections, along with new ones and new versions of old favourites.

Brunvand includes 200 or so hoaxes, scams, rumours and legends, including a few Australian contributions. They range through the funny, such as the "Exploding Toilet", usually known in its Australian version as the "Exploding Dunny"), the dangers of jumping to conclusions, the dreadful things that happen to family pets, horrors in cars including the axe-murderer in the back seat, embarrassing situations, food contaminations like the fried chicken that is really a rat, the unexplained, the mistaken and the dangerously deluded, such as the 'Blue Star Acid' scare.

This hoax has been floating around the world since the early 80s at least and just won't go away, no matter how frequently police, medical authorities and governments refute the belief that drug dealers are peddling LSD-laden transfers and tattoos to children. There was an outbreak of this one in WA during the early 90s, with a brief recurrence in Perth last year, though hardly anyone will remember.

This is typical of urban legends. While they are "hot" they spread like a bushfire. But as soon as the conditions that ignite them change, they are rapidly forgotten. Then, when they come around again, often in a slightly altered form, we fall for them all over again.

Where do all these urban legends come from and what do they mean? Millenium fever has been and gone but early indications are that we will continue to express the trepidations of modern life through urban legends. It may simply be that as we give more attention to urban legends - particularly in the media and through the internet - these "friend of a friend" stories just seem to be increasing.

Wherever they come from and whatever we make of them, the guru promises us more next year with another book titled 'The Truth Never Stands in the Way of a Good Story'. And he's working on an encyclopaedia of urban legends as well! Stand by.

Graham Seal ●

Irish Traditional Music: Out of the Pubs, into the Public

Living in Ireland, Irish traditional music is inescapable. No Irish product seems to be able to be advertised without the wail of pipes or a plaintive low whistle. The state telecommunications company was last year privatised and the share float ad was set to an old Clannad song sung by a succession of Irish heads. The suggestion was that the sell-off didn't mean that the organisation was out of the hands of "the people". The steady climb of Irish traditional music into public life is now perhaps 50 years old, since the Uilleann Pipers Association in Dublin decided to broaden their remit and formed Comhaltas Ceoltoiri Eireann, one of the most successful music revitalisation movements that the world has seen.

The recipe for success was a result of many forces - of course, traditional dance music and, to a lesser extent, song, had been nurtured by generations of musicians and enthusiasts. The new Irish state had proclaimed the cultural importance of native musical styles, but state support is not always effective. The Irish language has been on a life support system for 75 years now, through compulsory inclusion in education from year 1 to 12.

It is now in a curious cultural limbo where everyone thinks it would be a good thing, but general fluency - which was never much above secondary school foreign language levels - is actually decreasing. Its active use is restricted to shrinking and depressed Gaeltacht areas. At the same time it has newfound fashionability with groups of urban enthusiasts. The number of Gaelscoilana (Irish speaking schools) and preschools are increasing, and sending your children to one of these is a mark of social and cultural sensitivity, not to mention class and social status.

In comparison with language, the music revival has been enormously successful. Built by the generation of the 1960s and 1970s, it is still reproducing itself in new generations of players. However those who brought it to mass media popularity in Ireland have been sustaining it and are now responsible for its high status. Those who joined the movement through festivals and fleadh in the 1960s and 1970s demonstrated the fantastic life and potential of traditional dance music - hitherto diddley-dee music to its scornful retractors.

The players were from an urbanising Ireland and, as Fintan Vallely has pointed out, the revival coincided with the migration of the educated children of the agricultural petit bourgeoisie to the cities and towns. This new social group formed the core of the music movement in Ireland. As Vallely states, this has meant that most non-professional musicians now are urban-based, and most of them work in the low to middling professions: teachers, media workers, administration and so on.

From this social base Irish traditional music has built up

an assured public place, and its artistic seriousness and national importance are unquestioned. It is also linked to commercial popular music in Ireland. For groups such as the Corrs, their ability on Irish traditional instruments is part of their videogenic appeal. (Their playing ability, to judge by their live playing on the British record industry Brit awards, where they carried off a prize, is somewhat limited.)

Ireland is in a state of great social change, and so is Irish music. In the past ten years, at an increasingly rapid pace, the economy has boomed; high-tech industries have long overtaken agriculture, and much of the population is enjoying unheard-of prosperity. Much of this has been stimulated by European Union support, and Ireland is an enthusiastic European citizen. The "Celtic Tiger" is giving many a good ride, though there are also plenty outside the new industries for whom prosperity has only brought exorbitant house prices, traffic-clogged streets and hordes of vacuous and smug bright young things.

The boom has changed some of the meanings of cultural symbols like traditional music. Perhaps this is best illustrated in the phenomenal success of 'Riverdance', which brought Irish music and dance (somewhat souped-up and modified) to the international stage. The inclusion in the show of the European - Russian and Flamenco - dancers, and the American tap dancers, and the sweet universalist, humanist hymns signalled a new style of Irish culture. Its focus was not the defence of Ireland against the legacy of British domination or the corruptions of modern life. The overriding message was that Ireland could now take its place in a European Commonwealth of Nations, and its national culture could be outgoing rather than defensive.

Irish music also plays a large part in the country's other major industry - tourism. Irish music attracts many tourists, and the development of ways to present Ireland to outsiders is closely linked to the ways Ireland thinks about itself. One example of this is the Irish traditional music museum "Ceol" (Irish for music) which has recently opened in Smithfield, in inner North Dublin. This state-of-the-art museum presents Irish traditional music in exhibitions that are imaginatively designed, tightly packed with accurate information and spanning the whole of traditional dance and song. Touch screens present fine details of playing style, the history of instruments and of music.

Within this highly technologised presentation, even the famous sociability of Irish music is given a representation. One room is set up as a singing session, with television screens set in a circle, over-stylised metal bodies representing the singers. Visitors can sit in the middle of a session while traditional performers such as the renowned Paddy Tunney sing for the intimate, though virtual, assembled company. The centre also has a concert theatre and an array of screens

showing commentators such as the leader of the Irish World Music centre, Micheal O Suillibhean, debating the role of innovation and tradition in the evolving music.

A fly in the ointment is the museum's setting. The Chief O'Neill's Ceol Centre is established as part of a large chrome and glass hotel, comparable to the Collins Street Hyatt. Smithfield itself is a large cobbled market square in the middle of old North Dublin, surrounded by old working class communities, rife with unemployment and often shot through with poverty and drug addiction, and the sort of place. Some South Dubliners make sure they have all their car doors locked when driving through. Despite – or rather because of this – it is now the centre of gentrification. The square has been paved and fitted with intense street lighting to encourage night life. Blocks of trendy inner urban flats are being built, and the global hotel within which the Ceol centre is situated draws a clientele of Celtic Tiger riders. Long-term local residents complain that they are not admitted; they would look a bit dodgy.

The centuries-old horse fair, held monthly in the square, has served as a mecca for the horse-trading traveller community as well as inner urban working class pony-owning boys. The fair has now been shifted, and though its future is undecided, the authorities apparently would like it to go away for good. Despite its "traditionality", and its appeal to photographers of gritty and distinctive urban scenes, it does not fit the image of a prosperous Euro-cafe society which the gentrifiers would like to foster.

Whether the new public contexts and artistic respectability of Irish traditional music can sustain the session culture remains to be seen. Sessions have provided the backbone of knowledgeable aficionados who have given Irish music its artistic depth and potential for expression. Many of the best players are now receiving training at university courses in traditional music playing, and setting dazzlingly high standards of playing. Parallel to this, commercially structured record production and listening habits are introducing crystal-clarity perfection to the music. This might threaten the easy democracy and sociability of the music that appealed to the 1960s and 1970s generation of performers.

To complicate matters further, the uses and perceptions of Irish music from right across the world feed back into players in Ireland, even if most Irish players and fans have little respect for the way in which foreigners latch on to and romanticise their music. As Ireland continues to change, so will the place that Irish society gives to the music and its musicians. But whether it turns into an academic jazz-like music, or a popular amateur music pastime with national culture overtones, or a series of cliched background music cannot be predicted.

Graeme Smith ●

(GRAEME SMITH HAS BEEN LIVING IN DUBLIN SINCE 1998.)

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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: JUDY TURNER
(03) 9435 3243

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 Béach St & Cranbourne Rd
Frankston
1st & 3rd Sun of month
CONTACT: LORRAINE SLY
(03) 5974 2214

Mountain Mob Folk & Hillbilly Session

Cunninghams Hotel
Yarra Junction
New players welcome
Last Sat of month
CONTACT: KAREN GRULKE
(03) 5966 9969

Irish Night

Raiway Hotel
Geelong
Every Wed 8-12 midnight
CONTACT: IVAN
(03) 5266 1230

Geelong Workshop/Session

The Railway Hotel
188 La Trobe Tce Geelong
Every Wed 7.30pm
CONTACT: PAULA
(03) 5229 7712 (BH)

Wintergarden Folk Concert

Wintergarden Cafe
51 McKillop St Geelong
1st Fri of month (except March)
CONTACT: PAULA
(03) 5229 7712 (BH) OR
(03) 5244 3718 (AH)

Gippsland Acoustic Music Club

Tyers School
1st Sun of month 7:45pm
CONTACT: BARRY STUCKEY
(03) 5196 6130

Ringwood Folk Club

Community Hall
Knaith Rd East Ringwood
Every Tue 8pm
CONTACT: MAREE BUTLER
(03) 9733 0802

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: MARGARET DEAR
(03) 5368 6888

Boite World Music Cafe

1 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

Warragul Unplugged

The Darnum Musical Village
Anyone, any music, as long as it's acoustic. Small door charge.
2nd Sun of month 7.30 pm
CONTACT: (03) 5626 1452

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

DANCE

Traditional Woolshed Ball

Music by The Gay Charmers
Sat May 27
Kensington Town Hall
Bellair St, Newmarket
Cost \$12 prepaid; \$15 at door
CONTACT: BETTY
(03) 9478 9656 OR
BRIAN (03) 9884 9476

Warburton's Mountain Ash Bush Dances

Trad Bush Dancing with
'The Colonials'
Warburton Sports Reserve Hall
2nd Sat of month
CONTACT: DOUG HAYNES
(03) 5966 9387

Cajun Dance Taught

Groups/ Individuals
Workshops/Dance Nights also available with Geoff LeBlanc's Cajun Roux band
CONTACT: MARGOT HITCHCOCK (03) 9481 7713

Eltham International Dancing

2nd and 4th Fri
7.30 - 9 pm Teaching
9 pm Supper
9.15 - 10.30pm Request
St Margaret's Church Hall
Pitt St, Eltham
CONTACT: MARGO ROLLER
(03) 9497 4139

Irish Set Dancing

All levels, all dances, all ages
1st Fri of month 7.30 - 9.30 pm
3rd Sun of month 2-5 pm
Next to ST James Anglican Church, Upper Heidelberg Rd, Ivanhoe (opposite Banyule Civic Centre) \$5

CONTACT: INA AND GRAEME BERTRAND (03) 9439 9991

Victorian Dance Assembly

Frank Tate Hall
Melbourne Uni
1st Sun 2-5 pm
CONTACT: LUCY STOCKDALE
(03) 9380 4291

Geelong Folk Dance Club

Traditional Bush Dancing
Beginners and Intermediate Levels
Dance Class
The Old Courthouse
cnr Gheringhap & Little Malop Sts
2nd & 4th Tues of month
8-9.30pm
CONTACT: ANDREW & JUNE
(03) 5224 1428

Bendigo Bush Dance & Music Club

Spring Gully Hall
3rd Fri of month 8pm
Golden Square Snr Citz Hall
Workshop
1st Tue of month
6:30 pm BYO plate to share
8 pm Classes
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) 9350 5306

Geelong Colonial Dancers Beginners Classes

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

Ringwood Folk Club

Red Cross Hall, Knaith Rd
Ringwood East
Every Tues 8-11pm
features a high-profile guest artist
on 2nd Tues at 9pm
\$6 or \$5 for Club members
\$3 performers; children
accompanied by an adult free
CONTACT: MAREE BUTLER
(03) 9733 0802

Lockwood Old Time Dance

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

Folk Victoria Monthly Music Night

East Brunswick Club Hotel
280 Lygon St East Brunswick
Last Fri of month \$5 entry

EXHIBITIONS

Claire Sarandis

Mixed Media
2nd Level
168 Lonsdale St, Melbourne
March 31 – Apr 21
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Plus Fri evenings 8pm with Greek
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the Antipodes Festival
CONTACT: (03) 9662 3307

FESTIVALS

*UNLESS OTHERWISE STATED
FESTIVALS ARE IN VICTORIA*

Brunswick Music Festival

March 5 – April 2
CONTACT: (03) 9387 3376

4th Thredbo Taste of World Music Festival

March 17-19
CONTACT: 1800 020 589
www.thredbo.com.au

Slow Food Part of the Melbourne Food and Wine Festival

March 17 - April 9
Rediscovering Food Traditions
Top \$10 Slow Hits
Venues around Melbourne
**CONTACT: SLOW FOOD
HEADQUARTERS**
(03) 9489 0930

Folk Arts Festival for Camp Eureka

Little Yarra River
March 19
CONTACT: MARIE GOONAN
(03) 9497 2130 OR
WENDY LOWENSTEIN
(03) 9510 8379

Appllo Bay Music Festival

March 24 - 26
CONTACT: (03) 5237 6761

Medieval Festival

Carrick Hill, SA
April 8 – 9
CONTACT: (08) 8340 1069

Red Cliffs Folk Festival(near Mildura)

June 30 – July 2
CONTACT: PAM HAWSON
(03) 5024 2116 OR
MARY CHANDLER
(03) 5024 1345

Warburton Folk Festival

Warburton
Jan 5-7,2001
CONTACT: DOUG HAYNES
(03)5966 9387
OR **KAREN (03) 5966 9969**

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

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

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

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

Bush Dances
Various venues
Hobart
Last Sat of month
CONTACT: DAVID WANLESS
(03) 6273 2127

RADIO

88.3 SOUTHERN FM
FIDDLESTIX
Lloyd Brady
Folk and Acoustic
Sundays 6-8pm

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

