

Monaro Musings

Volume 31, Number 3 – December 2024



The Newsletter of the Monaro Folk Society Inc., Reg No A 00208

www.monarofolk.org.au

www.facebook.com/monaro.folk.society

The Prez Says

Hi everyone

There have been plenty of cool things happening in the life of the Society in the latter part of 2024. Amongst other things, the October Irish weekend was a great success, our various weeknight dance events in Turner have a good number of enthusiastic participants, and the Tuesday Night Music Group is increasing, spreading its wings into doing sessions and events beyond their usual weekly gatherings.

Our Christmas dance at Kingston at the start of the month was well attended, despite the weather, and we have Dancing in the Park to look forward to over the summer.

We have welcomed Gabrielle Mackey to the Committee for 2024, and Tina Lynam has been appointed by the Committee as Vice-President. The other members of the Committee (Ian Bull as Secretary, Moir Holmes as Treasurer, myself as President, Antonella Salpietro, Colin Towns, Rebecca Tarrant, Matt Gibbins and Rita Turnbull) remain unchanged.

Thank you to all members of the Committee for helping to take care of the governance of the Society so that our music, dance and singing activities can continue on their merry way.

Looking ahead to 2025, the Committee has begun planning for a whole of Society celebration event/gathering in the first half of the year, with opportunity for all our sub-groups to participate.

COVID has meant that we have not done one of these for quite a while, and we are therefore very keen to see it happen in 2025. Further details to follow soon, I hope.

I wish you a very merry (and folkie) Christmas, and I look forward to seeing you at a Society event in 2025,

Cheers

David

MFS Christmas Picnic and Dance

30th November

The weather was not kind for a picnic but Lawrie valiantly brought his rug and picnicked on the veranda. He was joined by a few hardy souls as we wondered if the band would outnumber the dancers. (This is the ultimate test, if there are more dancers than band it's a good gig). Would the offer of hot pizza at supper be enough to rally the masses? It seemed it was.

It was a fun evening. The church hall in Currie St is a lovely dance venue, the floor is in very good condition. There is a simple supper room and a covered veranda for when the weather is inclement. Plenty of people to dance with and plenty of space to dance in. The Bush Capital Band "rocked".

Starting in November means a long festive season, but I found my Christmas earrings, my Christmas brooch, and my Christmas hair slide so I am set for the next 3 weeks.

Moir Holmes



The Bush Capital Band concentrating. We're not sure where the elf in the middle came from.



Jim and Antonella spinning away

Irish Set Dancing

The last Irish Set Dancing class for this year is on Wednesday 18 December. We are on a break during ACT School holidays and look forward to seeing you all again when we resume in 2025 on Wednesday, 5 February.

New dancers are always welcome on any Wednesday during term (we mirror ACT school terms).

Any questions? Email us at isdcanberra@gmail.com

Bush Traditions Spring Gathering

Gathering bent on preserving our national multicultural heritage

The Bush Traditions Spring Gathering was held on the October long weekend at The Goulburn Club in the centre of Goulburn NSW. The historic Goulburn Club (formerly 'The Gentlemen's' Club') is a building of cultural architectural significance, unchanged from its beginnings and weeping/creeping with the history of times past. Its three sensitive and intimate venues provided the perfect space for a gathering of acoustic instruments keen to share the joys of Australiana, contemporary, historical, traditional.

A total folk mix but a genre that deserves the respect this gathering acknowledges. A respect that will endure, entertain and inspire future generations of this wonderful country. I felt the sense of home coming, the surround sound of happiness, the laughter, the welcoming smiles and musicianship. It's not for everyone, as there is not enough room for everyone, but for those lucky ones, it was a joyful musical blast.

Friday afternoon started with a 'no book' session. A meet and greet for the instruments, concertinas, button and piano boxes, fiddles, guitars, piano, flutes and whistles which continued on after a supper break provided by the Club volunteers. What a way to start! The tunes pirouetted from one to the other in a type of dance that reflected memories! Gorgeous.

On each morning there was a slow session workshopped to encourage new tunes. No better place to test your ear or note reading and learn a new tune.

Saturday morning moved into songs of the poets, an interesting variation for musicians, which led into a session led by the consummate man himself, Stuart Simm from 'The Gay Charmers Dance Band'. Who remembers Stuart and the 'Gay Charmers' on the left as you walked into the Session Bar of the NFF? Not everyone's cup of tea but nobody was drinking tea!! Respect and fabulousness.



The Goulburn Gathering.
Thanks to Ray Mulligan for the photo.

A couple of workshops, Joe Yates Schottisches, Hornpipes, reels, well presented by Tony Stuart, brought a tear to my eye. Stuart Leslie – No Such Thing tunes. The 'musical saw' by Shayne Kerr, who also did a workshop on Accordion repairs. I had my accordion fixed and it gave me the confidence to continue to fix it myself.

After supper, again by the wonderful volunteers that supplied, cooked and delivered the necessities, including the beautifully stocked bar, we again sessioned and the dance tunes kept coming. How many are there? Thanks to the collectors - heaps more!

Sunday came an hour earlier than usual. Daylight saving made the late night even harder to justify! Kicked off with a rehearsal of 'On The Wallaby', a musical play put together by Dave Johnson to be performed on Sunday night by the interested participants of the gathering. Entertainment PLUS and a great way to finish the Sunday night formalities.

Sunday also treated us to workshops and presentations of numerous subjects including Contemporary

Australian Composers, led by Wayne Millar and a film showing the Duke Tritton interview with Pete Seeger, where Duke sings 'Shearing in the Bar' among other bits and pieces. This was followed by The Saplings session, the next generation of talent already in the ranks, and then the evening session to finish the night.

Monday brought with it the last day, the sad realisation that all good things do come to an end. I attended the Ray Mulligan session/workshop on the tunes of Charlie Batchelor, which included listening to the recorded collected tunes with Charlie and The Horton River Band. Alas the Bb/F fixed instruments were far and few between - Ray had one. But on hearing this music once again, it made me realise how unique the style and the tunes are to Australia. It is Australian Dance Music.

What a Weekend. Thank you so much to the Goulburn Club, the volunteers, organisers and participants/musicians that made the event work so well. It provided the opportunity for the younger saplings to enjoy the company of the older River Red Gums that practise their passion.

A gathering for all ages of like minded souls bent on preserving our National multicultural Heritage.

Hope to see you all at the next Gathering/Festival/Event/Session.

Mike Martin (Reproduced by kind permission of *Trad and Now*, Australia's No. 1 Traditional and Contemporary, Folk, Blues, Roots, Alternative, Bluegrass and World Music and Dance Magazine. For more information, see www.TradandNow.com)

Kangaroo Valley (17-19 October)

The weather was perfect, and it is such a lovely setting. sitting on the veranda of the bar watching the mountains. This was Stuart Leslie's last festival as director and it lived up to its usual high standard. The festival manages to cater for most folkie taste, there is a large marquee which caters for the headline acts and the late night rock inspired performances. In consideration for the town, the music stops at the respectable hour of midnight, and those camping nearby do get some sleep.

There is a smaller concert venue in the pavilion which gives a more intimate audience experience. There are also opportunities for small groups to enjoy new performers or single concept presentations. There is a workshop venue encouraging participation, and a few programmed sessions in the bar, singing with the Shanty Club, Aussie tunes with the Sydney Bush Music Club, and Ray Mulligan, English tunes with Blighties Revenge and, as always, impromptu Irish sessions.

I find the dance hall at Kangaroo Valley one of the very best if not the very best dance venue at local festivals. It is small, has places to sit and watch or rest, the doors and windows open, it is part of the festival site.

The dances here are magic. Canberra's own Paul and Leslie Carr had a big hand in the dance program which was varied and interesting. A few very merry locals made the Saturday dance a challenge for the caller but the general bonhomie meant enjoyment all around. Canberra residents were well represented, it's one of the best little festivals. A thank-you nod to Stuart for his years in charge.

One of the best parts of the final meeting was Stuart's confidence that the festival had a group of younger volunteers taking it on, and that unlike many of the bigger festivals the finances were holding steady.

Moir Holmes

Maldon (1-4 November)

Maldon is a long, long drive from Canberra but it's worth it. The Maldon festival is unique in the way it involves the whole town. A key part of the festival is the main street, still retaining much of its nineteenth century character with small shop fronts and wide overhanging awnings.

The main street is the place for sessions, some have "their space" and have returned for many of the festival's 49 years. Virtually every cafe, bar, pie shop has a blackboard venue, as an aspiring artist, musician, singer, poet you can get multiple opportunities to "strut your stuff". The blackboard venues are free to access and there is a floating population of punters who just sample what is available.

There are more formal venues as well, these require wristband entry. The much lamented Troubadour Wine Bar, that was a National Festival favourite, has its home here. As a twist this year Andrew got to be the interviewee in a Desert Island Disc type of presentation where he chose the music.

Andrew continues to present a varied enjoyable program in a very pleasant surround. Tables and chairs under a big marquee and lots of space under the trees on the grass for families to listen and have the children playing up the back. Other places are spread around the town. The church has great acoustics and the programmers are clever in what they choose to schedule here. The main hall has the head banging rocky stuff, but there are places outside where you can sit and enjoy.

The Maldon hotel and staff pack you in and feed you with an ongoing program of music, but my favourite is the machinery shed. The machinery shed is a bit of a walk, but it's a great venue, good sound with lots of lovely old stuff to look at.

As the music spaces are spread out around town there is no sound spill so each space is a joy. You can wander between them all or if you like a particular style, quiet and gentle in the church, go for it in the hall or you can stay put.

Canberra was well represented by Ray Mulligan and friends with a couple of Aussie tunes sessions, these were well attended particularly on the Saturday, and A Bit of English, a subset of Blighties Revenge, who ran a specialty workshop on 3/2 tunes from the Northumbrian Tradition and co-ordinated a let's get together English session on the Saturday night. There were English Tunes blackboard gigs in pubs, just lots of fun and opportunities to play with others and be heard.

Maldon stretches out over several days to coordinate with the Melbourne Cup holiday. Next year is their 50th ... planning is underway, it should be another good one.

Moir Holmes



The Troubadour was a fine venue by day and by night.



Maldon (Take 2)

I made it to Maldon too. Loved the setting in Australia's first heritage town.

My highlights included:

- Andrew Patterson's memories between desert island tracks at the Troubadour tent (including the day John Denver turned up at the Troubadour, when it was a folk club Andrew ran in Melbourne ...),
- Enda Kenny's day after St Patrick's Day blues, his song about Tanya, the barmaid at the Melbourne music pub the Lomond, who "just wants to go home" and Child of Prague, his oldie but goodie about a Czech refugee in Australia,
- Fred Smith at the wonderful machinery shed and Mandy Connell belting out trad ballads with her new band in the church,
- Josh Cunningham from the Waifs and Felicity Urquhart's lively Troubadour gig on the Saturday night.

And there was, a few times, that magic festival moment when you hear that good act you've never heard before. Those moments for me were:

- Michael Waugh's beautifully wrought songs (songs about school Christmas plays, his mother's work plucking chickens and gay history),
- the exuberant playing of Out of Hand, and
- Alanna Wilkinson's love gone wrong songs.

Three acts to look out for at future festivals.

Declan O'Connell

Two fun facts about Maldon

Maldon was the first entire town in Australia to be declared 'historic' and worthy of preservation. The National Trust named it a Notable Town in 1966. People were becoming interested in preserving heritage buildings around the same time they were becoming interested again in Australia's folk traditions (the first National Folk Festival was held in Port Philip in 1967).

The Maldon newspaper, *The Tarrangower Times*, first published in 1858, is the oldest continuously published newspaper in Victoria.

PS Enda Kenny is coming to the MFS's own Merry Muse on Sunday 9 February 2025. Bookings required. Check <https://www.trybooking.com/events/landing/1329026>

Enda's latest album *After the Interval* was launched in March at his local festival in Yackandandah

16 tracks including 10 new original songs and featuring Dave O'Neill on strings and Kate Crowley on backing vocals.



Major's Creek (8-10 November)

I haven't been to Major's for a while ... My memories were not great but, hey, it's a festival and who knows how many of these we will get to enjoy ... so I took a big breath and decided to give it a go again this year, **so glad I did**.

My reservation from my previous visit was the toilet facilities. It's a big ask to suddenly cater for so many people in a paddock, but the set up this year was as good as you could get.

Instead of the plastic capsules that usually "make do" at festivals, which despite the real efforts of volunteers never feel clean, and always feel claustrophobic, Major's went another way.

Tin walls and composting toilets, lots of them, plenty of paper and soil to cover the waste, good wash up facilities. Maybe it was me going back to my childhood when visiting relatives where the dunny out the back was it, but with my basic needs being met I was happy.

Congratulations Major's Creek Festival, a shitty job really well done. Lots of camping space for free. A friendly little festival set around the oval. There are two other venues the pub which runs an open blackboard and the church.

I did spend most of my time sessioning but I really enjoyed a couple of local acts. I was particularly engaged by The Other Noonans (not strictly local) who musically and politically resonated with me and whose stage presence was just so charming.

I like the small regional festivals. With all three I have recently attended, I liked to hear the locals. They usually work hard at getting a good performance together, each group is different and there is a lot of talent out there.

Major's was GREAT, no more reservations. I will be there next time ...

Moir Holmes

Dancing in the Park 24/25

As summer takes hold, Monday evening bush dancing moves outdoors for another season of Dancing in the Park.

Come along to Stage 88 in Commonwealth Park on the dates below for an evening of easy dancing, with mostly bush dances plus a few related styles for variety. The Stage is covered, so we dance come rain or shine.

All dances are fully taught and called by our expert teachers, so the evenings are suitable for everyone from ages about 10 & up. Plus there is live music to enjoy.

Dancing starts at 6.30pm and goes until dusk, but you can come and go as you like. You can even come early with a picnic. Be sure to bring something to drink, or a cup/bottle - there is water available for refills.

Musicians also encouraged to join our band, just turn up (it's acoustic as there's no guarantee of power).

Dates for the season are: DEC 16 & 23 JAN 6, 13 & 27 FEB 3, 10, 17 & 24. More detailed info on the MFS Website - follow the link from the home page.

Your editor's holiday

I recently returned to my original hometown, Dublin. and caught both a singing festival and a tribute to Ronnie Drew of The Dubliners there. I took a side trip to County Kerry and came across a statue of The Wild Colonial Boy and wondered whether he really belonged to Castlemaine, Victoria (not that he's got a statue there).

Greenwich Village

On my way over to Ireland, I marked off a major bucket list item by checking out Greenwich Village in New York, folkie central in the early 1960s.

In the words of Liam Clancy from The Clancy Brothers, Greenwich Village in the 1960s was "an island to which people escaped from repressed backgrounds. It was first an Italian ghetto, but at some point it took on a bohemian cargo of artists, sculptors, poets, musicians, not to mention would-be artists, would-be sculptors and real and would-be human beings. Two things we all had in common: we were all escaping something, and we were all finding something else".

I've wanted to check it out for a long time. Especially Washington Square where folkies of all sorts gathered on Sunday afternoons: bluegrass players, flamenco people, ballad scholars, Irish musicians and more. City authorities tried to stop the music once. They didn't like "fellows who come from miles away to display the most terrible costumes, haircuts, etc, and who play bongo drums and other weird instruments attracting a weird public". What the tabloids called a "beatnik riot" in 1961 made sure the music could play on.

I also wanted to check out The White Horse Tavern where, back in the day, you could catch singing sessions with Bob Dylan, The Clancy Brothers and Tommy Makem (Dylan loved their Irish "rebellion ballads"), Peter, Paul and Mary, Judy Collins, Tom Paxton, Phil Ochs and co. A regular at those sessions, Gene Raskin, wrote a song about those days, based on an old Russian folk tune: *Those Were the Days*, a hit for Mary Hopkin in 1968. Those were the days, indeed.

Of course, Greenwich Village isn't folkie central anymore. There are no singing sessions in the White Horse these days (all I heard was bland rock blaring through speakers), but there's still music in Washington Square – great jazz of a Wednesday evening.

And, for me, just walking around the Village, imagining the walls had ears, meant I'd ticked off a big bucket list item.



The music plays on. Great jazz at Washington Square Park.



The Clancys put on plays at Cherry Lane before they took to singing.



The tavern where Dylan, the Clancys and co used to sing.

Times Square

Inspired by The Pogues' song, *Thousands Are Sailing*, while in New York, your editor made it his business to tip his hat to old Times Square's favourite bard.

*And a blackbird broke the silence
As you whistled it so sweet
And in Brendan Behan's footsteps
I danced up and down the street
Then we said goodnight to Broadway
Giving it our best regards
Tipped our hats to Mister Cohan
Dear old Times Square's favourite bard*



A tip of the hat

The Wild Colonial Boy

I was surprised (and pleased) to see a statue of the Wild Colonial Boy in Castlemaine, County Kerry, but wondered to myself: "Wasn't he born in Castlemaine, Victoria?" So, I did what everyone does who wonders about something like that nowadays and reached for my phone. Google led me to a London journalist Paul Slade's blog, *Planet Slade* (www.planetslade.com/bushranger-ballads-wild-colonial-boy.html).

Paul Slade had definitely done his homework. He'd spoken to singer Jason Roweth and folk scholar Keith McKenry and he'd studied Canberra historian Allen Mawer's 2004 book, *The Wild Colonial Boys*.

"If you ever want to start a fight in a roomful of Australian ballad researchers," Slade begins, "just mention this song. Some believe its roots lie in a rewrite of *Bold Jack Donohoe*, others that it's Jack Doolan, an entirely different 19th Century bushranger, who the song has in mind".

Jason Roweth told him it was one of those songs where "we'll never know for sure. If I had 20 folklorists from Australia here with me right now, the best people I know, they would split down the middle and they would argue into the night." I feel I might be getting into dangerous waters here.

Folk collector and scholar John Meredith believed the song had sprung from a Jack Donohue ballad. Meredith's biographer, the redoubtable Keith McKenry, told Slade he believed *The Wild Colonial Boy* had an independent existence long before a Jack Donohue related chorus was incorporated. After all, the wild colonial boy (Jack Doolan, Jack Duggan, whoever he was) rode a horse. Jack Donohue did his bushranging on foot.

"There's been a lot of confusion about whether Donohue was the Wild Colonial Boy," McKenry told Slade: "Then this fella found a reference to John Doolan in a Castlemaine newspaper, who was clearly - clearly - the inspiration for The Wild Colonial Boy".

"The fella" was Canberra historian Allen Mawer who, around 2003, wrote about the wild colonial boy in a piece aimed at teaching school students about the use of evidence in history. Mawer trawled through microfiches in the national library and found mention of a real Jack Doolan in *The Bendigo Advertiser* on 20 January 1872. Jack, 15, and an accomplice, Ned, 16 were written up as "the Larrikin bushrangers".

Many locals saw their sentence as excessive. One of them might have been prompted to write a song and throw in some further (Jack Donohue related?) bushranger colour.

So, based on Mawer's research, Slade concludes that the real Jack/John Doolan/Dooling was "a teenager ... and that's the important point here. Far from roaming Australia's sunny climes, he carried out all his robberies within a few miles of his Bendigo home. No flocks were destroyed and most of his victims had barely more money than Jack himself."

I'll leave the last words to Keith McKenry:

"It's pretty obvious to me," he told the sleuthing Slade: "The Clancy Brothers came to Australia in 1963. When they sang the song, they just changed one of the lines to 'He was born and raised in Ireland.' That's just what you do if you're a singer. But I'd probably get my nose punched in if I went to Castlemaine in Ireland and said the song wasn't about someone from their town."

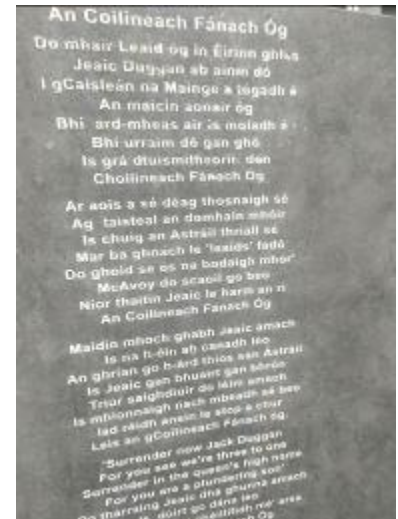
Your choice: Start a fight amongst Australian folklorists or get your nose punched in a Kerry pub.



Two wild colonial boys. Your editor's the one with a hoodie



As well as a statue, Castlemaine, County Kerry has posted up the words of *The Wild Colonial Boy* in both Irish and English



Frank Harte Singing Festival

I'd heard of An Góilín Singers Club from liner notes on CDs by the likes of Frank Harte, Niamh Parsons and Daoiri Farrell. The Góilín motto says: "There is no standard set" (not as regards the singing anyway!) but they encourage a very high standard in listening. They do not have a ban on musical instruments, but they prefer that people choosing to play a musical instrument also sing.

If ever you go to Dublin town and you have an interest in listening to, or singing, traditional songs you'll find yourself "as welcome as the flowers in May". I certainly did. I don't sing or play an instrument, I'm a respectful listener who loves a good singing session. I might even join in.

An Góilín's Frank Harte Festival celebrates Dublin balladeer and walking encyclopedia on Irish (and English and Scottish) traditional song, Frank Harte. After his death, with the agreement of his family, An Góilín started a singing festival in his memory. The first one was held in September 2006. The weekend includes workshops, a lecture, a concert and plenty of singing sessions.

The singing and walking tour, on the Sunday morning, has become a festival institution, taking traditional songs back to the 'scene of the crime' and singing them at or near the places where the song's action took place: Glasnevin Cemetery, for example, Dublin's Liberties or its Georgian squares.

I attended the 2024 festival concert and enjoyed it hugely, so much I almost missed the last bus home to my brother's place. The highlight was Bláth na hÓige, a young group from various Gaeltachts (Irish speaking areas – and, yes, they had instruments). I also liked Sorcha Ní Scolaí's

version of the *Patriot Game* (a song Bob Dylan would have heard The Clancy Brothers and Tommy Makem sing at the White Horse Tavern in Greenwich Village before he wrote *With God on Our Side*).

I didn't make the walking and singing tour in Dublin's famous Phoenix Park the next morning. I'd love to know what tourists and casual Sunday morning strollers made of the enthusiastic walking and singing festival ensemble ...



Bláth na hÓige

Remembering Ronnie: Phelim Drew's Tribute to His Dad

Remembering Ronnie, Phelim Drewe's tribute to his dad, blended songs, childhood memories and great anecdotes. Like the time when Ronnie was working on a telephone exchange and had to deal with a haughty customer, the wife of a government minister.

After giving Ronnie the rounds of the kitchen, she asked him did he know who she was. He turned the question around : Did she know who he was? "No." "Good," Ronnie said as he pulled the plug.

Phelim didn't only sing Ronnie's classic Dubliners' songs (although he sang plenty of them and did his dad proud). He also sang a blues song, for example, to make the point that Ronnie had broad musical tastes. He didn't just like the sort of songs The Dubliners sang. As Phelim remembered, when his dad would put on a record at home, maybe after a gig, it would often be a blues album. Phelim also reminded us that Ronnie, who lived in Spain for a while, was also a great fan of flamenco. A great show.

Remembering Ronnie at the Sean O'Casey Theatre, was part of the 2024 Sean O'Casey Festival, honouring the Dublin playwright. You can catch Ronnie Drew singing *Nora* from O'Casey's classic play *The Plough and the Stars* on YouTube (www.youtube.com/watch?v=3QExM-IfKLs). And you can see his handprints on South King Street in front of Dublin's Gaiety Theatre, where he often performed

Ronnie Drew in his fine suit of blue

And a voice like gravel that would cut you in two

We thought he was Dublin through and through

But he blew in from Dun Laoghaire.

(Andy Irvine, O'Donoghue's)

Nice to see a poster of Ronnie on a Dun Laoghaire Rathdown County Council office window



Numeralla Folk Festival

(Friday 24th - Sunday 26th January)

Rain, rain, rain, rain. Beautiful rain.

Our valley is verdant the rivers in flow

The Friday night concert has guests you might know

The campsites await you, birds sing welcome songs

We're aching to see you, so please come along

48th Numeralla Folk Festival PROGRAM

**Our community hopes that you enjoy our
Little Festival with the Big Heart**

FRIDAY 24th January

6.00pm	Hall	Welcome
7.00pm	Hall	Concert

SATURDAY 25th January

10.00am	Tennis Club	Poets' Breakfast
9.00am	Hall	Workshop
11.00am	Hall	Workshop
1.00pm	Hall	Blackboard Concert
8.00pm	Hall	Bush Dance

SUNDAY 26th January

10.00am	Tennis Club	Poets' Breakfast
9.00am	Hall	Country Markets
11.00am	Hall	Dance Workshop
1.00pm	Hall	Concert...
2.30pm	Hall	Raffle Draw/Concert continues

The festival committee wish to acknowledge the many local volunteers and folkies who have given of their time and talents to make this grassroots festival happen for 48 years. **Thank you!**

Please note: The program is subject to change – please check at the Hall & Campground Noticeboards for updates or on Facebook

Merry Muse, Merry Christmas

The December Merry Muse had a real festive feel. Many performers and attendees wore Christmassy attire.

The blackboard concert had a series of performers who easily could have each had a main act spot. *Airs and Graces* kicked off by taking us on a Celtic journey to Scotland and Brittany. Ian Paulin gave us a rewritten song he originally wrote when he was in 17, love on a working boy's wages and a rousing song about a world with more than enough for everyone.

Robin, Kyle and Joe went to the high latitudes for *Lord What a Morning*, a Michael Kennedy song (*Let the Land Lay Fallow*) a song by US composer Aaron Copland (*Long Time Ago*) and *The Mingulay Boat Song*. The Celtic Choir sang about porridge in Scots Gaelic, and coming back to the old church in Irish before decking the halls with holly in Welsh. Turnip Sundae charmed us with a song about a Terry Pratchett character, *Tiffany Aching*.

William Pitt (the Younger?), the Elvis of Weston Creek had us in stitches with his irreverent *Aussie Gospel According to Bruce*. Laurie McDonald had us in stitches, too, with his comic recitation about an unusual sailing race. He also reminded us why we like *Clancy of the Overflow*. The Banksi Sisters channelled two Marys, Mary Black and Mary Chapin Carpenter. They posed an important question (in song of course): *Why Walk When Can You Fly?*

And then came the main act, the artists formerly known as Franklyn B Paverty (and colloquially known as Pav), who took us through Aussie classics like *Old Talbingo*, *Diamantina Drover*, *From the Lambing to the Wool*, *My Island Home*, and *The Rabbit Trap*. They also told us they were gonna lose their blues tonight.

All in all, a most enjoyable afternoon.



Turnip Sundae



The Celtic Choir



William Pitt



Paverty



The Banksia Sisters



Ian Paulin

All December Merry Muse photos by Josie White.

Simone Dawson had a busy afternoon as part of Turnip Sundae, The Banksi Sisters and Paverty

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Public Officer: Antonella Salpietro - publicofficer@monarofolk.org.au

Committee Members, Rebecca Tarrant, Rita Turnbull, Colin Towns, Matthew Gibbins, Gabrielle Mackey

Free to a good musical home

Suitable for conveying a boxed accordion.

If you're interested, please contact

keith@keithsayers.id.au

