
Port Phillip Folk Festival



Newsletter

PORT PHILLIP FOLK FESTIVAL EXECUTIVE COMMITTEE

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Use this address -

1. when sending in copy for publication;
2. sending in your subscription;
3. for all enquiries regarding this Newsletter including advertising (rates on application).

A couple of months ago, a whole lot of new people took on the job of organising Folk Festivals in Victoria. The idea of running Festivals was first devised back in 1966 to stir up wider interest in the Folk arts. The organisation became known as the Port Phillip Folk Festival Committee.

After running two Festivals in Melbourne, the idea had caught on in other states. Since then we all get together to run a National Folk Festival every year somewhere in Australia.

The P. P. F. F. C. is made up of any people who are interested in Folk activities and wants to do something to help popularize them. The people who come to the meetings are invited to help with the work already going on, and also to give their suggestions for new workshops, dances, concerts, etc. The main organisation is done by the office bearers elected by the people at the meetings and any volunteers.

The folk clubs are represented on the Committee simply because they are interested in the folk arts. Since we all have the same basic reasons for existence, we help each other as much as possible, but it should be realised that the P. P. F. F. C. is not a Folk Club association.

In 1972 the National Festival will be held in Canberra, but now we have a strong working Committee, there is no reason why the 1973 one can't be run in Melbourne. This is the big event towards which we are working, but between now and then, we will be running a lot of other things as a build up to it.

So for a start the P. P. F. F. C. is running a One-Day Festival on July, 31st. Advance publicity is already out and more information is included in this Newsletter.

So that you don't miss out on anything that's coming up, we will be publishing a regular Newsletter. It will tell you all about our activities in Victoria, and as much as we can find out about what's happening interstate. We will also include a regular folk club directory, so you know what's going on and where it's at.

EDITOR.

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FIRST FUNCTION FOR THE NEW COMMITTEE

To start off our first One-Day Festival we are holding a reception Come-All-Ye on the Friday night at the Boree Log for all Festival Ticket holders. If you haven't got one by then, you will be able to buy them at the door.

On Saturday morning, the programme starts with a workshop by Peter Parkhill on "The Songs and Styles of British Traditional Singers."

Peter has sung in folk clubs in Britain and Europe and since his return, has become popular for his powerful singing style, particularly of ballads. Because of his wide knowledge of British Traditional Music, his workshops at the Monaro and Aquarius Festivals in Canberra were a great success. We expect this workshop will be up to his usual high standard.

After lunch Jim Buchanan will lead a session on Australian Folk Music with a lot of audience participation. He is well known for his interest in little known and unusual Australian material, and as a performer for his banjo picking and his merry lagophony. His jovial wit and walrus moustache disguise a deep knowledge of the Australian Tradition.

Following a short break, Paul Tarrant will present a workshop on American Music. Paul too, is no stranger as a performer, particularly country blues, but also has a wide interest in other forms. He first began playing with Marg Smith and Dave Howells and since gained a great deal of experience performing with the late Graham Squance, Glen Foster and Ken White. His workshop at the Adelaide Festival with Ken White was one of the most popular and best presented, so we anticipate this one to be no exception.

To wind up the day, there will be an informal dance at Royal Park Hall featuring COMHALTAS CEOLTOIRE EIREANN CEICIDH BAND assisted by the Victorian Folk Music Club Dance Band to provide music for Irish and Australian Traditional Dances. For those who will be unfamiliar with these dance forms, experienced dancers will demonstrate. This lively night will be a fitting end to what we hope will have been a most successful day for all concerned.

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ONE DAY FESTIVAL



SAT. 31st. JULY 1971.

**THE BOREE LOG
DRUMMOND ST.
CARLTON.**

WORKSHOPS

1. BRITISH - PETER PARKHILL - 10.00 - 12.00.
2. AUSTRALIAN - JIM BUCHANAN - 1.30 - 3.30.
3. AMERICAN - PAUL TARRANT - 4.00 - 6.00.

ADMISSION - 60¢

FOLK DANCE

ROYAL PARK HALL, ELLIOTT AVE., ROYAL PARK.

FEATURING

COMHALTAS CEOLTOIRE EIREANN CEICIDH BAND
assisted by
GUEST MUSCIANS AND SINGERS

Bring-Your-Own Birds - Booze - Basket Supper

ADMISSION \$1.00.

PREPARE TO MAKE SAIL

BY DANNY SPOONER

Riding at anchor, or in the comparative safety of a berth, the crew of the old squarerigger would be making final preparations for sea. Soon with cargo hatches battened down, victualing, and last minute checks completed, the inevitable roar of "Man the Capstan, yardsmen aloft, prepare to make sail" would ring out through every timber. Thus would commence a voyage of one of the old ships of sail.

The hardships and anxieties that would follow those first orders, can still be recalled by one or two old salts still around, but generally it is just an unattainable dream to those with romantic ideas of the sea, and even those men who do remember, usually only tell tales of the good times.

But this era though long past, has left us a wonderful legacy of songs and shanties, and although it would be impossible for us to fully appreciate the experiences faced by those men of iron, and ships of wood, through the medium of their songs, it is possible to recreate some of the atmosphere that was produced to drive those vessels to the farthest corners of the earth.

Rhythms in one form or another, have been used since the earliest times of man to synchronise movements and thereby lighten the task at hand and the moving of ships was no exception.

The negro worksong is probably the most widely known of all the types of worksongs, and also one of the easiest to understand. The sea shanty is quite different, and through the years the methods of propulsion, and the different types of jobs to be handled on ships, caused many changes in the rhythms, songs or chants used at sea. In the Roman galleys for instance, it was the monotonous beat of a drum which kept the slaves at the oars in unison for it would be fairly safe to assume that the galley slaves would have no desire to sing, and the easing of their task would be of no great concern to the Roman mariner. The vikings however could be working toward some more profitable end, and mention has been made of rowing songs used in their long ships. However as steam later eliminated the need for sail, so sail had ended the use of oars in ships, and with this change came a different type of worksong.

Many books have been written about sea songs, but one of the best must be Stan Nugal's "Shanties from the Seven Seas." In this work published in London and New York in 1961, he makes mention of a chant used by sailors in 1400, and another from a book the "Complaynt of Scotland" publicised around

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A D E L A I D E T A P E S

Until recently the Adelaide Festival tapes have been unavailable due to the collapse of Theme Sound Recording Company. However, the P. P. F. F. C. have acquired the tapes and sent them to the Adelaide Committee who intend to honour orders taken at the Festival. Reproduction should begin as soon as they are catalogued. More information will be forthcoming in our next Newsletter.

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INVITATION TO WRITE

We are inviting you all to contribute articles for publication in this Newsletter. From the scholarly types we would like to see some serious comment and informative articles on all branches of folk lore.

We also have space for those people who have yarns and experiences to relate, who want to have a bit of a stir or just toss in the occasional red herring.

So drop me a line soon, or corner me in one of the Clubs sometime and you'll receive all the encouragement we can give.

EDITOR..

F O L K & B L U E S C O N C E R T

DALLAS BROOKS HALL,
Victoria Pde. E. Melbourne

20TH AUGUST, 8.00 P.M.

FEATURING

Marianne Henderson
Captain Matchbox Whoopee
Band
John Graham
Colin Dryden
Dutch Tilders
Peter Parkhill
Danny Spooner
with
Dave Elliott and
Peter Greenwood
Carrl & Janie Myriad

ADMISSION - \$1.50.

— THE —
PRICKLYE BUSH
— FOLK CLUB —

THURSDAY: 8.00 - 10.00
Resident - *Dave Brannigan*

SATURDAY: 3.00 - LATE
Resident - *Danny Spooner*

Also featuring most of Melbourne's best Singers and Musicians.

DAN O'CONNELL HOTEL,
CNR, PRINCES & CANNING STS., CARLTON.

THE KEEPER FOLK MUSIC CLUB

THE BUSH INN, CORIO ST., GEELONG

WEEKLY ON FRIDAYS

8.00 TILL 12.00 P.M.

FULLY LICENCED

LOCAL AND INTERSTATE SINGERS

FOLK - CONTEMPORARY - BLUES

FOLK DIRECTORY

BOREE LOG,
Old Pram Factory,
200 Drummond Street,
CARLTON.

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THE DARK ROOM,
290 Rathdowne St.,
NTH. CARLTON.

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FOGARTY'S FRIDAY FOLK,
Union Hotel,
Cnr. Fenwick & Amess Sts.,
NTH. CARLTON.

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KEEPER FOLK MUSIC CLUB,
The Bush Inn,
Corio Street,
GEELONG.
Friday 8.00 - 12.00

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OUTPOST INN,
52 Collins Street,
CITY.
Friday, Saturday & Sunday.

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COMMUNE,
450 Victoria St.,
NTH. MELBOURNE.

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EMERALD FOLK CLUB,
R.S.L. Hall,
EMERALD.

* * * *

FRANK TRAYNOR'S,
100 Little Lonsdale St.
Every night at 8.15
except Monday 8.00.

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MUFOLK,
Polaris Inn,
Nicholson St.,
NTH. CARLTON.

* * * *

PRICKLYE BUSH FOLK CLUB,
Dan O'Connell Hotel,
Cnr. Princes & Canning Sts.,
CARLTON.
Thursday 8.00 - 10.00
Saturday 3.00 - LATE.

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VOICES,
A night of Poetry & Music,
Mondays 8.00 p.m.
Frank Traynor's,
100 Little Lonsdale St.,
CITY.

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ONE-DAY FESTIVAL TICKET SALES

Available from:

PRICKLYE BUSH,
FOGARTY'S FRIDAY FOLK,
FRANK TRAYNOR'S,
OUTPOST INN.

All enquiries:

MERLE LAMB, Phone: 83.1977.

WORKSHOPS 60¢

DANCE \$1.00

ALL INCLUSIVE FESTIVAL TICKET \$2.00.

Door Sales at all functions, Festival Tickets also available at Reception on Friday night, 8.00 p.m.

NOW HERE'S A RIPE BUNCH!!

Heard straight off the grapevine that John Graham has an L.P. on the way.

A certain poetic enthusiast is going to have to stop playing God if he wants to stay in business.

Freewheelers broken up.

Tony Levin flown over as interstate guest to Perth for the Winthrop Concert at University of W.A. Not bad for a relatively unknown folk organisation.

Heard that Hans Georg is going home to visit his family in Europe. Understand his singing should help him get there.

It's a pity Marg Roadknight's concert didn't get more support from you the apathetic public.

Now here's a bit that we know is true, Ken White has ears like the rest of us.

"THE GRAPE-PICKER"

PREPARE TO MAKE SAIL cont..

1540, of an anchor song "Veyra Veyra" chanted on a ship outward bound from the Firth of Forth.

From those, and no doubt many others came the better known shanties of later years. But shanties were not used in all sailing ships. The Royal Navy, for example, whilst carrying a fiddler, who would often play at the capstan, tended to scorn the use of the shanties at all, and it was left to the men of the British and American Merchant Marine to perfect the use of these songs.

Around the 1820's competition between shipping companies was becoming fierce, and faster voyages was the constant cry of the shipowner, and the speed with which sails could be raised or lowered, or tacks made meant the saving of precious time. A good shantyman could achieve more than all the kicks dealt out by the bosun, so began what could be called the "Golden Era" of shanities, and in the period between about 1820 and 1880, the seas and oceans of the world echoed to their sounds

But perfection in the use of steam was to seal the fate of the sailing ships. Soon the roar of a Stamp-an-go, or the long melodious choruses of the anchor shanty were no more, and they had only really flourished for about 50 years.

Now they can only be heard in the safety of folksong clubs, or where enthusiasts get together and give them an airing, but they can still stir the blood, and help us to know something of those hard old days.

Fortunately the diligence of collectors, and the memories of the old seamen, have produced many good books, and with these to help us, these songs need not die with the ships that used them.

PORT PHILLIP FOLK FESTIVAL NEWSLETTER

SUBSCRIPTION FORM

NAME

ADDRESS POSTCODE

Please find enclosed MONEY ORDER for \$1.00 being the annual
CHEQUE subscription for P.P.F.F.C. NEWSLETTER, including postage.

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