

FOLK VICTORIA

FRIDAY NIGHT
FOLK MUSIC

ROBERT BURNS HOTEL

Smith (cnr.) Easey St. Collingwood

AUGUST

- 1st NOBLE, KING AND VIRTUE
ANNIE WILSON
- 8th KERYN RANDALL and ALL YE
- 15th BILLY MORAN AND THE GAELS
FRANK MURPHY
- 22nd PAOLACCI LAVIN AND DWYER
SKREITCH LEITCH
- 29th JOHN DENGATE
JIM SMITH, SEAMUS GILL

THE MELBOURNE
FOLK CLUB

Enquiries: 383-2706

Folk Song & Dance Society
of
Victoria



NEWSLETTER



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Greetings,

Yes, we are in fact still here, and yes, we're still cringing about the obvious pitfalls into which we fell in our first edition as regards 'layout' and the numerous other errata, including the obvious oversights in the 'Committee List' (sorry Margie and Derek), and especially for the unforgiveable multitude of incorrect words in Lynn Clarke's song 'Send The Boats Away'!! Obviously, blatant plagiarism does not pay. Having printed it all as stolen, we then actually sat and listened attentively to Mike Harding's rendition of the song and heard quite a few different words - oh the shame of it all ! Our humble apologies to Lynn, and for those of you wanting the correct words, make sure you buy the 'Festival Highlights' tape when it is released (which shouldn't be too many months away).

Well, by the time you receive this, one of us (i.e. Gail) will be winging it to Europe, and the other one (i.e. Kathy) will be bewailing her homebound state to all who'll listen. All being well (particularly with the various postal systems) you should hear tales of overseas happenings from the then roving reporter - who has promised faithfully to collect information/ contacts/ etc. wherever they venture, as well as to sample the local brews so that we can compare the quality (!!)

You may notice that John Dick (President of the F.S.D.S.V.) has finally returned from his travels, and some of his 'Tall Tales But True' will be included in the next month or so - "Welcome back El Presidente !!"

Thank you to those people who have now contributed their eagerly sought articles to the Newsletter - some of which are included herein and some of which are awaiting space in forthcoming editions - much appreciated by us and, hopefully, by all of you!

Another item omitted from last month's edition was the sad news that 'Stringybark & Greenhide', the only National Folk Magazine, has now 'ceased to be'. A resounding round of applause is due to Lester & Cecily Grace, and everyone who was involved, for having worked so hard to provide us with such an excellent publication.

As promised in last month's edition, we have included the anonymous article on the band 'Eclectic Eel'. We have a fair idea of the source of the screed, but in case we're wrong, please don't take offence 'Eels' - we didn't write it.

Finally, we would like to draw your attention to several items contained elsewhere in this edition : the agenda, motions proposed, and Proxy and Nomination forms regarding the Annual General Meeting (17/8/86); the special feature on 'The Melbourne Folk Club'; the Book and Record reviews (why not go and buy a copy - NOW); and, as for the rest, "Happy Reading" !!

Gail and Kathy

P.S. Thanks for the words of encouragement so far folks.

I wish that I could say how pleased I am to be back writing this column, but it doesn't matter how I try and express it, sentiments like that somehow don't ring true ! However, you will note a tedious piece in the next edition of this Newsletter which explains why I am having trouble settling down.

The most important event which is looming quickly is, of course, this year's Annual General Meeting, which is scheduled for 2 p.m. on Sunday 17 August. (Please see elsewhere in this edition for motions which will be put to the A.G.M.). The most contentious issue will no doubt be the current Committee's recommendation that membership fees for next year (1987/88) be increased by approximately 20%. I am sure everyone will have a view on the pros and cons of this. To try and make the meeting more attractive than usual, a video of the 20th National Folk Festival will be screened afterwards. (See elsewhere for purchase details of the video). It is important that you attend the meeting and air any suggestions, criticisms or views you might have, to ensure that the Society reflects what you want it to, but, more particularly, to vote in the new Committee. If you can, I would be grateful if you would attend.

You will have noted in the last issue of the Newsletter that we now have two co-editors who replace Margie Brookes. I thank Margie for her past work and Kathy Burgi and Gail Nicholson for agreeing to accept this demanding position.

As you will all appreciate, the organising of the National Festival just about depleted the resources of those Committee members who were involved over the preceding 12 months, but lately we have been able to devote more attention to the normal aims of the Society and quite a lot is happening : attendances at the Sunday Dance are increasing due to the efforts of the sub-committee; the Frankie Armstrong 'Voices' Workshops were sell-outs, as was the Concert organised jointly with The Boite, featuring Frankie; two applications have been made seeking grants from the Australian Folk Trust for assistance with the updating and reprinting of the 'Victorian Folk Directory', and with the collecting and transferring of all recordings made at the 20th National Folk Festival this year onto readily accessible cassettes; John Dengate from Sydney has been booked for the Club on 29 August, and a workshop on Sunday 31st (rumour still has it that Johnny Handle may be coming to Melbourne and, if so, we hope to enter into a similar arrangement with him); planning for the Euroa Festival is well under way ; and a submission to the National Inquiry into Folklife has been lodged - we should be able to publish it in this Newsletter for your information in the near future.

As most of you will know, one Brendan Walker has resurrected the folk night at the Rainbow Hotel, but he has just started a new job - that is the reason for his recently appearing dressed like a pox-doctor's clerk - and he needs assistance if the 'Rainbow' is to continue. If anyone wishes to help organise a folk club, please discuss it with him.

John Dick.

! & ! & ! & ! CHOOK DROPPINGS ! & ! & ! & !

Evenin' All,

These will be the last pearls of wisdom (?) to be cast on a regular basis in this august journal [Nice choice of adjective! - Eds.] - be they cast before swine, chooks or whoever. This correspondent has been writing his views on the meaning of life in various (dis)guises over the past three years or so. We spend endless hours deliberating in Committee meetings as to the merits or otherwise of the Newsletter, the various activities of the Society etcetera ad nauseum, with very little feedback except for the 'old faithfuls'. In fact in the last three years of President's Reports, Chook Droppings and other ramblings, I've only had one real reaction to anything I've writ, which is probably an answer in itself. The aforementioned reaction came very recently in a letter to the Committee from Jamie McKew (see page 23) in which he referred to my "cryptic remarks" about this year's Port Fairy Festival in the May 'Chook Droppings'.

Firstly, in reply to Jamie and anyone else, if you knew me better, then you'd know that 99% of all my mumblings either by word-of-mouth (usually into my beard) or sleight of pen (usually with terrible spelling and/or typing errors) are cryptic. Secondly, my comments, at least over the past 12 months in 'Chook Droppings', are my own views and opinions, and do not in any way reflect those of this organ's editors (past or present), the F.S.D.S.V., or its Committee. Thirdly, in specific reply to Jamie's comments, this year's Port Fairy Festival was "interesting" and I'm sure that the Geelong Folk Club would welcome peoples' thoughts on the running thereof - especially those who had bought weekend tickets beforehand to ensure that they could get into events on the Saturday, Sunday and Monday because they were not getting down there until Saturday on account of the McGarrigles' Concert in Melbourne on the Friday night.

I have always maintained that Port Fairy is the best Festival in Australia - the nearest to a U.K. Festival that there is 'downunder' because of its great location. Also, just about the best Festival in Australia before the event - performers, publicity, helpers etc., but in my view, things often tend to go a bit haywire whilst the thing is actually happening, and I'm not just referring to this year. 'Nuff said.

Now, on to the good news and the not so good news. Frankie Armstrong's visit was a great success and she left town not only voiceless but probably speechless too. There were a few hiccups along the way which I'm sure won't occur next time Frankie's here (next year, for 4 months). Many thanks to Therese Virtue (and to Roger King for coping with Therese), Graham Witt and all the Society and Boite members who helped in the organisation of both the Concert and the Workshops. For those of you who missed out, don't next time!

The Ronnie Gilbert/Judy Small Concert was excellent by all accounts - work meetings prevented me from getting there, but there's no way I'm going to miss the next little extravaganza at Dallas Brooks Hall. I'm referring to the 'Hiroshima Day Concert' on Friday 8th August, with Eric Bogle, Louis McManus, John Schumann, 'Weddings, Parties, Anything' and Pete Garrett amongst others - who says that Folk and Politics don't mix?

Talking of Eric Bogle, he unfortunately won't be at Euroa, but the show will go on Final details (almost) for the Euroa Weekend will be available in the next Newsletter and there will be some initial publicity available at Albury hopefully. However, John Dengate is confirmed to come down at the end of the month - put Friday 29th at the Melbourne Folk Club and the Workshop the following day down in your diaries - other venues are in the pipeline. Apparently, John has never performed in Melbourne and is delighted to be coming here - hope you are too!

Haven't been to the new Brunswick Folk Club yet - it clashes with my baby-sitting bit for the embryo (sic) 'North-West Morris Side', after which the lures of the liquor at the 'Loaded Dog' are just too strong to resist! Isn't it great tho'? There seems to be a veritable feast of things Folk springing up all around us!

As I said at the beginning of this drivel, the writing's on the wall for this one's view on the meaning of life. Although I know that the answer isn't 42, I have also come to the conclusion, after seven years, that there's more to Life, The Universe and Everything, than 'The Society'. So here's a fish in yer ear, a pint down yer gullet and a song in yer heart. This space is now 'to let' - for all enquiries, please contact the agents, Kathy Burgi and Gail Nicholson.

That's All Folks. Cheers, and thanks for everything!

Shorter.

[Well at least we've always read it! 'Til next time - whenever that may be.....Eds.]

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HERE NOW!
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FIRST PUB
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 THURS.
 FRI.
 SAT.
 SUN.
 MON.

FOLK MUSIC
ON
THURSDAYS
GRAND OPENING
THIS MONTH!
CHECK THE AGE FOR DETAILS.....

ON TAP - CARLTON, COOPERS, SPARKLING ALE,
 TSOEY'S HUNTER GOLD, AS WELL AS
 35 PREMIUM BOTTLED BEERS LOCAL
 AND INTERNATIONAL!!

RECORD REVIEW

Record Title : 'AS I SAY IT'
Artist : Jim Smith
Available through : Talunga Music (CTMS 1003)
Reviewed here by : Bernard Carney
Reprinted (with thanks) from : 'Town Crier', Vol.13 No.5.

Now and again an album moves me enough to put pen to paper and offer an unsolicited review, or rather an appraisal of a work which gives me pleasure to listen to and incites me to share my enjoyment with others. The work I wish to commend to all and sundry is a collection of bush yarns and poems, by Melbourne's own JIM SMITH, that smiling, record-selling face that no folk festival would be complete without.

He's the bloke who's always there on one of those late afternoon concerts, a few acts in, to regale the unsuspecting audience with some monstrous lies in verse, about the compulsive drover fellow who drove a mob of bottles and flagons down the Cooper into Lake Eyre only to have them smashed to smithereens by a mysterious, fast-moving, blue object with a funny tail at the back; or how the rollicking Queensland Ringers' Band, stars of the European stage (when the Northern sheds had cut out) were tricked into musical defeat by a piano-playing wombat and a singing goanna; or Ben Thompson's pet badger who safeguarded his house from all ecclesiastical advances by developing a "taste" for religion.

They're all here on Jim's tape, with the advantage of being able to hear them over again and savour some of the descriptive passages often missed in a one-off, live performance. You'll hear of the entrance requirements to the Sydney Bushman's Club, how "You gotta cut a mile of mulga posts and sink the bludgers down, and break a dozen killer colts and ride 'em into town". This being nothing compared to the lies you have to tell.

However, as Jim has often said in the past, he's not just a comic poet and while there's light relief in Duke Tritton's "Shearing in the Bar" or Peter Pentland's "Croquet Match", I rather fancy he gains most of his satisfaction from the dramatic and descriptive poems which make up the majority of the tape. There is Henry Lawson's characterisation of "Sweeney" who has the ghost of "what he might have been and wasn't" to contend with, and a fine haunting description of the Black Swans' flight back to their winter swamps heading North East by North on tireless wings. Drama abounds with Will Ogilvie's "Riding of the Rebel" where the horse with three men's lives on his head is finally rendered a broken ladies' hack by an unusual stockman.

Several more contributions are included, all with their own particular flavour -be it the prospector living on lily roots and lizards tracking the Silver Queen, or Harry Morant's recognition of a kindred country soul by the way he lights his clay pipe from the fire in a city bar.

All items make up for me a uniquely Australian collection of verse, which has hardly been ousted from my car cassette player ever since I acquired it. I shall be ordering more to send overseas as dinkum Australian presents.

#####

DANCING HERE, THERE, EVERYWHERE

BENDIGO - SANDHURST DANCE CLUB

The Sandhurst Dance Club has moved venues this year to the Mandurang Hall. Since my last article in May, the local Committee has decided that all dances will be Bush Dances (previously half were called 'Old Time'). Indications are that the program will still contain a mixture of types of dances.

NOTE - THE OCTOBER DANCE IS ON SATURDAY 4 OCT. Sorry about that error. The October Dance will be part of the Arts and Orchid Festival.

The dances for the rest of the year are as follows :-

August 16 ; September 13 ; October 4 ; November 15 ; December 13

ALL DANCES ARE ON A SATURDAY NIGHT

For more information, ring Bendigo - Peter Ellis (054) 432 679
Mary Smith (054) 421 153
or me - Barry Simpson 484 4130

GEE LONG FOLK MUSIC CLUB - DANCE DIARY

COLONIAL BALL with the 'Wedderburn Old Timers' - August 16.
SPRINGDING PEACE BUSH DANCE - November 8.

These are on a SATURDAY NIGHT at the GEE LONG WEST TOWN HALL, Pakington Street, Geelong West. I would suggest that anyone interested should book early, particularly for the Colonial Ball. This should be an excellent night of dancing and socialising. There is also a Sunday afternoon dance a fortnight after each Ball, at Geelong West Community Centre, from 2 - 5pm.

For all information and bookings, ring Andrew (052) 213 095
or Maureen (052) 222 864

-DANCE-DANCE-DANCE-DANCE-DANCE-D


GEELONG FOLK MUSIC CLUB

COLONIAL BALL

A traditional ball with quadrilles, jigs, reels and maybe a strathspey, to be called by PETER ELLIS with THE WEDDERBURN OLDTIMERS together with support from DIAMANTINA. We aim to make it a night to remember for dance enthusiasts, with full Colonial Dress at the best dance venue in Geelong!
Saturday 16th August, Geelong West Town Hall, Pakington St, Geelong West.

BOOKINGS ONLY 052 Andrew 213095, Maureen 222864.

The hall limit is now 360. Folk Club Members \$5.00.



-** 'VOICES' WORKSHOP **-

Having attended one of the three 'Voices' Workshops (one being held over an entire weekend) run by Frankie Armstrong recently, it is a pleasure to be able to share the experience with those of you who were unable to attend this time.

Really, despite being involved in the organising, and despite having heard Therese Virtue's enthusiastic reports from her attendance last year during Frankie's Sydney tour, I had a very hazy idea of what to expect. What it turned out to be was an evening of fun voice experimentation. It was not a "learn how to sing" session, nor anything similar - in fact, Frankie seems to take pleasure in not creating a 'teacher/student' relationship - instead she simply shares her experiences and suggests you "have a try if you want to". That was how the 30 or so of us ended up bleating like sheep, and skipping around the room voicing "nya nya nya nya-nya" (remember the school playground when you were about five years old ??)

No doubt, at this point you have raised an eyebrow and probably uttered a rather colourful word or two to describe your reaction to that. However, if you care to read on, hopefully some rationality will return to the picture you have developed in your mind's eye. If you do remember your 5 - 6 year old days, you may recall the joy and freedom experienced in experimenting with your voice - how often were you told to "keep your voice down" (a physically impractical suggestion but one which, nevertheless, is commonly heard)? It is that disinhibition and pure joy at the wonder of sounds and the creation thereof which Frankie seeks to re-release in us - simply to unlock what we have so carefully modified and restricted to suit society's expectations. As part of this process, we are reminded that our voices are also connected to the rest of our bodies, and that it is natural also to move with our sounds (thus the skipping). It all makes sense, as does the message not to be concerned about being perfectly in a particular key etc. - after all, Frankie points out, we don't worry about it when we're singing in the shower or the car or whilst working, instead, we open our mouths and make sounds - experiencing considerable satisfaction and wellbeing from doing so.

You may have the impression that what eventuated was a mutual agreement to ignore embarrassment/shyness or whatever - not so, what actually happened was that people joined in whenever they were ready because they wanted to try it out too! There was lots of laughing - but only with people, and whilst no-one tried to 'outdo' anyone else, there were, naturally enough, some more notable efforts than others, and these often received appreciative laughs of delighted amazement.

No, it does not mean either that the next time you see any of us we'll bleat at you, but it probably does mean that around the next Festival campfire you will hear some 'new' voices emitting positive, different sounds, and some chorus' with lots of gusto.

It all rather reminded me of when I was about 4, and my mother, in an effort to save the family's eardrums, would send me down the orchard with the highly valued task of shouting to scare the crows off the fruit trees - talk about fun!

Suffice it to say that anyone who has ever sung in the shower or let out a shout as an expression of sheer energy would enjoy Frankie's workshops. Her warm, joyful approach gives you a feeling that what you're doing is natural and fun rather than strange and funny. To describe a workshop fully would detract from the spontaneity, therefore the above is designed not so much to really inform you of the style of workshop, rather, to encourage you to attend when Frankie returns to Melbourne - which she thinks will be about February next year - an unexpected pleasure for all of us!

Kathy Burgi.

--***-***-***-***-***-***-***-***

FOLK VICTORIA

FROM SYDNEY

JOHN DENGATE

AT

THE MELBOURNE FOLK CLUB

CONCERT AT THE CLUB
FRIDAY 29TH AUGUST at 8.30pm
WITH JIM SMITH & SEAMUS GILL

'IT'S MY SHOUT'
WORKSHOP/SESSION
SUNDAY 31ST AUGUST
FROM 2 P.M.



Some of John's more well-known POEMS and SONGS include:
Anti-Metrics - ASI0!
Big Ben Pie - ASI0!
(It's a Long Way to) Cunnawulla
Old King Kerr - Cooper's Sparkling Ale
The Randwick Races - Poker Machine Song
TAB Punters' Song - Royalty, Royalty Shock
Yo-Ho-Ho and a Bottle of Saki

F.S.D.S.V. ACKNOWLEDGES
SUPPORT FROM THE A.F.T.
MUSIC BOARD & VICTORIAN
MINISTRY OF THE ARTS &

ROBERT BURNS HOTEL

Smith (cnr.) Easey St. Collingwood

FOR MORE INFO PHONE 68 4768

--- ' ECLECTIC EEL ' **---**

ECLECTIC EEL is a group whose repertoire includes traditional, contemporary & classical; serious, funny & bent; accompanied and unaccompanied vocals and instrumental items; items Australian, English, Celtic, American and European.

EROTIC FEEL is...PHIL DAY, thrice married, thrice divorced veteran (dare I say it) of the Melbourne folk scene, member of the long lost original folk super group 'Hollyoak', a man who can with equal ease tame an unruly audience or have them singing along with songs they don't know, been a crowd-drawing solo performer for more years than he cares to remember, but has secretly been looking for a group (and this is it)... ANNE RASSOOL, who does naughty things with saxaphones and clarinets and nice things with flutes (and sometimes vice versa), really a rocker.... JANINE LANCASTER, whose past credits (or debits) include Geoff Perry's Wingwalkers, Kangol Kaps, Darktown Strutters, Footwork and the St.Kilda Geriatric Big Band (!???) and who still plays with the MSO (Malvern that is, not Melbourne) when turned round and pointed in the right direction... and GRAHAM WITT who escaped from Queensland after 8 years (during which he founded the Burdekin Bush Band of fame and/or notoriety) and has since played with Shenanigans, Crackajack and Footwork when not doing gigs with one-night bands (sic).

ELECTRIC WHEEL is unashamedly electric but tasteful. Only rabid purists will object to the band's music which is lively but never ear-shattering, adventurous without the excesses of the 'New Wave' school. And if you think it's not folk, well 'folk' means 'people' and every one of them is a people.

The standard lineup is actually a semicircle (so that they can pull faces at each other) but when they've finally unpacked all the boxes, there's a guitar, a fiddle, Anne's blowing-type things, a bloody great stand with synthesisers on it and cables hanging off it for Graham to hide behind, a trumpet (trumpet? - ah yes, Phil's secret vice), a bass guitar (for when Graham wants to go walkabout) and sundry plucked string whatsits in case visitors turn up. And of course they sing (can't stop them actually). Musical and other influences include Fats Waller, Mozart, Martin Carthy, Star Trek, Battlefield Band, Rossini, Python, Rick E.Vengeance, the Beatles, Steeleye, Bach, Fairport, Tom Lehrer, Silly Wizard, the Goons, and Adolf Hitler (without whom Graham's Mum and Dad wouldn't have met).

So, ECSTATIC MEAL has not yet had time to make a bang (sorry, impact) on the Melbourne Folk scene, but has already secured half a dozen bookings in Melbourne and Adelaide on the strength (or despite) their reputations. Other projects in the pipeline include a 'Learn to Spell Consistently' course at the local TAFE and a 'Performance without Pain' course at the Fish Creek Living and Learning Centre.

[Keep an ear out (they seem to have everything else), as they will no doubt be appearing again locally very soon - Eds.]



P.O. Box 96 Carlton 3053
Please address correspondence to:-

Annual General Meeting

2.00 p.m., Sunday, 17th August 1986.

The Robert Burns Hotel,
Cnr. Smith & Easey Streets, Collingwood.

A G E N D A

1. Welcome, and call for Proxy votes.
2. Minutes of the 1985 A.G.M.
3. Business Arising from the minutes of the 1985 meeting.
4. President's Report.
5. Treasurer's Report.
6. Report from A.F.T. Trustees.
7. Report regarding 20th National Folk Festival.
8. Motions for which prior notice has been given.
9. Election of Office Bearers for 1986/87
 - President
 - Vice President
 - Treasurer
10. Election of Committee Members for 1986/87.
11. Setting membership fees for 1987/88.
12. General Business.
13. Close Meeting.

AND THEN, SCREENING OF THE VIDEO MADE BY TONY FALLA OF THE 20th NATIONAL FOLK FESTIVAL.

*** MOTIONS FOR 1986 A.G.M. ***

1. Proposer : F.S.D.S.V. 1986 Committee.

Motion : That all membership fees be increased by 20% (to the nearest dollar) for the 1987/88 membership year as follows :-

Single	\$18	Concession	\$12	Life	\$180
Family	\$27	Concession	\$17	Life	\$270

Bands/Performing Groups	\$36				
Affiliated Groups	\$45				

2. Proposer : Kathy Burgi

Motion : That -

- The F.S.D.S.V. designate specific positions to be taken up in the Committee, additional to the usual specific appointments;
- Those positions have guidelines drawn-up outlining the tasks to be undertaken by the successful candidates, including the level of accountability to the full Committee of the F.S.D.S.V. ;
- The designated positions include those of :-
Folk Club Organiser ; Newsletter Editor;
Sunday Dance Organiser; & Publicity Officer.

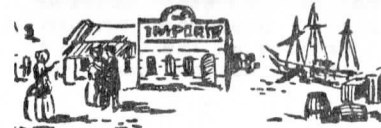
Suggested Guidelines :

- That appointees remain accountable to the monthly Committee meetings, either in person or by written report ;
- That appointees undertake the recruitment of any helpers required for their tasks ;
- That all decisions regarding the use of the Society's name/Logo/etc. be first cleared at Committee level ;
- That decisions regarding the day-to-day running of the designated tasks be made by the appointee, with no need to refer to the full Committee ;
- That the Folk Club Organiser be responsible for the booking of performers, and general running of The Club, including allocation of a door attendant, and excluding Publicity. As well, that the Organiser's monthly report to the Committee include financial details and attendance figures ;
- That the Newsletter Editor be responsible for the collation of information, printing, editing, the seeking of advertising, and all other areas relating to the production of the monthly publication, with the exclusion of collection of advertising fees and of the collation and mailing of the Newsletter and the updating of the 'Activities Sheet' ;
- That the Sunday Dance Organiser be responsible for the booking of musicians, and general running of the Dance, including allocation of a door attendant, & excluding Publicity. As well, that the Organiser's monthly report to the Committee include financial details and attendance figures ;

(viii) That the Publicity Officer be responsible for the publicising (including preparation, artwork and printing) of all F.S.D.S.V. events, be they regular or special events, and for decisions relating to methods of publicity to be used, within the budgetary provisions set by the Committee. As well, that the appointee be responsible for all necessary liaison with any Organisers of events, to ensure that accurate information is utilised in all publicity. The appointee should provide copies of all publicity of a written nature for the archives, and either copies of, or detailed reference to, material used in other media. The appointee's monthly report should not include financial details unless additional allocation is sought, as those details should appear in the reports of the event organisers, but should include an assessment of the success of various methods of publicity, and outlines of any additional methods to be utilised. As well, the appointee should establish a resource file of publicity methods/information/costs/ contacts etc. which would remain the property of the F.S.D.S.V. The appointee should, outside the Committee, regularly review the methods used for publicity, and seek the advice of other similar organisations where appropriate.

*** ** ** ** **

SUNDAY FOLK COLONIAL DANCE 3 AUGUST



at
CARLTON COMMUNITY CENTRE
150 Princes St., Carlton

**FIRST SUNDAY EVERY MONTH
STARTS AT 2:30pm SHARP**

MUSIC LEAD BY - MIKE O'ROURKE
ENQUIRIES - LUCY 380 4291
F.S.D.S.V. and Colonial Dancers

SUNDAY AFTERNOON DANCE - 3rd AUGUST 1986

The Sunday afternoon dance is held the first Sunday of each month. It is jointly organised by Colonial Dancers and F.S.D.S.V.

The dance is held at Carlton Community Centre, 150 Princes St Carlton from 2.30 pm to 6.00 pm.

The program will be approximately the following:-

Pride of Erin	E
American Petronella	M
Numeralia Jig	E-M
Gay Gordons	E
Bucksaw Reel	M-H
Alison Rose	M
Durham Reel	E
Sydney Bushies	H
Arkansas Traveller	M
Old Joe Clarke	E
Windmills	M
Circle Waltz	E-M
Duke of Perth	M-H
Southern Stars	H
La Bastringue	E
Waltz Country Dance	E

The symbols after each dance are to give some idea of the difficulty level:
E - Easy M - Medium H - Hard

COLONIAL DANCERS SOCIAL-

LAST WEDNESDAY OF EVERY MONTH

From 8.00pm to 10.00pm
At Carlton Community Centre

Come and dance or play with the scratch band.
Band info: Ring Bruce & Jill 478 0130
General info: Heather 288 4869

THIS MONTH - Wednesday 30 July

===== FOLK CLUBS & PUBS =====

Following last month's unusually long 'Radio Programs' listing, we have pleasure in applying the same format over the next few months to some of the main Melbourne Folk Clubs & Pubs. As you will see, there is a great variety amongst these venues in terms of style, performers, and therefore also in audience, and we hope these run-downs will give you some idea of what to expect.

'THE MELBOURNE FOLK CLUB'

This is run by the F.S.D.S.V. (whose Newsletter you are at this moment reading), and has been held in a variety of locations over the numerous years that it has been running. The format varies, with many discussions taking place at Committee level to try and cater for what you want from the Club. At present, performer bookings are made by John Shorter, and details of these are made available at the beginning of each month within this Newsletter, and on a weekly basis in the 'Entertainment Guide' supplement to Friday's 'Age' newspaper. Currently, one 'Come-All-Ye' is held per month, except when there is a 5th Friday of the month, in which case an additional 'Come-All-Ye' is held. At these sessions, everyone who wishes to do so is invited to bring along their instruments, voices, poems, songs, tunes etc. and either join in, or lead off the other attendees. Such sessions elsewhere are often unstructured and purely spontaneous, however it has become a feature of The Club's version that a well-known singer in fact 'leads' for the evening, thereby eliminating gaps, and serving to encourage all would-be participants to in fact take a turn. This has proved a successful formula, with people such as Keryn Randall, Eugene Meehan or Meg MacDonald leading hordes of people in a variety of songs, and encouraging all newcomers to participate.

On the other 3 Fridays of each month, various artists are booked. There is no set formula for these nights, and it can range from a band and one solo support singer/poet, to a main solo performer and a duo as support and so-on and so-on. The program varies according to: the availability of performers; who is visiting Melbourne at the time; requests for particular artists; how long since people have appeared; etc. etc. Suffice it to say that as wide a range as possible is presented within the constraints in force at the time. Artists at The Club are predominantly Anglo-Celtic in leaning, with occasional ventures into other ethnic regions.

The Club serves very much also as an information session, with people taking the opportunity to pass on information to one another verbally or by written publicity. The 'desk attendant' for the evening (i.e. the person gleefully removing your money from you at the door) is always willing to supply whatever information is available. The Club has thus very much developed as a forum through which numerous other 'folk and acoustic-type' events/pubs/clubs/dances/societies advertise their own events.

Entry fees are kept as low as possible (ranging from \$2 to \$5 or \$6). Membership (\$15 for a single person for one year) provides a discount of \$1 or more to all Club nights. Records supplied by Talunga Music (who also supply folk records to Allan's, Readings, Brashs and others) are on sale at every Club night.

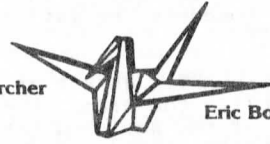
As The Club usually operates (by choice) without electronic sound equipment, the audience is generally encouraged to be quietly attentive during performer brackets, however several breaks, and a couple of other rooms with bars, provide escape from the potential strain of keeping quiet.....

All in all, a Friday night at The Club varies from week to week in almost every respect. Choose artists whom you wish to hear, and/or choose a night when you're in fine voice/tune, and you're bound to be pleased at having attended.

[See elsewhere in this Newsletter for details of The Club for this month.]

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"AND ABOUT IRISH MUSIC....." (by Peter Harris)

A long time ago (it seems), the writer was looking for 'SOMETHING'. He'd just returned to Bendigo after a motorcycle ride to Far North Queensland, where he'd spent all his money in the pub at Kuranda. He wanted something CREATIVE, something through which he could EXPRESS himself.

The result was the 'Peak Freaan Special'. This was a five-string banjo made from a biscuit tin and with a piece of wood for the neck. Well, it didn't have much volume, not to mention anything else that a banjo should have (in other words, it made a good cricket bat), but it got him started. Eons passed, several Universes came and went, then, he discovered IRISH TRADITIONAL DANCE MUSIC ! This was 'IT' ! The 'SOMETHING' he'd been looking for. In a year, or two at the most, he'd be playing with the best of them ! He practiced - every day - for hours. He discovered the Holy Triplet. He moved to Melbourne, taunted by this musical Will o'the wisp. When would he be enlightened ? What was missing ? He graduated from the Saturday afternoon Workshops at the Robbie Burns; he led 'Kelly's Ceilidh Band' to the dizzying heights of stardom; he listened to the oracles; he got down on his knees at 'Poteen' Concerts; he got drunk at 'The Dan'; but he still didn't have 'IT'.

O ye who would be instructed in this ART, go sit at the feet of a MASTER. Learn to execute the roll, the cran, the grace note and the triplet. Feel the rhythm of the Reel and the Jig, the Hornpipe and the Polka. Don't take "No" for an answer.

So ! For those who wish to penetrate the secrets of the esoteric art of Irish Dance Music, a small but dedicated group, led by Sean Kenan, with occasional assistance from Ken Maher and Simon Melia, gathers at 66 Weston Street, Brunswick on Saturday afternoons - Ph. 380 5186 for further information.

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ALSO : "Musical Person required to share house in Brunswick with two others. If you like sitting around the kitchen table for a jig, reel or song, phone 380 5186."

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%%%%%%%% LOCAL CHATTER %%%%%%%%%

An excellent afternoon had by all on the 19th of July at 'The Dan' when the Musicians' Benefit was held to assist the various Cooney family members to return briefly to Ireland. [Our good wishes to Mrs.Cooney in Ireland for a speedy recovery].

As could be expected, just about every Irish musician in Melbourne turned up to perform, together with many of non-Irish background. 'The Dan's' owners opened up the lounge for the afternoon, and the music and spirits ran freely both there and in the Bar, where a session continued from early afternoon until Bruce and Joerg finally got rid of us all in the wee small hours. Great to see so many faces from the past. Impossible as it was to catch everything in both rooms, some highlights of the concert were the McManus' (Louis Snr. and Jnr.) playing fiddle together as only they can; Seamus Gill's beautiful rendition of 'The Lakes of Pontchartrain' (really outdid himself on that one); Celtic group 'Tara'; and, of course, 'The Polkaholics' (joined on-stage by master of the bodhran, Paddy Enwright). Meanwhile, the session powered on in the bar, with the box-players retaining dominance for much of the evening, in the persons of Billy and Michael Moran of 'The Gaels', and Simon "where's my drink gone now ?" Melia of 'The Polkaholics'. Others, too numerous to name continued in the apparent bid to be the last person escorted to the door by our two exhausted publicans. Mention must be made however of Andy, who plays, not the bodhran, but the DIARY - has to be heard to be believed - suffice it to say it was obviously a good year (!) [Catch him in 'The New Salty Dogs' sometime]. All in all, it was like the good old days at 'The Dan' again, brilliant!!

'The Loaded Dog Pub Brewery' (ex-'Aberdeen Hotel') continues, with recent performers including 'The Gaels' which, for the night, consisted of Sean McLernon, Tony O'Rourke, Michael 'Breaker' Moran, and Seamus Gill - great combination - hope to see them there again soon.

'The Dog' itself was featured recently in that glossy supplement to Friday's 'Age' Newspaper. The owners have, amongst other things, vowed to give all their brews Australian names rather than borrowed overseas names (they may yet prove to be the only fully Australian-owned company in Australia still promoting "all-Australian" products !) - Good on yer 'Dog' !

Did you all support radio 3CR's recent radiothon ?? 3CR remains the only Melbourne radio station where members of the local folk community have the opportunity to program and run shows themselves. The station relies very much on sponsors, just as we rely very much on them for good listening value ! Worth our support, don't you think ??

!!! STOP PRESS !!! SATURDAY 23rd AUGUST 1986
Radio 3PBS broadcasting recordings made at THE MELBOURNE FOLK CLUB on Friday 25th July. Check out 107.7 FM from 10 - 12 noon.

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***** BOOK REVIEW *****

Book Title : 'AH, WHITE MAN, HAVE YOU ANY SACRED SITES ?'
Author : Denis Kevans.
Reviewed here by : Brad Tate.

The literary or 'silent' poet and his performing colleague are somewhat at odds in their media. To one familiar with the sound and flow of reading/recitation - for me, poetry's true existence - a printed text can be lacking. The disembodied voice that rings (sometimes) from a verse as the way it ought to sound is pre-empted. On the other hand, full impact of those crucial combinations of words upon which poetry revolves may, in performance, be dulled by succeeding stanzas.

As a public poet who works in all sorts of situations, Denis overcomes these problems adroitly. He employs song and 'bush' ballad as forms audiences will immediately recognise. Quieter and more profound items are interspersed with humour, fantasy and political comment with a mordant 'hook'. In the old Bush Toast four-liner form, a sort of Aussie haiku, he combines these elements most effectively. And there is his strong delivery itself.

Familiar as I am with Denis' work, this second collection brings the problem of assimilation closer than did 'The Great Prawn War'. There one had his 'Thesis' cycle (first heard in 1965), The Roar of the Crowd, Slouch of Vietnam, Southern Melody, The Century of the Child and the song Harrisburg - potent readings, with Den's voice resounding through them all.

Not that everything was hard-hitting and polemic : more personal items had their place as well. But 'Prawn War' was representative of the author's effective performing repertoire to 1982. There is an altered tone about 'Ah, White Man, Have You Any Sacred Sites ?'

Odes of yesteryear to Spiro Agnew and Henry 'Napalm' Kissinger, surreal humour of The Grogging Stakes and The Bastard who squashed the Grapes in me Bag.....Classic deadpan Denis, with newer compositions in like vein : his reaction to the Leura Golf Club Blurb, a story of the time monkeys rode the greyhounds at Harold Park, and a 'literary' ballad entitled 'And then they fucked all night'.

The texts of his fine songs Flowers of Trowutta, Mitchell won't you stay, and Trains of Treasure appear, though unfortunately without music. And there are the four-liners, so instantly memorable it is hard not to quote; e.g. :

The General was a famous man,
But he passed away so sadly.
Thousands thronged to his funeral,
Cheering madly.

The bulk of the collection, though (three times as many titles as in 'The Prawn War') shows a different side to our Poet Lorikeet. Quieter, more reflective; focussing on microcosm - children, the bush, Australia's past, hopes for the world's future - rather than on the macrocosm (macro-chasm ?) of international politics. Verses drift more than ever into free-form expression, and some briefer ones have an arresting beauty:

Water on the roof is Indonesian music,
Bamboo flutes and xylophones,
The drops hang on bare branches,
A million eyes afraid to weep.

Others almost seem best served by print. With re-reading it is possible to sense different levels of feeling conveyed in the lines, separately and as a unit. This despite my theory about live poetry.

Of course it also permits closer criticism; and needless to say, not all items made contact with me. I was disappointed too at the anti-teacher tone restated here (being one myself; not all are cane-swinging sadists, despite what the papers say). But what criticisms, and with what basis, might those in certain other professions offer to verse included in these pages ?

As a performer Denis has reached audiences larger, probably, than any other Australian poet. His reading public will be different; so the works must stand on their own merits. And certainly they do. Wide-ranging, thoughtful, militantly humanitarian poetry like this will address itself to many who may never hear Den perform.

'Ah, White Man, have you any sacred sites ?' is strongly endorsed.

SONGS OF POPULAR RESISTANCE FROM AROUND THE WORLD

Records by Victor Jara, Inti-Illimani, Quilapayun, Theodorakis, Joe Glazer, Leadbelly, Woody Guthrie, Pete Seeger, Robert Wyatt, Tom Robinson, Ewan MacColl, Leon Rosselson, Boys of the Lough, Wolfe Tones, Dominic Behan, Christy Moore, Holly Near, Meg Christian, Cris Williamson, Peggy Seeger, Judy Small, Robin Archer, Redgum, Eric Bogle, Martyn Wyndham-Read and many, many more.....

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LETTERS/LETTERS/LETTERS/LETTERS/

Dear Readers,

Firstly let me heartily congratulate all who worked to make the recent Melbourne National a very enjoyable one. It was obvious that performers, organisers, volunteers and audience contributed mightily and willingly.

As John Dick points out, the folk arts are almost invisible except for festivals, club nights, dances and so on, all organised by enthusiastic volunteers. The media and governments generally spend their attention on other matters. An urgent area of need is that concerning children and their access to all music including folk music through their families and their schools. Music of all kinds in public schools is in a woeful state of neglect. Children won't learn folk music there, nor in most cases, will they learn from their parents.

Thus, comments made in your last newsletter leave me mystified and disturbed, for if they are read literally, the reader is left with a distorted impression about the Port Fairy Folk Festival. Firstly Margie Brookes indicates that people spectate rather than participate at our festival. For a start, if she'd followed the children to their nine special workshops she'd have seen them singing, dancing, playing action games and making instruments - participating. If she'd gone dancing she would have been footsore attending 13 dances. There was Shanty Singing and singing at the Folk Mass and many other occasions. Participants learned instruments at eight different instrument classes and twenty-eight entered the Song-writing award. Hundreds of others actively listened using their ears and minds - maybe with their eyes closed in the afternoon sunshine.

Thousands attended the Port Fairy Folk Festival - for a very large proportion this was their very first experience of the rich diversity of folk music. For many it's a family festival and a new discovery in life. For folk music it's a growing new participatory audience. Who knows what the apparently passive audience may do at some future time. They often buy a whistle or a folk song book and start to play and sing after a concert or festival.

A lady who went to the recent Port Fairy Folk Festival for the first time with her 7 year old daughter was surprised and delighted to hear the little girl play 'Little Brown Jug' on her violin. Yes - she learned the tune by ear at Warwick Nottage's fiddle class during the Festival.

John Shorter's cryptic sentence with regard to our festival can't go without a call for clarification if your newsletter is a voice for folk music in Victoria. Anyone reading his mysterious words might easily get the impression (a) that at best it was "interesting" (b) that the organisers needed outside help and advice as they don't seem to know how to run it and (c) that it is just "a little show". Not very fair or constructive.

If this is the most accurate review of the festival your newsletter can manage it's a pity it bears so little resemblance to the true nature of the festival which is gaining a growing, new and diverse audience of between 8 - 12,000 people. We have been thoroughly congratulated by all participants - audience and performers and nearly all want to come back. Surely that's a great step in the right direction of popular awareness of folk arts! Some kind of encouragement would be welcome from the F.S.D.S.V.

Yours sincerely,

Jamie McKew (for the Committee, Geelong Folk Music Club)

LETTERS/LETTERS/LETTERS/LETTERS/

LETTERS/LETTERS/LETTERS/LETTERS/

Folk Song & Dance Society
of Victoria,
P.O. Box 1096,
CARLTON 3053.

To Jamie McKew,
Geelong Folk Music Club.

Dear Jamie,

Thank you for your letter of 22 June 1986.

Contributions to the Newsletter do not necessarily reflect the views of the Society. Although the editors retain the right to refuse to publish unacceptable material (because it is malicious or defamatory for example) and to edit contributions, no other attempt at censorship is made. I am sure you will agree with this policy.

Quite often, therefore, disparate and contradictory views will appear about various events or decisions simply because we do not share the same aims and prejudices.

It is also possible that some comments may be misconstrued because they have not been fully explained, particularly when a "throwaway" statement is included in a general report.

After having spoken to Margie Brookes and John Shorter I feel sure that it is an example of the latter in the cases you complain of.

Margie's explanation is that there were so many people attending the Festival at Port Fairy this year that comparatively few were able to gain admission to those events which allowed participation. Also, there were so few of the impromptu "sessions" which are usually a feature of a festival of this size and nature.

As I understand Shorter, he was, in his own inimitable way, trying to be facetious by referring to a "little show" - it was anything but that. He also informs me that he found the festival to be of exceptional interest and will write to you to expand his views.

I hope this explanation clarifies the situation.

Yours sincerely,

John Dick, (President, F.S.D.S.V.)

LETTERS/LETTERS/LETTERS/LETTERS/

Newsletter No.2 from the new National Administrator for the A.F.T. (Australian Folk Trust).

P.O. Box 40070
Casuarina,
Darwin, N.T. 5792.

LETTERS/LETTERS/LETTERS/LETTERS/

Dear All,

Congratulations to the new Editors. Your first Newsletter was terrific - but of course you realise that you are/will both be stuck with the job for "forever" on the strength of the latest issue, because we all know it will keep on getting better and better.

I have to admit that I can't really understand why the letter from the Central Australian Folk Society Festival Organising Group seeking applications for performers etc. for the 1987 Festival should have caused so many "hurt feelings". Every F.O.G. has to decide at the outset a broad plan for the programming, as is their prerogative/mandate.

As I remember, every F.O.G. has been abused either for including too much local talent (chauvinism) or not enough local talent (depriving visitors from hearing the host state's performers); for using "big name" overseas groups/artists; for not doing just that; for overloading the programme with non-Australian content, or for not having enough Australian content; for neglecting the spoken word; for neglecting the academic approach or for being too academic/esoteric; for making the programme too inflexible and not allowing enough opportunity for spontaneous 'sessions'; for not keeping the programme tight enough to hold the interest of non-performers. I ask you, who in their right mind would take on such a thankless task as organising a Folk Festival on a National standard? It doesn't matter what you do you will be criticized by every instant expert on the scene, as well as by a lot of others who should know better from their own experiences doing the same job.

At least the Central Australian group are not pussy-footing around - they have decided that it is a National (not international) Festival and are asking quite plainly for justification for the presentation of specific material. O.K., it's going to be a 'different' festival because of that approach, but isn't that the name of the game - to present a 'different' and possibly 'better' festival than any other. The wisdom of whatever choice any F.O.G. makes only shows at the Festival by its popularity or otherwise (that's always a gamble anyway), but I can't really see that Alice Springs will be bereft of a good audience for whatever they do.

Regarding our missing President, would any of us, given the chance, willingly come back to Melbourne's Winter one moment sooner than absolutely necessary?

P.S. New Folk Club opened in Montrose (see 'Activities Sheet'). The Shire of Lillydale, with assistance from the Australia Council, has appointed a Community Music Co-ordinator, and the Folk Club is one of the projects involved. It has only been going a few weeks, but is proving quite popular and well attended. Hopefully it will become a more frequent occurrence. Brickbats to those members who never let me know about it earlier though. Let me rephrase that in brutal monetary terms. Some percentage of your membership fees goes toward administrative costs, and regular phone calls to check entries on the 'Activities Sheet' come under that heading, so you could help keep costs down by giving me a call first. Clubs who have enjoyed regular advertising at no cost could also assist by notifying me of changes in venue, time or day/night of the week.

Jess Dunnadge.

LETTERS/LETTERS/LETTERS/LETTERS/

Hi there,

Well I hope by now you have all read my first Newsletter and know who I am, instead of sitting there wondering who is this person babbling on in my magazine.

I would ask you all to take note of the address on the top of this page, our new permanent post box number, I take back all I was thinking of the Postal Department, they told me I would have to wait at least 3 to 6 months for a post box and here it is only 9 weeks later, wonderful!

Whilst I'm passing out congratulations, I would like to congratulate Mr. Peter McGrandle on his appointment as W.A. State Folk Arts Co-ordinator. Peter takes up this position on July 1st, 1986, and I'm sure he will be very happy to hear from you all in W.A. Good luck Peter.

The Australian style was ably demonstrated by Bloodwood, the Northern Territory band at the last Edinburgh Festival Fringe. They played in a theatre setting, in concert, in workshops and in the streets whilst in Scotland at this highly successful annual event on the British Calendar and in so doing, took part of the Australian culture to the thousands of tourists from all over the world who attended the Festival. "It was a terrific experience" said Bob Barford who is now up to his ears in the organization of the 21st National Folk Festival to be held in Alice Springs next Easter.

A 60 minute video of the activities of the Hills Folk Club & Workshops in Perth, W.A. is now proving to be a sound commercial for the Folk Arts. The product, the brainchild of Susan Forde, Producer, is professionally done and clearly demonstrates the advantages of a community folk organization which appeals to all sectors of the Hills area of Perth and beyond. It's on VHS and sells for \$24 plus postage and handling. Contact Susan on (09)401 7589 or write to 64 Currajong Crescent, Craigie, W.A. 6025. Included in the film - Kel Watkins - "yarning" and Lindsey Pollak's dance workshop.

Both the above projects were assisted by the Australian Folk Trust Inc., through its Devolved Grant Scheme.

The Top Half Folk Festival is over now and to all the interstate folkies who attended, I say Hi. I met so many out of towners at the Festival that I was beginning to wonder where the locals were but then I knew they were there slaving away. I hope you all had a grand time and hope to see you at the next one.

Well until next time "together for Folk", Bye,

Wendy Peckover.

***** RADIO PROGRAMS *****

Mondays 10 - 11.30 p.m. 3 CR (837 on the AM dial)
'That's All Folk'

Tuesdays 2 - 4.00 p.m. 3 RRR (102.7 on the FM dial)
'Rick E.Folk'

Fridays 8 - 10.00 p.m. 3 AR (621 on the AM dial)
'Music Deli'

Saturdays 10 - 12.00 noon 3 PBS (107.7 on the FM dial)
'Mainly Acoustic'

Sundays 7 - 9.00 p.m. ABC-FM (105.7 on the FM dial)
'Sunday Folk'

On 'Sunday Folk' this month of August are more features from the 20th National Folk Festival held here in Melbourne last Easter, and from this year's Port Fairy Folk Festival.

- 3rd From the National - 'A Turkish View of Gallipoli'. A workshop presented by 'Gallipoli '85'. The Turkish folk tradition and its place in both Turkey's and Australia's heritage.
- 10th From Port Fairy - 'Paradiddle' - one of Melbourne's most popular folk bands, in concert.
- 17th From Port Fairy - 'Idi Amin's Ensemble' - Adelaide's very popular Celtic music group, in concert.

From the National - performances by a variety of well respected solo singers and musicians and duos, including John Hughes, Ian White, Mick O'Brien, Mike Burgess, Bob Petchell and Isabel Margrett.

24th From the National - Celtic songs & dances, mainly from Ireland and Scotland, played by 'The Polkaholics', Seamus Gill, Christy Cooney & Rab Mitchell.

From Port Fairy - Melbourne's own multi-cultural dance group 'Shenanigans' perform a Concert/Dance.

31st From the National :-

One of Australia's leading South American groups, 'Papalote' in Concert; and performances by Scott and Louisa Wise and by Bernard Carney.



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\$\$\$ AUSTRALIAN FOLK TRUST \$\$\$
\$\$ FUNDING FOR FOLK PROJECTS \$\$

The Australian Folk Trust operates a grants scheme for folk projects, with money devolved from the Music and Community Arts Boards of the Australia Council.

WHAT TYPE OF PROJECTS ? The grants scheme provides funding assistance for a whole range of folk projects such as festivals, workshops, master classes, collecting and documenting of folklore, record/cassette production and publication of folk material and other areas.

HOW MUCH ? The current ceiling on grants or loans is \$2,000.00 per project. Larger projects are often sent on to the appropriate Australia Council Board with A.F.T. recommendation for funding where appropriate.

WHO CAN APPLY ? Any individual, group or organisation can apply for assistance for folk related projects of local, regional, state or national significance.

HOW TO APPLY ? Contact your local A.F.T. Trustee, Folk Federation or the Trust's Executive Officer. They can provide you with grant application forms, guidelines, and assist you in framing your application and/or project. [See front inside cover for names and phone numbers of Victoria's two Trustees].

WHEN TO APPLY ? There are currently two (2) closing dates :
June 30th for decision in September 1986 ;
October 31st for decision in February 1987.

Applications must be post-marked on or before the closing date. Late applications will not be considered in a current round and may be held over till next consideration round.

SOME THINGS THE TRUST CANNOT FUND

1. Projects which have already started or been completed, i.e., no retrospective funding.
2. Prizes or Competitions or Charity Events.
3. Club/Federation Newsletters.
4. Capital equipment.

DOES THE A.F.T. HAVE FUNDING PRIORITIES ? Yes, in certain areas:-

- * Projects of national significance representing the Australian Tradition or traditions modified by the Australian experience, have preference over folk projects of purely overseas origin.
- * Folklore collection/documentation and publication have also received special attention in recent times.
- * Newly established Folk Festivals have funding preference over long established Festivals.
- * Specific innovative projects also receive preference.
- * Records/Cassettes normally attract loans rather than grants unless they are of particular folkloric significance.

WHAT TO DO NOW ? See your local Trustees and start organising your projects to further the cause of Folk in Australia.

\$