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Folk Song & Dance Society
of
Victoria



NEWSLETTER



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This issue was prepared by Kathy Burgi (with many thanks to Chris & Peter for the use of their 'P.C.'). A Collating Party, organised by Peter Goodyear, is held from 2 p.m. on the last Sunday of each month, at John and Mariette Byrne's, 13 Vincent Street, Coburg - our thanks to Peter, John and Mariette, and of course to Lynne Stone for the mailing list, labels and the 'Activities Sheet'.

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!*!***!***! DEADLINES *!***!***!**
 (See Opposite Page)

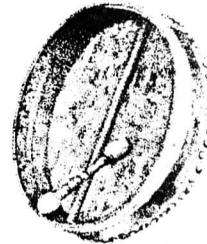
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DEADLINES FOR CONTRIBUTIONS : the 15th of each month.

[Much as I would love to include everything sent in to me, if it is illegible and/or late, I can make no promises].

Please send either to the F.S.D.S.V. (see opposite page)

or direct, to : 'F.S.D.S.V. Editor'
 P.O. Box 327,
 CLIFTON HILL, VIC. 3068.

--* EDITORIAL *-*-*

Greetings,

Well, as you will have seen on the front cover, this is a combined April/May issue, as I am taking a short break from all such duties. My thanks to Lynne Stone for all the work she has done on the 'Activities Sheet' to transpose it into its new format (doesn't it look louverly...), and my apologies to you all for the lack of that sheet in recent editions - problems with time and with communication.

My thanks also to all the contributors in this, and past editions, and dare I offer thanks also to all future contributors (please contact me if bribes are acceptable). Don't forget, if there is anything you do or don't like in this Newsletter, anything you would like altered/added/deleted, please ring or write to me - hearing it twelfth-hand is really not as effective, and I'm not telepathic. So, if you suspect I may not know about something which should/could be included in this screed, please utilize Telecom or Australia Post to let me know (I don't mind hearing about things several times over).

To all you intrepid travellers, enjoy Alice Springs (and Kapunda on the way up). Catch you in June.

Kathy

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IRISH MUSIC WORKSHOPS

** For anyone wanting to play Irish music as it should be played, and to be liberated from the 'dots', which is not so easy for some of us, I can really recommend Kathleen Harte's workshops at the Robbie Burns on Saturday afternoons from 2 - 5 p.m.

** The first half of the afternoon is designed for beginners who have already started to play an instrument, and this is a good opportunity to learn tunes at an easy slow pace, at first, from the music-sheets. The second half of the time is for those who are more experienced.

** Since the middle of last year Kathleen has regularly, and without reward (other than the satisfaction of seeing people progress), devoted her Saturday afternoons to us, and we are indeed fortunate to have the guidance of such a fine musician, who is also gifted with a great ability to use just enough discipline to ensure progress, while maintaining the casual, fun atmosphere essential to an Irish music session. But watch out for her phenomenal memory - she always knows if you haven't done your homework !

** On behalf of everyone who has benefitted over the last few months from these workshops, I would like to thank Kathleen for her great contribution to the Melbourne Folk Scene.

Mary Flegg

==========**=====**=====**=====**

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THE NARIEL CREEK FESTIVAL

There is a Leunig cartoon which depicts a man and his child watching a sunset on their TV, completely oblivious of a real, more beautiful, sunset outside. I wonder if there isn't a parallel in the events of the Labour Day weekend just past.

At the same time as large groups of people at the Port Fairy Music Festival strove to recreate their various perceptions of 'bush' dances, another group, much smaller, was able to share, at Nariel Creek, the experience of being part of a rural community in which nearly everyone dances and/or plays dance music as part of the normal course of events.

It was such a treat to join the Nariel Valley musicians and watch the locals of all ages, joined by a few from Melbourne, dance all night as if born to it. Indeed they are, because this has been a tradition in the Nariel Valley for many generations now. The Labour Day Weekend Festival there has been going for over twenty years, but with the declining numbers caused by the rival attractions of Port Fairy, this year's may have been the last.

The irony of it all is that dancers complain each year about the lack of dancing at Port Fairy when nothing in the title 'Music Festival' implies any obligation on the part of the organisers to provide dancing at all.

The festival site, an unspoilt stretch of the Nariel Creek, will still find a use next March however. The civic leaders of nearby Corryong, mindful of the devastation such a thing might have on their town, are likely to use the site for a rock festival, with (and I quote) "...no need to outlaw bottles or stubbies - any broken glass will all wash downstream !"

If there's anybody out there who would come to Nariel next March if there were still a Folk Festival with music and dancing, give me a ring on (03) 439 3851.

Graham Witt

==== : :==== : :==== : :==== : :==== : :====

A couple of significant matters were considered at the last Committee meeting of the Society.

The first was to determine the recipient of this year's Graeme Squance Award. As most of you will know an annual award is made in remembrance of the late Graeme Squance to a person who has made a significant contribution to the folk arts in Victoria. The Committee has decided to award it this year to John Shorter in recognition of the contribution he has made to the Society over the previous five years. Congratulations Shorter.

The second matter worthy of note is that the AFT has nominated Victoria as the state to receive a grant to appoint a Folk Arts Co-ordinator. This position will be advertised soon in the daily press and further details will be available. At this stage it is envisaged that the person appointed will work from the Talunga Music Shop in Smith Street, and will constitute the hub of the various folk-related organisations in Victoria. The point to remember is that the Co-ordinator will represent all folk arts organisations throughout the state and not just the Society.

The Committee and the other organisations involved in securing the position believe that it is a major step, but the effectiveness of the position will depend upon the members of the various bodies utilizing the services of the Co-ordinator in the most effective manner. I should be able to tell you more about this in the next edition.

The final report on the 20th National Folk Festival was completed last month and lodged with the A.F.T. It is a superb report and easily the best that has been prepared anywhere previously in Australia. We all owe a huge debt to a number of people involved and, in particular, to John McAuslan, Kathy Burgi and Peter Anderson. The F.S.D.S.V. really has completed what was a highly successful festival.

In the context of successful festivals I must say that I thought this year's festival at Port Fairy was tremendously successful from the point of view of the numbers attending. However, I have some doubts as to whether this is the only criteria on which to judge success. To my mind there were just too many people there but, if the aim is to bring the folk arts to the attention of as many people as possible it seems as if I may be barking up the wrong tree. It is absurd to criticise a festival for being too successful in this regard. Still, I can't help wondering where it will all end.

John Dick

DEFINE IT OR ELSE...

As reported last month, a new annual journal, 'Australian Folklore', is to be published later this year. The news has resulted in the closure of the journal of the Australian Folklore Society, which aimed to represent collectors of Australian folklore. In its last edition in January, editor RON EDWARDS of Karunda, Queensland, published this submission which has been forwarded to the Australian Folk Trust:

A RESPONSE TO THE AUSTRALIAN FOLK TRUST

The Australian Folk Trust is at present going through the most important stage of its development, and it is of vital importance that everyone concerned about folklore in this country should not only be aware of what is happening but should contribute their thoughts on the matter.

Come what may, it would seem inevitable that the AFT is about to become the one officially recognised body representing Australian folklore. All other folklore organisations will have to turn to the AFT for funding, and all grants for collecting and publishing will have to go through the AFT.

As far as the Government is concerned, the AFT will represent folklore and the AFT will be consulted when important decisions about our folklore have to be made. This state of affairs is likely to remain until such time as a Department of Folklore is set up in one of our major universities, and what will happen then will depend as much as anything else on the track record of the AFT.

The great problem with the AFT at the present time is that a majority of the people and organisations connected with it have developed their own definitions of folklore which have no relation to folklore as it is understood in other parts of the world.

As far as I can see, the AFT does not have its own definition of the term folklore as yet, but instead generally accepts the loose definitions which have emerged in the state organisations which contribute to the AFT.

Now that the AFT has begun to have serious discussions with the Government as to the future position of the Trust, it is most important that a clear definition is evolved so that everyone knows just what is being discussed.

It is no use discussing folklore with the Heritage Commission if their spokespeople are thinking of folklore as it is understood in other parts of the world while the AFT is arguing from the point of view that Australian folklore consists of traditional material but also includes songs that a mate made up last weekend and which he cannot get played on the local radio station.

At present Australian folklore appears to consist of two aspects. First there is folklore in the sense that it is lore collected from the folk, and the AFT certainly recognises this. But there is also folkyllore, which is what folkies deem to be folklore.

Look through past issues of our folk journals and you will find large numbers of contemporary songs written in folksong style. Some of the songs are good; some are very bad. If you look back several years you can trace the history of some of these composers.

In some cases the good writers continued to improve to the stage where they were finally accepted by the real "folk", and so they are then in a sense disowned by the folkies. This is a very ironic situation, in that a contemporary folksong writer is only accepted by the folkies until his songs appeal to the real folk, and at this point he is no longer considered to be a folksong writer. In the meantime the not so good writers whose verse will never be accepted outside the folksong circle continue to be sponsored by the establishment. The AFT should make some decision about this matter, and do it in a clearcut manner so that there will be no doubt later.

If the definition of a folksong is to be "any song written by any folkie who is in good standing with the establishment", then let it be spelled out plainly so that everyone knows where they stand.

Another problem that must be addressed is the one of politics. A glance at any unpublished material of the type known as "contemporary folksong" (a term similar to "instant antiques") will show that whenever a stance is taken it is always to the left.

While this may be OK with the present Government, it could prove to be rather tricky when the next conservative Government is elected. What, for instance, is going to be the attitude of the AFT in the case of some rightwing politician who objects to finding himself being lampooned in ballad which appears in a journal funded by the AFT? If the AFT is seen as favouring one political shade over another it could create all sorts of extra problems.

The AFT should decide just what it is about before it goes to the Heritage Commission to argue about the importance of saving our priceless heritage of Hawke and Howard ballads that are nearly a month old.

This would not be all that important if the journals were impartial, but all the contemporary political material that appears in folky journals is left in direction. Take for instance the ballads related to the graziers' fight to continue grazing on the High Plains. This material has appeared in right wing publications such as farmers' papers but never in folky publications.

When I first mentioned this problem to Ken Goldstein (prominent US folklorist) he observed that if contemporary political ballads were considered to be folksong then shades of right or left could not be used as a yardstick, and in fact Ku Klux Klan songs would also have to be regarded as equally valid.

I realise that even mentioning such matters opens one to criticism by partisans of either side who immediately want to brand the offender a class enemy for even daring to point out such obvious truths. However, the AFT should realise that it will have to come to some decision about this matter itself or risk having the decision thrust upon it from outside.

In my opinion the AFT should not be indirectly funding contemporary political songs at all as they are not folksongs by any definition. Nor should the AFT be funding (indirectly) modern composers whose work is not folksong by any definition except that they get it published in folk journals. Although it is nice to give young talent a chance, that type of work should be done by the Music Board.

To be quite blunt about the matter, there are very few folklorists in Australia and at present even fewer taking any interest in the direction that folklore is moving in this country. The AFT is the only body getting anything done, and the AFT is in the main composed of dedicated people from the performance side. As this state of affairs is not likely to change in the near future, it is important that everyone connected with the AFT concern themselves at this stage with decided just what it is they call folksong and folklore.

The above is reprinted (with thanks) from N.S.W.'s 'Cornstalk Gazette' (March 1987). Please also see 'Around Australia' in this edition for the outcome of the 'Folk Definition Showdown'. Ed.



5 APRIL

**CARLTON COMMUNITY CENTRE
150 Princes St., Carlton**

ENQUIRIES -

LUCY 380 4291 or BARRY 484 4130

F.S.D.S.U. and COLONIAL DANCERS

FIRST SUNDAY EVERY MONTH

STARTS AT 2.30pm (to 6pm)

DANCING HERE, THERE, EVERYWHERE

COLONIAL DANCERS - F.S.D.S.V. SUNDAY DANCE - 5th APRIL

We hope to see you there. The dance is from 2.30 - 6.00 pm. at Carlton Community Centre. This dance is jointly organised by Colonial dancers and Folk Song and Dance Society of Victoria. The cost is \$3 (members), \$3.50 (others) or \$5 for families.

The afternoon will provide enjoyable social dancing for all. The program will be a variety of Bush, Colonial, Irish, Scottish and English dancing. A few of the dances will cater for those who are experienced dancers but the bulk of the program will be a wide selection of dances that everyone will find enjoyable.

V.F.M.C. WOOLSHED BALLS**

The dates have been set for these popular balls. As usual the balls will be held at Central Hall, 20 Brunswick St., Fitzroy. The dates for this year are **Saturday 23 May** and **Saturday 10 October**. For information or tickets ring Alan or Elma Gardner (497 1628).

OLDE EMPIRE BAND BALL**

The best musicians from Canberra, Sydney, Newcastle, Adelaide and Melbourne (and elsewhere) get together to present a night of English dance and fun. This widest travelling group of musicians who specialise in dances around Australia will be in Melbourne on **SATURDAY 29 AUGUST** at **NORTHCOTE TOWN HALL**. A great night is guaranteed for all. For information contact Dave Alleyway (w- 859 9583) or Barry Simpson (484 4130).

COLONIAL DANCERS BALL

After the first very successful ball last year Colonial Dancers will hold their **Second Annual Ball** at the same time again this year - **SATURDAY 28 NOVEMBER** at **Northcote Town Hall**. For information ring Barry (484-4130).

MUCKLEFIELD DANCE AND GOLDMINING WEEKEND**

This is a T.S.D.A.V. sponsored function that will be held on the weekend of **28-29 MARCH** at the Mucklefield South Hall.

SATURDAY 28 MARCH

- 1.00 PM - SCOTTISH COUNTRY DANCE WORKSHOP
- 2.00 PM - AUSTRALIAN TRADITIONAL DANCE WORKSHOP with Peter Ellis.

SUNDAY MORNING Gold panning with Harry Mc Queen.

Mucklefield is about 5 miles from CASTLEMAINE on the Newstead road. There is tent camping space at the hall, or if you prefer there are Camping Grounds nearby at Welshman's Reef or Motels in Castlemaine. It should be a fun weekend. For further information ring Lorraine Ogilvie (428 1810) or ring me (Barry) on (484 4130). Tickets: \$12 for whole or part of the weekend.

***** ALSO Colonial Dancers social - last Wednesday of the month - Wednesday 29 April - 8pm at Carlton Community Centre. COME...**

Mount Isa June '87



17th Top Half Folk Festival
OUR WORLD OF DANCE & MUSIC

**SONGWRITING
COMPETITION**

CONDITIONS OF ENTRY

1. Competition is open to all songwriters resident in Australia.
2. No limit to the number of entries. If entering more than one, please use separate entry forms.
3. Entries may be either written by a single composer or by several writing together.
4. Both words and music to be original.
5. No previous winning entry will be considered.
6. Copyright will be retained by the composers.
7. Panel will consist of 3 judges to be arranged by the Festival Organising Committee.
8. Time and place of judging will be at the discretion of the Organising Committee and no correspondence will be entered into.
9. All entries are to be submitted on cassette and forwarded to the address below. **CLOSING DATE IS MONDAY 4TH MAY 1987.** Late entries will not be accepted.
10. Entrants may perform their compositions or have them played by others or by their cassette entries. These details to be provided on the entry form.
11. Entries must include a tape/cassette recording, written lyrics and, where possible, music.
12. The winner will be announced at the Sunday evening Concert and the composer(s) will receive the Mount Isa Mines Limited Trophy.

ENTRY FORM

NAME..... ADDRESS.....

 PHONE

PERFORMANCE a. BY CASSETTE
 b. LIVE AT THE FESTIVAL

ENTRIES TO: MISS KERRY FRASER
 SONG WRITING COMPETITION
 C/o BOX 781
 MOUNT ISA
 QUEENSLAND 4825

THE PROMCON CORPORATION AND CLIFFORD HOCKING
present

GUINNESS

Irish music

CALENDAR



In the past two decades the Wolfe Tones have done more than most other groups to popularise Irish traditional music. Today they are the country's foremost folk group with numerous best selling LP's and single records, and sellout concert tours to their credit. They are hugely popular in the US, Britain and the Continent of Europe and their frequent tours abroad win them more fans and friends every year. The years of popular success has only whetted the appetite of the Tones. They plan on being around for a long time, with better things yet to come.

APRIL 1987

Wednesday 22 Brisbane Concert Hall
Thursday 23 Sydney Town Hall
Friday 24 Melbourne Dallas Brooks Hall
Monday 27 Geelong Performing Arts Centre
Tuesday 28 Adelaide Festival Theatre
Wednesday 29 Perth Winthrop Hall



Mick Foster and Tony Allen, better known as Foster & Allen, have become one of the biggest selling Irish groups in the world. Their Australian album sales have out sold all other Irish groups over the last twenty years. Mick Foster is Ireland's top accordion player and has won five national titles for his dexterity on this instrument. Tony Allen brings to the duo a rich quality of voice that adapts easily to the old tradition of Ireland's folk music.

JUNE 1987

Wednesday 3 Rouse Hill Canterbury-Hurlstone Park RSL Club
Friday 5 Hurlstone Park RSL Club
Saturday 6 Hornsby RSL Club
Sunday 7 Wentworthville Leagues Club
Tuesday 9 Warrnambool Arts Centre
Wednesday 10 Melbourne Concert Hall
Thursday 11 Hobart Tasman Hall

Friday 12 Sydney Town Hall
Saturday 13 Townsville Civic Centre
Sunday 14 Kuranda Amphitheatre
Monday 15 Mackay Theatre Royal
Tuesday 16 Rockhampton Pibearn Theatre
Wednesday 17 Brisbane Concert Hall
Thursday 18 - Sunday 21 Tweed Heads Twin Towns Services Club
Monday 22 West Gippsland Arts Centre
Tuesday 23 Shepparton Town Hall

Wednesday 24 Ballarat Civic Hall
Thursday 25 Canberra Southern Cross Club
Friday 26 Dapto Leagues Club
Saturday 27 Adelaide Convention Centre
Monday 29 Geraldton Queens Park Theatre
Tuesday 30 Perth Concert Hall



Clannad have been at the forefront of Irish music for over ten years; but it was only after their score for the television program, 'Harry's Game' that a wider audience came to appreciate their musical excellence and the hauntingly beautiful voice of Maire Brennan. The band consists of Maire, Paul and Claran Brennan, whose father Leo, is a celebrated Irish band leader, and their twin uncles Noel and Pat Duggan. Clannad also recorded the soundtrack for the series, 'Robin of Sherwood'.

JUNE 1987

Thursday 11 Brisbane Concert Hall
Friday 12 Sydney Enmore Theatre
Tuesday 16 Canberra Theatre
Friday 19 Melbourne Concert Hall
Monday 22 Geelong Civic Centre
Wednesday 24 Hobart Tasman Hall
Friday 26 Adelaide Convention Centre
Monday 29 Perth Concert Hall

CHECK LOCAL PAPERS FOR BOOKING DETAILS

%%--%% PORT FAIRY '87 %%--%%

Tradition is a wonderful thing isn't it? Predictable, reliable, even revered. Well, Port Fairy this year upheld all its traditions, established over the past eleven years. "Which traditions?" you may well ask.

Well, it was, as always, a bloody long way for almost all of us (except for most of the Youth of the Western District) involving heaps of petrol and a boredom only perpetuated by the traditional slapping of windscreen wipers. Which brings me to tradition No.2. The weather was foul!!! Nights of hoping that my body would provide sufficient ballast to prevent my unwilling flight out to sea are hardly restful!! At least I wasn't drowned out as were many others, not to mention having tents ripped by the gale.

However, the weekend saw several worthy sessions, particularly and predominantly Irish, with an almost total lack of national variety. Naturally this depends on just who has attended the Festival, but I felt it was a shame that there weren't more English/Scottish/Anything Else musicians. Saw and heard some good singing sessions, at least, led by the Redoubtable Randall and ably sided by Paolacci, McAus et al. Performances I missed due to my own commitments, seeing only a smidgin of a 'Rua' performance. This was musically pleasant but I find the continually shifting population of a workshop/performance distracting. This is inevitable where entrance times aren't limited so that people wander in/out at all stages of the show. It's my criticism and I'm sticking to it.

The organisational side of Port Fairy seemed good, a bare minimum of disasters being apparent. Another problem with the venues was the lack of punctuality. Virtually every performance ran an hour behind time, and with a few notable exceptions, was very badly mixed. The mixing van at the oval was even set up so that the mixing desk faced the wall of the truck, not the stage. Surely if the mixer is unfamiliar with the many and varied bands he is employed to produce, it would be an advantage to watch for instrument/vocal changes!

I felt the lack of a venue for late singing a loss. Last year we had the church hall from midnight on. Which resulted in a fine night of singing at a venue in which the acoustics made even my voice sound in tune! Sorry that one didn't happen this year. There were however less venues and activities all round this year which was, in most respects, an improvement.

To return to tradition - tradition No.3 - all the youth of the surrounding 200 miles converge on Port Fairy for a piss-up, thus preventing access to pubs for a session. This can only result in musicians eventually abandoning the festival, which would be a great shame. Personally I find the presence of hordes of drunken youths offensive, and hoped the public advertising would have been reduced this year. Maybe it was, and maybe that's not the way to solve the problem anyway.

This sounds like a lot of gripes. Perhaps I've just had a gutful of Festivals! Certainly Port Fairy is overlarge, overexpensive and overcrowded. I believe the numbers were down on last year. If so, I hope the trend continues!

Gillian Rackham

%%--%%--%%--%--%%--%--%%--%%--%%

%%--%% PORT FAIRY '87 %%--%%
(A Non-Folky's Viewpoint)

Wot a top weekend ! Got to see sum luvverly crowding at the Stump. Nice bit of violence aversion therapy there. Don't you just luv the way drunks stand on one foot (the other one apparently stuck to the carpet by spilt beer, bundy, chips etc (sans Guinness) threatening murder & mayhem to all and sundry !

The alternatives, yes doesn't that bring a tear to your eye. I'll tell you, some of the alternatives were so alternative they were alternating between dope and beer, stoned and pissed. Who saw the guy in the dressing gown, come on, be honest. A reliable source tells me he is a Mont Park refugee millionaire. And all those guys with the dreadlocks! I've never seen so many albino West Indians. Which brings me to the Americans, and talking of the Irish, how come all the teenagers manage to sing rebel songs etc, in Port Fairy whilst sticking their fists up in the air instead of singing Oz Bush songs and sticking their bums in the air ? Try it guys, I'm sure you'll like it.

There were few high points for me at P.F. One was at the top of the stairs at the Zoo, another was just above the urinals in the Oval campground - and wot a bargain that was eh ! It's a good job we didn't phone or the prices would have really gone up !

Nice piece of work in the Commercial (Commiserate ?) on Sunday arvo with Cata Boogie and Sean Malegoff playing their sarongs or whatever they are. As well as all those other musically adaptive personages present excluding the Knight in White Satin of course.

Those people who were concerned about the earthquake at 2 a.m. on Monday morning let me now reassure you it woz only the applause for the infamous Del on Giano and Puitar, Rab Mitchell and his bucket of gravel, the tall lady with all the hair and shaving rash, the nice grey-haired gentleman with a smile and all those fellows with the funny handshakes.

Don't forget, next year take ya texta with you. (I'll be in Cairns on the dole !)

Alan Wilshaw

%%--%%--%%--%--%%--%--%%--%%--%%

Chewton Folk Club Music Camp

June 19th-21st 1987

The Chewton Folk Club presents a specialist music camp catering for students of Celtic & Traditional music.

Excellent tuition will be provided in

Guitar · Whistle · Banjo & Mandolin

Fiddle · Singing · Percussion

Song Writing

The camp is situated in 90 acres on the banks of the Campaspe River at Axedale. Accomodation is in shared dormitories and all meals are provided. (Sat. & Sun breakfast & lunch & Sat. night tea). All inclusive cost of the camp is \$45. Book early as places are limited - closing date for applications is May 15th. To enrol complete the form below and send with camp fee to Chewton Folk Club, 1/2 P.O. Chewton 3451. For further information contact Helen McGeachin (054) 723990 or Mick Ahearn (054) 724382

Please enroll me in the Chewton Folk Club music camp.

Name

Address

Phone no.

Instrument

Standard (beginner/intermediate/experienced)

Please find enclosed cheque for \$45.

! -% -+ -% FRAGMENTED FOLK % -+ -% - !

FAREWELL TO THE TRAITORS GATE FOLK CLUB : This time South Australia's Traitors Gate Folk Club really has closed down. Over 500 people attended The Gate for the farewell on January 17, with a riotous time had by all (you should see the photos!). Sad news indeed for S.A. folkies but, if there were over 500 people there, where are they all the rest of the time ?? Perhaps we'll see yet another revival ?!

'RUA' AT THE DAN : Talking of riotous times had by all, the weekend after Port Fairy saw the visiting Scottish band 'Rua' play at The Dan O'Connell here in Melbourne to an almost full house. Excellent night had, particularly as, at the same time, there was a wonderful session happening in the Bar. Rua are a breath of fresh air for Australian folkies, and hopefully will return soon. Shame the publicans did not get a late licence for the night instead of forcing the diehards to pack up and disappear at 12.30 !

VISITING IRISH FIDDLER : One of Ireland's leading Fiddle Players (and music teachers), Ailis O'Connor, will be at this year's Annual Festival Traditional Music Competitions in Kapunda over the weekend of April 11th - 12th.

[S.A.'s 'Fedmag']

SONGBOOK RELEASE : The long-awaited A.F.T. commissioned Australian Songbook is now available. The book is edited and illustrated by Lynne Tracey of South Australia. Will try to find out more details, meanwhile phone Sandy Nash for more info. (Adelaide) 42 2770.

NEW MUSIC CAMP !! : Having enjoyed the Turrumurra Bush Music Camp so much this year, organisers of the **Chewton Folk Club** have been inspired to put on a similar event, and hope that this first 'Winter' camp will prove successful (apparently there are many "nice days" up there even during winter, although the nights are still cold). So don't put your banjos, whistles, voices, guitars, fiddles, cars and so forth into hibernation this winter, head up to Axedale for what should prove to be a wonderful weekend ! (See advert. this edition for details).

TALES OF TALUNGA : Did you know that 'Talunga' means "A sparkling pool of water in a dried-up creek bed" ? (Well, this is called 'Fragmented Folk' !). Anyway, as you all know, Talunga Music is currently situated at 400 Smith Street, Collingwood. A recent visit there provided the information that they have a newly released record on their 'Sidetrack' record label, namely the latest offering from Tracey, Munro and Tracey, called 'Nightpiece'. It will be sold for \$14.99. Amazingly enough, that incredibly popular tune book 'Begg'd, Borrowed and Stolen' has just undergone it's ninth reprint !! Surely some kind of a record (!?). Anyway, for further info. re Talunga's records and books, give Jim Smith a call on (03)729 4228.

FOLK '86 RESOURCE DIRECTORY : After a quick look at this directory, one's first thought is "WOW !". It looks to be a very comprehensive directory, and is extremely well presented. Compiled and edited by Isabel Margrett and Bob Petchell (when they were the Project Officers for the Folk '86 Project in S.A.), it looks to be well worth anyone wanting to know anything having a copy !! It appears to be limited to S.A. content in the live areas, but includes details from anywhere in terms of general information sources/record suppliers/etc.etc.

TALKING OF FOLK DIRECTORIES : The FSDSV's 2nd edition of the 'Folk Directory of Victoria' is still underway - the old story of not enough hours in the day means that it will not be out until after Easter - as early as possible. Remember, if you have anything which you wish to be placed in the Directory, contact Peter Goodyear on (03)481 2337.

PROCEEDINGS OF THE 2nd NATIONAL FOLKLORE CONFERENCE : Keith Hollinshead tells me that all goes well with these, and copies should be available at or just after Easter.

EUROA FOLK WEEKEND : Yes, already ! Actually, the weekend is not until October, but the owners of the Euroa Caravan Park (057) 95 2160 have informed us that folkies should book early (i.e. NOW) if they want a van (might as well admit it, we're not all as hardy as we used to be - in fact some of us never were !) for October, as they become fully booked months in advance - just a friendly reminder folks, so plan ahead !

WEA COURSE (SYDNEY) : Peter Parkhill is presenting a course for the Workers Educational Association in Sydney. Entitled 'The Music And The Folk : A Study of Some Forms of Traditional Music in Australia', the course is "concerned with some of the various musical forms in oral tradition which have established themselves in Australia today. The programme will explore the musical traditions of England, Ireland and Scotland in this country and the genesis of what is now known as the Australian tradition. The students will hear material which has only recently been collected, and some new approaches to this study will be discussed. The other side of this course consists of the study of various non Anglo-Celtic traditions operating in Australia such as those of the Balkans (in particular, Greece), the Middle East and Europe. Most musical examples played during the course will be drawn from recordings made by musicians living in Australia". The course runs for 10 sessions, cost \$50, commenced March 20th. Ph.(02) 264 2781.

[NSW's 'Cornstalk']

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Following are some extracts from the March 1987 edition of the monthly 'Australian Folk Trust Newsletter' prepared by the National Folk Arts Co-ordinators, Bob Petchell and Isabel Margrett, with assistance from the National Administrator for the Trust, Wendy Peckover. [If you wish for a full copy, please contact one of our A.F.T. Trustees - see inside front cover of this Newsletter].

NATIONAL CO-ORDINATORS ADDRESS AND PHONE NO. : Until the end of this year, they are :

National Folk Arts Co-ordinators,
Australian Folk Trust,
1st Floor,
265-267 Rundle Street,
ADELAIDE S.A. 5000

PH. (08) 223 4650

"THE FOLK DEFINITION SHOWDOWN" : This was one of the items on the agenda for the A.F.T. Board meeting held on Feb.21st and 22nd in Brisbane. The discussion was very fruitful. The A.F.T. has now adopted the following definition of Folklore/Folklife :-

"The term 'Australian Folklife' means the traditional expressive culture shared within the various groups in Australia : familial, ethnic, occupational, religious, regional.

Expressive culture includes a wide range of creative and symbolic forms, some of which are belief, technical skills, language, yarns & recitation, literature, art, architecture, music, song, play, drama, ritual, pageantry, handicraft.

These expressions are mainly learned orally, by imitation, or in performance, and are generally maintained without benefit of formal instruction or institutional direction."

The terms "Folklore" and "Folklife" can be used interchangeably.

For those familiar with Folklore/Folklife definitions, the Trust has essentially adopted the definition developed for the American Folklife Preservation Act (1976), with a few modifications to take into consideration for the Australian situation, e.g. 'yarns and recitation'.

A.F.T. ANNUAL DIRECTORY FOR 1987/88 : This will be available at the National Festival in Alice Springs this Easter.

A.F.T. FORTHCOMING MEETINGS : Executive meeting in Adelaide in June. Board Meeting in Sydney in September.

WORLD EXPO '88 - BRISBANE APRIL 30 - OCT.3 1988 : If you wish to audition, a video tape must be submitted. Details and application forms available from :

Executive Producer,
Entertainment Division,
World Expo 88,
P.O. Box 1988,
SOUTH BANK QLD. 4101.

BEV BARNES MEMORIAL CEILIDH CONCERT AND DANCE - ALL PROCEEDS USED TO ESTABLISH BEV BARNES MEMORIAL TRUST : In September last year, S.A. and the national folk scene lost one of its most dynamic and inspirational people, especially in the area of multicultural dance. On February 27th, a Memorial Ceilidh Concert and dance was held, and it was a great success. It was how all wakes should be - a time of remembering with sadness, but also celebrating the things that go on, including the effects of Bev's work. And what is to go on is the Bev Barnes Memorial Trust, established by the Ceilidh Organising Committee with the assistance of the Folk Federation of S.A.

The objectives of the Bev Barnes Memorial Trust are :

- to develop and continue the work of Bev Barnes as multi-cultural folk dancer, singer and musician.
- to support practitioners and teachers of multi-cultural dance at a local and national level.
- to actively promote multi-cultural arts in Australia.

Donations can be made to the Trust with cheques made payable to the Bev Barnes Memorial Trust, GPO Box 929, Adelaide, S.A. 5001. All donations will be receipted and the work of the Trust detailed in broadsheet annually.



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Cassette Title : 'STORMS BRING IN THE FISHERMEN'
 Artists : The Witchwood Trio - Matthew Noble,
 Roger King, and Therese Virtue.
 Available from : 37 Bennett Street, North Fitzroy,
 3068. Ph. (03) 489 6173
 Reviewed here by : Bronwyn Evans

This is an excellent tape covering a variety of cultures, themes and issues. It opens with 'The Fisherman's Love', a song written by Tasmanian Rose Harvey about the lives of the fishermen and their wives. The fate of lonely women is pursued further in 'Past Caring', a poem by Henry Lawson set to music by Steve Ashley. The musical accompaniment to the song, especially with the harmonica, is very evocative of this loneliness. I also liked the accompaniment to the American song 'Rider Blues' - the style works very well and provides an interesting contrast to the other traditional songs.

Two unaccompanied songs, 'Blackbird' and 'Three Score and Ten' give lovely demonstrations of Therese's fine voice. 'Blackbird', a song by Sydney songwriter Phyl Lobl, is particularly well suited to Therese's excellent purity of tone. Her versatility is highlighted by 'Calabrisella Mia', an Italian song of great popularity amongst the Melbourne community, and the Chilean song 'Te Recuerdo Amanda'. The latter, written by Victor Jara of the Chilean New Song Movement, tells of the parting of Amanda and Manuel when he goes away to war. Therese imparts a wonderfully authentic flavour to these two foreign-language songs.

The tape is well produced, with the delightful finishing touch of a drawing by Michael Leunig on the cover. Let's hope there'll be more offerings from these three talented musicians!

££**££**££**££**££**££**££**££**££**££**££

Record Title : 'A MEASURE OF FREEDOM'
 Band : The Ideal Band
 Available On : Lismore Records LIFL & 7003
 Reviewed here by : Jim Dick
 (U.T.Creek Folk Club, Alexandra Vic.)

On this album Alasdair Robertson really enhances the already excellent Ken Campbell and Chris Miller in The Ideal Band. As well as his tasteful keyboard work, Alasdair brings his songwriting skills to the group on three of the tracks.

Not to be outdone, Ken weighs in with his slow air 'Miss Ailie', and Chris proudly presents 'Tir Aluinn', a fiddle reel written during a New Year at Ullapool in the West Highlands. 'Reel' is the operative word, I was there.

Also included in a delightful touch is 'Horseguard Blue' originally recorded in the 1930's by Bob Smith's Ideal Band, a Glasgow-based band from which the current group took their name.

From Swedish Waltzes through Breton dance tunes to pipe reels, including an unusual reel by John Gahagan called 'McHugh's Other Foot', the record is first class. My only reservation being that Ken's voice seems to have a rougher edge than I know he actually has. Add Jim Sutherland's percussion to the sound fiddle, Northumbrian Pipes and the keyboard, and you have an album you will not regret buying.

££**££**££**££**££**££**££**££**££**££**££

LETTERS/LETTERS/LETTERS/LETTERS/

The following letter was intercepted between Melbourne and Sloan Square London. It says something about the Victorian Folk Scene; then again, perhaps it doesn't.

Jim Dick
 U.T.Creek Folk Club, Alexandra

Dear Mumsy,

Please forgive for not writing sooner, I've been terribly involved since arriving in Australia. I've been up to the daqs (vernacular) in folk music, especially with Darryl, who is studying something at R.M.I.T. He takes me to the most fascinating places, late night folk shows in converted rat holes with lots of atmosphere. We went to a working class pub called the Robbie Burns. The music was quite good, but the characters were out of this world, except for some commie types who seemed to expect everyone to be quiet when the music was on. This just goes to show there are some spoilsports (Bowers) even in Australia.

A week ago Darryl and some of his friends took me to a place called Port Fairy. We stayed in a house called 'Kirriemuir'. Trevor, one of Darryl's mates (vernacular) said there had been a famous ball and a famous song about it. He sang me four verses and "ah joy" I knew the words and joined in with the other 29 which I learned during my time at Raedean. Funny, but Trevor never spoke to me again.

Darryl started to sing in a very strange voice and I began to giggle, whereupon he became quite horrid and told me I was mocking his working class Australian heritage. I can't think what he meant, as his Daddy is a consultant and they live in a place called South Yarra, which is a quite a pleasant little place.

An old man began to sing through his nose and Warren, another mate, said he displayed magnificent artistry. But he just sounded like an old man singing through his nose. I kept quiet and told a white fib and said I liked it. Darryl said I was starting to appreciate true values, and that it was not really my fault if I was conditioned by my background. (Mumsy, what's a "Pomibaster"?) Darryl is so clever, he plays an instrument called a Cittern by Stefan Sabell, and when he plays, one makes remarks like "Bonzer" or "Bewdy". These beautiful aboriginal words give one a sense of timelessness and ethnic solidarity, so said Jackson, yet another mate.

Most of the food we ate was served in newspaper or plastic boxes. I think it's compulsory to eat this type of traditional fare at folk festivals. It tasted just like the food at school, there at least we had silver and decent napery, not a plastic fork and a length of loo roll.

Musicians ('mosos' - Greek origin I think) we meet seem to speak a different language. There is something called a gig, which is different from a jig; a violin isn't a violin, a violin is a fiddle. A boy told me I was a "real little ripper" and he'd like to give me a "good going over", isn't that lovely. I'm planning to take a saturation course in 'Strine' (Australian language).

Well Mumsy, I wish you would take some time off from those fund-raising things for Mrs. Thatcher and come here and melt into the folk scene as I have. I'm sure Darryl and his chums would love to meet you. Perhaps you could stay a while with Uncle Joh, and we could all go to the Robbie Burns. Meanwhile, I'm having a spiffing time here in Melbourne, give my love to Daddy, Algernon, and Snuffles. To use the local vernacular "good on ya, ya ale hure". See, I'm learning fast.

Your loving daughter,
Prue
xxxx

LETTERS/LETTERS/LETTERS/LETTERS/

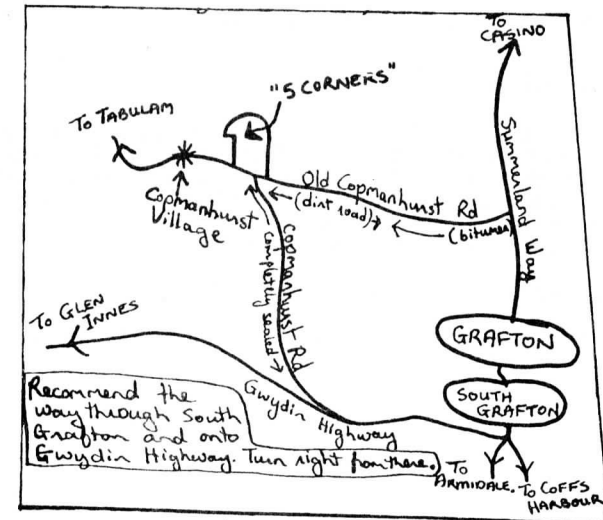
******* RADIO PROGRAMS *******

MONDAYS	1.00 - 2.00 p.m.	3CR (837 on the AM dial) 'Taking It Easy'
MONDAYS	10.30 p.m. - 12.00	3 CR (837 on the AM dial) 'That's All Folk' [Various presenters, including Peter Leman, Jamie Johnston, Seamus Gill, & Mick Moran]
TUESDAYS	2.00 - 4.00 p.m.	3 RRR (102.7 on the FM dial) 'Rick E. Folk' [Presenter - Rick E. Vengeance]
FRIDAYS	8.00 - 10.00 p.m.	3 AR (621 on the AM dial) 'Music Deli' [Producers - Stephen Snelleman and Paul Petran]
SATURDAYS	9.00 - 11.00 a.m.	3 RPP (94.3 on the FM dial) [Presented by various Peninsula Folkies]
SATURDAYS	10.00 - 12.00 noon	3 PBS (107.7 on the FM dial) 'Mainly Acoustic'
SUNDAYS	6.30 - 8.30 p.m.	ABC-FM (105.7 on the FM dial) 'Sunday Folk' [Presenter - David Mulhallen]

+//+ FORTHCOMING FESTIVALS +//+

- Apr. 10 - 12 12th **Kapunda** Music Competitions, S.A.
Phone (Adelaide) Maurice on 45 2773, or John on 296 0381.
- Apr. 17 - 20 21st National Folk Festival, **Alice Springs, NT.**
Ph. (089) 52 5022 (b.h.) or (089) 52 3538 (a.h.)
- Apr. 17 - 20 Folk Music Campout. "5 Corners" Old Copmanhurst Road, Via **Grafton, N.S.W.** (see Map below).
Ph. Mazza (066) 473 274 (ah) / (066) 420 333 (bh)
- Apr. 17 - 20 **Hamilton's Crossing** "I Can't Afford to Go To Alice" Easter Folk Festival.
Ph. Sue O'Leary (03) 481 7268.
- May 1 - 3 The **Forbes** Ben Hall Bush Music & Folk Festival N.S.W. Phone Rob Willis on (068) 52 2687.
- June 5 - 8 Top Half Folk Festival, **Mt. Isa.**
- Aug. 7 - 9 **Cairns** Folk Festival, Q'd. Ph. (07) 369 1568
- Oct. 16 - 18 **Yungaburra's** 6th Tablelands Folk Festival, Q'd Ph. (07) 369 1568
- Nov. 20 - 23 5th Annual **Lockyer** Folk Festival, Helidon, Q'd Ph. (07) 369 1568.

EASTER at '5 CORNERS'



P.S. No dogs or cats please.