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The Society is incorporated under the Associations Incorporated Act (1981).

The Society is recognised as representing Victoria in matters involving all forms of Folk Arts, and as such is a member body of the AUSTRALIAN FOLK TRUST which is the National body through which Federal Government funding is devolved via the Australia Council for the Arts, to the various State (member) bodies to assist in the promotion, preservation and presentation of the Folk Arts.

The Society is affiliated, or has reciprocal membership benefits, with other groups whose aims are in accord with the aims of the Society, such as the Victorian Folk Music Club, the Colonial Dancers, Geelong Folk Club, Shepparton Folk Club, Wangaratta Folk Club, 'U.T.Creek Folk Club' & others, at the discretion of their organisers, including Folk Clubs run by our equivalent organisations in other states.

The Society's Folk Club is the MELBOURNE FOLK CLUB (at whatever venue) but the Society also sponsors other Clubs & functions and, in co-operation with the Colonial Dancers organises a regular (1st Sunday of the month) afternoon dance at the Carlton Community Centre, 150 Princes Street Carlton.

The Society's meetings, held monthly (1st Monday of the month, subject to change occasionally), are open to all interested people, whose views and suggestions will be heard, but voting rights are limited to members of the Committee.

SUPPORT FOLK MUSIC, SONG & DANCE - JOIN THE F.S.D.S.V.

Write to :- P.O. Box 1096, Carlton Vic. 3053.

Folk Song & Dance Society of Victoria



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1987

NEWSLETTER

The Newsletter of the Folk Song & Dance Society of Victoria appears monthly. Except where it is indicated that copyright is reserved, all articles in the Newsletter may be freely reprinted provided source and author are clearly acknowledged. Views expressed herein are those of the contributors and do not necessarily reflect those of the Society or Editor.

This issue was prepared by Kathy Burgi (with many thanks to Chris & Pete 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 and labels.

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 Randal Pound (03) 417 1872 (Answer-phone)
 or, temporarily, c/o F.S.D.S.V., P.O.Box 1096, Carlton 3053.

! * ! * ! * ! * ! * DEADLINES * ! * ! * ! * ! * !

the 15th of each month

As long as items are **ON TIME, LEGIBLE & PHOTOCOPY-READY**, an attempt will be made to include them. Please send either to the F.S.D.S.V. (as above), or direct, to:-

'F.S.D.S.V. Editor'
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 = Ron on (03)617 0331 (b.h). Small jobs are a specialty. =
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The Black Pen

The Normandy Hotel
Sunday 16th August, 1987
8.23 p.m.



Well, here we are again.

All I can say is

"plus ca change, plus ca meme chose."

That's probably not fair though, 'cos the boys are probably all played out after a weekend with Paraic and Eilis. Between fencing banjos, dracula fiddlers and rooster goats, the session is being held together.

As for 'The Red Quill' - what can I say after I say I'm sorry? This much...I've been in constant attendance at this session since it's inception and I stand by what I say. If the 'undersigned' (Red Quillers) are going through some kind of mid-life crisis and can't stand a bit of well-intentioned and tongue-in-cheek criticism then they should go back to sticking their fingers in their ears - or any other handy orifice for that matter. I'm only joking men!

The session is starting to pick up after heroic efforts on the part of certain parties. More power to their collective elbows. I must close now - things are getting quite frantic. In future I hope to do more than comment on sessions and old women who obviously frequent them (crimson biros).

Love

The Black Pen

*!

[Has 'The Red Quill' beaten a hasty retreat in the face of the above ??]

MORE THAN JUST A RECORD (REVIEW)

Record Title : 'DECLAN AFFLEY'
Artist : Declan Affley
Available from : Ph.(03)489 2441 (Hugh MacEwan)
Reviewed here by : John McAuslan

Oh why can't I keep my big mouth shut! "No problem" says I, when MacEwan ever so neatly suggested I might do just a small review of this long-awaited record. And later when I got home - that sinking feeling - Declan's record! And it's not even that simple, because it's actually a collection of Declan's recordings, put together by Colleen Burke, Mark Rummery and Peter Parkhill! Oh my God, I hope I like it! Then momentary relief in the thought that Hughie might forget he's asked me, I mean we'd had a few, but knowing full well that MacEwan doesn't forget that kind of thing.

So here I am, my debut as a reviewer, right in at the deep end, my only salvation being that this Newsletter has a very small circulation and not too many people will actually get to read it. I mean, going by the trouble Kathy has to get local contributions, I sometimes wonder if anybody reads it. Each month I scan the pages in the hope that somebody, other than the regulars, may have been moved to express an opinion on something - anything; but apathy reigns supreme. Not even a note to congratulate Kathy on the way the quality of the Newsletter has improved over the last couple of years. So maybe I'm safe, even if people don't like the review, they won't bother to say so anyway.

When I first met Declan, I was only in Melbourne a short time, and I had been recruited for a very big workshop on very big ballads at the '77 National in Adelaide. One practice evening Declan arrives; after a short time the rehearsal thankfully dissolved into a great session of highly entertaining "discussion". I was basically a very contented onlooker, I really knew very little about ballads and certainly knew nothing about the politics of the Australian Folk Scene. But as the evening progressed, Declan always took time to explain the history or the background to the particular direction the conversation had taken. He was ever mindful of my ignorance and did not discount me because of it, but made a point of trying to involve me wherever possible. He had earlier offered some advice on how to tackle a couple of particularly nasty ballad lines, but apart from that he did not sing that night. Although the company that night were obviously great friends, the debate was er, shall we say highly spirited, with opposing views put with much vigour and passion. When I finally managed to get away, in a very tired and emotional state I may add, I left with a very high regard for all involved, especially Declan. A man with a fierce pride in working class values, keenly intelligent with that wonderful mischievous Irish sense of humour, he shaped his arguments with a highly individual approach to language and so obviously loved the crack. Other protagonists that evening may well have forgotten that session very quickly, they were old friends and the subject matter was probably as old as the friendships. But I do remember - "How could I ever forget!"

So when I did hear Declan sing a couple of nights later, I kind of knew he was going to be special- and he was ! But when I get right down to it, I never really did hear him sing a tremendous amount after that. We met at festivals and on his trips down to Melbourne but pretty infrequently overall. He was right into the pipes at the time and seemed content to encourage others including myself. [His wonderful knack of putting workshops together at a moment's notice is by now famous. And they always came over so well; others would spend months in preparation, rehearsal and agonising, while Declan would simply rope in a host of performers who happened to be at the festival, narrate straight from the head, & anchor the whole thing together to produce a memorable session]. But such was the power of the man's art that you didn't need to hear much to recognise the stature of that art. He could hardly fail to impress no matter what the circumstances, and often under the most difficult circumstances the best performances came. He always seemed to be the most natural of performers, completely at ease with himself and his audience, never embarrassed or overawed no matter how big or small the occasion might be. And that same natural self-confidence is much in evidence when you listen to the remarkable quality and consistency of Declan's singing on his record. Which, at long last, actually leads me to the record itself.

The front cover of the album has a fine black & white print of Declan performing at the "19870 National Festival in Meloburne" (typical Sydney proof readers !). Inside the double cover you find a brief resume, by Colleen, of Declan and his music, and on the back, notes on the songs and tunes. When I first saw the type and the layout I was a bit disappointed, it could have been better, but I don't even notice it now. The other thing that could have been included is information on how and when the recordings were made. The album runs for 55 minutes and contains eighteen tracks; five instrumental tracks, five Irish songs, and eight Australian compositions.

Side One kicks off with an Irish bracket : **AN CUMHRA DUN**, a hornpipe played on the pipes and with Jimmy MacBride on fiddle; **THE STAR OF THE COUNTY DOWN**, solo vocal and guitar; **LAMENT FOR MUNSTER**, a solo on pipes; then **CARRICKFERGUS**, vocals and guitar. Three Australian songs follow: Harry Robertson's **SHIP REPAIRING MEN**, **WEEVILS IN THE FLOUR** and **BUMP ME INTO PARLIAMENT**. A pair of reels **OFF TO CALIFORNIA/THE BOYS OF BLUE HILL** then lead into the last track on this side, the John Dengate song **BILL FROM ERSKINEVILLE**.

Side Two opens with that great Irish song **AN BUNNAN BUI** (The Yellow Bittern for those of us who don't have the language), then another Dengate ode to Australian sporting endeavour (Sydney Style) **THE TRIFECTA SONG**. **THE ANTARCTIC FLEET** by Harry Robertson follows, sung unaccompanied, then **NEWRY TOWN**, a song from Ireland's more recent Troubles, followed by a tune set **DROWSY MAGGIE/JACKIE COLEMANS** which has Declan on fiddle and Michael Hand on flute. **THE FAMILY OINTMENT**, from the singing of Willie Clancy comes next; Don Henderson's **RAKE AND A RAMBLING MAN**; and then the last song on the album **DO YOU THINK THAT I DO NOT KNOW**. The record finishes with a pair of jigs **DANIEL O'CONNELL & THE CARRAROE** with Declan on pipes and Jimmy MacBride on fiddle.

14th

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(Primary School Market Day)

OCTOBER 30th., 31st., NOVEMBER 1st., 1987

For Children and the Family

**MOUNT TARENGOWER RESERVE
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FEATURING:

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- **Saturday:** Market & Entertainers at School
9.00 a.m. 3.00 p.m.
- **Saturday:** Dance in Main St., Maldon
8.00 p.m. 1.00 a.m. & entertainment
at various venues around town.
- **Sunday:** Market and Concert at Reserve

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Write to: N. Wilson, Bridgewater Rd., Maldon, 3463.

{...cont. from page 8}

If the compilers set out to portray, among other things, the sheer breadth of Declan's musical talents, they have surely achieved it, especially in the song department. For Declan, I'm sure, will be best remembered by his singing and his tasteful guitar arrangements, and the first two songs on the record are prime examples. Lovely relaxed interpretations of two of Ireland's best loved Anglo-Irish songs, with Declan's big rich voice so sensitively accompanied by his gut string guitar. The guitar arrangements on the songs are just beautiful, with Declan's proclaimed influence of the harp very obvious, especially on **CARRICKFERGUS**. Lines of counter melody, harmony, gentle bass runs all blend together behind the song but never get in the way.

On the **SHIP REPAIRING MEN** Declan is helped out by Mike Ball on concertina, and what a fine player he is. Of the two Harry Robertson songs I prefer this one, maybe it's just the style of **THE ANTARCTIC FLEET** I'm not keen on, for there's certainly nothing wrong with Declan's interpretation. **WEEVILS IN THE FLOUR** is such a great song, and Declan's version lets the poetry tell the bitter story of capitalism's utter disregard for the human soul. Unfortunately Declan's guitar on this track is a bit underdone on this particular recording. **BUMP ME INTO PARLIAMENT** as a song doesn't do a lot for me, but it's an interesting song being an Australian composition sung in the American wobbly style.

The last track on the first side is a fine version of John Dengate's **BILL FROM ERSKINEVILLE**, I love this and the other Dengate song on the album. I first heard of John from Seamus Gill and both he and Declan were and are avid fans of John's work. Declan wrote a very fine introduction to John's book of songs 'My Shout' and it was obvious from that just how much Declan appreciated his songs. Both songs on the record are accompanied by The Larrikins, different lineups and both recorded in concert. The songs themselves have a vague sort of Music Hall feeling about them, and Declan's interpretations are just great. I particularly like the sound of Declan's voice on these concert recordings, there seems to be more tops and middle in the mix than in the other recordings, but there again it may just be the songs themselves, and Declan's style of delivery of them. The arrangement of **THE TRIFECTA SONG** has Jacko Kevins on accordion, Declan on guitar and an uncredited banjo-player whom I assume is Ian White again.

Side Two opens with **THE YELLOW BITERN**, a song which I first heard on one of Declan's earlier records, a fine song with such a clever concept and sung with an obvious empathy by Declan, and again with his lovely tasteful guitar. **THE TRIFECTA SONG** and **THE ANTARCTIC FLEET** I've already mentioned.

The next couple of tracks to be quite honest I could have done without. The distortion on Declan's vocals on **NEWRY TOWN** is really too much, to the extent that it is almost painful, and I have ended up waiting for it every time I play the record. There would have been very good reasons for its inclusion, but when the quality of the recording is such that it distracts from the performance itself, then they have to be very good reasons indeed.

10.

On the next track it's the performance that bothers me, two reels **DROWSY MAGGIE** and **JACKIE COLEMANS** with Declan on fiddle and Michael Hand on flute. It sounds like a couple of warm-up tunes at the start of a session, the playing hesitant, ragged and not particularly together. They both stop at the end of the first tune before getting into Jackie Colemans, and then the Bodhran - ! It really doesn't do any of the musicians justice, and I reckon they would be all rather unhappy at its inclusion.

The last three songs on the record are superb. The first, **THE FAMILY OINTMENT**, is a song I hadn't heard, and is a fine example of an Irish unaccompanied style probably heard more in the North than the South. It's a straight undecorated narrative style which tells the comic story of the childless couple and their experiences with the dreaded potion. They're dropping out everywhere by the end of the song !

I've always associated Declan with **A RAKE AND A RAMBLING MAN**, and Don Henderson says it all - "He gives it a quality that can't be conveyed on this page, one that I am not even sure was there when I wrote it." No higher compliment can be paid to a singer. And I fancy that Henry Lawson would also be very happy to hear Declan's fine sensitive adaption of **DO YOU THINK THAT I DO NOT KNOW**. It's probably the most expressive vocal on the record; melancholy and reflective with a touch of restrained bitterness which suits the poetry so well. We went through a whole spate of musicians adapting Lawson's poetry to song, but none I think as successful as Chris Kempster. This is a lovely tune, and the full-blown arrangement with its fine harmonica solo at the end does it justice.

The record actually finishes with a set of tunes, which brings me nicely to the instrumental tracks. For me the tune sets do not have the impact of the songs, but there again, do they ever ? My particular favourite is the solo, **LAMENT FOR MUNSTER**, played on the pipes, and when you consider that Declan had only been playing for six years when this was recorded, it's a pretty remarkable piece. On the other tune sets Declan is heard playing the pipes and the fiddle, with a couple of fine Sydney Irish musicians; Jimmy MacBride on fiddle and Jimmy Malarkey on accordion and of course his great friend and comrade Seamus Gill on bodhran. The tunes are played in nice restrained style with plenty of lift and swing and would have been, I imagine, representative of the Sydney sessions of the time. As with the songs, the arrangements are sparse, allowing the listener to appreciate the beauty of the actual tune itself. And that's really what it's all about.

"And so to conclude and finish this muse", I can implore you all to buy a copy and hear for yourselves. Many people who knew Declan and his work better than I, will I'm sure have much to say about the choice of material on the record. And so they should, he meant so much to so many people, why shouldn't they be deeply interested in such an important project. Declan would have revelled in the controversy ! But in the end it's only a measure of the great love and respect his friends felt for him.

Finally, to the good people who put it all together, we owe a massive vote of thanks. I know these things carry their own rewards, and they must be enormously pleased with the record, but sometimes people do forget, so to you all - Thank You.



SELBY FOLK CLUB

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AND COMICAL SONGS.

OCT. 2ND BRUCE WATSON.

EX DROVERS DOG BRUCE HAS TAKEN TO WRITING
AND COMPOSING SOME VERY WITTY BUT
TRUTHFUL SONGS ABOUT SOME OF THE THINGS
GOING ON IN THE WORLD.

NOV. 6TH ★★ DENIS & LYNNE TRACEY. ★★

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ON - Sunday September 20th from 3.00 p.m.

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[Watch the Papers for further details]

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: PENINSULA FOLK CLUB FAMILY BUSH DANCE :
:
: The Band this month is 'Fine Fettle' *
:   who specialise in Traditional
:   English dance music.
:
: ALL DANCES ARE CALLED
:
: On   : Saturday September 5 1987
: From : 7.30 p.m.
: At   : TAFE Hall, Frankston.
:       (at rear of Railway Station)
* * * * *
  
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This publication has been produced by the Folk Song &
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or Sue on (03) 481 7268

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S TwtFs TWILIGHT COFFEE HOUSE **Tuesdays - Thursdays** 9 pm - 12
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Sundays - Classical Guitar Soc.
234 High Street, Kew - phone (03)861 6587.

M VICTORIAN FOLK MUSIC CLUB **Mondays** - Workshops 8 p.m.
4th Mondays - 'Singabout' 8 p.m.
Anglers Hall, Cnr.Rathmines & Clarke Streets, Fairfield.
Contact Elma Gardner (03)497 1628

s WINDSOR CASTLE HOTEL **Saturdays** 'Tara' 3 pm - 6 pm
Albert Street, Windsor.

Learn Dancing

[N.B. Various folk dance and instrument classes are also conducted]
[through the Council of Adult Education, & Melbourne & Monash Uni's.]

BALLARAT MORRIS DANCERS **Thursdays** 7 pm - 9 pm
Trades Hall, Camp St., Ballarat. Contact **Peter Waugh** (053)31 5365

BRITANNIA MORRIS MEN **Wednesdays** 7.30 pm
Jika Jika Community Centre, Plant Street, Northcote.
Contact **Peter Cartledge** (03)481 2337.

COLONIAL DANCERS Every Wednesday. Live music. 8 pm - 10 pm
Aust.Colonial,British Isles,Old-Time.
Carlton Community Centre, 150 Princes Street, Carlton.
Contact **Lucy**(03)380 4291(ah)/609 9362(bh)//**Heather**(03)235 3358(bh)

FOLK DANCE FOR ADULTS AND CHILDREN [Enrolment required]
George Street Studio, 274 George Street, Fitzroy.
Contact **Christopher Maubach** (03)531 4136.

INTERNATIONAL FOLK DANCING WORKSHOPS **Tuesdays** 8 pm \$3.00
Carlton Community Centre, 150 Princes Street, Carlton.
Beginners to Advanced. Contact **Therese Virtue** (03)489 6173.

ISRAELI & INTERNATIONAL FOLK DANCING [Enrolment required]
(214 Inkerman Street, East St.Kilda) - **Mondays** - Beginners.
(St.Stephens Hall,158 Balaclava Road,Nth.Caulfield) **Thurs** - Adv.
Contact **Sheffi Shapira** (03)817 1632.

PLENTY MORRIS DANCERS **Tuesdays** 7.30 pm
Melbourne Uni.Sports Centre.Contact **Rae Traethen** (03)417 6505.

SHE-OAKS Ladies Morris Dancers **Wednesdays** 7.30 pm
Melbourne University Sports Centre Activities Room.
Contact **Cathy Gausden** (03)489 2554 (a.h)/(03)608 1911 (b.h)

SQUARE DANCING CLASSES **Wed's** - Beginners/Ev.2nd Fri - Advanced
St.Matthews Church Hall, Nepean Highway, Cheltenham.
Contact **Steve** (03)383 2414.

VFMC DANCE CLUB (Esp.for beginners) 4th Wednesday ea.month - 8pm
Contact **Graeme Higman** (03)890 6890 or **Jane Bullock** (03)762 1389.

WELSH DANCING CLASSES **2nd & 4th Thursdays** 7.30 - 9.00 p.m.
Cambrian (Welsh) Church Hall, LaTrobe Street, Melbourne.
Contact **Liz Hardidge** (03)386 6686/**Michael Williams** (03)489 5415

Regular Dances - Metropolitan

* 'SUNDAY AFTERNOON DANCE' 1st Sunday each month - 2.30 pm
Carlton Community Centre, 150 Princes Street, Carlton.
Contact **Lucy** (03)380 4291(a.h.) [Run by FSDSV & Colonial Dancers]

COBBERS 'GUMTREE' BUSH DANCES Every 2nd Saturday 8 - 12.
LaTrobe University Union Hall. \$10. Contact (03)497 3227.

FAMILY FOLK DANCES 4th Saturday each month 7 - 9 pm
Uniting Church Hall, Cnr.Normanby Road & High St, East Kew.
Contact **Beth Rankin** ('Parents for Music') (03)859 2009.

PARADIDDLE BUSH DANCES BYO Supper, non-licensed. 8 pm - 12
Hawthorn Town Hall. Contact (03)844 2476 for details. \$7/\$5/\$2

SHENANIGANS DANCES 2nd Saturday each month 8 - 11 pm
St.Josephs Hall, Fitzgerald Street, South Yarra.
Special guest ea.month. \$6 & \$5. Contact **Gary King** (03)528 6189

'UP TO SCRATCH' SOCIAL DANCE Last Wednesday each month 8 - 10 pm
Carlton Community Centre, 150 Princes Street, Carlton.
Musicians and Dancers welcome.
Contact **Bruce Watson** (03)478 0130 (a.h.)

VFMC COLONIAL DANCE 3rd Saturday each month 8 - 11 pm
Carlton Community Centre, 150 Princes Street, Carlton.
Contact **Elma Gardner** (03)497 1628

VFMC EASTERN SUBURBS DANCE 1st Saturday each month 8 p.m.
Uniting Church Hall, Station Street, Ringwood. (Melways 49 H9)
Contact **Elma Gardner** (03)497 1628.

Regular Dances - Out of Town

BERWICK DISTRICT 'Old Time Dances' 8 pm - 12 around \$3.00
1st Sat.each month Mechanics Hall, Clyde
2nd Fri.each month Public Hall, Heads Road, Yannathan
3rd Sat.each month Masonic Hall, Princes Highway, Berwick
4th Sat.each month Memorial Hall, Worsley Road, Bangholme
Contact **Alf Johnston** (03)707 2327 (a.h.)

GEELONG Colonial Balls & regular 'Bullockies Balls' 8 pm - 12
Venues vary. Different bands at each event. BYO everything.
Contact **Andrew** (052)213 095 (a.h.) or phone (052)99 652 (b.h.)

FRANKSTON BUSH DANCES Saturday every 10 weeks - from 7.30 pm
BYO & Supper. TAFE Hall, Quality Street, Frankston.
Different bands playing. Contact **Noel** (03)781 4794.

TALLANGATTA - Church of England Hall 3rd Sat each month.
'Old Time Dance' 8.15 pm - 11.30 pm Contact (060)71 2545.

Music Venues - Out of Town

ALEXANDRA 'U.T. Creek Folk Club' Ev. 2nd Thursday
Special Guest nights occasional Fridays Shamrock Hotel, Grant St.
Contact Jim Catterwell (057)72 2157 (a.h.)/(057)72 1293 (b.h.)

CHEWTON FOLK CLUB 8.30 p.m. 3rd Friday each month
Chewton Town Hall. (Near Castlemaine).
Contact Mick Ahearne (054)742 511(bh) or Helen (054)723 990 (ah)

FRANKSTON 'Peninsula Folk Club' Ev. 2nd Sunday 7 pm - 11 pm
'Central Coffee Lounge', Nepean Highway.
Contact Bill Dettmer (03)783 6216 or Lyn Hornibrook (03)754 6057

GEE LONG FOLK CLUB Club Night Tuesdays - 8.30 pm
at The Sir Charles Hotham Hotel, Cnr. Mercer & Brougham Streets.
Special Concerts on Fridays - 8.30 pm
at The Newtown Club, 12 Skene Street, Newtown.
Contact Andrew Morris (052)213 095(a.h.)
or 'Music World' (052)99 652(b.h.)

GIPPSLAND ACOUSTIC MUSIC CLUB 1st Sunday each month
Tyers Hall Supper Room, Main Road, Tyers.
Contact Lyndal Chambers (051)74 5680.

HEALESVILLE FOLK CLUB 2nd Friday each month
'The Brolga Room', Healesville Sanctuary, Badger Creek Road.
Contact Don (059)62 5811 or Hugh (059)62 4371.

HORSHAM 'Wimmera Musicians Club' 1st Wednesday each month
Contact Rick Stephens (053)82 1782 (b.h.)/(053)82 1520 (a.h.)

MONTROSE FOLK CLUB 8.30 - 11 p.m. 3rd Friday each month
Jam Sessions 8.30 - 10 p.m every Tuesday
Mt. Dandenong Hotel, Mt. Dandenong Tourist Road, Olinda.
Contact John Macdonald (059)683 699 or Brian (03)754 2967

MT. GAMBIER FOLK CLUB 2nd & 4th Fridays each month
Upstairs Lounge, Macs Hotel, Penda Road, Mt. Gambier.
Contact Dorothy (087) 253 767 or Phil (087) 250 965 (a.h.)

SELBY FOLK CLUB 1st Friday each month
Community House, Wombalana Road, Selby.
Contact Francois Rogean (03)754 6043 (a.h.)

SHEPPARTON FOLK CLUB 2nd & 4th Thursdays each month
Junction Hotel, Toolamba. 8 pm - 12 midnight
Contact Mick Reilly (058)572 473.

WANGARATTA FOLK CLUB Last Friday each month
Vine Hotel, Ovens Highway, Wangaratta. 8 pm - 11.30 pm
Contact Tim Dickinson (057)21 4594.

For further information regarding Folk events/news/etc, in Victoria and interstate, please see the full Newsletter of the F.S.D.S.V.
For further information regarding specific events, please check the local papers, e.g. Friday's 'Age' newspaper's 'Entertainment Guide'.

The information contained on these pages appears courtesy of the Folk Song & Dance Society of Victoria, as part of the monthly F.S.D.S.V. Newsletter. Please assist in keeping it up-to-date by letting us know of any changes - phone Kathy on (03)489 0715.

SUPPORT FOLK MUSIC, SONG AND DANCE - JOIN THE F.S.D.S.V.
Write to : P.O. Box 1096, Carlton 3053.

++ FORTHCOMING FESTIVALS ++

- Sep. 26 - 29 17th W.A. State Folk Festival, Toodyay, W.A.
Contact : W.A.F.F. Office, P.O. Box 198,
North Perth W.A. 6006.
- Oct. 3 - 5 2nd Sawtell (Coffs Harbour) Folk Festival, NSW
- Oct. 9 - 12 9th South Australian Folk Festival, Goolwa, S.A.
Ph. (08)223 6814 or (08)269 5724.
- Oct. 16 - 18 Euroa Wool Week Folk Weekend, Euroa
Contact : John Dick (03)68 4768 (a.h.)
- Oct. 16 - 18 Yungaburra's 6th Tablelands Folk Festival, Q'ld
Ph. (07)369 1568
- 31/10 - 1/11 Maldon Folk Festival. New format this year.
Ph. (054)752 230 after 6.30pm - Neville Wilson.
- 30/10 - 1/11 1987 Bush Music Festival, Sydney, N.S.W.
Ph. (02) 871 3593
- Nov. 14 - 15 Australian Bush Band Championships, Glen Innes,
N.S.W. Ph. (067)32 2397 for information.
- Nov. 20 - 23 5th Annual Lockyer Folk Festival, Helidon, Q'ld
Ph. (07)369 1568
- Nov. 21 - 23 'The Koetong Tractor Paint' - Musicians Welcome.
Ph. (060)243 560 or (060)242 186 - Mick O'Leary.
- Nov. 27 - 29 7th Horsham Folkfest. Ph. (053)821 782.
- Dec. 4 - 6 Kevington Folk Camping Weekend.
Ph. (03) 729 4228 or (03) 68 4768.
- Easter 1988 22nd National Folk Festival, Sydney, N.S.W.

++ CALLING ALL MUSICIANS ++

- Performers are required for the above-listed festivals.
In particular, the organisers of Maldon & Horsham festivals here in Victoria are keen to hear from anyone wishing to perform at their Festivals (see above for contact details).

++ MORE DATES FOR YOUR DIARY ++

- September 5th Peninsula Folk Club Bush Dance,
7.30 p.m. Tafe Hall, (at rear of Railway Station)
SATURDAY Frankston. Band - 'Fine Fettle'.
- September 17th 'An Oath To Freedom' by PETA
8.30 p.m. (Philippine Educational Theatre Assoc.)
THURSDAY at Footscray Community Arts Centre,
45 Moreland Street. \$9/\$5. Phone (03)650 9172.
- Starting 'People's Theatre' 3 Day Workshop with PETA
September 18th (Philippine Educational Theatre Assoc.)
3 Days Community Arts Resource Centre. \$75.00
Phone the Community Arts Network (03)650 9006.
- September 20th SPECIAL COMHALTAS CONCERT
3.00 p.m. Eileen Loughnane, The Polkaholics, Seamus Gill,
SUNDAY John McAuslan, The Purple Dentists and more...
Ph. (03)489 0715 for further information.

FOR FURTHER INFORMATION ON ANY OF THE ABOVE EVENTS, WATCH IN FRIDAY'S 'AGE' NEWSPAPER'S ENTERTAINMENT GUIDE FOLK LISTINGS

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

ABC-FM	= 105.7	on the FM dial.	(National Radio)
3AR	= 621	on the AM dial.	(National Radio)
3CCC-FM	= 103.9	on the FM dial.	(Central Victorian area)
3CR	= 837	on the AM dial.	(Melbourne Metropolitan Area)
3EA	= 1224	on the AM dial.	(Melbourne Metropolitan Area)
3GCR-FM	= 103.5	on the FM dial.	(Gippsland area)
3MBS-FM	= 93.7	on the FM dial.	(Melbourne Metropolitan Area)
3PBS-FM	= 107.7	on the FM dial.	(Melbourne Metropolitan Area)
3RIM-FM	= 95.5	on the FM dial.	(Melton area)
3RPC-FM	= 106.3	on the FM dial.	(Portland area)
3RPP-FM	= 94.3	on the FM dial.	(Peninsula area)
3RRR-FM	= 102.7	on the FM dial.	(Melbourne Metropolitan Area)

MONDAY TO FRIDAY

3MBS 1.00 - 2.00 pm 'Music a la carte'[often has folk content]

MONDAY

3CR 1.00 - 2.00 pm 'Mundi Lunch' [Ian Paulin]

3CCC 7.00 - 8.00 pm 'The Organic Swagman' [Kerry McDonald]

3CCC 8.00 - 9.00 pm 'Open Door' [Roddy Willaton]

3CR 10.30 pm - 12.00 'That's All Folk'
[Seamus Gill, Peter Leman, Mick Moran, Peter Goodyear]

TUESDAY

3RRR 2.00 - 4.00 pm 'Rick E. Folk' [Rick E. Vengeance]

3RIM 9.00 pm - 12.00 'Folk & Acoustic Smorgasbourd'
[Gerard Hanrahan]

3MBS 11.00 pm - 12.00 'Folk Club' [John Worcester]

WEDNESDAY

3RPC 9.00 - 11.00 pm '40 Shades of Green' alt. 'Folk & Beyond'
[Jeanette Brennan alt. Tony Hudson]

THURSDAY

3GCR 8.00 - 10.00 pm 'What the Folk'
[Geoff Harris, Lyndal Chambers, Hans Strating]

FRIDAY

3AR 8.00 - 10.00 pm 'Music Deli'[Steven Snelleman, Paul Petran]

SATURDAY

3RPP 11.00 - 1.00 pm [Various Peninsula Folkies]

3PBS 10.00 am - 12.00 'Mainly Acoustic' [Various]
Includes, at 11.00 a.m. 'What's On In Folk & Acoustic' segment
[Compiled & Presented by Raymond Mow]

3EA 11.05 pm - 12.00
[1st Sat - Irish Gaelic Program. 3rd Sat - Scots Gaelic Program]

SUNDAY

ABC 6.30 - 8.30 pm 'Sunday Folk' [David Mulhallen]

3CCC 9.30 - 10.30 pm 'Singers, Songwriters & Troubadours'
[Andrew Pattison]

***** RADIO HIGHLIGHTS *****

Coming up on ABC-FM's 'Sunday Folk' this month of September :-

- 6th Two hours of the best in new and recent record releases.
- 13th From the 21st National Folk Festival -
Ken Ferguson's Workshop
'The Singing Wire - The Overland Telegraph'
Specially commissioned by the Committee for the
Festival, and sponsored by the A.F.T., Telecom and
the Bi-Centennial Committee.
- 20th From the 21st National Folk Festival -
Jill Stevens' Workshop - 'Wilderness'
Songs of conservation written by many of today's folk
songwriters & contributors to 'The Wilderness Album'.
- 27th Also from the 21st National Folk Festival -
Stan Gottschalk's Workshop -
'The Non Folkness of the Folk'
(and the Folkness of the Non-Folk).
This workshop looks at the sources of traditional
Southern American music, including traditional tunes,
minstrel tunes, ragtime, tin-pan alley, blues & jazz.

NEW FOLK RADIO PROGRAM : It's good to hear that another one of
our members, Gerard Hanrahan, has started up a folk program. It
can be heard on Melton's 3RIM (see opposite) on Tuesday nights.
Good luck with the show Gerard !

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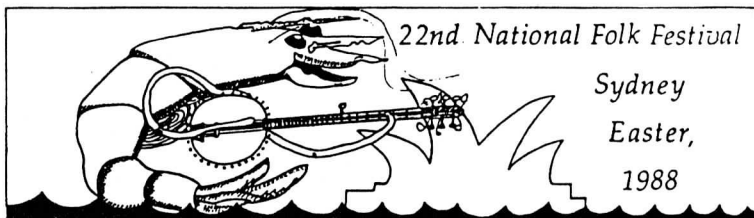
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DUBLIN

Heraldry & Genealogy Room 16, 9th Floor,
37 Swanston Street,
(Cnr. Flinders Lane)
Melbourne 3000.



FOG UPDATE - SEPTEMBER 1987

THERE'S a month to go before the closing date for applications to present concert spots and workshops at the 22nd National. October 1 is the date. So if you're one of those who's been saying for weeks that you must send in an application, get to it! Write to the Program Co-ordinators at the address below.

Meanwhile the Festival Organising Group has been busy with the more mundane aspects of the preparations, not least the finalisation of venues. (If there's nothing else to be said for a university campus, there is the advantage of having only one venue manager to deal with). The Sutherland Festival will be using some council-owned facilities as well as two schools and other halls.

Sutherland Entertainment Centre will be the main concert-style venue. It's a modern auditorium with seating for 950 - stalls 512 and balcony 438 - and a well equipped stage. The Entertainment Centre will also be our administrative headquarters and provides a considerable amount of display space - some of which could be made available to inter-state groups, sellers of books and/or records and the like. Write to the Festival Co-ordinator if you are interested.

Then there's the School of Arts, a beautifully restored Edwardian theatre-style auditorium which seats about 250. The Police-Citizens Youth Club will make an ideal venue for the main dances and the big dance workshops - of which there will be plenty - and there'll be dancing also in the Masonic Hall. At Minerva Street School there'll be things going on night and day in the hall and classrooms, with a beer tent/folk club in the grounds. In the next block the Sutherland Public School will be used for the children's program and for child minding.

ACCOMMODATION

Sutherland Shire Council is making a large area of Waratah Park available for camping. It's about ten minutes' walk to the Entertainment Centre; less to other venues. Crash pads will be available too. There will be nominal charges for these facilities. We'll be able to arrange some billets in the area also. Motel accommodation will be scarce, however, so we suggest early booking. If you write to the festival address, enclosing an SAE, we'll send you a list of motels to follow up.

THE CRAFTS FAIR

We've booked sixty stalls for the Sutherland Bicentennial Crafts Fair being organised in conjunction with the Festival in the main street outside the Entertainment Centre on the Friday, Saturday and Sunday. There will be opportunities for displays of work for sale and demonstrations of crafts in action - and the more crafts people who are prepared to participate the better. Interstate crafts folk interested in taking part are asked to write to Danny Watson, c/- Post Office, Dangar Island, NSW 2253.

- ROY HARBOUR, Festival Co-ordinator

The 22nd National Folk Festival and Sutherland Bicentennial Crafts Fair are organised by the NSW Folk Federation with assistance from the Australia Council, the Australian Folk Trust and Sutherland Shire Council

Mailing address: PO Box A182, Sydney South, NSW 2000.

LOCAL CHATTER

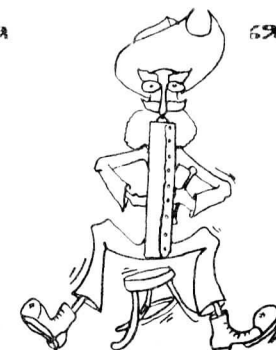
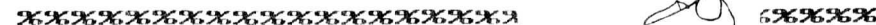
What a wonderful time we've been having here in Melbourne of recent months! Artists have been visiting us from all over the country. Not only that, but various of these events have enticed country folkies to attend our smoky surrounds... a number of folk from Benalla attended the Tracey, Munro, Tracey Concert in July... whilst some stalwarts from Chiltern and Wodonga joined us at The Dan when Eilis and Paraic were here at the beginning of August. As well, we've had the pleasure of the company of several closer but still 'out-of-town' folkies from the Mt. Dandenong area - notably Barbie Scott and Marg & John Valcich, and from the Marysville & Alexandra areas - Jim Catterwell and Wendy and Frank Murphy - don't stop now you lot!

On the 1st of August we were delighted to have Kate & Gordon McIntyre from Sydney perform here in a Concert with Danny Spooner. What can you say about such deservedly renowned artists? The audience were only dissatisfied because the evening had to end!

Then on Saturday the 8th August we were afforded the pleasure of having Eilis O'Connor and Paraic Mac Donnachadha perform in Concert at The Dan O'Connell. During the afternoon and evening we were entertained by no less than The Polkaholics (we won't mention how late you were in arriving Simon!), Graeme Smith, John McAuslan, Rab Mitchell, and Louis McManus Sr. This was followed by a session in the Bar which included most of the above, together with several Sydneysiders who had come down with Eilis and Paraic, and loads of other local musicians. The new licensees (Ken & Dorothy) were overwhelmed by the experience of a longwinded folkie session, but judging by the beaming smiles, they were not unhappy with it!

Believe it or not, Eilis and Paraic managed to be on deck early enough the next day to give a Workshop at 12.30. Although scheduled for 2 hours, they managed somehow to extend the time to almost three and a half hours - talk about stamina - an effort which was followed by a very long session which lasted until closing time. All attendees voted the Workshop a most worthwhile experience, and one which they look forward to repeating.

All of the above events are in no small way due to the tremendous efforts of Sean McLernon, who worked extremely hard to organise them - the last two at very short notice also! Keep up the good work Sean!!





7 William St
PROSPECT 5082

Dear Friends,

This is to let you know about the 9th annual S.A. Folk Festival to be held this year in Goolwa, a small coastal town at the mouth of the Murray - about 60 kms from Adelaide. The festival will be held from Friday evening 9th October until Monday afternoon 12th October. All of the festival activities will be based either at the Goolwa Recreation Ground or at venues very close by. Camping will be available with good facilities at the Recreation Ground at \$3.00 per site for the weekend, and there is also a crash pad with facilities.

This year the festival is developing in some exciting directions. As well as a large programme of traditional and contemporary folk arts, the programme includes multicultural content and an extensive children's programme. On the multicultural side, the festival features Melbourne band "Shenanigans", well-known for their dynamic music from around the world and their skilled dance-teaching. The festival also features 5 S.A. groups representing music of different cultures, including Greek band "Themalia", "Macedonija" and the popular "African Tribal Messengers" (funded by a grant from the Australian Folk Trust).

We have also booked Sydney's Judy Small, highly acclaimed for her songs covering many social issues. Other artists planned for this year include Celtic bands "Tullamore Dew", "Diddychwy" and "Grose, Martin & Whelan", storyteller Kel Watkins, Chris McGloin, Blue Stobies, and many, many more. There will be community theatre, a songwriter's event and a special event featuring Judy Small plus S.A. women performers. Some of these performers will also be taking part in the children's programme, which will be held on Saturday afternoon, Sunday morning and afternoon. Child-care will be available as part of the children's programme which includes crafts, face-painting, dancing, singing, comedians and puppets.

This exciting and diverse festival is available to everyone at the low price of \$20.00 per weekend ticket (\$15.00 concession). Alternatively, all events will have individual door prices. And there will be lots of informal sessions, sing-alongs and campfires. The Recreation Ground will have a "fairground" atmosphere with marquees, food stalls, outdoor events, potato stall, camel & pony rides, children's attractions and a bar.

So why not start planning now to attend the South Australian Festival? We have had to expand the budget a lot in order to put on such a varied and interesting programme, so all we need now is your attendance! Our committee is happy to arrange transport from Adelaide to Goolwa for interstate visitors - just let us know in plenty of time. For more information please phone Tony on (08) 223 6814 or Jenny on (08) 269 5724, or write to the co-ordinators at the above address.

Hoping to see you at the festival,

Jenny Fisher

Tony Doyle

JENNY FISHER/TONY DOYLE
CO-ORDINATORS 1987 S.A. FOLK FESTIVAL
ORGANIZING COMMITTEE

LETTERS/LETTERS/LETTERS/LETTERS/

Brian Shorrock,
Dunlops Road,
BIRREGURRA 3242

Dear Readers,

I am a final year music student at Deakin University, and I am writing in the hope that you can help me obtain some information about 'Protest Songs By Women Over The Past 100 Years'.

I am particularly concerned with gathering song texts and evidence of organized solidarity amongst women, such as the early efforts of the suffragette movement, songs of work and protest by unions like the I.L.G.W.U. (the international ladies garment union) in North America, and more recent information from the past two decades of the womens' liberation movement.

I guess the underlying argument here is that music can be a great vehicle for social reforms, and I am hoping to examine the notion that there has been a consistent struggle for womens' rights since the industrial revolution (my starting point) and that by "pulling together", groups of women, through their music and kinship, have effected much social justice.

I am finding it uncommonly difficult to research this paper, and would appreciate any assistance.

Yours faithfully,

Brian Shorrock

LETTERS/LETTERS/LETTERS/LETTERS/



Australian Folk

T R U S T I N C



Assisted by the Music and Community
Arts Boards of the Australia Council

Isabel Margrett, Bob Petchell,
National Folk Arts Co-Ordinators
First Floor,
265-267 Rundle Street,
ADELAIDE S.A. 5000

Phone: (08) 223 4650

6th August, 1987

To: All Trustees
and Member Bodies

Dear Trustees and Member Bodies,

This letter comes to you as a result of discussions at the A.F.T. Executive Meeting held in June in Adelaide.

Discussion covered areas in which the trust was seen to be failing in its responsibilities to the Folk Community at large.

A major criticism that has emerged in the last year is that the Trust has become too much of a bureaucracy, and has thus lost touch with the grass roots folk scene, and is no longer serving these interests.

Individual Trustees have expressed concern over this - and the Trust Executive meeting has also taken note of criticisms and concerns expressed by its member bodies and by individuals.

The Trust is now moving to rectify this situation. This is being done by:

1. More effectively using the Trust's 3 paid staff who fill the 2 positions of administration assistant and national co-ordinator (2 full time positions), to relieve the workload crisis, especially on the volunteer AFT Executive Members.
2. Restructuring the devolved grants scheme to:
 - A. Increase the number of grant rounds from the current two to three in 1988.
 - B. Simplifying the grant assessment procedure.
 - C. Involving Trustees more in giving opinions and feedback on applications from their state.In general, making the devolved grant scheme as accessible and relevant to the folk scene as possible.
3. Where possible (given staff & budget constraints), the Trust will now offer to organise or co-organise some folk activities of national significance, especially those originally initiated by the Trust, for example:
 - A. The Declan Afley Songwriting Competition
 - B. The National Folklore Conference
 - C. National Folk Week
 - D. Australian Folk Music Promotion Tape.

Apart from these specific points, the most important thing we are trying to convey is that the Trust recognises the problems, is listening to your criticisms and

- 2 -

concerns, and is now doing something about it.

Much of this has been possible because individuals and member bodies have cared enough to express their concerns to us. This feedback has been invaluable. The Trust very much wants this to continue. The next A.F.T. Board Meeting is to be held in Sydney on Saturday and Sunday, September 12th and 13th.

So please discuss these points amongst committees and general folk communities - and pass on any other criticisms, concerns, suggestions to:

Isabel Margrett, Bob Petchell,
National Folk Arts Co-Ordinators,
1st Floor, 265-267 Rundle Street,
ADELAIDE 5000

or phone them direct on: (08) 223 4650.

Even better, talk directly with your state trustees. That's one of the main reasons they exist - and why you appointed them.

The Australian Folk Trust is your Trust, and it wants to do what is best for the members of the folk movement in Australia - who are you. But it can only do this if you say what you want.

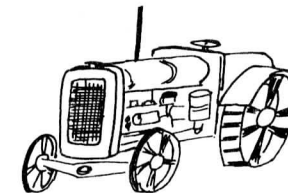
We look forward to hearing from you before the September Board Meeting if you have something you want to say or want discussed at this meeting.

Yours sincerely,

R. A. Petchell

ISABEL MARGRETT, BOB PETCHELL
NATIONAL FOLK ARTS CO-ORDINATORS

Remember the Koetong tractor paint?



Well it's still on
at

KOETONG

3rd weekend of November

(21 - 22)

"Moor" good news soon

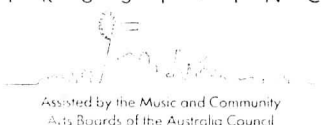
NO SPRAY CANS

INFORMATION: MICK (060) 243 560 or 242 186



Australian Folk

T R U S T . I N C



THE A.F.T.'S NEW LETTERHEAD AND LOGO

Following are extracts from the August 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 Administrative Assistant 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].

THE RESTRUCTURED AUSTRALIA COUNCIL EMERGES : The July 1987 issue of 'Artforce' (the Australia Council's magazine) contains some very important reading, as the Australia Council is the major source of government funding for the Folk Arts.

[To reduce costs, rather than include extracts in this edition, anyone interested in reading them, contact me for a copy - Ed.]

WANT TO PERFORM IN CANBERRA ON AUSTRALIA DAY ? : Extract from an advert in 'The Weekend Australian' July 25 1987 :- Expressions of interest are sought from performers/artists/performing groups and companies for participation in the following outdoor events. (1) **AUSTRALIA DAY CELEBRATIONS**, on Tuesday Jan 26, 1988, will be presented throughout the day in Commonwealth Park from early morning until after dark. Performers, folk artists and craftspeople whose work is Australian/multicultural will be of special interest. (2) **THE CANBERRA FESTIVAL** is 10 days of outdoor events, activities and entertainment presented in the parks and gardens.

Written proposals for both celebrations should be directed to P.O. Box 173, Civic Square, ACT 2608.
For Further Information contact (062) 491 277.

Applications close September 30, 1987.

A MAJOR PROJECT TO PUT AUSTRALIAN MUSIC INTO HIGH SCHOOLS : Extract from Australian Music Centre Newsletter, July 1987. A project which your National Co-ordinators have been consulted about, as well as Phyl Lobl.

AMC announces privately to members (public statements later) that it has been selected by the Commonwealth Schools Commission to undertake a major project to provide resource packages on Australian composition for use in Australian high schools.

It is almost unbelievable that such resources are not yet available to Australian education. The AMC will make a crucial contribution to the development of a national musical culture through this project - one which in the course of time may see an end to the general belief that most good things in music (other, perhaps, than rock) come from somewhere else.

While the project will allocate a large part of its resources to composition deriving from the "classical" traditions, it will include also materials for jazz, folk, ethnic, popular and Aboriginal musics, as created or varied in Australia. It will include lists of scores and/or recordings, descriptive notes for teachers and for students, lists of music for performance by student ensembles graded by difficulty, a special curriculum in musical intervention using Australian works as exemplars, and supplementary lists of works for use by the more committed students.

The \$80,000 CSC grant, which comes under its Projects of National Significance program, is mostly committed to the costs of the personnel who will carry out this task. The project will utilise an educational curriculum consultant, who will work to ensure that the materials produced are in form and content useable in the schools. On the musical side, for each of the musical styles represented there will be a music consultant paid to select music and write the catalogues and instructional notes, under the guidance of the curriculum consultant. The AMC is hoping to attract composers and musicians of the highest distinction to undertake these consultancies. The consultants will be assisted in each instance by a small committee of musicians, each paid in honorarium, each capable of assessing and recommending works for inclusion in the resource lists.

A fee is available also for a consultant to write the curriculum in musical invention. This person may or may not be also the "classical" music consultant. Pending a formal invitation for applications for these consultancies, members who believe themselves qualified may wish to write to Dick Letts giving an indication of their interest. Please include a C.V.

AMC thanks the Commonwealth Schools Commission for its support in this vitally important project.

SOME THOUGHTFUL THOUGHTS TO THINK ABOUT : Attended the S.A. Folk Federation A.G.M. last night. An inspiring meeting as not only were there plenty of people to fill the committee positions, there were a number of new faces to join the more experienced members. However what was especially inspiring was the chairperson's (Keith Preston) very considered report. The issues it raises we feel are of concern and interest to us all - so we've enclosed some extracts for you to ponder.

"The last twelve months has been an important one for the Folk Arts both locally and nationally. On both levels we are being faced with similar kinds of problems and unfortunately it seems that here in S.A. we are in a weaker position than other states in solving these. What are the key issues for the (S.A.) Folk Federation in the next few years ?

Essentially it is this: As we move into the 1990's the Folk Arts are now in a position where they can start to become a central part of Australian cultural life, but only if we become more organised, directed and (wait for it) more professional in our outlook. We will not get our fair (and deserved) share of funding or sponsorship dollars unless we strengthen our own Federation so it can take on the wider role of lobbying, development and support.

I believe that the Folk Federation is the best organisation to take on the role of pushing Folk Arts forward and promoting the interests of Folk organisations and practitioners. This role however will require that committee members broaden their knowledge of both the Folk and General Arts Scene, and that the Federation must draw up a popular and acceptable plan for the development of Folk Arts in this state..."

"...We are not short of ideas, nor opportunities that can assist the Folk Arts. However, I think we still continue to sell ourselves short. We need to remind ourselves that Folk Arts offer much more meaningful, participatory, social, human and intelligent a culture for the majority of people. Folk Arts are under-recognised, under-supported, under-valued and always in danger of being swamped by other more commercial, elitist or destructive cultural forms.

We know this but we need to plan and achieve our goals in our way. This may mean changes to the Folk Fed. but they will be exciting & challenging changes & more productive in the long run.

Finally, I would like to encourage Folk Fed members (and others) to accept these challenges and involve themselves in the Folk Fed in the coming years either on a formal or informal basis. It is a good organisation and we should be proud of its achievements so far. It is our organisation and is only as strong as its members want it to be."

NEW VICTORIAN STATE FOLK CO-ORDINATOR : Congratulations to the new Co-ordinator, Randal Pound on his appointment - and to the Victorian Folkies for their great efforts in establishing this position. [See inside front cover for contact details - Ed.]

ART AND WORKING LIFE PROGRAMME : This is a very important programme, and one that is very relevant to the Folk Arts. The often quoted Pilbara Project conducted by W.A. Folkie Roger Montgomery stands as an important example.

So why not forge links with your local officer now - and discuss some possible projects. In case you know nothing about the programme, here are some extracts from a recent poster cum broadsheet produced by the programme.

ART and WORKING LIFE - Since 1982 the program has provided employment for over 1000 professional artists, opened up a vast range of creative opportunities, sources of new ideas and content, and opportunities to interact with different audiences. The existence of the program has encouraged unions to employ more artists with their own funds creating banners, plays and songs, producing graphics, photographs, videos and posters, and developing the artistic skills and interests of union members. The program has a potential to reach an audience of millions. It receives 1.8% of Australia Council budget and has proven the most cost-effective of all Australia Council programs. The cash and in kind contribution from the union movement more than equals the funding assistance from the Australia Council.

How does the program work? In the Art and Working Life policy adopted by the Australia Council in 1982, the main objectives are : 1. To encourage art practice and policy which are informed by the concerns and issues affecting workers' own lives and which acknowledge working class cultural tradition and the multicultural nature of that tradition. 2. To encourage the development of opportunities for workers and their families to gain access to the arts and to enjoy opportunities for creative self-expression and participation.

For a project to receive funding assistance, it should have direct union involvement, i.e. a commitment by a union for support in cash and/or in kind, which involves the union and its members actively in the project.

UNIONS

- * support in cash & in kind
- * administrative and organisational support
- * access to members & workplaces
- * assistance with research
- * provision of materials & work space

FUNDING BODIES

- * funding assistance (for materials and production costs and salaries)
- * advice and contacts
- * documentation on similar projects

OUTCOMES

- * enrichment of people's lives
- * wider interest & involvement in the arts
- * strengthening of our cultural traditions
- * creation of work opportunities for artists
- * more democratic access to the arts funding dollar

ARTIST

- * catalyst for project
- * creative & craft skills
- * ability to conceptualize & give expressive force to issues
- * ability to negotiate and engage particular working communities

For more information, contact :

**ART & WORKING LIFE
PROJECT OFFICER
AUSTRALIA COUNCIL
168 Walker Street
North Sydney, NSW 2060**

or **ARTS OFFICER
AUSTRALIAN COUNCIL OF
TRADE UNIONS
393 Swanston Street
Melbourne VIC 3000**

**P.O. Box 302
North Sydney NSW 2060**

Ph. (03) 553 5266

TIME TO FORGE AND/OR STRENGTHEN LINKS WITH SYMPATHETIC BODIES :

It would help the Folk cause immensely if state bodies could establish links with sympathetic bodies such as Conservation, 'Green' groups and Heritage bodies. We clearly have much in common, and given the current political climate, support from other community groups will strengthen our cause.

Many Folk people are already involved in these organisations. So it could need nothing more than a letter or personal contact to discuss areas of mutual agreement and possible co-operation. Whatever you decide, now is the time for us all to forge or strengthen these links. We are doing this at a National level, but need your help at the State level.

FOLK VICTORIA

FRIDAY NIGHT FOLK MUSIC

ROBERT BURNS HOTEL

Smith (cnr.) Easey St. Collingwood

SEPTEMBER

4TH

WITCHWOOD
TONY O'ROURKE
& FRIENDS

11TH

COME ALL YE
KERYN ARCHER

18TH

BRIAN MOONIE
DI & IAN SIMPSON

24TH

ROBYN & CHRIS BUCK
(FROM MT. ISA)
BARBIE SCOTT &
JOHN MCAUSLAN

THE MELBOURNE FOLK CLUB

Enquiries - 386-5823

SATURDAY 19TH SEPTEMBER

F.S.D.S.V.

presents an

EQUINOX CELEBRATION:

A CEILIDH

an evening of music, dancing & song

GROUP DISCOUNTS:

\$8 each for 10 or more tickets, \$7 each for 20 or more.
Bulk tickets and must be bought by Wed. 9th September.

'WITCHWOOD'
DANCE & ENTERTAINMENT

JOE PAOLACCI
JOHN MCAUSLAN
FOLK PERFORMERS

BLUEGRASS MUSIC & SONG
'RANK STRANGERS'

TICKETS
\$9.50 (SINGLE)
\$8.50 (DISCOUNTS)

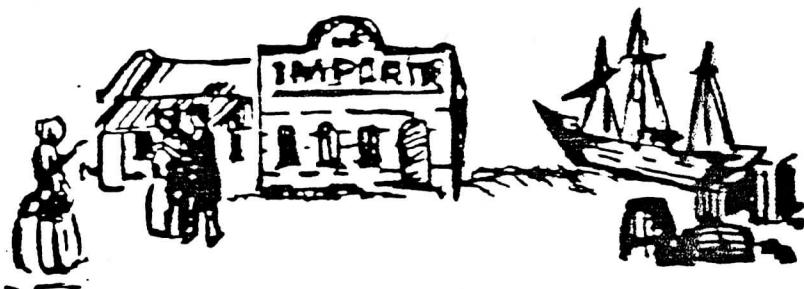
BYO

CENTENNIAL HALL
20 BRUNSWICK ST.
FITZROY
8PM-MIDNIGHT

BOOKINGS: Sue O'Leary ph. (03) 481 7268 (h)
or Barry Simpson (03) 484 4130

SUNDAY SOCIAL BUSH DANCE

SPECIAL GUEST CALLER IS BRUCE
MC.CLURE (SCOTTISH COUNTRY DANCE
INSTRUCTOR).
WITH THE DAVE ALLEWAY DANCE BAND



6 September

CARLTON COMMUNITY CENTRE
150 Princes St., Carlton

\$3 members, \$3.50 others, \$5 families

FIRST SUNDAY EVERY MONTH

2.30pm to 6pm

ENQUIRIES -

LUCY 380 4291 or BARRY 484 4130

F.S.D.S.U. and COLONIAL DANCE