

* Folk Song & Dance Society *
* of Victoria *

'FOLK VICTORIA' is the registered trading name of the Folk Song & Dance Society of Victoria, and is used in fund-raising appeals and for Public Relations, Publicity and advertising purposes.

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, Echuca Folk Club, 'Peninsula' Folk Club, Shepparton Folk Club, 'U.T. Creek Folk Club' (in Alexandra) and 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.

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.

The next Meeting of the Folk Song & Dance Society of Victoria will be held at 7.45 p.m. on Monday 6th June, 1988 in the lounge of The Dan O'Connell Hotel, cnr. Princes & Canning Streets, Carlton.

Annual Membership fees : Single \$18.00 Concession \$11.00
Family \$28.00 Concession \$16.00

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

or phone the Membership Secretary (Jess) :- (03)469 4078

Folk Song & Dance Society
of
Victoria

NEWSLETTER



See Page 13....

TWO POETS - TWO CULTURES

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JUNE 1988

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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 the 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 generally held on the last Sunday of each month (please contact Peter on (03)258 329 (H) if you can assist with collating) - our thanks to Peter, and of course to Lynne Stone for the mailing list & labels.

- COMMITTEE OF THE F.S.D.S.V. 1987 - 1988**
- President : Lucy Stockdale (03) 380 4291 (H)
 - Vice President : Jim Smith (03) 729 4226 (H)
 - Treasurer : Sue O'Leary (03) 481 7268 (H)
 - Secretary : Brendan Walker (03) 387 3043 (H) / 606 1242 (W)
 - Publicity : Ellen Burke (03) 489 2441 (H)
 - Membership Sec. & Public Officer: Jess Dunnadge (03) 469 4078 (H)
 - Committee : Derek Brown (03) 497 3321 (H) / 287 4155 (W)
 - Committee : Pam Connell (03) 481 6051 (H) / 347 2322 (W)
 - Co-opted as :-
 - Club Organiser : Sean McLernon (03) 417 6051 (H)
 - Legal Adviser : John Dick (03) 68 4788 (H) / 653 0231 (W)
 - Newsletter Ed. : Kathy Burgi (059) 643 783 (Answer-phone)

POSTAL ADDRESS : P.O. BOX 1096, CARLTON, VIC. 3053.

Victoria's A.F.T. (Australian Folk Trust) Representatives are :
Hugh MacEwan (03) 489 2441 (H) / 369 2286 (W)
John O'Leary (03) 481 7268 (H)

Victoria's State Folk Arts Co-ordinator is :
Randal Pound (03) 650 5772 (Mon & Fri ; or Answer-phone)
18 St. Andrew's Place, East Melbourne, Vic. 3002

***!*!*!*!*!* 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 F.S.D.S.V. (as above), or direct, to:-
'F.S.D.S.V. Editor'
P.O. Box 327,
CLIFTON HILL, VIC. 3068

Handbills for insertion : Minimum of 300 copies required.
Advertisements : Must be supplied as bromides, or as **CLEAR** black & white copies.

ADVERTISING RATES

MEMBERS		NON-MEMBERS
\$20	Full Page	\$25
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\$7	Quarter Page	\$9
\$3	'Classifieds'	\$4
\$2	Business Cards	\$3
\$10	Inserts (A5 size)	\$13

****-----** CONTENTS **-----****

	Page
Editorial.....	4.
'Lady of the West Coast'..... (Linda Bick).....	5.
.....(Supplied by Lynne Tracey).....	
Interview with John Renbourn.... (Suzette Watkins)....	6.
Record Review..... (David Cavanagh).....	8.
Folk Activities In Victoria.....	9.
Forthcoming Festivals & More Dates For Your Diary.	13.
Radio Programs.....	14.
'Fragmented Folk' (includes 'Local Chatter').....	15.
'Bicentennial Free Zone' - A Cop Out ?.....	18.
'Around Australia'.....	19.

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NAME THIS NEWSLETTER.....

Should this Newsletter have a 'name' ? Let us know what you think, and what names you would suggest - please indicate why, and the relevance of the name to the Newsletter. Below are some other Folk publication names :

- 'Coaldust' (Newcastle's)
- 'Cornstalk' (N.S.W.'s)
- 'Fedmag' (S.A.'s)
- 'Mulga Wire' (Sydney Bush Music Club's)
- 'Town Crier' (W.A.'s)

and, 'Stringybark & Greenhide' was the name of the National Folk Magazine when it was being produced.

Forward your ideas, by 15/6/88, to :-

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

NAME THIS NEWSLETTER.....

----* EDITORIAL *--*--*

Greetings,

How does a month pass so quickly? It seems as though I've just finished the last edition! Anyway, to the business at hand.

If you want an enjoyable night of 'folk' music, head down to the Retreat Hotel for the 'Celtic Spectacular' (see p.13). As could be expected from such outstanding musicians, the night does not adhere strictly to 'folk', and indeed one person was heard to exclaim with delight "Oh, fantastic, Elvis used to sing that!" Nor were they content to introduce only well known folkie musicians; on stage also appeared a member of 'Little River Band' - what a combination! Definitely worth a visit.

As we have had no controversy (at least in these pages) about the Bicentennial, and as we are surrounded by said celebrations, it seemed fitting to include the letter you will find on page 18. Whether you agree with the author or not, I feel sure the letter will provide food for thought.

Happy reading, and happy month.

Kathy

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

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Heraldry & Genealogy Room 16, 9th Floor,
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Melbourne 3000.

LADY OF THE WEST COAST

WORDS & MUSIC BY LINDA BICK

La-dy of the West Coast, town of sun and sea; By your sparkling
waters — lazing dream-i-ly Just by chance I found you
tho' I'd oft times passed you by — Saw a streak of sil-ver
be-neath a bright, blue sky.

Rest for the weary traveller with many miles ahead
You break the long, hard journey with shelter and a bed
For the East-West road is lonely and the townships they are few
And seldom smiles along the way a Lady such as you

Lady of the West Coast, your courtiers gather near
The farmers bring their children so that they may share
The laughter in your schoolyard, your fields of sport and play
See the sun-set on the jetty at the closing of each day

Ceduna, town of sadness, Ceduna, town of joy
Your lovely heart is growing with the folk that you employ
But never lose your beauty and never lose your grace
Please remain the lady with a smile upon her face.

(c) Linda Bick, Words & Music. 1981

NOTES:

LADY OF THE WEST COAST

Ceduna is a main overnight stop on the long road
between Adelaide and Perth. The song is a tribute
to Ceduna, her people and those from neighbouring areas.

LINDA BICK

has been collecting folk songs for nearly 20 years and has performed
in many countries in her travels. Her work with the Community Arts
Team in South Australia inspired most of her own songs, about lifestyles
in various places she has visited. She is currently studying for a B.A.

* * * * *

JOHN RENBOURN

The following interview has been reprinted, with thanks, from 'Waves', Melbourne's Public Radio Magazine. The source of the quoted material is an interview recorded at 3PBS-FM studios on 19th September 1987. The interview also formed part of a feature on John Renbourn which went to air in February 1988 in the 'Mainly Acoustic' program.

Equally at home with Renaissance dance tunes, classical pieces, jazz, blues, traditional English music and the occasional Middle Eastern tune, John Renbourn is one of the acknowledged masters of the British fingerpicking guitar style. It is said that he virtually defines the style.

With six solo albums, five with other guitarists, three with the 'John Renbourn Group' and five with the definitive English folk-rock band 'Pentangle', it is easy to see why.

Past credits include a TV show with Barney Kessel, Julian Bream, Jeff Beck and Paco Pena. It was called 'Five Faces of the Guitar', with each of the guitarists being representatives of their own field. "I was doing folk stuff, Jeff was doing rock. Barney Kessel was doing jazz, Paco Pena flamenco and Julian Bream, of course, classical guitar. It was a nice idea but not entirely successful, I think. Essentially, it was a programme to demonstrate the different types of instrument".

He believes that the styles of music that he plays have a common thread in that they are all musics that are outside the mainstream of art music. Music of the people perhaps.

He studied classical guitar for a couple of years and then started playing skiffle, which was all the rage in England in the late 50s and early 60s. Around that time, a number of the American blues "greats" such as Big Bill Broonzy, John White, Jesse Fuller, Ramblin' Jack Elliott and Brownie McGhee came over to England to play at the clubs.

"There was this place called 'Les Cousins'. It was simply a basement beneath the Greek Restaurant in Greek Street. A lot of people came down and played. The American guys that came over, well it was a gig (of some kind) - I mean Tom Rush played there and Dave Van Ronk and I think the Reverend Gary Davis even played there at one stage. Davey Graham, Danny Cahill. You know a lot of people passed through and worked there. It was a very kind of loose place. It wasn't like a folk club - it didn't have a strict ethnic traditional policy - just a loose place and it was very nice. Round the corner from that was Ronnie Scott's Jazz Club which is a very well-known place and some of the musicians would cross over in the early hours and I heard Danny and Terry (Thompson and Cox) working at The Cousins with Alexis Corner. He was a very influential blues player, of course."

John was heavily influenced by these players and, about the same time, met three guitar players he describes as "the very best" - Wiz Jones, Bert Jansch and Davey Graham - who were also listening to these blues players.

{continued on page 16...}

QUEEN'S BIRTHDAY WEEKEND

JUNE 10TH TO 13TH

FOLK GATHERING : ALEXANDRA



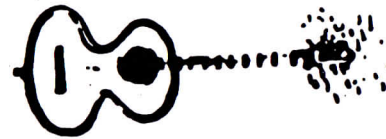
If Newcastle or Alice Springs seem a little far to go to catch some "folk" over the Queen's Birthday weekend, why not try Alexandra?

Weekend will include: Sessions at the Shamrock Hotel on Friday and Saturday nights; free day Sat. to play, sing, eat, sleep, drink, chat or wander; picnic at Fraser National Park on Sunday; and informal dance/concert on Sunday evening.

If you wish accommodation at some of the local club members' homes, contact Jim Catterwell soon on 057 722 157 or 057 721 866.

Details of accommodation at any of the four hotels, or at the Riversdale Caravan Park, are available from the Dan O'Connell Pub on Friday nights, or from Jeanette or Pam at 225 Rathmines Street, Fairfield, 3078. Phone : 481 6051.

Looking forward to seeing you there!



Record Title : 'WE'LL EITHER BEND OR BREAK 'ER'
 Artist : Danny Spooner
 Distributed by : Sandstock Music, P.O. Box 577,
 Charlestown, N.S.W. 2290.
 Reviewed here by : David Cavanagh
 Reprinted, with thanks, from : S.A.'s 'Fedmag', May 1988.

Any new record release by Danny Spooner is a noteworthy event, and this certainly is no exception. With this record Danny has returned to his 'roots' as a sea-farer, as the album consists entirely of sea shanties, and he is assisted in their rendition by a very able-bodied 'crew' including Tony Connell, Jamie Johnston, Tony Martin, Tom McIlwain, Brian O'Donoghue, George Stephen, Brendan Walker and Paul Petran.

There are 19 tracks on the album, and the range of shanties runs from the very well known 'Blackball Line' to the more obscure 'Shallow Brown' which was sung while cotton screwing, a system used to pack cotton bales into the holds of ships using massive screw jacks.

The presentation of each shanty is as traditional as any recording studio will allow. Each piece is sung either unaccompanied or with simple concertina accompaniment, and the 'crew' inject much enthusiasm and gusto into the shanties - you can almost hear the windlass turning or the mainsail being raised.

Interesting and extensive sleeve notes are provided with the record, both on the inner and outer sleeves, giving information about the shanties and their origins. Danny, in his personal notes, bemoans the fact that many shanties are disappearing due to a lack of use and performance. To quote from these notes; "The record has a two-fold purpose, firstly to be a small tribute to the men who created this unique branch of our folksong heritage, and secondly, to respond to a lot of good fun and many requests over the years. Of course, I hope you enjoy the record, but more importantly, I hope you learn, sing and keep alive these and other shanties."

We should all support this aim and actively encourage a renaissance for the shanty, and an ideal way in which to begin is to go out & buy a copy of this record. You won't regret it !

[Question to Victorian readers : "Why did I have to reprint this review from an interstate Newsletter when so many of you were involved in, and/or knew about the record's production ?" - Ed.]

 8.

["*" items are managed or sponsored by the F.S.D.S.V. - see back page]
 ['Phone' = At the venue : 'Contact' = Contact people are NOT at venue]

Music Venues - Metropolitan

- SMTWtFs
- F * MELBOURNE FOLK CLUB Fridays 8.30 pm - 12
 Dan O'Connell Hotel, Cnr.Princes & Canning Streets, Carlton
 Contact Sean McLernon (03)417 6051 (a.h.)
 - S tF CELTIC CLUB ev.2nd Thursday approx.10 pm - 12
 Fridays & Sundays 7 pm - 12
 Cnr.LaTrobe & Queen Streets, Melbourne - phone (03)67 6472
 - Fs CLIFTON HILL HOTEL Fridays & Saturdays 8 pm - 12
 Queens Parade, Clifton Hill - phone (03)489 8705
 - tFs DAN O'CONNELL HOTEL Thursdays - Celtic Band 'Tara'
 Fridays - 'Melbourne Folk Club'
 Saturdays - Irish 'session'
 Cnr.Princes & Canning Streets, Carlton - phone (03)347 1502
 - S ELSTERNWICK HOTEL 1st Sund.ea.month 'Tara' 4 - 8 p.m
 Cnr.Glenhuntly Road & Nepean Highway - phone (03)531 3400
 - S TWtFs FAT BOB'S CAFE Tuesday - Sunday 8 pm - "late"
 Also MC Rick E.Vengeance on Sundays - 'Open Talent Night'
 741 Glenhuntly Road, South Caulfield - phone (03)523 9054
 - s FOLKLORE COUNCIL OF AUST. 3rd Saturday ea.month from 8 pm
 Eastern suburbs (venue alters). Monthly Social/Meeting
 Contact Maxine Ronnberg (03)20 4136.
 - SMTWtFs GREEN MAN COFFEE LOUNGE Every Night - Acoustic/Folk.
 1221 High Street, Malvern - phone (03)20 5012.
 - T LEINSTER ARMS HOTEL Tuesdays - English 'session'
 Cnr.Gold & Hotham Streets, Collingwood. Contact (03)859 9583
 - S Wt s NORMANDY HOTEL Wed Acoustic Music 8 - 12
 Sat Irish bands 8 pm - 12
 Sun Irish 'session' 3 pm - 11
 Cnr.Queens Pde. & Gold St.,Clifton Hill - phone (03)481 3332
 - S 'ONE-C-ONE' 8 p.m. - 12
 held at 'The Troubadour', 388 Brunswick Street, Fitzroy.
 Acoustic/Blues/Folk Contact Ivan Repak (03)481 2965
 - F 'PICKIN AT THE PIGGERY' 3rd Friday ea.month
 held at the Footscray Community Arts Centre,45 Moreland Street.
 - SMTWtFs THE TROUBADOUR Ev. Night - Acoustic/Blues/Folk
 Cafe/Restaurant,388 Brunswick St,Fitzroy - phone(03)419 4563
 - S TWtFs TWILIGHT COFFEE HOUSE Tuesdays - Thursdays 9 pm - 12
 Fridays & Saturdays 9 pm - 1 am
 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

Learn Dance, Music, Song

[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 (Dancing) Wednesdays 7.30 pm
Jika Jika Community Centre, Plant Street, Northcote.
Contact Peter Cartledge (03)481 2337.

COLONIAL DANCERS Every Wednesday. 8 pm - 10 pm
(Live music ev. first Wed.) Aust. Colonial, British Isles, Old-Time.
Carlton Community Centre, 150 Princes Street, Carlton.
Contact Lucy (03)380 4291 ; or Heather (03)235 3358 (b.h.)

FOLK MUSIC INSTRUMENT CLASSES Wednesdays 8 pm
Irish Welfare Bureau, Smith Street, Collingwood.
(Classes had been full-up, so please check.)

* **FOLK MUSIC INSTRUMENT WORKSHOPS** Saturdays 2 pm - 5 pm
With either Chris Wendt, Malcolm Fitzmaurice or Graeme Smith.
Dan O'Connell Hotel, cnr. Princes & Canning Streets, Carlton.
Contact Ellen Burke (03)489 2441.

INTERNATIONAL FOLK DANCING WORKSHOPS Tuesdays 8 pm (\$3)
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.

OLD THUMPER NORTH WEST MORRIS TEAM alt. Thursdays 8-10 p.m.
Dance Studio, Collingwood Education Centre, Harmsworth Street,
Collingwood. Contact Colin (03)654 1333 (b.h.)/(03)267 1113 (a.h.)

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 Kathy Gausden (03)489 2554 (a.h.)/(03)608 1911 (b.h.)

* **SONG WORKSHOPS** 2nd & 4th Sundays each month from 2 pm
Contact Laurie Stowe (03)429 2993 (a.h.)/(03)565 3972 (b.h.)

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

UIILEAN PIPERS' CLUB (Instrument Class) Sundays (time varies)
at The Celtic Club, cnr. LaTrobe & Queen Streets, Melbourne.
Contact Joe Arnold (03)318 4769.

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

COBBERS 'GUMTREE' BUSH DANCES Every 2nd Saturday 8 12.
LaTrobe University Union Hall \$12. 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

'UP TO SCRATCH' SOCIAL DANCE 1st Wednesday each month 8 - 10.30
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

BENDIGO DISTRICT 'The Sandhurst Dance Club'.
Colonial Dance Workshop. 1st Thurs ea. month. 8 - 10 p.m.
Bush Music & Song Workshop. 3rd Thurs ea. month. 8 - 10 p.m.
The Old Bendigo Fire Station, View Street, Bendigo.
Contact Mary Smith (054)421 153.

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.)

FRANKSTON BUSH DANCES Occasional Saturdays - from 7.30 pm
BYO & Supper. Venues & bands vary. Contact Carla Rea (03)786 0800.

GREYLONG 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 (052)99 652 (b.h.)

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

Other Folk Music Organisations

'The Boite' - Multicultural Folk organisation holding frequent
Concerts & Workshops at various venues. Phone (03)429 6699 (b.h.);
or Contact Therese Virtue or Roger King on (03)489 6173.

'The Brunswick Folk Club' - organisation established under the
auspices of three Local Government Authorities, & run by Brunswick
Council's Community Arts Officer. Frequent Concerts, Workshops etc.
held at various venues. Predominantly Multicultural Folk music.
Contact Peter Leman - Community Arts Officer - (03)380 3301 (b.h.)

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)

ECHUCA 'River Folk Echuca' Once a month - night varies
Special Guest nights only. The Pastoral Hotel, Sturt Street.
Contact Lisa Vinnicombe (054)825 740 (ah)

FRANKSTON 'Peninsula Folk Club' 1st & 3rd Sundays 7pm - 11pm
'Central Park Coffee Lounge', off Thompson Road (near Library).
Contact Evan Webb (03)783 8820 or Carla Rea (03)786 0800.

GEELONG 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' shop (052)99 652(b.h.)

HEALESVILLE FOLK CLUB 8.00 p.m. 2nd Friday each month
'The Brolga Room', Healesville Sanctuary, Badger Creek Road.
Contact Hugh (059)62 4371.

HORSHAM FOLK CLUB last Friday each month
Contact Rick (053)82 1520 (a.h.) or Barbara (053)82 3289.

LILYDALE 'Montrose Folk Club' 7.30 3rd Friday each month
Jam Sessions 8.30 - 10 p.m every Tuesday
Lilydale Hotel, (next to Post Office) Main Street, Lilydale.
Contact Brian (03)754 2967 or Chris (03)725 2248.

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 Rob Freethy (03)754 7314 (a.h.)

SHEPPARTON FOLK CLUB 2nd & 4th Thursdays each month
Junction Hotel, Toolamba. 8 pm - 12 midnight
Contact Bill Blackall (058)25 1236.

TYERS 'Gippsland Acoustic Music Club' 1st Sunday each month
Tyers Hall Supper Room, Main Road. Contact Lyndal Chambers (051)74 5680.

=====
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 - contact Kathy on (059)643 783.

SUPPORT FOLK MUSIC, SONG AND DANCE - JOIN THE F.S.D.S.V.
Write to : P.O. Box 1086, Carlton 3053.

+//+ FORTHCOMING FESTIVALS +//+

June 9 - 13 'Folk Gathering - Alexandra'.
Phone Jim Catterwell (057)722 157
or Pam or Jeanette (03)481 6051
June 10 - 13 18th Top Half Folk Festival, Alice Springs,
N.T. Phone Joyce Malins (089)500 248 (b.h.)
(089)529 570 (a.h.)
June 10 - 13 Newcastle Folk Festival, N.S.W.
June 10 - 13 Coffs Harbour Folk Festival, N.S.W.
July 9 - 10 2nd Paluma Rainforest Festival, via Townsville.
Aug. 19 - 21 Mena Creek Folk Festival, North Queensland.
Oct. 28 - 30 7th Tablelands Folk Festival, Yungaburra, Q'ld.
Easter 1989 23rd National Folk Festival - Maleny, Q'ld.

++ MORE DATES FOR YOUR DIARY ++

June 2nd & 9th 'THE CELTIC SPECTACULAR'
8.00 p.m. Featuring : Joe Fitzgerald, Jimmy Fitzgerald,
THURSDAYS Paddy O'Neill, 'The Purple Dentists'
\$8 (Dan Bourke, Louis McManus and Tony O'Neill).
The Retreat Hotel, 280 Sydney Road, Brunswick.
Enquiries : Peter Leman (03)380 3301 (b.h.)

June 17th Ted Egan, in 'Faces of Australia'
FRIDAY also featuring Nerys Evans, Louis McManus,
8 p.m. Dan Bourke, Tony O'Neill and Dobe Newton.
\$10 Brunswick Mechanics Institute, cnr. Sydney
and Glenlyon Roads, Brunswick.
Enquiries : Peter Leman (03)380 3301 (b.h.)

June 25th 'Two Poets, Two Cultures'
SATURDAY - Great Poetry of Greece and Turkey set to
8 p.m. music by Melbourne's finest musicians.
\$10 Featuring : Nazim Hikmet and Yiannis Ritsos;
'Gallipoli '85' and many more.
Brunswick Mechanics Institute, cnr Sydney and
Glenlyon Roads, Brunswick.
Enquiries : Peter Leman (03)380 3301 (b.h.)

June 'The Fureys & Davey Arthur' on Australian Tour.
Supported by John Schumann.
Bookings at all BASS outlets.
Sun 5th MELBOURNE Town Hall
Tues 7th Twin Towns Services Club, ALBURY
Sat 18th BALLARAT Civic Hall
Mon 20th WARRNAMBOOL Performing Arts Centre
Tues 21st SHEPPARTON Town Hall
Wed 22nd GEELONG Ford Theatre

September 'Guinness Celebration of Irish Music'.
Details to follow in later editions.

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

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

- 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)

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MONDAY TO FRIDAY

3MBS 1.00 - 2.00 pm 'Music a la carte' (often has folk content)

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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'
[Michael Moran, Seamus Gill, Peter Leman, Peter Goodyear]

TUESDAY

- 3RRR 2.00 - 4.00 pm 'Rick E. Folk' [Rick E. Vengeance]
- 3AR 7.15 - 9.00 pm 'On The Wallaby Track'
[Producer - David Mulhallen; Presenter - Murray Jennings]
- 3RIM 9.00 pm - 12.00 'Folk & Acoustic Smorgasbord'
[Gerard Hanrahan]

WEDNESDAY

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

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THURSDAY

- 3PBS 12.00 - 2.00 pm 'Mainly Acoustic'
[Suzette Watkins, David Heard, Chris O'Connor]
- 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'
[Suzette Watkins, David Heard, Chris O'Connor]
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

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

CHANGES AT 'THE BOITE' : Maybe The Boite's organising Committee is not yet expanding, but at least one member of the Committee is ; "Congratulations Therese and Roger !" We look forward to the happy event ! (Bit of a drastic step to stave off a future Committee shortfall though isn't it ??)

"NO PITH HELMETS REQUIRED" : Despite what one may have expected after reading Robin's recent 'Pith Helmets, Pipes and Dunny Seats' contribution to this Newsletter, when Frances Macgillicuddy and Robin Wade were married recently, not a pith helmet was to be seen ! Nevertheless, a good time was had by all at the post-wedding party. "Congratulations Robin & Frances !"

GET WELL WISHES : Sorry to hear a couple of our members have not been well lately. "Get well quick" wishes go to to Joe Dejdar, and to Maxine Ronnberg (of the Folklore Council).

NEW CLASSES STRICTLY 'HUSH HUSH' : Now remember, when you read about these classes, make sure you don't tell anyone else, because they don't really exist, and there're no vacancies anyway ! Despite these minor restrictions, they sound like excellent classes, and are certainly astoundingly well attended (at least according to the person who became, unwittingly, the 'Co-ordinator' of the whole show !!).

Poor Paddy O'Neill, generous man that he is, he'll never do a friend a favour again. When he readily agreed to "teach a friend to play the drums", he never dreamed that that friend would bring another friend the next week to learn the accordion, and find that the friend of the friend would not be in the least bit deterred to learn that Paddy couldn't play the instrument in question. Not to end there, Paddy turned up on the third week to "help the two out a bit more" only to find another ten people along "hoping I could help them play a bit of music". Each subsequent week found a trepidatory Paddy entering the Irish Welfare Bureau to see how many new faces and new instruments awaited him. Paddy's way of handling it all of course, was to call on his friends to help out by lending their expertise in the form of teaching these hopefuls.

The result of all this is that fully-fledged classes are now being run every Wednesday night at the Irish Welfare Bureau, and Paddy continues to enjoin various musicians to lend their skills to the nights (receiving, as one might guess, an enthusiastic and wholehearted response).

If you seriously wish to join the classes (and they are classes, not workshops), give the Bureau a call, or better still, call Paddy himself (as it seems that Phyllis has perhaps a too high regard for Paddy's skills !). That way you'll find out if you and your zither can be accommodated.

Moral : If a friend asks a favour, first of all find out how many people that friend knows !

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The various members of Pentangle were all working in and around London, playing in small folk-type clubs. "I mean they weren't really folk clubs, they were alternative music clubs. I suppose you'd label them that way. Mostly places where you could play and stay all night. It was the all-night type of scene. You could sleep there, or play, or whatever. Les Cousins was a so-called folk club but it was really a basement bar, a student club".

During one of Pentangle's tours of the States, they found themselves sharing the bill with Canned Heat and Alice Cooper. "It was shattering. We used to be a pub band. The idea of the group was that we had a little bar and we played as a kind of improving band to finish the evening.

"Anyway, we got to the point where we had a Manager, and he decided that we were a marketable entity and we actually got a record contract with Warner Brothers, which was a fairly hip kind of record label. We went over to play in America and arrived at New York to play at the Filmore West.

"I mean that was the kind of acid days when a lot of stuff was happening. We wore essentially just a very, very small quiet folkie band. It was a real shock to play on all these gigs with people like Alice Cooper, Shuggy Otis, Canned Heat, Grateful Dead, you know. It was a real amazing experience.

"What had happened I think was that there was a kind of strange confusion in the business world in those days as to what was going to sell. Anything that could be termed 'underground', including just about anything, was signed. Alice Cooper could be on stage eating live chickens and freaking out and we'd be on the same bill as him, playing "The Cuckoo She's A Pretty Bird" ! It was funny stuff, to be honest. It was frightening."

During his recording career, Renbourn has worked with a number of widely differing musicians, including David Munro who established "Early Music" in England. John was interested in Mediaeval and Renaissance music before he met Munro, "but when he (Munro) came along he absolutely transformed the whole thing. Just the most fantastic player, I think."

The material that he plays, if it is not his own composition, is rarely written as a guitar piece. He finds a lot of music in the so-called standard guitar repertoire rather dull. "The kind of music I play is essentially adaptations of folk songs and tunes that I happen to like and try to work out on the guitar. A lot of the music I like very much often wasn't written with the guitar in mind, so I have to try and play it my way. It's a versatile instrument but it has its limitations. One of the nice things about the guitar is that you can adapt music and it will work on the guitar. Anything you happen to like, try and play it. Don't feel it has to be already labelled guitar music."

In writing his own music, he generally uses one of two methods. If locking himself in a room and working at all hours doesn't work, he waits to see what comes out at odd times, putting down phrases and sequences as they come and going back to them later to work at them.

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What happens, though, if he's driving down the motorway and a really brilliant phrase or sequence pops into his mind ? "Well, that's the most incredible thing. That often does happen when you're travelling. PARTICULARLY when you're travelling. I don't know why, but when you're moving, in a car or a train, often you get an idea - and you've got no way of remembering it, so I keep notes like I guess a writer keeps notes. I jot things down on scraps of paper. I've got tons and tons of things I've brought back off tours which are five wobbly lines with something on them that meant something at the time."

From there he has to treat the whole process a bit gingerly. "It's no use doing the next most logical thing. You have to be there and allow yourself sufficient detachment from it for it to come to you, rather than trying to make it happen."

Has he ever considered himself a bit like a mediaeval troubadour: a travelling minstrel ? He suggests there is not so much of the need for this kind of musician these days. "Certainly there's a lot more access to a lot more music of very different kinds than ever before. It's the first time in the world's history that music from all traditions has been given an equal platform with composed art music. Before, it would have been simply regional music. Now it's altered totally. People are able to hear music they would never have been able to before and music from all cultures will become available to the whole world."

Who were the up and coming guitarists he'd met in his travels whom he considered were worth watching ? "There's a lot of people singing and writing songs who are really good, including Pierre Bensusan (a French/Algerian player who's great). Dan Ar Bras (a Breton guitarist who used to work with Alan Stivell) and Rany Fracard from Paris. In America, things have actually changed fairly drastically on the guitar scene since 'Windham Hill', the new age record company, was formed and the guys who play on that label - Alex de Grassi, Michael Hedges, Will Ackerman - are fantastic. It's a Californian type of music that's been influenced equally both by British and American players. That's steel-stringed guitar music essentially, with a very much broader horizon than the more traditional styles which were established in America, which were I guess flat-picking and finger-picking. But there are lots of guys who are playing great stuff."

The guitars he is currently playing and touring with are both copies of old American styles. Martin Guitars started in the middle of the last century in America and they produce some fine steel-stringed guitars, which is what he plays. One of the current instruments is called a Franklin and the other was made by Ralph Baum of York in England. Both are modelled on guitars made in the 1920s and 30s in America.

Since his Australian trip he has also been playing a fine cedar-topped guitar made by David Churchill of Ballarat. David has been making steel-stringed guitars for about the last 12 years, using either spruce or cedar for the tops and Indian rosewood for the backs and sides.

Suzette Watkins and Michael Glover.

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**'BI-CENTENNIAL FREE ZONE'
- A COP OUT ?**

[The following letter was reprinted, with thanks,]
[from Newcastle's 'Coaldust', May 1988 edition.]

There seems to be a lot of disagreement over the bi-centenary within the Folk Club, some wanting a 'Bi-centennial Free Zone', whilst others are keen to participate in the celebrations.

Whether we like it or not, it is a Bi-centenary. It is 200 years after the beginning of white take-over, but that doesn't automatically make it a year for celebration.

Should it not be a year for evaluation? We should be asking ourselves important questions about our country.

Are we happy with the running of the country? Are we content to let the Aboriginal people struggle on in their efforts to gain recognition as the original inhabitants? Does it bother our consciences that they have worse health and living standards and higher unemployment than the rest of the population? Should they have a treaty?

There may be some things to celebrate, and many more things to protest about. So why aren't we, as a Folk Club, talking about these things? Why don't we use our opportunities to comment on the running of this country? Having 'The Festival' as a 'Bi-centennial Free Zone' is really saying "no comment".

Why don't we, the Newcastle Folk Club, use our best opportunity, our festival, to express our views about what our country is doing 200 years after the first white inhabitants arrived. To do this would mean a lot of discussion between now and then. We'd have to look at ourselves and our country in order to form opinions. It would be hard work, but wouldn't this be a more responsible attitude than pretending there is no Bi-centenary? After all there's a lot of our taxes being spent celebrating it.

As for the 'Festival of Music' in September, we are in a unique position of being able to choose performers who may be able to express a responsible attitude through their songs and comments. We have a chance to say something about this year long party that's going on around us.

Are we happy that so much money is being spent on the celebration? Should some of it be channelled into upgrading health services or education? What do we think? Would we rather not think, and declare our Festival and anywhere we have influence 'Bi-centennial Free Zones'?

Lyndall Coan.
(April 1988)

DEVOLVED GRANTS SCHEME 1988

The Australian Folk Trust is the national representative body of folk arts in Australia and receives an annual allocation of grant funds from the Australia Council for devolution to worthwhile projects pertaining to folklore and folk arts within Australia.

The Trust, through the Devolved Grants Scheme, seeks to assist the promotion of Australia's folk arts within the community and foster research, collection, preservation, documentation, dissemination, presentation, performance and analysis of our folklore heritage within Australia.

The Devolved Grants Scheme assists projects across the whole spectrum of folklore and folk arts including assistance for national and regional festivals, workshops and masterclasses, research and field collection projects, audio and/or visual recordings (record, cassette, film and video) and publication of folk arts material and many more.

The closing dates for the next two rounds of the Devolved Grants Scheme are : **30 June and 31 October 1988**. Policy, Guidelines and Conditions for applicants together with application forms may be obtained either by phoning (062)497 217 or writing to Dee Whaité, Administrative Assistant, P.O. Box 156, Civic Square, A.C.T. 2608.

FINAL '1986 FESTIVAL' TAPE SALE
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EXTRA SPECIAL FOLK TAPES' SAVING
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The F.S.D.S.V. still has a few of the cheaper copies of the 20th National Folk Festival (1986) videos. Tapes are brand new, and the cost (\$12.00) is only \$3.00 more than the cost of the blank tape.

So come on, how about paying for the hire of the video and then using the tape to record the neighbours? We're sure the Folk Club organisers would be glad not to have to carry them back & forth every week.

Contact the F.S.D.S.V. by mail, or ask at the Melbourne Folk Club.

MELBOURNE FOLK CLUB

FOLK AT 'THE DAN'

JUNE

3rd. APODIMI COMPANIA
(Rebetika Songs & Music - Greek)

GEOFF WOOF

10th. SALTY DOGS
(A Farewell for Peter Anderson)

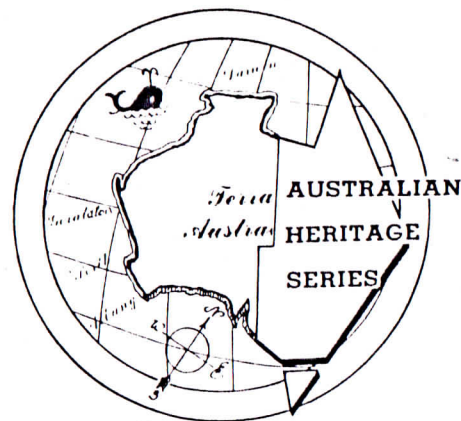
17th. MARIA FORD
POLKAHOLICS

24th. MEG AND JEANETTE
(Meg MacDonald Jeanette Gillespie)
DANNY SPOONER

EVERY FRIDAY NIGHT
THE DAN O'CONNELL HOTEL
Cnr. Princes & Canning Sts
CARLTON. From 8:00 pm

ENQUIRIES 417-6051

Folk Song & Dance Society



FOLK VICTORIA

In association with

ACROSS THE BORDERS

and

The BOITE

presents

FACES OF AUSTRALIA

presented by ACROSS THE BORDERS and featuring TED EGAN, to be held at the Brunswick Mechanics Institute on 17 June 1988.

IMAGES OF AUSTRALIAN WOMEN

presented by ACROSS THE BORDERS and featuring JUDY SMALL.

FLOGGED AND FLAYED- PENAL TRANSPORTATION

presented by FOLK VICTORIA and featuring DANNY SPOONER, to be held at the Brunswick Mechanics Institute on 30 July 1988.

INDO-CHINESE MUSIC IN AUSTRALIA

presented by THE BOITE, to be held on 21 August 1988.

ALL AMONG THE WOOL

presented by FOLK VICTORIA and featuring EDDIE SCOTT, to be held at the Dan O'Connell Hotel on 11 September 1988.

SOUTH AFRICAN CONNECTION

presented by THE BOITE on 2 October 1988.

BUNIONS AND BLISTERS

a celebration of Dance in the Morris tradition, to be held at the Dan O'Connell Hotel on 23 October 1988.

CONCERT with major artists

presented by FOLK VICTORIA on 3 November 1988.

For further information about the series and tickets ring

BRENDAN WALKER 606 1242 bh. 484 6224 ah.

1988

AGM.

SUNDAY 31ST July

3.00 p.m.

PH. 380 4291 re Venue



P.O. Box 1096,
CARLTON VIC.3053.

ANNUAL GENERAL MEETING TO BE HELD

ON: SUNDAY 31ST JULY, 1988

AT: 3.00 P.M.

N O M I N A T I O N F O R M

I....., being a financial member of The Folk Song and Dance Society of Victoria, hereby nominate the undermentioned person/s for the position/s set below :-

<u>NAME</u>	<u>POSITION</u>	<u>SECONDER'S SIGNATURE</u>	<u>NOMINEE'S SIGNATURE (Consent)</u>
.....	<u>PRESIDENT</u>
.....	
.....	
.....	<u>VICE-PRESIDENT</u>
.....	
.....	
.....	<u>TREASURER</u>
.....	
.....	
.....	<u>COMMITTEE</u>
.....	
.....	
.....	
.....	
.....	

N.B. Persons nominated for particular offices are presumed to be willing to serve as general Committee members in the event of their not gaining the office for which they were nominated. It is to be clearly understood that although a non-member of F.S.D.S.V. may be nominated to Committee, such nominee must become a financial member before the first meeting of the new Committee.

Membership No. Signature.....
(Nominator) Address.....
.....P/Code....



P.O. Box 1096,
CARLTON VIC.3053.

FORM OF APPOINTMENT OF PROXY

I.....

of.....

being a member of the Folk Song and Dance Society of Victoria
Inc.,

hereby appoint.....

of.....

being a member of that Incorporated Association, as my proxy
to vote for me on my behalf at the general meeting of the
Association (annual general meeting or special general meeting,
as the case may be) to be held on

the.....day of.....19.....and at any adjournment
of that meeting.

My proxy is authorised to vote :-

in favour of/against (delete as appropriate)

OR

as is thought fit within the following guidelines in
relation to the resolution

Signed.....

the.....day of.....19.....