

**FOLK SONG & DANCE SOCIETY  
OF VICTORIA**

**ABOUT THE SOCIETY**

- \* It's MAILING ADDRESS is P.O. Box 1096, Carlton Vic. 3053.
- \* It is INCORPORATED under the Associations Inc. Act (1981).
- \* It has the REGISTERED TRADING NAME of 'FOLK VICTORIA', which is used mainly for publicity and sponsorship purposes.
- \* It holds MONTHLY MEETINGS (usually 1st Monday of the month) where your views and suggestions can be voiced.
- \* It PROVIDES SPONSORSHIP, where appropriate, for various folk events and projects throughout the State.
- \* It REPRESENTS VICTORIA in matters involving all forms of folk arts, and as such is a member body of the Australian Folk Trust, Australia's national folk arts organisation.
- \* It charges MINIMAL ANNUAL MEMBERSHIP FEES.

**MEMBERS' BENEFITS**

1. PROVIDED FREE OF CHARGE :-
  - \* Monthly magazine-style NEWSLETTER - 'Folkvine' - containing record & book reviews, songs, competitions, tunes, stories, poems, radio & T.V. listings, information about folk events, news & views from Victoria, Interstate & Overseas.
  - \* Weekly Folk Music INSTRUMENT WORKSHOPS, where you can learn new tunes and playing techniques.
  - \* Monthly Folk RADIO SHOW 'That's All Folk' on 3CR.
2. DISCOUNTED ("MEMBERS") ENTRY FEES TO :-
  - \* Events run by other Victorian folk groups such as the :
 

- Colonial Dancers	- Echuca Folk Club
- Folklore Council	- Geelong Folk Club
- 'Peninsula' Folk Club	- Shepparton Folk Club
- T.S.D.A.V.	- 'U.T. Creek' Folk Club
- Victorian Folk Music Club	
  - \* Events run by a variety of Interstate Folk Clubs.
  - \* The Society's Weekly Folk Club (the MELBOURNE FOLK CLUB).
  - \* All other Clubs, Concerts, Dances, Workshops & other functions sponsored or run by the Society.
3. DISCOUNTED ("MEMBERS") CHARGES PAYABLE FOR :-
  - \* Records, Cassettes & Books sold at F.S.D.S.V. events.
  - \* Advertising of appropriate items in 'Folkvine'.

===== "PLEASE RUSH ME MY F.S.D.S.V. MEMBERSHIP CARD" =====

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\_\_\_\_\_ P'code \_\_\_\_\_

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Enclosed Please Find A \$ \_\_\_\_\_ Cheque as payment for :-

SINGLE - \$20 (Concession - \$12)

FAMILY - \$30 (Concession - \$20)

BANDS/PERFORMING GROUPS - \$40

AFFILIATED GROUPS - \$43

(N.B. 'Concession' rates apply to PENSIONERS, STUDENTS, & ('COUNTRY'- denoted by being outside the (03) phone area)

==== Return This Form To P.O.Box 1096, Carlton, Vic. 3053. ====

# FOLK VINE

The Newsletter of the  
Folk Song & Dance Society of Victoria



*Andy Irvine*

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\*\*\* EDITORIAL \*\*\*

Hello Readers,

Um...A well-known performer says that she overcomes stage fright by starting her bracket with the second song on the list, so, following her advice, I am starting the Editorial with the second sentence. This is it.

I suppose by now you will have noticed by the absence of lovely, computer-justified margins and other professional touches, that there has been a bit of upheaval in the editorial department of Folkvine. With Kathy Burgi's resignation, I find myself stepping, with some trepidation, into her shoes. She will be a hard act to follow. Through Kathy's painstaking and enthusiastic work, Folkvine has grown into quite an impressive publication.

Whether I take this on as a long-term proposition remains to be seen. It all depends on how things work out over the next few months. Even with some very welcome "back-seat driving" from Bruce, juggling study, a baby and a magazine and still having time left over for a bit of social life will be quite a challenge - an interesting and rather exciting one, I hasten to add!

Of course, a magazine is only as good as its contents, and here comes the old plea for contributions! Any material will be welcome, no matter how brief: record reviews, your impressions of festivals, concerts, dances or other events (somebody must have something to say about the National!), poems, songs, yarns, jokes, pictures, you name it, it's welcome!!

This month, amongst other things, we have a President's report from Hugh MacEwan and two pieces on folkie doings over the Labour Day weekend: Maureen Beggs' account of Nariel and a rave from various Watsons about Port Fairy.

I must give my heartfelt thanks to Kathy for her assistance in putting this issue together. Without the benefit of her experience I can't imagine what the April edition would have looked like, or what month it would finally have appeared!

Contributors to the May issue (and subsequent issues) can send their material via the Carlton address of the FSDSV or directly to me (Jill Watson) at 22 Tynan St, West Preston 3072. I would appreciate the latter course, as it speeds everything up, especially during the coming month, as this month's teething troubles will be eating into next month's preparation time.

I hope you enjoy this month's Folkvine and I look forward to being with you in future editions.

Jill

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As you know, our Editor for the last few years has decided to take a well-earned rest. I first met Kathy Burgi as a member of F.O.G. (Festival Organising Group) in 1985, and I have always been amazed at and thankful for her enthusiasm and expertise.

Kathy will be sorely missed.

On behalf of the committee and members, I would like to extend best wishes to Kathy and would ask all members to bear with us for the next couple of editions until we find a permanent replacement.

Two of our committee members have also departed ; Ellen Burke who is at present sunning herself on the beaches of Fiji then heading home to the U.S.of A.; Jeanette Gillespie who is somewhere between Melbourne and Maleny, starting out on her around-Australia trip.

Both ladies brought an exciting and fresh approach to committee meetings and to the Society as a whole.

They also will be sorely missed.

Margaret Bullock and Tony Falla have stepped in to fill this gap, and on behalf of the Society I take this opportunity to welcome them both to the committee.

Enough of the comings and goings, let's look to the future.

April will be a busy month for the Society with two main events being organised ; the first is the appearance of Andy Irvine in Concert at the O'Sullivan's Royal Oak Hotel. This will definitely be a Concert-type environment and will be a ticket only affair.

The second is a weekend with Reel Tradition, the Canberra-based Scottish country dance band. The band will play a couple of sets at the Melbourne Folk Club on the Friday, will play for the dance at the South Melbourne Town Hall on the Saturday, and finish off by participating in an informal session at the Royal Oak on the Sunday.

I would ask all our members to support both these functions, ensuring the Society can continue to promote the finest performers in the Folk Arts field from both Australia and overseas.

The Melbourne Folk Club is also going through some changes. Through negotiations with Margaret and John, our hosts at the Royal Oak, we will be able to reduce the cover charge by half.

Obviously this reduction means that the management will be an integral part of the fiscal management of the Club. Just as obviously, the more people who support the Club and the pub, the better. Please do take the opportunity to visit the Royal Oak on a Friday night, and any other night for that matter. Listen to some fine music, introduce yourself to a very friendly management and enjoy.











He saw a need for a National Aboriginal Folklife Centre to preserve the traditional culture, as well as a need to document the developing urban Aboriginal culture.

Gwenda Davey discussed the image of Australian in other people's eyes – the casual, informal Australian. But do we know what our heritage and identity are? she asked. Do our children get taught this at school? Her answer was 'no'.

Australian folk art teaching in schools was the subject of Dr Hazel Hall. The needs of children to create, enact and appreciate were not always fulfilled in the current curriculum, she said. Folk arts tuition was of value in the development – physical, sensory and aesthetic – of the whole person. It should be taught at schools, not left to families to teach at home.

Among the other speakers were, Graham Seal – an interesting talk describing the jargon, behaviour and customs of modern offices and Kevin Bradley of the National Library, who gave a technical talk on archiving tapes, urging collectors to use the best tapes available and to contact him regarding the loan of recording equipment.

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#### PHIL BUTTERS was there too and provides this overview:

IF you ever wanted to know what it feels like to be an archive, the Third National Folklore Conference was for you. After a weekend in the bowels of the National Library, delegates had ample proof that the nation's folklore collections housed in that institution would be well protected from wind, rain, natural light and air.

Papers came from people with varied interests including social historians, oral historians, collectors, performers, educationists, ethnomusicologists, anthropologists, sound technicians and those who called themselves folklorists, and the variety of disciplines was matched by the healthy diversity of views represented.

One of the areas of disagreement was the emphasis by one section of the conference on a particular stereotype of Australianess which excludes women, blacks and migrants. One delegate told us his involvement in folklore and music was because he "wants Australians to feel more Australian" and terms such as "the essentially Australian" were bandied about. These expressions referred to what might be called the convict/bushranger/sheep-shearer version of Australian history, a version whose inherent sexism, racism and ethnocentricism are clearly inadequate for the 1980s – or the 1950s for that matter.

Others were concerned with the groups excluded by this version. There was a thin veneer of interest in Aboriginal folklore with one paper on Aboriginal studies, and a couple of mentions of Aboriginal sources for songs and yarns.

Several papers urged a move away from an inaccurate focus on the Anglo-Celtic input into traditional dances and dance tunes. The most provocative paper was by Judith Winternitz from the Office of Multicultural Affairs who argued that in the community there was an enormous amount of folklore that was ignored by most of those present who preferred to study something that was dead. Some of the audience got a little hot under the collar.

Although a third of the paper givers were women, and there were plenty of women in the audience, men dominated the discussion periods. One paper by a man dealing entirely with yarns collected from men was followed by a facetious question by a man about whether women ever told yarns. The initial answer was that no, surprisingly enough, they didn't. Four men proceeded to discuss the matter. In the end, you'll be pleased to know, the boys decided that women do tell yarns.

One of the recurrent features of the conference was the old argument about purity.

For example *That's Australia* (or *That's Not Australia*, as it could more accurately be called) was strongly attacked. Russell Ward claimed that his critical response to the television program was to watch for 30 seconds and then throw up on the carpet. There were also criticisms of the inauthenticity of so-called "bush dances". But surely a folklore conference is about studying what people actually do rather than telling them what they should do, or bemoaning the fact that they're not doing what people 100 years used to do. What's interesting is the fact that *That's Australia* had a massive audience, not that there were no electric basses in shearing sheds in the 1880s.

Rivalry didn't only appear in formal sessions. Saturday night's dinner had the classic ingredients for full-scale war – alcohol and aging folkies. At one magic moment, two authentic bush musicians (well, one of them lives in Sydney and one them lives in a very large country town but they both have beards and know how to play varsoviennas) sat on stage with their instruments at the ready. A dance collector was waiting patiently, ready to call a dance that had been authentically collected from an authentic person in the bush. A table of Irish musicians (well one was born in Ireland but left in the 1950s and the others play Irish music) belted out a set of reels. Through this could be heard the strains (and that is the correct word) of a drunken Scot bellowing a song.

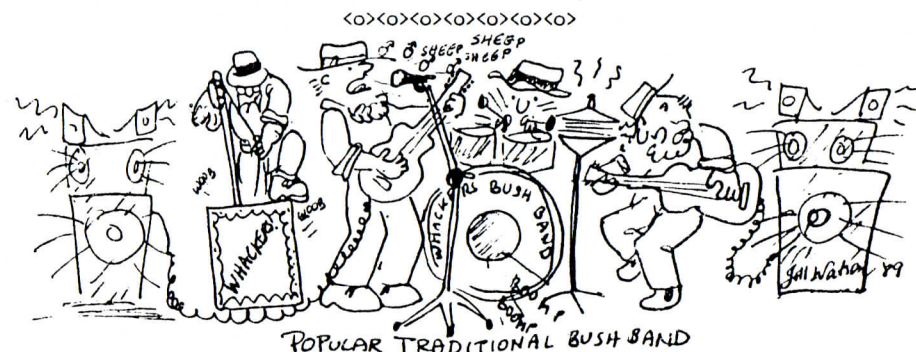
The morning after the night before many people would have felt like the archives even if they weren't in the bowels of the National Library, and this brings us back to another little contest.

It was clear that throughout the weekend various institutions were jockeying for a high profile in folk affairs. The principle players were the Library and the National Film and Sound Archive, although the Minister managed to give a plug for the National Gallery's interest in folk art. The Film and Sound Archive did quite well, with their Head of Sound and Radio Collection Services delivering a paper that proved his credentials in folksong study, and managing to get a position on the executive of the Australian Folklore Association.

But the Library held all the cards. We were eloquently welcomed by the person in charge of the whole institution. This was followed by a Keynote Speech from its Director of Australian Collections and Services. Several people used tapes from the archives to illustrate their papers, also illustrating the quality of the library's equipment. The Office in Charge of Sound Preservation and Technical Services gave a paper showing his command of the latest technologies. And the entire proceedings were recorded on equipment that looked like a set from *Lost in Space*, so that everyone who said anything is now an archive.

Incidentally, the conference was a great opportunity for people working in relative isolation to meet others interested in similar sorts of things.

There should be one every year.





["\*" 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]

.....\*\*\*\*\*0000| FRAGMENTED FOLK |00000\*\*\*\*\*.....

THAT'S AUSTRALIA is back on the air, hidden away at 11 p.m. Wednesday nights on Channel 2. If the ABC's past performances are anything to go by, the atrocious time-slot implies that the show must have been quite a success last year! For all of its faults (more on that topic in the "Not Yet Australian" article in this issue) it is the only airing that Australian folk gets on TV, so let's give it some support and keep the ABC supplied with positive feedback and constructive criticism.

EMU CREEK BAND is holding regular dances in the Spring Gully Hall on the 2nd Friday of each month at 8 p.m. If you are heading in the Bendigo direction, drop in and enjoy a dance with a really good traditional band.

VICTORIAN HARP SOCIETY welcomes harp lovers, beginners and players to its next meeting, at 2 p.m. on Saturday 8th April, at 24 Deakin St, Essendon. This newly formed group of enthusiasts will be meeting on the second Saturday of every second month (April, June, August, October, December) at 2 p.m. Please spread the word. For further information, ring Julie Furneaux on (03) 337 5919.

AUSTRALIAN FOLK TRUST Due to financial pressures, the AFT has been forced to introduce an annual \$10.00 subscription fee for individual subscribers to the AFT Newsletter, beginning in April.

It is planned that the AFT Newsletter will continue to focus on national news as well as being developed into a forum for debate on national folk issues, while state issues will be the province of state and regional newsletters. Contributions are welcomed.

Anyone wishing to subscribe should forward their name address and phone number with a \$10 subscription to: Australian Folk Trust, PO Box 156, Civic Square, ACT 2608

DEVOLVED GRANTS SCHEME The Australian Folk Trust, the national umbrella body for folk arts and folklife, receives limited funding for the Devolved Grants Scheme.

Through the Scheme the Trust seeks to assist the promotion and performance of Australia's folk arts and to foster research, collection and preservation of folklife heritage. Ceiling level for grants/loans is \$2,000.

Application deadlines are: 31 March, 30 September. For guidelines and application forms contact: Australian Folk Trust, PO Box 156, Civic Square ACT 2608 Telephone: (062) 497 217

This project is assisted by the Australia Council, the Federal Government's Arts funding and advisory body.

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Music Venues - Metropolitan

- SMTWtFs  
 F \* MELBOURNE FOLK CLUB Fridays 8.30 pm - 12  
 Royal Oak Hotel, Cnr.Nicholson & Freeman Streets, Nth.Fitzroy  
 Contact Sean McLernon (03)417 6051
- 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 3705
- WtFs DAN O'CONNELL HOTEL Various Bush Bands & Irish Bands.  
 Cnr.Princes & Canning Streets, Carlton - phone (03)347 1502
- 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
- M WtFs 'MOLLY BLOOM'S' Various Irish bands & singers. 8pm - 11.30  
 Bay Street, Port Melbourne. Phone (03)646 2681.
- S Wt s NORMANDY HOTEL Thurs & Sat Irish bands 8 pm - 12  
 Sun Irish 'session' 4 pm - 11  
 Cnr.Queens Pde. & Gold St., Clifton Hill - phone (03)481 3332
- S 'ONE-C-ONE' Sundays 8 p.m. - 12  
 held at 'Troubadour', 388 Brunswick Street, Fitzroy.  
 (Acoustic/Blues/Folk) Contact Ivan Repak (03)431 2965
- F 'PICKIN AT THE PIGGERY' 3rd Friday ea.month 8 p.m. - 11  
 (String-band, old-time, bluegrass, cajun & fiddle music)  
 held at the Footscray Community Arts Centre, 45 Moreland Street.
- SMTWtFs TROUBADOUR MUSIC HOUSE & RESTAURANT Ev. Night  
 (Acoustic/Blues/Folk)388 Brunswick St,Fitzroy-ph(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.



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**Learn &/or Participate In Workshops  
& Classes on Dance, Music, Song**

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

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**MUSIC**

\* **FOLK MUSIC INSTRUMENT WORKSHOPS** Saturdays Beginners - 2.30 pm  
Intermediates - 2.45 pm  
'Led' by either Graeme Smith, Chris Wendt or other skilled musicians.  
Royal Oak Hotel, Cnr. Nicholson & Freeman Streets, Nth. Fitzroy  
Contact Margaret Bullock (03)481 1966.

**FOLK MUSIC INSTRUMENT CLASSES** Wednesdays 8 pm  
Australian Irish Welfare Bureau, Gertrude Street, Fitzroy.  
Contact Paddy O'Neill (03)312 6058.

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**SONG**

'**SINGABOUT CLUB**' (run by VFMC) 4th Monday ea. month 8 p.m.  
Anglers Hall, Cnr. Rathmines & Clarke Streets, Fairfield.  
Contact Elma Gardner (03)497 1628

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**DANCE**

**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 Garry Clarke (03)687 5504(H); or Heather (03)235 3358(W)

**EAST RINGWOOD DANCE NIGHT** 1st Tuesday ea. month 7.45 pm  
East Ringwood Community Hall, Knaith Road, East Ringwood.  
Contact Graeme Higman (03)890 6890.

**INTERNATIONAL FOLK DANCING WORKSHOPS** Tuesdays 8 pm (\$3)  
Carlton Community Centre, 150 Princes Street, Carlton.  
Beginners to Advanced. Contact 'The Boite' (03)429 9656.

**IRISH DANCING CLASSES**

Melbourne University Parkville Wednesdays 8 - 10 p.m.  
Contact President of Irish Society at Melbourne University.  
Australian Irish Welfare Bureau Thursdays 8 - 10 p.m.  
Gertrude Street Fitzroy. Contact Paddy O'Neill (03)312 6058  
Celtic Club Thursdays 8 - 10 p.m.  
Cnr LaTrobe & Queen Streets Melbourne. Phone (03)67 6472

**ISRAELI & INTERNATIONAL FOLK DANCING** [Enrolment required]

Classes conducted at various venues around Melbourne.  
'Sheffi's School of Multicultural Dance', 1 Stanley Street,  
Collingwood Vic. 3066. Contact Sheffi Shapira (03)817 1632.

**NEW ENGLAND CONTRADANCING** Thursdays 8-11 p.m.  
St Margaret's Hall, Hotham St (cnr Denman Ave), East St Kilda  
Contact Dave Rackham (03)481 6051.

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

**PLENTY MORRIS DANCERS** Tuesdays 7.30 pm  
Melbourne Uni. Sports Centre. Contact Kerrie Casey (03)570 6811 (a.h.)

**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)

**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

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**Regular Dances - Inner Metropolitan**

**A&E COMMUNITY DANCE** 4th Saturday each month 8 - 11 pm  
11 Mt. Alexander Road, Flemington. Music by 'Shenanigans'.  
Contact Mark Gordon (03)372 1755.

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

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

**FAMILY FOLK DANCES** 2nd Sunday each month 2 - 4 pm  
Hampton Community Hall, Willis Street, Hampton.  
Contact Christopher Maubach or Anne Howard (03)598 2814.

**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.)

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**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.

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

**RINGWOOD DANCE** (run by VFMC) 1st Saturday each month. 8 p.m.  
Ringwood Uniting Church Hall, Station Street, Ringwood.  
Contact Elma Gardner (03)497 1628.

**TALLANGATTA** - Church of England Hall 3rd Sat each month.  
'Old Time Dance' 8.15 pm - 11.30 pm Contact (060)712 545.

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**Other Folk Music Organisations**

'**ACROSS THE BORDERS**' - organisation established under the auspices  
of the City of Brunswick. Frequent Concerts, Workshops etc. held  
at various venues. Predominantly Multicultural Folk music.  
Contact Peter Leman - Community Arts Officer - (03)380 3301 (b.h)  
or 'Across The Borders' - (03)387 3376 (answer-phone).

'**THE BOITE**' - Multicultural Folk organisation holding frequent  
Concerts & Workshops at various venues. Office - Port Melbourne.  
Phone Sandra Barnes, Co-ordinator, (03)429 9656 (answer-phone).



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**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)722 157 (a.h.)/(057)721 293 (b.h.)

**BALLARAT FOLK CLUB** Ev. 2nd & 4th Friday each month 8pm.  
 The Brewery Tap Hotel, Melbourne Highway.  
 Contact Claire Peters-Moore (053)335 186.

**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)

**DENNINGTON '4 Ports Folk Night'** 1st Friday each month  
 The Shamrock Hotel.

**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 Jamie McKew (052)502 967(a.h.)

**HEALESVILLE FOLK CLUB** 8.00 p.m. 2nd Friday each month  
 Melba Room, Terminus Hotel, Healesville. Phone (059)624 011.

**HORSHAM FOLK CLUB** last Friday each month  
 Contact Rick (053)82 1320 (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 2243.

**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.)

**RINGWOOD 'East Ringwood Folk Club'** Ev. Tuesday 7.45 p.m.  
 (first Tuesday of month is 'Colonial Bush Dance Night').  
 East Ringwood Community Hall, Knaith Road, East Ringwood.  
 Contact Graeme Higman (03)890 6890.

**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 (051)74 5630.

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For further information regarding Folk events/news/etc, in Victoria and interstate, please see the full edition of 'Folkvine'.

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 'Folkvine' publication. Please assist in keeping it up to date by letting us know of any changes - contact The Editor at P.O.Box 1096, Carlton Vic 3053.

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

\*\*\*\*\* RADIO PROGRAMS \*\*\*\*\*

3AR = 621 on the AM dial. (National Radio)  
 3CCC-FM = 103.9 on the FM dial. (Central Victorian area)  
 3CR = 855 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 = 106.7 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** =====

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]

===== **TUESDAY** =====

3PBS 11.30 - 12.00 pm 'The Boite Radio Project' [Gwenda Davey]  
 3RRR 2.00 - 4.00 pm 'Rick E. Folk' [Rick E. Vengeancel]  
 3AR 8.00 - 9.30 pm 'On The Wallaby Track'  
 [Producer: David Mulhallen, S.A.; Presenter: Murray Jennings, W.A.]  
 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]

===== **THURSDAY** =====

3PBS 12.00 - 2.00 pm 'Mainly Acoustic'  
 [Marion Cincotta, David Heard, Suzette Watkins]  
 3GCR 8.00 - 10.00 pm 'What the Folk'  
 [Lyndal Chambers, Geoff Harris, Hans Strating]

===== **FRIDAY** =====

3AR 7.30 - 9.30 pm 'Music Deli' [Steven Snelleman, Paul Petran]

===== **SATURDAY** =====

3RPP 11.00 - 1.00 pm Folk Show [Various Peninsula Folkies]  
 3PBS 10.00 am - 12.00 'Mainly Acoustic'  
 [Marion Cincotta, David Heard, Suzette Watkins]  
 3EA 11.05 pm - 12.00  
 [1st Sat - Irish Gaelic Program. 3rd Sat - Scots Gaelic Program]

===== **SUNDAY** =====

ABC Regionals 5.30 - 10.30 a.m. 'Australia All Over'  
 (contains large amount of Folk & Country music)  
 3CCC 9.30 - 10.30 pm 'Singers, Songwriters & Troubadours'  
 [Andrew Pattison]

\*\*\*\*\*



A HARD-CORE FOLKIE'S GUIDE TO FOLKIE FASHION IN THE  
LATE 80's

or... How to be ideologically sound without being a dag. (by Bruce Watson)

<u>OUT</u>	<u>IN</u>
Tin whistles	Didgeridoos
Drizabones (already!)	Lairy jumpers
Free love	Parenting
Ethnic music	World music (same thing, new name)
Being in your 20s	Being middle aged
Long, blond hair (men and women)	Tips, perms, natural grey
Beards (men and women)	One day's stubble
Child ballads	Traditional Macedonian ballads
Rainbow tie-dyeds	Music Deli T-Shirts
Morris	Cajun
Bush dances	International dances
Kombi vans	Hatchbacks
Tea chest bass, lagerphone, spoons...	Roland DX-50
Renting in Carlton	Renovating in Northcote
Singing through your nose	Open-throat singing
Port Fairy	Tiny festivals; the more obscure, the better

\* \* \* \* \*

PORT FAIRY '89: A SURVIVOR'S ACCOUNT

Defying the taunts of old-timers who insist that any self-respecting folkie should go to Nariel or nowhere on Labour Day weekend (and from what I hear of Nariel this year, there must have been a lot of folkies watching the Moomba parade!) we again set off on the annual westerly migration to Port Fairy, to be greeted by uncharacteristically fine weather. We actually sweltered on Saturday and were mildly damp on Sunday while that lot in Melbourne were being bucketed!

I am talking about the weather a lot to hide the fact that we spent as much time in the weather getting from point A to point B as we did actually listening to music during most of the weekend. While you can put a lot of that down to personal disorganisation, it also had quite a lot to do with overchoice. Reading the program is worse than working your way through a Chinese menu, but they haven't got around yet to inventing a "combination special" ticket yet - unless you count sitting on Fiddler's Green where, weather permitting, if you sit there long enough you get to see just about everyone sooner or later.

We arrived just in time to miss the Music Deli concert with Zydeco Jump, Nakisa, Blind Man's Holiday and "Derek Beagle" (alias Bogle) - a very interesting line-up - but we were just able to pick it up on the car radio.

Saturday began pleasantly with Colcannon for breakfast (the band, not the food) followed by a lunchtime street parade led by chief loonie Tex Turkey on a unicycle, where everybody who possessed an instrument was welcome to join in and contribute to the general din. It was gloriously disorganised and a lot of fun, and I now know that it is possible to steer a pram with one's elbows while simultaneously playing the concertina.

The afternoon was an energetic one with New England Contra Dancing (my favourite!) with great foot-tapping music from Contra Band, a Shenanigans/High Time hybrid. That could have been followed by even more energetic Hungarian dancing, but we retired, overheated and took some time out for socialising before the thoroughly entertaining Martin Carthy concert.

I leave it to others more qualified than I to comment on his proficiency

with the guitar. It did look pretty hot from where I was sitting, and I enjoyed his version of Hamlet sung to the tune of The Mason's Apron.

Back to Fiddler's Green and Bruce's second bracket, only three hours after the first in the same venue. This ingenious piece of organisation resulted from the last-minute elimination of the Footy Club on the grounds that they couldn't get a liquor licence. All the other venues were dry so why worry about that one? It's just lucky that it was dry outside!

I hear a rumour that the planners of the festival got a bit of training at the Basil Fawly school of management. Bruce didn't know he was performing at all until he read an advertisement. One band thought they had been turned down until they read the program! Another found themselves booked on the very day they had asked to be kept clear for a prior engagement, and a very kind letter of refusal was sent to a band who had not even applied!! And for the second year in a row the Short Women failed to get a guernsey. Shame!

Still, you must admit that organising such a massive affair is an admirable achievement and then to have it run as smoothly as it did. Despite the average folkie's tendency to hangovers and general waywardness, from start to finish, punctuality was the word of the day...and quality too. Even the most hard-core folkie whinger would have to admit that it was a pretty high-calibre line-up. How many festivals can you go to where you don't get around to seeing Eric Bogle because there is so much else on?

We rounded off Saturday evening with the Conways Hiccups Orchestra. They were great fun even though their act was essentially the same as last year's. Their best innovation was the Sex Pistols' God save the Queen, sung 1930s style, with occasional, convincing punk lapses - and can somebody tell me whether it really was John Williamson's guitar that they smashed at the end?

The big J.W. must have had a spare because he was playing it in the main marquee on Sunday afternoon. It's funny how grudgingly people admit that he's a good songwriter. Making money out of music is obviously just not on in the folk scene!

Before the concert we caught a bit of Claymore with their very exciting Scottish sound. I wish I could see more of them.

While Bruce was checking out the Folk Clubs' Open Stage (an interesting innovation, but poorly supported), I caught the Purple Dentists. They're great musicians and I love their choice of songs, but it's disappointing that, like many such bands, they don't place as high a value on singing ability as they do on musicianship. The "anyone can sing if they really want to" philosophy is fine in it's place, but would the Dentists want to be seen with a second-rate fiddler?

Mid-afternoon saw us at the Lawson-Paterson song writers' contest. While it is about as objective as comparing pineapples and saxophones, it is still a pretty interesting exercise. This year's winner was Enda Kenny with his haunting Rainbow's Friend. There was stiff competition, such as Phil Day's Shoe Factory Girls, but Enda was a clear winner.

Sunday night in the Sports Pavilion we were treated to the talented Skylark and a bit more of Martin Carthy and then there was a bit of a disappointment after lengthy manoeuvring to get a good possie in the vast main marquee for Gondwanaland I was forced, after the first few exhilarating bars, to escape with a traumatised, didgeridophobic baby, to the relative quiet of the Hightime Stringband's dancers' dance, which was fun, but paled into insignificance beside the rapturous descriptions I've been hearing of Gondwanaland.







## A FOREIGN CORRESPONDENT'S VIEW

The Normandy Hotel, Clifton Hill, reeled and jiggled to some superb music on Saturday 18th March when top traditional band 'SKYLARK' came to town.

The venue was packed out for the night as Co. Antrim singer Len Graham, fiddler Gerry O'Connor from Co. Louth, and Garry O Briain from Co. Clare on piano and mandocello, gave a fine rendition of Irish music and song stamped with quality.

Silken-voiced Len Graham, a doyen of Northern singers, was in excellent voice on such numbers as 'Pretty Susan', 'My True Love She Is Beautiful' and 'I Am A Rambling Irishman'. A sure cure for a St. Patrick's Day hangover.

He was tastefully accompanied by Gerry and Garry, with some well thought-out arrangements.

O'Connor, one of Ireland's most respected fiddlers, would, from time to time, launch smoothly into intricate sets of tunes. Melodic music, as pure as a pint of Guinness poured in Dublin itself!

An enthusiastic audience was treated to a variety of hornpipes, scottisches and the inevitable bouncy reels and jigs. Foot-tapping great!

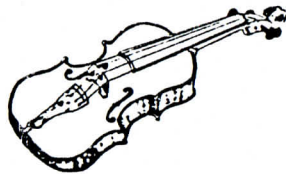
When there's music in the air, it's hard to keep the Irish from dancing. Towards the end of the night, Irish and Aussies took to the floor and performed the Clare and Kerry set-dances with great gusto.

Early on, Sydneysider Sean Kenan and his impromptu band broke up the night beautifully. Their fusion of Greek and Irish music worked well. Gripping stuff. Let's hear more.

Brendan McCourt

[Brendan, a journalist visiting from Belfast, kindly penned]  
[this article when begged by your ex-editor.]

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## SKYLARK AND FRIENDS

What a Band! What a week! Somehow though, we survived, and were treated to a particularly exhausting yet rewarding series of "gigs" featuring SKYLARK. This 3-member group, consisting of Gerry O'Connor, Garry O Briain and Len Graham, all of whose musical talents are exceeded only by their generosity in sharing those talents with one & all, were in Melbourne for just one week, during which they dashed from place to place to play at a staggering 11 gigs and radio recording sessions!

Amongst those events was the Weekend of Irish Workshops on Music, Song & Dance run by the Melbourne Irish Musicians Association. At the Workshops, these three outstanding exponents of the Irish tradition provided a truly unique opportunity for us to learn some of the skills which are so evident in their playing and singing. The Boys never limited themselves to times, and had, in fact, to be stopped before people dropped from exhaustion!

Despite their not being well-known in Australia each appearance Skylark made in Melbourne left little doubt that they deserve the growing reputation they have in Ireland. Skylark's Concert appearance at the Normandy Hotel, in front of some 200 people, left that audience particularly delighted with their choice of Saturday night entertainment.

The week culminated in a stunning Irish/Greek impromptu session which eventuated after the Workshops ended on Sunday, at which time everyone retreated next door to the 'Retreat Hotel'. After a week of "official" gigs it was a welcome break for the three.

Musicians, singers, dancers all took a turn at airing their talents. Dancers were led by Mairead, and De Hannan though it's anyone's guess where they found the energy after the two days of intensive dancing they led at the Workshops!

Music alternated between Greek & Irish, with many of the local Greeks demonstrating their own fancy footwork (the main difference being that they set fire to the floor each time before they danced!). The Boys joined in with gusto, Gerry taking pointers on Greek fiddle-playing from Mairead, and Garry playing "Greek mandocello" and demonstrating his version of solo Greek dancing! Len stuck to the tradition he knows, but then, he has no need to set the floor alight to obtain a response from the audience!

We heard Irish songs in English, Irish songs in Gaelic and Greek songs. We saw Greek dancing, Irish dancing and Gerry O'Connor doing set-dancing whilst playing the fiddle! We heard Irish music and Greek music on as many instruments as you could imagine amongst the talented group of people. In the end, only Gerry and Ken Maher (one of the prime organisers of the Weekend) were left playing a memorable fiddle duet, finally packing it in at 4 a.m. only because The Boys had a Sydney-bound bus to catch at 6.40!!

Gerry, Garry and Len's warmth and accessibility, in combination with their talents and generosity, have ensured for them a warm welcome in Melbourne any time they care to visit. We look forward to that day.

Kathy Burgi

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DEAREST NANCY

A guide to the social niceties of folkiedom, OR how to fit into the folk scene without looking a bigger dork than everyone else.

Dearest Nancy,

How do I decline an invitation to a multicultural dance without appearing racist or behind the times?

Xenophobe, Springvale South

Dear Xenophobe,

The obvious solution is to tell your friend that you have a prior engagement for an Azerbaijani tap-dancing class, but there is always the risk that your friend will want to go with you. It would be far safer to invent a deceased aunt whose funeral you absolutely must attend. (I have found that aunts are far more useful than grandmothers because one is not usually limited to two!)

Dearest Nancy,

I have just met an incredibly spunky guy and he wants me to go out with him, but last night he told me that he's a morris dancer. Should I get involved with him?

Kylie, Avondale Heights

Dear Kylie,

You've got to be joking! Apart from the improbability of meeting a morris dancer who is spunky in anything but the fertility sense, anybody who would contemplate a serious relationship with a clown who leaps about in heat waves wearing flowers and bells and hankies and belting other blokes over the head with a big stick, ought to have their head read!!

Dearest Nancy,

I'm going to Port Fairy folk festival and I don't know what to wear. Do you think I should shake the mothballs out of my rainbow tie-dyeds or would I look more appropriate in moleskins?

Trendy, Brunswick

Dear Trendy,

I suppose there are still a few hippie throwbacks hanging around at most folk festivals, but unless you really want to look as if you live in a time-warp, I suggest something a decade or two more recent. Moleskins and akubras are a touch passé and you really need a Volvo or a Range Rover in matching beige - and you risk people thinking you're a bit of a prick. I'd stick to jeans myself, but since you're talking about Port Fairy, it really doesn't matter what you wear as long as you have a good, solid raincoat to wear over it.

Dear Reader,

If you, like the poor, benighted souls above, find yourself in a quandary over any of the finer points of life in the folk world...whether to sing through your nose when you have a cold, which hand to hold your beer in when singing shanties, which Judy Small songs a man can safely sing - and where - or any other such problems, Dearest Nancy is sure to have the answer!

Just write to Dearest Nancy, care of Folkvine.

A.F.T. SNIPPETS

(From Australian Folk Trust Newsletter, March '89)

NATIONAL FOLK FESTIVAL

A list of the final 17 songs selected from 51 entries for the Declan Affley Award concert.

By the time Folkvine comes out, we will know the winner. Perhaps we can even publish the song at a later date. Good songs deserve publicity, so if any entrants feel like sending us their songs we would be happy to publish them.

TITLE	WRITER	STATE
Letter to England	Kelly Newton-Wordsworth	WA
Pearl Necklaces	Denis Kevans	NSW
Good Morning Australia	Jorge Hurtado	NSW
I Like to Feel Furry	Fay White	VIC
The Chinaman	Bob Brown	VIC
Whitsunday Dreams	Griffith John Bignell	QLD
Old Mr Murphy	Jim Low	NSW
Black Stump	Wendy Nixon	VIC
The Words that Henry Wrote	Michael Atherton (music)	
	William Porter-Young (words)	NSW
Ghost Town	Len Garner	NSW
The Miracle	John Beavis	VIC
The Ballad of Dennis Murphy	Chester Schultz	SA
Everything to Live for Now	Don Morrison	NSW
Shadows	Adele Hugill	NSW
The Lifeline of the South	Jill Stevens	NSW
Get out of the Game	Jock Webb	NSW
Olegas	Bruce Watson	VIC

The Judges are Cathie O'Sullivan, Cliff Gilbert-Purssey and Giuseppe Gigliotti.

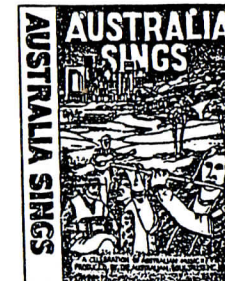
NEW ADMINISTRATOR FOR THE AFT

Sandra Gigliotti has recently been appointed Administrator and will be responsible for the daily management of the Trust's programs including the Devolved Grants Scheme.

\*\*For details of the Devolved Grants Scheme, see the "Fragmented Folk" page of Folkvine.

AFT PROMOTION TAPE

Thanks to Lee Beattie the AFT Promotion Tape Australia Sings is now ready for distribution. The cassette is not available for sale; it is to be sent to specific groups who already utilise or who could utilise musical tapes in the course of their business e.g. media, airlines, tourist buses etc. with the aim of drawing their attention to the great range and wealth of Australian performers/compositions currently available. Cover design is by Gunther Stope (SA).





ARE WE GOING TO LET THE AUSTRALIAN FOLKLIFE CENTRE CONCEPT DIE?

A succession of Ministers for the Arts and Territories and successive reorganisation of the Department have been significant factors in the lack, to date, of any positive outcomes from the Inquiry into Folklife in Australia.

On opening the Third National Folklore Conference on 26 November last year, the Hon. Clyde Holding, current Minister for the Arts, said: "In the near future I expect to put forward for government consideration options for the further development of Australia's folklife..."

At the Board meeting held 25 and 26 February, an important resolution took place. It was that the AFT support the proposal of the National Library of Australia for an Australian Folklife Centre to be based at the Library.

The reason for AFT support is that the Library's proposal is financially feasible within the current budgetary constraints and it is a rational development of the already excellent work being undertaken by the Oral History Section.

The key aims of the Library's proposal as presented by John Thompson, Director of Australian Services and Collections, in the Third National Folklore Conference keynote address are:

- i) to maintain, up-date and publish as appropriate a national register of folklore projects in progress and completed and of major collections and their locations throughout Australia.
- ii) to coordinate and where appropriate host seminars and events encouraging excellence in the study of folklore.
- iii) to provide and where appropriate host residencies, fellowships and summer school programs for folklore scholars, students and collectors.
- iv) to maintain a publications program including the publishing of records, cassette sets and publications based on the Library's collections and where appropriate those of other institutions.

Importantly, the Library proposes "that the National Folklife Centre should operate under the direction of a Council or Board of Management with a membership to be determined but comprising, at least representatives of the National Library, other collecting institutions, and other Arts bodies, particularly those with experience in the allocation and administration of grants. It is vital that the Australian folklife community be strongly represented on the Board."

It would be a simple matter for the government to let the aftermath of the Inquiry into Folklife in Australia fade into oblivion. However, the AFT will not let the issue die and will campaign vigorously.

The establishment of an Australian Folklife Centre within the Library will ensure that a beginning is made on safeguarding our heritage. A petition will be available at the 23rd National Folk Festival supporting the Library's proposal. You can show your support by adding your signature.

>\*<\*<\*<\*<\*<\*<\*<\*<

AUSTRALIA COUNCIL NEWS

Access and Touring Program (Community Cultural Development Unit)

At a time when the Trust is examining the folk touring concept, the Community Cultural Development Unit (CCDU) of the Australia Council has undertaken a review of its Access and Touring program.

The result is that the CCDU advises "while there have been no major policy changes the review has recommended a substantial improvement in the way in which information on the Access and Touring program is made

available to country communities. It was proposed that the financial risks born by companies be reduced, and that procedures for applying for grants to be simplified."

Guidelines and redrafted aims and objectives will be available for distribution in May 1989. There will be 2 closing dates per year (except only on in the changeover year - August 1).

The CCDU is currently holding meetings around the states seeking advice from State Arts Funding Authorities and a range of organisations concerned with country arts development. Advice is sought on matters such as the development and distribution of appropriate promotional packages, the redesign of the application form and the relationship of touring to other community initiated developments.

"The central challenge of the Access and Touring program is to ensure that people in regional and remote areas want what companies have to offer, and that they are able to be involved in the planning process."

Literature Board Programs

The Literature Board has various programs of assistance available to writers. Some of these may be of interest to our readers.

<u>Program</u>	<u>Closing Date</u>
Commissions	15 Feb & 15 Sept
Residencies	15 Aug
Community Based Activities	15 May & 15 August
Book Publishing Subsidies	15 Feb & 15 Sept
Promotional Activities	5 months before start of project
International Promotions	" " " " " "

For further information contact:

Literature Board  
Australia Council  
PO Box 302  
North Sydney, NSW 2059

Tel: (02) 923 3405  
(008) 22 6912 (toll free)

Performing Arts Board

Music categories of particular relevance to communities are:

CREATIVE DEVELOPMENT

Composer Commissions: closing 15 April and 15 November

Residencies : closing 15 April and 15 November

Youth Arts : closing 15 June

PERFORMANCE

Performance Projects: closing 15 June and 15 November

PROFESSIONAL DEVELOPMENT

Masterclass and Visiting Teachers closing 15 June and 15 November

RESOURCES AND COMMUNICATIONS

Music coordination: closing 15 June

The PAB booklet will be available soon; it is requested by the Australia Council that all queries on PAB program wait until it has been distributed.



# FOLK VICTORIA

TOGETHER WITH



**COLONIAL DANCERS**

INVITES YOU TO

**DANCE**

WITH CANBERRA'S

**REEL TRADITION**

AUSTRALIA'S FOREMOST 'SCOTTISH-BUSH' DANCE BAND  
(50/50 SCOTTISH COUNTRY/AUSTRALIAN BUSH \* ALL DANCES CALLED)

**SATURDAY 29TH. APRIL**

8.00 PM TILL 1.00 AM

**SOUTH MELBOURNE TOWN HALL**

BANKS STREET, SOUTH MELBOURNE

TICKETS \$10 SINGLE

BYO DRINKS & SUPPER

ENQUIRIES  
TICKET SALES

484-4130 \* 481-4693

# MELBOURNE FOLK CLUB

**APRIL**

7th. **BRUCE WATSON  
DANNY SPOONER**

14th. **POLKAHOLICS**  
*If released autographed copies of  
John Mc.Auslan's record will be on sale.*

**BRIAN MOONIE**

21st. **RANK STRANGERS**  
FLOOR SPOTS WELCOME

27th. **REEL TRADITION**  
With Old Friends and Guests

**VENUE:-**

O'SULLIVAN'S ROYAL OAK HOTEL  
444 Nicholson St. Nth. Fitzroy.

**ENQUIRIES**

417-6051 \* 481-4693

*Talk Song & Dance Society  
of  
Victoria*





# FOLK VICTORIA

AT 'THE OAK'

*Last Melbourne Appearance*

## ANDY IRVINE

IN CONCERT

WITH

## RAB MITCHELL

### THURSDAY 20th. APRIL

8:00 pm.

\$10(mem) \* \* \* \* \* \$12(non-mem)

*Admission by ticket only \*- Bookings 387-5256*

TICKETS NOW ON SALE

VENUE:-

O'SULLIVAN'S ROYAL OAK HOTEL  
444 Nicholson St. Nth Fitzroy

ENQUIRIES

417-6051 \* 481-4693

*Folk Song & Dance Society*



# FOLK VICTORIA

AT 'THE OAK'

*BRINGING YOU A WEEKEND OF*

## 'REEL TRADITION'

### FRIDAY 28th. APRIL

IN CONCERT

*Melbourne Folk Club*

\* \* \* \* \*

### SATURDAY 29th. APRIL

A DANCE

*South Melbourne Town Hall*

\* \* \* \* \*

### SUNDAY 30th. APRIL

IN SESSION

*An Informal Afternoon At 'The Oak'*  
1:30 pm. *All Musos Welcome*

VENUE:-

O'SULLIVAN'S ROYAL OAK HOTEL  
444 Nicholson St. Nth Fitzroy.

ENQUIRIES

417-6051 \* 481-4693

*Folk Song & Dance Society*





# WOOLSHED BALL

To Celebrate the *30th Anniversary* of

Victorian Folk Music Club Incorporated

Saturday May 27, 1989

Central Hall  
20 Brunswick Street  
Fitzroy  
Melway 44 A6

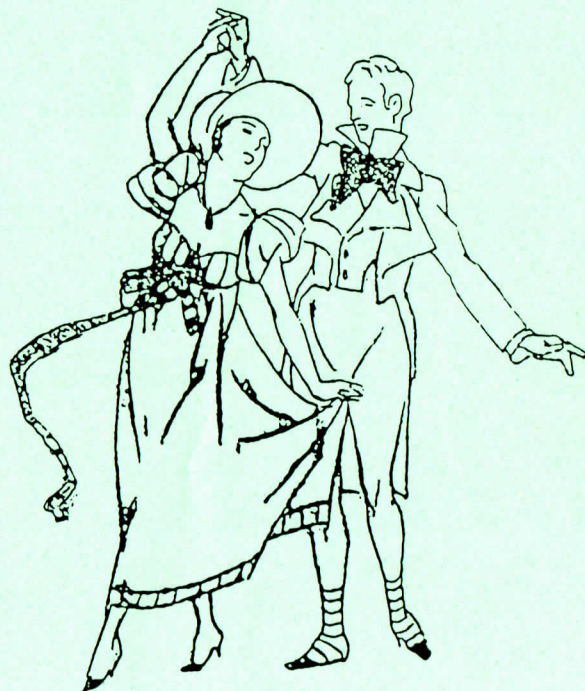
## Basket Tea

Starts 6.00 pm

## Dancing

Starts 8.00 pm

BYO Basket Tea, Supper,  
Drinks & Glasses



## Enter the Fancy Dress Quadrille Set Competition!

*Judged on Dancing and Dress*

*The Competition Dance will be The Fitzroys*

Tickets \$12.00 Single

No Concessions

For further information phone Allan (03) 497 1628

Graeme (03) 890 6890

Box 2025S, GPO Melbourne Vic. 3001

Another Woolshed Ball will be held on  
Saturday October 14, 1989



# TRAPEZOIDS

A concert of  
Hammered Dulcimers  
from all over.

## CIMBALOM

Hungarian gypsy orchestra Bohány

Chris Fakos plays the rare Greek  
**SANTOURI**

## HAMMERED DULCIMER

Gillian Alcock, from Canberra,  
maker and player, together with  
Jon Madin, Christof Maubach  
and Angela Dillon

## HACKBRETT

The Austrian Hackbrett Ensemble  
directed by Dieter Bajzek

## YANG CHIN

The Chinese 'Butterfly Harp'

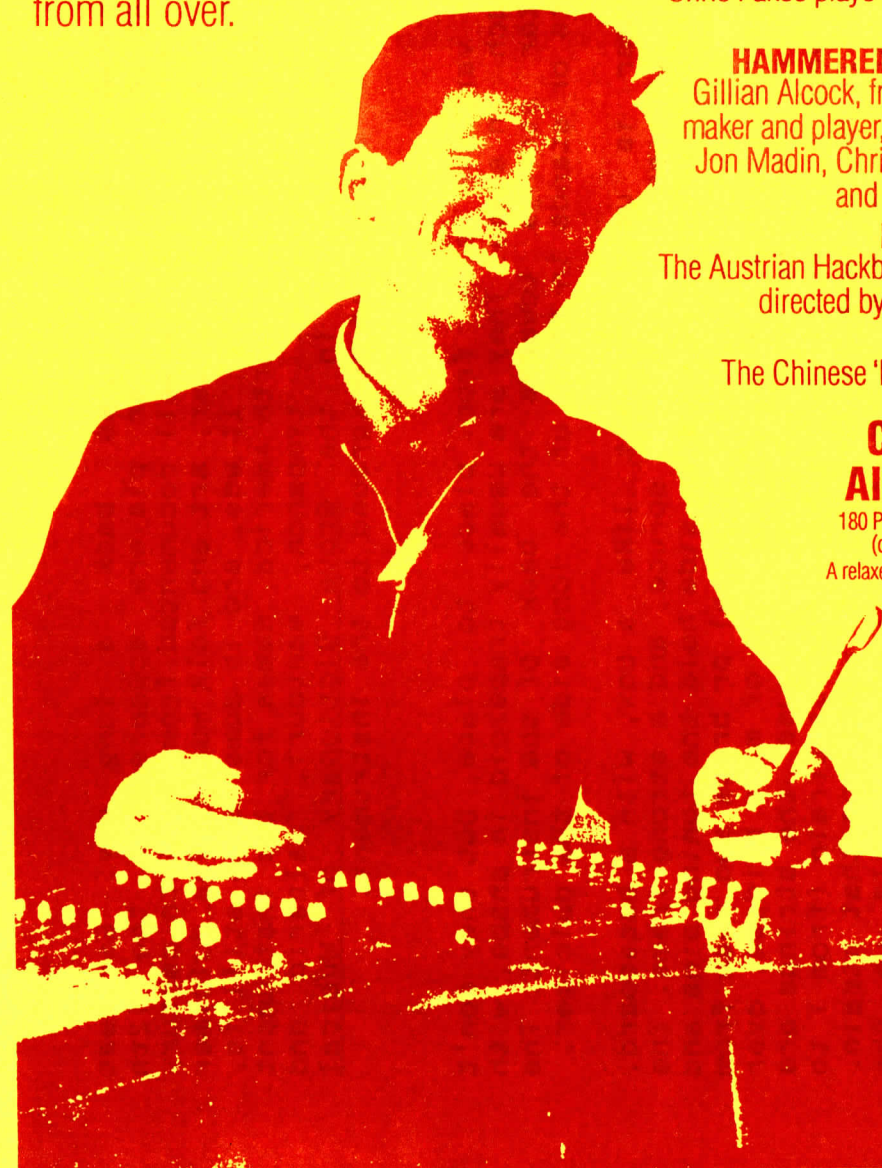
## Church of All Nations

180 Palmerston St Carlton  
(off Lygon, near Elgin)  
A relaxed Sunday afternoon.

16 April  
2.30pm

\$12 (\$8 conc)  
\$25 family

ENQUIRIES:  
64 66295



The Boite acknowledges the continuing assistance of the Australia Council and the Victorian Ministry of the Arts



The hammered dulcimer goes back a long way. Earliest representations of dulcimer players appeared in the 12th century. In Europe, it is well documented from the 15th century where it was used for popular, art and folk music. The dulcimer spread to many countries. It was, and in some cases still is, used in Europe, Asia and North America. Names for the instrument vary: cimbalom, santur, tympanon, santouri, salterio and yangqin. See Dulcimer in the Grove Dictionary of Musical Instruments for a detailed background to the instrument.

Dulcimers vary in size from place to place, but they don't differ much in shape. They are usually trapezoid in shape, with the shorter strings towards the back of the instrument. The player sits or stands in front of the long side of the dulcimer.

The dulcimer is usually built like a box, with a baseboard, soundboard of cedar, pine or spruce, and a strong frame. The wrestplanks (pinblocks) at each side hold the tuning pins and hitchpins. The strings are made of steel or brass and pass from the hitchpins over a side nut, over one or more bridges, over the other nut to the tuning pins. Because the strings are stretched very tightly, the box is under great strain (from 1 to 7 tonnes). It has to be built sturdily to withstand that strain. Supports are provided under the bridges to hold up the soundboard.

From THE HAMMERED DULCIMER... GETTING STARTED by Gillian Alcock.

## IMAGES OF ENGLAND

You are invited to an Exhibition  
of

Silk Paintings and Scarves  
by  
visiting English Fabric Artist

ROSE GILLING

at the home of Chris and Clare McGuire  
11 Banole Avenue, Prahran, tel. 03 529 5974

Saturday 22nd and Sunday 23rd April  
12.00 - 6.00p.m.  
or any evening the following week by appointment

Refreshments will be served



The Boîte Presents

# All Hands On

A Brazilian Percussion Workshop  
with Carlos Ferreira

Sunday April 23  
1pm - 4pm

BOOK NOW  
\$20 or \$15 conc.

VENUE:  
MISSION  
ARTS  
CENTRE

CNR. BEACH  
& SWALLOW STS  
PORT MELB.

Melways Ref: 2J-A6

PH: 646 6295



Victorian Ministry for the Arts

# BUSH DANCE

Australian Traditional & Colonial

Y.M.C.A.

Essex Street (Cnr Market St)

Footscray

Melway 41 J3

Admission \$6

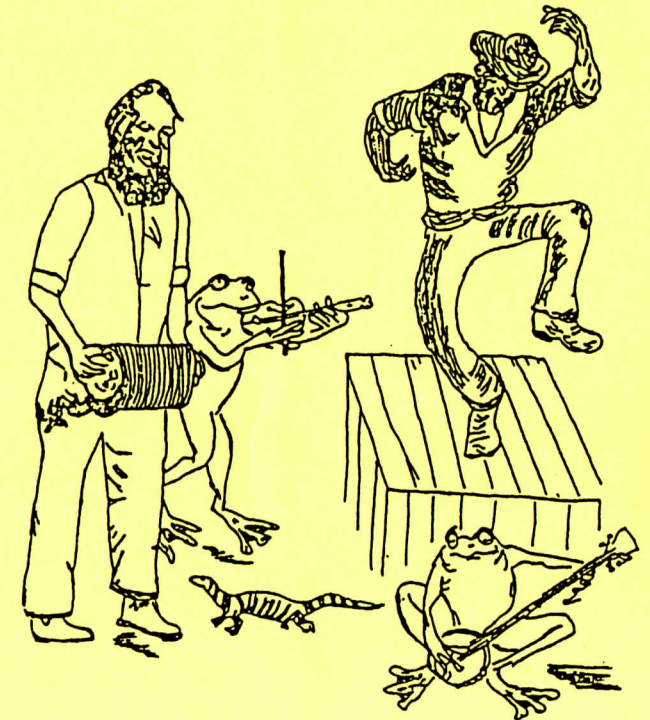
Accompanied children free

Good Music

Lots of  
Dancing

All Dances  
Called

Light Supper



## 3RD

## SATURDAY 8PM

## OF EVERY MONTH

For further information phone: Elma (03) 497 1628

Graeme (03) 890 6890

Victorian Folk Music Club Incorporated  
Box 2025S, GPO Melbourne Vic. 3001





# \*WORLD MUSIC CLUB

EVERY FRIDAY NIGHT 8:30 PM



- Mar 31 – Corcavado (Brazilian Jazz)
- Apr 7 – Valanga & Majuban Friends (African Jam)
- Apr 14 – A Boîte Surprise!
- Apr 21 – Apodimi Kompania (Greek Urban Folk)
- Apr 28 – Corcavado (Brazilian Jazz)



the Boîte Melbourne to the Arts

VENUE:

**MISSION ARTS CENTRE**

CNR. BEACH & SWALLOW STS PORT MELB.

Melways Ref: 23-A6

PH: 646 6295

\$6/\$5 conc. BYO



## explore your voice

THERESE VIRTUE is offering a six week series of Workshops in Voice from Wednesday April 12th to May 17th, 7.30pm till 10.00.

The Workshops explore the relationship between body, breathing and voice, through improvisation, group activities and song.

Above all the Workshops are designed so that everyone can enjoy singing.

THERESE VIRTUE is a founding member of the Melbourne Short Women's Choir, she sings with the Witchwood Trio and has worked extensively with English singer Frankie Armstrong.

In this series she will be working with VALANGA, of the Melbourne based South African band Majuba. VALANGA brings his extensive experience of traditional Zulu-Shangaan singing to this Workshop.

Places are limited, so please return the form below with payment promptly. We will use an inner city hall accessible by public transport. Confirmation will be by phone or mail in early April.

Please return attached form to:  
Voice Workshops 37 Bennett St. North Fitzroy 3068  
Cheques should be made payable to M.T. Virtue

\*\*\*\*\*  
Please enrol me in the 6 week Voice Workshop Series.

Name.....

Address.....

code.....tel

h.....w.....

I enclose \$70 (\$55 conc)