

**FOLK SONG & DANCE SOCIETY
OF VICTORIA**

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- * 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.

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 - * 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 :-
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FOLK VINE

The Newsletter of the
Folk Song & Dance Society of Victoria



MAY 1989

ISSN:0811-0107
REGISTERED BY AUSTRALIA POST
PUBLICATION NO. VBH 3680
Free to Members

VOLUME 14 NO. 4

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This issue was prepared by Jill Watson (with many thanks to Kathy Burgi for continuing listings pages).

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15th of each month for the following month's edition.

As long as items are ON TIME, LEGIBLE &/or PHOTOCOPY-READY, an attempt will be made to include them. Please send directly to the F.S.D.S.V.(as above), marked 'Attention Folkvine Editor'

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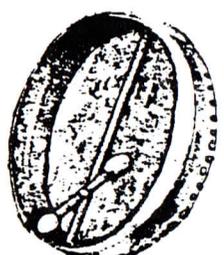
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RECORD AND CASSETTE SALES

Society members who attend the Melbourne Folk Club on Friday nights at "The Oak" are aware that a good selection of records and cassettes is available, at prices which vary from "highly competitive" to "ridiculously cheap".

Many may not know that, while a number of these are "on consignment" to F.S.D.S.V., a regular purchase of stock is made each month from Sandstock Music in Sydney. It is not always easy when ordering, to know which albums will prove popular, so suggestions and requests are particularly helpful, and are always more than welcome. C.D's are also available at very attractive prices, but on personal order only.

The Sandstock catalogue is available for perusal, from the people at the door on Friday nights, so if we don't have your choice in stock, please ask us to order it for you.

Recently there have been many sale items and you can continue to take advantage of these, as the discount prices will be offered again over the month of May.

SUPPORT YOUR SOCIETY.....BUY THROUGH THE CLUB



Editorial

Hello Readers,

What a great month for music! Those who were lucky enough to get to the National Festival at Maleny have returned with glowing reports, and Brunswick Music Festival has also drawn its share of praise. This month also saw the "Traynor's Reunion" concert at Lancefield Winery. I must give my warmest thanks to Jim Smith, Jess Dunnadge and Shirley Andrews for their reports on these events.

Unfortunately, the AFT newsletter has not arrived in time for inclusion in this edition, and relevant material will have to be held over until next month. I hope that this does not mean that we miss any important information.

This raises the issue of the deadline. I would like to remind contributors that while all material is very gratefully received, it is much more welcome when it arrives on or before the 15th of the month. Typing and assembling the newsletter is complicated and time-consuming, and really has to begin right on the deadline if Folkvine is to reach the printer on time. Late material will have to wait until the following month. I'm afraid that the old teacher is coming out in me at this point, but I promise that I won't start deducting marks for spelling or threatening to keep people in late at the Royal Oak (without drinks)!

As well as festival reports, this edition includes one or two blasts from the past, lifted from the pages of ancient copies of Australian Tradition. One concerns the Graham Squance award, and some readers may be able to think of a worthy candidate.

I am hoping to make a practice of including songs, tunes, dances, yarns and so on in these pages - preferably new ones - and this month we have a look at the "Fitzroys" quadrille, a tune by Patrick Flegg, and a clever parody by Peter Goodyear of an Eric Bogle standard.

It's great to see local material filling our pages. Keep up the good work: the more, the better!

I'd like to thank all those who gave positive and constructive feedback about the April edition. It was very encouraging, and I would welcome any helpful advice about this and future editions of Folkvine.

Happy reading!

Jill

THE NATIONAL

MALENY 1989: Jim Smith's View

Having been asked to write a review of the 23rd National Folk festival I realise that this will be a different view to anyone else who was there. It was a very big festival so no two people probably went to the same venues.

I arrived at the festival site Thursday afternoon at about one o'clock. The joint was jumping and camping sites were already becoming a premium, and a big numbers festival was on the way. The site was the Maleny showgrounds and was well laid out with food stalls and craft shops. I ate at the Sri Lankan curry house three of the nights I was there: the value was marvellous.

Thursday evening was meeting people and having the occasional glass of wine and listening to the concert in the background. Conway Hiccups Orchestra, yeh you who remember Captain Matchbox.

Bloodwood were down from Alice. Imagine Bloodwood with keyboards and drums. When I heard them they were doing some of their older pieces that I haven't heard them doing for some time.

Friday: "Life and Times of John Manifold". This workshop was presented in Melbourne but it was decided by Keith McKenry to do it again, this time using people from the Bandicoots which was John Manifold's music group. While this was going on, John Dengate was launching his new book My Shout Again.

Then onto Mike O'Rourke. With his music, songs and his style of wit it was great to catch up with him again. Then things got a little confused, maybe something to do with the 28 year-on-the-wood brandy, then the scotch, then the curry with some more wine.

Saturday: Geoff Wooff's workshop on the uilleann pipes was a good one with some serious music interspersed with a touch of humor. Maybe Geoff should do a Saturday workshop in Melbourne.

Then the "Ghosts of Old Parliament House" Fred Daley and Jim Killen, two men who know how to use the language to perfection; Daley outlandishly funny while Killen was much more the belly laughter type.

Brad and Kerry Tate did material from his book Down and Outback, then onto the poets' dinner which was small in numbers owing to the size of the venue. Maybe that's a good idea. The standard of recital was excellent.

Sunday: "What the History Books Don't Say" with Prof. Henry Reynolds, a look at what really happened in early settlement days between whites and Aborigines, was a very interesting hour. It could have gone longer. Henry McQueen played old time tunes, another hour well spent.

A Reciters' concert was very small because the venue was changed. The hall was very boomy and not overly enjoyable with kids screaming outside having a water fight. They found out what a crotchety old bastard I can be.

Then a few drinks with Dengate and McKenry fixing the world's wrongs, John also describing the running of marathons.

Monday: Nothing for me as I was on the track for Melbourne at an early hour of the morning. Things that I missed: a great singing session that went for hours, John McAuslan's hangover.

In all it was a very big festival and a good one. I congratulate the organisers and all who worked on it.

#|@|#|@|#|@|#|@|#|@|#|@|#

Shirley Andrews' view of the National

The 23rd National Folk Festival succeeded in combining many of those factors previously suggested as being likely to produce a good festival. At Maleny these included an attractive country setting, a supportive local community, a program which had a good balance between those well-known performers who bring the crowds with local and other newer performers, and a friendly and hospitable atmosphere. It revived nostalgic memories for me of those earnest discussions that we held in the first committee set up in 1966, of how a national festival should be organised.

This Maleny festival had a good Australian content ranging through Aboriginal and Torres Strait Islander groups, musicians, singers, dancers and bands to workshops presenting yarns, legends, poetry and social history. The excellent sessions on aspects of social history attracted large audiences and these should become a permanent feature in future festivals.

The Sunshine Coast and its hinterland contributed a large mouth-organ band, an accordion band, a bush band and individual singers plus a large section of the audiences. My own personal favorites among the Australian programs were the Charlie Bachelor concert and the short workshop given by the Torres Strait Islanders. Unfortunately, the latter was on at the same time as one unusual program, "The Ghosts of Parliament House". This featured former politicians, Fred Daly and Sir James Killen. I believe this was an absolute riot with the members of the audience rolling in the aisles.

Considering that Maleny is 90 kms from Brisbane, the organisers deserve special praise for having so many multicultural groups included in the concerts and featured at the Cafe Folkloric. Their separate National Children's Folk Festival was very good and featured a number of top performers. In fact, if I had realised that Judy Small had a workshop and a concert spot there, I would have put on some short socks and tried to sneak in. The craft festival with displays, stalls and a big craft market on the Monday was well patronised. The craft work covered a wide range from the simple and homely to a highly professional and artistic standard. This part of the festival was obviously well supported by the local crafts people.

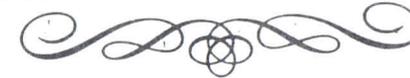
There were plenty of enthusiastic participants at the music and dance workshops, even those early in the morning. Not being a lark myself, I was surprised to find a good mob arriving by 9.30 a.m. for my workshop on Colonial Dancing-Queensland Style, especially as there

had been a Colonial Ball the night before. Although there were seven dance workshops, all well attended, some of those festival goers who go just for the dancing, complained that there wasn't enough of it. This may have been because, except for the Colonial Ball, the evening dances didn't start until 10 p.m. This seemed a good idea to me as it was then possible to go first to the evening concert, and extra "afternoon tea" dances were provided for those people interested mainly in dancing.

"The Song of the Quart Pot", a presentation of the history of Stanthorpe in song and dance was very popular with the full house sign up in the main pavilion. It was written by Eric Colladetti, formerly a member of Melbourne's New Theatre. A good idea adopted by the organisers was the repeat performances of some outstanding programs from other recent festivals. These included the outstanding production "The Singing Wire" by Ken Ferguson and Bloodwood and the fine workshop on the songs of the coal mining industry presented by Marg and Bob Fagen.

As three times as many people as expected came to this festival, the organisers had some prodigious problems to deal with. The camping area was full to overflowing on Thursday evening and extra space had to be found. Then the rain poured down suddenly during the Saturday night concert where most of the audience were sitting on a grassy slope facing the stage. Moving all that cumbersome equipment we seem to need now over to the large circus tent was a major manoeuvre. Next day, much shuffling of venues was necessary but all programs were fitted in somewhere.

The performers were very well looked after by the organisers who showed a very high standard of hospitality with transport provided where necessary. Some of the general facilities at the grounds, such as showers and toilets, were somewhat strained by the large crowds, and it seemed as if the volunteer workers must have found it hard to cope with so much extra work. A wide variety of food was provided and this held out well. It was good to hear so few whinges and so much sincere appreciation of the good work done by the organisers. I certainly found it a most successful and enjoyable festival.



"There is a fault common to all singers. When they're among friends and are asked to sing they don't want to, and when they're not asked to sing they never stop." HORACE, Satires (35-30 B.C.), i.3.

*"If a thing isn't worth saying, you sing it."
BEAUMARCHAIS, The Barber of Seville (1775), 1*



OUT OF THE ARK(ives)

20 years ago, as in 1989, folkies all over Australia headed for Queensland to enjoy a National Folk Festival. Between Moreton Bay and Maleny, it's interesting to see what has changed and what hasn't.

Familiar names such as Danny Spooner, Bill Scott and Dave De Hugar'd keep reappearing, while others such as Declan Affley are sadly no longer with us. We have learned to take it as a matter of course that programs will be "overcrowded", but with acts ranging from Appalachia to Zimbabwe, festivals these days could hardly be accused of failing to broaden our tastes - and you'd probably be hard pressed, even in Queensland to find anyone capable of raising an eyebrow at a Bawdy Song Workshop!

This is how Shirley Andrews reported the 3rd National Folk Festival in the August 1969 edition of Australian Tradition.

THE MORETON BAY FESTIVAL, BRISBANE, 1969

Shirley Andrews

They came north in a steady stream, by 'plane, train, bus, motor car, hitch-hiking, and every possible known means of transport. This high level of interstate participation certainly helped to make the Third National Folk Festival the most successful yet. A special bus brought 25 from Newcastle: over 100 came from Sydney, and 60 from Melbourne. There were groups from Armadale, Woolongong, Canberra and Hobart, too. The fame of these national folk festivals had even travelled across the Tasman from the lone New Zealander who came to the last Port Phillip Festival, and five of his countrymen made the long journey to Brisbane.

There was no doubt that the visitors considered their efforts well rewarded. The Moreton Bay Folk Festival attracted the largest audience seen at recent folk festivals. Even the early morning sessions were well attended, and considering the late parties this was a good proof of the enthusiasm of the audiences.

The First Port Phillip Folk Festival set the pattern of including all types of music relevant to the Australian scene. This recipe was again followed at Brisbane with perhaps a slight over-emphasis on traditional English music. There was the usual problem of the overcrowded program which made it impossible to get to all the sessions one wanted to hear. Festivals so far have not been very successful in broadening their audiences' tastes. Except for the evening concerts, people follow their usual interests. Perhaps we have now reached the stage where we should cut down on the number of sessions running concurrently.

The Saturday night concert in the Brisbane Town Hall proved to be a real highlight. The choice and arrangement of performers was excellent and presentation was at a professional level throughout. Brisbane singers behaved like perfect hosts and allowed the lion's share of the time to interstate people. With so many good performers available some had to be left for later, but a good balance of traditional and contemporary songs was achieved. The only serious omission was that none of the good blues singers available were included. Don Henderson was a good compere and kept the evening moving at a brisk pace.

The Moreton Bay Festival had something to offer both for the old hands, who have been to every possible festival and concert for years, and for the complete beginner. Most of those conducting workshops took their responsibilities seriously and prepared their material carefully, which resulted in interesting

sessions. Sessions I attended which showed this good preparation and presentation were those conducted by Bill Scott, "Tall Tales and Bush Yarns"; and Dave de Hugar'd, "Australian Traditional Music."

On the first morning Bill Scott's talk had brisk competition from two other excellent sessions running concurrently. It was fascinating to watch the effect on those newcomers who were shopping around, still undecided as to which session to attend. Pausing at the door just to look, they were soon laughing and would come in and settle down for the rest of the session. The yarns and tall stories were amazing in their variety and number, and Bill's dry style of telling them was particularly effective.

Dave de Hugar'd gave a complete coverage of the Australian tradition, including music, bush instruments, songs, verse, and even fitted some yarns into his commentary. His own personality is that of a natural entertainer in the best Australian tradition, and the audience responded warmly. He was ably assisted by Jack Kevans, Jim Fingleton and Bob McInnes, of The Wild Colonial Boys.

John Manifold's session on Bush Instruments was disappointing, because it displayed a far too personal approach to the subject. Pet hobbies, such as home-made instruments featured at the expense of the historical facts of the subject. He also relied too heavily on his own group of musicians so that important instruments were omitted altogether. Considering that there were capable players of the concertina and accordeon present in his audience, it was inexcusable not to have included these instruments.

It was strange how little exchange there has been with the active folk movement in New Zealand. I think most of the audience at the interesting session on "The Development of New Zealand Music" were rather ashamed to find how little they knew about the subject. Phil Garland and Mitch Park presented the songs and their background in lively fashion.

The Bawdy Songs withstood their transfer to the serious atmosphere of a lecture theatre quite well. Brad Tate presented his material capably with just that suggestion of objectivity desirable to the presentation of this subject to a large audience. Some of the audience had apparently come along to enjoy being shocked judging by the shrill chorus of girlish giggles from a few quarters.

There is no simple answer to the question of how and where to present folk material in its original unexpurgated form to people who have grown up with much more inhibited conventions of speech. It certainly should not be done on such occasions as the large public concerts at festivals. There were one or two lapses in that direction at the Sunday night concert. The presentation of bawdy material at a separate session and handled as it was in Brad Tate's session seems to be the best compromise available.

Both Declan Affley (Ballads) and Danny Spooner (Sea Shanties) made good use of the many suitable performers available. One of the difficulties in planning workshops is that the organiser does not always know who will be available until he gets to the festival. The person who has suitable artists in his own state and can rehearse with them in advance, has a great advantage. Now that festivals are settling down into a pattern perhaps more could be done in advance organisation of performers for workshops.

This would not only improve the standard of the workshops, but would solve the problem of ensuring that singers who cannot be fitted into one of the main concerts do get an opportunity to perform. Festival organisers have always taken the view, correctly I think, that the person conducting the session shall decide on all details, including the performers. However, more could be done to provide these people with advance information on performers likely to be available. This could only be done, of course, with co-operation from the singers in providing the necessary information about themselves well in advance.

There were many other good sessions. Both Mike O'Rourke's treatment of "Ancient Customs as Expressed in Traditional Folk Music," and Glen Foster's "History of Blue Grass and Country Music" were highly praised by those who

attended these sessions. Many people expressed disappointment with the Contemporary sessions, and it was felt that the discussion and the singing were not sufficiently integrated. Possibly the four hours allowed was too long.

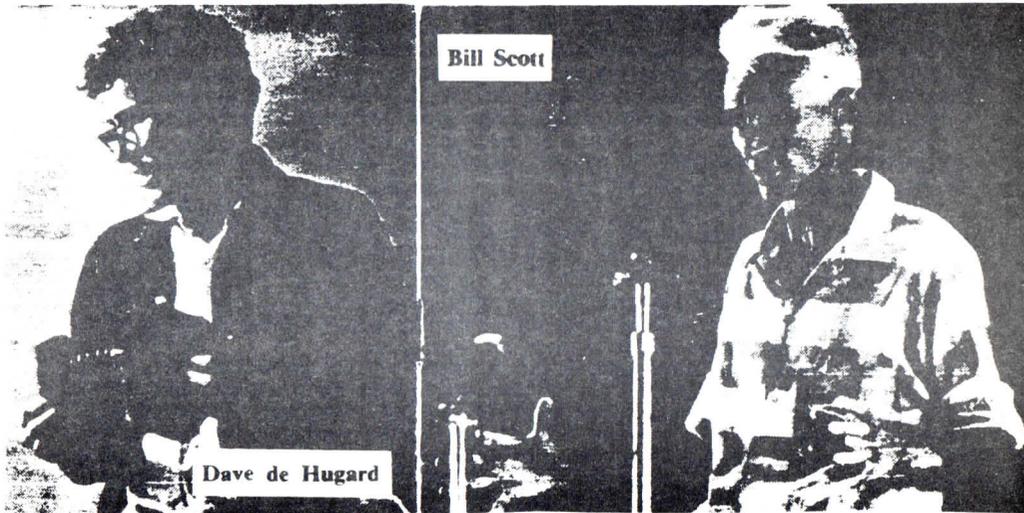
Probably the weakest sections of the festival were the Come-all-ye and the Sunday night concerts. The Come-all-ye was not featured sufficiently in publicity material and failed to function properly as a place to hear new performers. The Sunday night concert started at a disadvantage with rather uncomfortable surroundings and inferior microphones. The standard of the different items was very variable and some of them were not good enough for an evening concert. Others suffered by being combined into composite groups. However, it would have been worth going to the concert just to hear the Gut-Bucket Jug Band, who performed at the peak of their form.

The festival organisers did an absolutely magnificent job in providing billets for interstate visitors, and the informal hospitality was of a very high standard indeed. Formal hospitality was a little rough and ready, but the Moreton Bay Festival had the same exciting and stimulating atmosphere of the first two Port Phillip festivals. It was obvious that the local folk scene would benefit from it in the same way that the Melbourne scene had.

This had already happened to some extent by the time the festival took place. The early problems of getting everyone working together amicably had been mainly overcome. The University Folk Club had obviously provided a hard core of workers, including Andy Kruger, and Sjaan and Morgan Morrow. Phil Cook did an excellent job on publicity, as did Lyn and Evan Mathieson on the program.

Chris Nicholson edited the newsletters and the lively "with-it" program. All these people were active on the committee for many months before the festival, and were to be seen during the festival itself still very much on the job. The largest bouquet must go to Harry Robertson, Chairman of the Festival Committee.

Harry's tireless energy and enthusiasm did much to ensure the final success of the festival. Brisbane, 1969, will be remembered as the festival which achieved a truly national status.



Tell me the old, old story

By BILL SCOTT

Originally printed in Queensland Folk. Reproduced with thanks from Cornstalk.

READERS of previous articles will remember how I have expressed the opinion that there are no really original contemporary legends and that they all have their origins in antiquity. I recently had this opinion confirmed by a series of incidents, again demonstrating how difficult it is to kill a truly good story despite changing technology and increasing sophistication among the populace.

In Bundaberg last December, I heard a tale of a friend's aunt who went shopping in one of the large shopping centres in a Sydney suburb. Having occasion to visit the toilet she placed her handbag on the floor of the cubicle. There was a wide gap between the bottom of the door and the floor and she was horrified to see a hand come under the door and snatch the handbag away. By the time she could adjust everything and open the door, the place was deserted.

Because her car registration papers, keys, house keys and driving licence were in the bag, she went immediately to the lost and found department and reported the theft, hoping that the thief would take the cash and discard the papers. It had not been handed in, however, so she left her name and telephone in case it was. On her arrival home she was delighted to get a telephone call to say the bag had been handed in, but asking if she could return immediately to pick it up.

She hastened back to the store to find they knew nothing about the missing bag, but when she once more reached home it was to discover that the house had been unlocked and burgled in her absence.

This was an old and familiar story to me. I had found it previously and indeed had included it in a collection of such stories. Variants of the yarn are widespread. For instance the Sydney *Sun Herald* on June 25, 1983, reported that they had received three stories about a couple who had their car stolen from their driveway. It was returned a couple of days later with a very apologetic note tucked under the windscreen wipers to say that the thief had been desperately trying to reach somewhere in an emergency and enclosing two theatre tickets by way of compensation. Yes, you guessed it. They attended the theatre and when they got home the house had been burgled.

So the versions proliferate and why shouldn't they? It's such a lovely double take, isn't it? Disaster, relief, and these events followed by yet another, greater, disaster. It's the classic comedy skit and no doubt appeals to our humour which laughs at the idea of a fat man slipping on a banana skin. (There is even an old Chinese folk tale where a fat, silken-robed merchant has his pomposity punctured by slipping on an 'over-ripe loquat').

Yet about a thousand years ago there was a story current in the Middle East which is recorded in the writings of the Persian sage Rumi, about a simple shepherd who lends his worldly wealth to a fast-talking Levantine con-man, who arranged to meet him the following day at a certain well where he waters his flock for repayment of the loan with interest. The shepherd's wife belabours him with her spindle when he gets home that evening and admits he has lent their five pieces of silver to the stranger. However the simple man goes to the well as usual the following day and is overjoyed when the con-man returns with the money as promised. But in the process of handing it over, the con-man carelessly drops the purse into the well. At least the shepherd thinks he has. So the simple man strips off and descends the deep well where after some groping he cannot find the purse. He then returns to the surface to discover that the stranger has stolen off with the flock of sheep and also his clothes.

Does it sound familiar? Of course it does. Simple honest folk are still being bamboozled by slick operators with theatre tickets, telephone calls and the like.

People are still losing their wardrobes while they innocently grope for their lost silver at the bottom of the well!

Quick thinking is probably the answer.

I recently heard a fine example of quick thinking which may yet turn out to be my first encounter with yet another contemporary legend. It was related to me by my old friend Colin Thiele of Adelaide and concerns the park ranger of a certain Victorian National Park.

A lake in the park was being netted illegally and the ranger was almost certain he could name the culprit, but of course he needed proof before he could prosecute. So one weekend he gave out to the local gossip that he was off to a seminar at a distant town and drove off in his Land-Rover. He then returned by back roads, hid the wagon in the scrub and waited in hiding beside the lake. Sure enough, the illegal fisherman appeared and strung a gill net.

Wishing to catch him in the act, the ranger sat in hiding until after a couple of hours the law-breaker began to haul in his net and remove the fish. The ranger then crept up behind him unheard, laying a firm hand on the shoulder of the malefactor.

Trapped as he was, the fisherman said without a moment's hesitation, "Ah, gawd, Frank. Thank heavens it's you! For a minute or two there I thought it might be the bloke who owns this net."

Now that is as fine an example of quick thinking as I have ever encountered. That fisherman would never have gone looking for silver at the bottom of a well or gone to the theatre. The thieves would probably have found him sitting in the hallway of his house with a double-barrel eight-gauge aimed at their navels!

If any of my readers have ever encountered any of these stories, either in conversation or in newspaper reports, would they please let me know. I would love to have clippings from newspapers or magazines detailing such reports, or a simple telling of the tale as it was heard, also who told it, where and when.

Bill Scott's address: 157 Pratten Street, Warwick, Qld 4370.

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Donations gratefully accepted c/o this newsletter.



DEAREST NANCY

A guide to the social niceties of folkiedom, OR how to be part of the IN crowd of an OUT scene.

Dearest Nancy,

I've been told that tuning my guitar on stage is unprofessional - what can I do?

Tone Deaf, Northcote

Dear Tone Deaf,

Stop it at once! You are quite right, and telling jokes about Chinese songs called tu-ning or "it was in tune when I bought it" is just a teensy weensy bit gauche, don't you think? But seriously though, if you really can't shake that disgusting habit, try camouflaging it. Learn a couple of open tunings and then you can indulge yourself and look terribly clever into the bargain. Otherwise, why not take up a nice, sensible un-tuneable instrument like the piano accordion or the glockenspiel - so much nicer, don't you agree?

Dearest Nancy,

I would rather like to join the Melbourne Folk Club. Can I just apply, or do I have to be invited by a member?

Nigel Inane-Twytt, North Balwyn

P.S. Do you serve luncheon?

Dear M. I-T.,

Are you sure you are not thinking of the Melbourne Club? You're welcome to join if you just pay the subscription, but would you really feel comfortable mixing with the common people? I've heard that some of them even vote Labor!

By the way, we can't provide covered parking for the Porsche, so are you quite sure you want to join?

P.S. It's always BYO everything at folkie parties, so forget luncheon.

Dearest Nancy,

I am told that Sidestock Music has made a small fortune from the folk music industry. How did they do it?

Warrant Au Fait, Ratbag Records

Dear Warrant,

They started with a large one.

Dear Reader,

If you have a problem, Nancy is sure to have a solution. In answer to those of little faith who have questioned our dear writer's qualifications to pontificate on such arcane matters, a little biographical detail might be of interest. Nancy has been involved in the folk scene for a considerable length of time - you might say centuries! She has been deserted numerous times by young men pursuing careers in various branches of the armed forces, and has a keen interest in sailing, usually in men's clothing, which has, needless to say, resulted in some rather amusing cases of mistaken identity. More recently, she found herself being left to die on a Scottish railway platform by a folkie son heading for Australia. To put it mildly, this girl has been around! And, just to satisfy the dance music buffs as well, she's had a tune named after her in Begged, Borrowed and Stolen - what better entrée into the folk hall of fame could anyone dream of?

So folks, take heart! Just send your queries care of Dearest Nancy, Folkvine and she will give you the good oil.

VICTORIAN FOLK VENUES

MAY 1989

["*" items are managed or sponsored by the M.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
 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 8705
- 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 'Troubadour' (03)419 4563
- 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 St.
- 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.



Fantasy & Faerie
 An exhibition of paintings by **MARY FAIRBURN (Flegg)** featuring a **Folk Concert** with **Danny Spooner** and others
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 Melbourne 3000.

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Learn &/or Participate

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MUSIC

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* **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

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'**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

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BALLARAT MORRIS DANCERS Thursdays 7 pm - 9 pm
Trades Hall, Camp St., Ballarat. Contact Peter Waugh (053)31 5365
BRITANNIA MORRIS MEN Wednesdays 7.30 pm
Jika Jika Community Centre, Plant Street, Northcote.
Contact Peter Cartledge (03)481 2337.

COLONIAL DANCERS Every Wednesday. 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.

VICTORIAN HARP SOCIETY 2nd Saturday each 2nd month - 2pm
(especially for harp lovers, beginners & players)
Contact Julie Furneaux (03)337 5919

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

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AADE 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 & Dancers welcome.Contact Bruce Watson (03)478 0130(ah)

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Regular Dances -- Out of Town

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

BENDIGO DISTRICT 'Emu Creek Band Dances'
Spring Gully Hall 2nd Friday ea. month 8 pm

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.

GEE LONG 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

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'**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 (bh)

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.

GEKLONG 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 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.)

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 5680.

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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.

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

***** **RADIO & T.V. 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)

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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]

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TUESDAY

3PBS 11.30 - 12.00 pm 'The Boite Radio Project' [Gwenda Davey]
 3RRR 2.00 - 4.00 pm 'Rick E. Folk' [Rick E. Vengeance]
 3AR 8.00 - 9.30 pm 'On The Wallaby Track'
 [Producer: David Mulhally, S.A.; Presenter: Murray Jennings, W.A.]
 3RIM 9.00 pm - 12.00 'Folk & Acoustic Smorgasbord'
 [Gerard Hanrahan]

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

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FRIDAY

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

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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]

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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]

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TELEVISION

ABC 2 - National T.V. 'That's Australia' 11.00 pm
 (the only regular t.v. show which features folk & country !)

FRAGMENTED FOLK

T.S.D.A.V. Yandoit Weekend 20-21 May

Yandoit, near Daylesford, was originally settled by Italians and their influence on the music and dancing of the area has been strong. It is a very small town and facilities are extremely basic, but for those interested in the Australian music and dance tradition, it sounds like a fascinating weekend. For details, contact Betty Davis, (03) 478-9656

Other upcoming T.S.D.A.V. events: Quadrille Assemblies May 5, June 6. (Contact Lorraine, 428-1810); Yackandandah Dance Weekend and Dance Writing Competition 27-29 November.

V.F.M.C. Woolshed Ball Saturday May 27, Central Hall 20 Brunswick St, Fitzroy. Celebrating the club's 30th anniversary. Basket tea starts at 6 p.m., dancing at 8 p.m., with Emu Creek Band and the Brumbies, plus friends. Fancy dress set competition. BYO basket tea, supper, drinks. Tickets \$12.00 single. No concessions.

Attendances at these fine balls have been falling off in recent years. Let's hope that this special occasion brings the dance world's growing contingent of "Norms" back onto their feet!

THAT'S AUSTRALIA I spoke too soon! It seems that the ABC has pulled a swiftie. They're recycling last year's material, dressed up with new "Stone the crows, I'm a dinkum Aussie" fill-ins from John Derum. Adding insult to injury, they're cutting off some of the artists in mid-tune. How about heaping some more abuse on David-everybody's-favourite-Philistine-Hill!

TRADITIONALLY LATE All is not rotten in the electronic media. Folk is back on the air on 3CR, Friday night, midnight 'til 2 a.m. Why not tune in on the way home from the Oak?

TOODYAY The West Australian Folk Federation is calling for applications from performers for the festival at Toodyay. Deadline for applications is July 20, 1989. (Unfortunately there was no mention in "Town Crier" of the date of the festival itself.)

A point of interest is their definition of a workshop. Workshops involve active audience participation (other than simply joining in on choruses), while those events where one or more artists lectures, performs or demonstrates without participation is called a presentation. A useful distinction, and one worth making standard practice.

COUNTRY DANCING IN CANBERRA Monaro Folk Music Society holds dances on the first Saturday of each month (except Summer). With excellent music and expert calling, they are worth catching if you are in the area. 7.30 p.m. - Midnight, Hughes Community Centre, contact John Garden (062) 919002.

BRUNSWICK MUSIC FESTIVAL

JESS DUNNADGE

Since I didn't get to the National, I went to Brunswick. We booked ourselves into the three concerts - I say "the three", meaning the three we were interested in. The main one on the Saturday night, the "Traynor's Folk Club" and the Egan/Shearston one on Sunday. At the outset I was appalled by the amount of sound gear draped around "Traynor's" - two triple banks of BIG speakers, seven microphones, eight fold-back speakers and two mixing control desks and a stage about one third the area of the room - of course there was more space off to the side of the main area, but I shuddered when I remembered the spartan set-up of Traynor's. However, the most pleasant surprise, the mixing and volume was beautifully geared to the venue, except for one bracket where certain performers thought they knew better and rather over-did things to the detriment of their own excellent music.

The concert was a bit light on for "Traynor's" talent, but I think most of the performers had at least a nodding acquaintance with the original venue. We have to forgive the young ones for not being old enough, haven't we? It was great to hear Martin Carthy et al on a nostalgia jag. Danny Spooner is a great man to have round on a nostalgia jag, and we thoroughly enjoyed hearing some of the old songs again.

The Egan/Shearston concert was unfortunately minus Egan, but since it is over twenty years since we heard Gary sing we forgave Ted - we had after all heard him much more recently. We enjoyed Gary's singing every bit as much as twenty years ago too. He gave us a lovely mixture of Australia songs, some in a slightly C. & W. style, and some in a traditional British style. A large part of Gary's repertoire is self-written in different styles, and all of it enjoyable.

The main concert on the Saturday night was very good indeed with something for everyone - one bracket was somewhat into the nostalgia bit too, although perhaps not in a way the performers would have preferred. It reminded me forcibly of a certain concert at the Melbourne Town Hall in 1979 (Easter), where part of the audience voted with their feet. This time not a lot of people left but there were enough to notice. The lead performer must have learned from the 1979 lot, but with only two of them on stage their impact was reduced. It was possible to sit through the assault by stuffing your fingers in your ears and there were many doing just that, besides myself. It may have been music in the electronic style at its best but it was painful listening. Ted Egan to my mind was the star of that concert as M.C. and performer. Judy Small was magnificent as usual.

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BRUNSWICK MUSIC FESTIVAL

JILL WATSON

Like so many Melburnians we were too broke for Maleny, and by all accounts we missed a treat, but we were able to see a little of Brunswick: the Friday night English Dance with Fine Fettle and Martin Carthy, and the big Saturday concert with Ted Egan, Martin Carthy, Tommy & Phil Emmanuel, Andy Irvine and Judy Small. (What a line-up!)

Both of these took place in Brunswick Town Hall, which, unfortunately for such a good festival, has a decor and acoustics comparable to the average public toilet. The only thing missing was a gigantic chain hanging from the ceiling. What we had instead was a remarkable pair of light-up flags attached to the balcony. I rather fancied the idea of a light show along the lines of the Flinders St Coca-Cola commercial. Revolving Union Jacks and so forth would have added immeasurably to the atmosphere of the Fine Fettle dance which suffered a little from the lack of a crowd.

The dances on the program were fun, and a refreshing change from standard bush dance fare, and interludes of Morris dancing and Martin Carthy made it a very interesting and entertaining evening. It's a shame more people didn't attend!

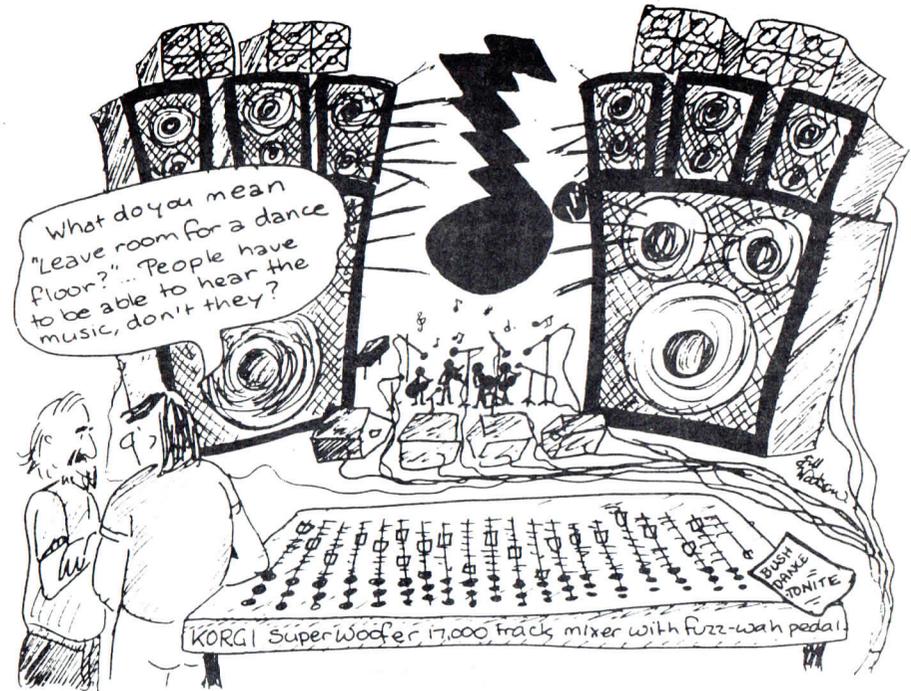
What detracted, sadly, from the dance was the extraordinary size of the sound system, so vividly described in Jess's review. To put it mildly, it was a case of gross acoustic overkill, because even with the knobs turned down to nearly zero, the noise was deafening - and unbalanced, with Dave Rackham's harp drowned out by the drums. Fine Fettle are moving to a more "folk-rock" style, but I don't think any of them were really intending to play "folk-thrash".

Saturday night's concert was very well attended, with fine artists giving their best. I can't really add to what Jess has already said, except to say that Bruce and I seem to be in a minority in having found at least some of the Emmanuels' performance electrifying - particularly the opening medley. However, pure virtuosity does get a bit heavy-going after a while when it is not tempered with sensitivity, and the ear drums may never be quite the same! They were an interesting contrast to the wit and gentleness of the four solo performers.

I look forward to seeing more of what Brunswick Music Festival has to offer next year. In the meantime, let's hope that those in charge of P.A. have a rethink about how to get painlessly audible sound in that echoy hall.

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TWANKYDILLOO (Meg MacDonald, Liz Johnstone & Annie McGlade) singers of folk ballads, appearing in Concert in conjunction with FANTASY AND FAERIE exhibition of paintings by Mary Fairburn (Flegg). Thursday June 1, 6.30 p.m.
 UFITZI GALLERIES, 120 Johnston St, Fitzroy. Ph. 419-4574
 Tickets \$10.00, Refreshments included.



REPORT FROM LANCEFIELD

JESS DUNNADGE

Well I finally got to the Lancefield Winery. The big Attraction being the "Traynor's Reunion". The weather was not the best but the performance was great. Danny and Gordon, Fiona and Ken White, Phil Day, David Lumsden, Di McNicol, Keith Lawrie, Inga Da Costa plus lots of "old" faces in the audience. David Lumsden persuaded his mother, Kath, to come up and sing with him on one of the old favourites, "Gentle Annie".

Ken White, who was a close friend of Graham Squance, played a few tunes on Graham's steel guitar. Maybe Graham's spirit was also at the reunion; if it was he should have been pleased to hear all the old songs. A large dose of nostalgia over two weekends goes down pretty well. The spit roast dinner and the wine went down pretty well too.

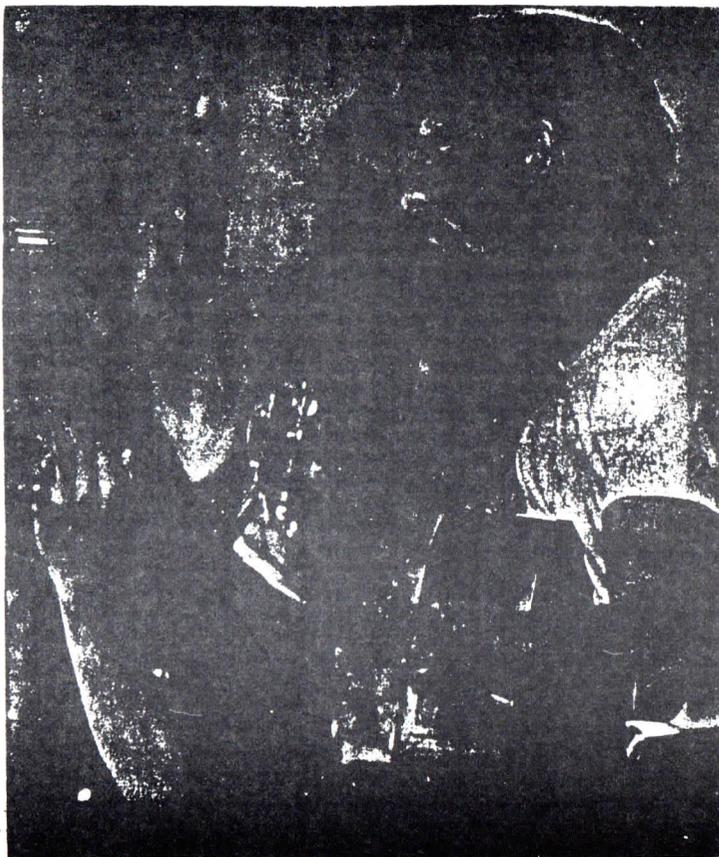
REPORT FROM LANCEFIELD

The Graham Squance Memorial Award

Yes, Folks, it is that time of year again. Graham Squance was killed on his way to a festival in Canberra in 1970, and in remembrance of this fine young singer, F.S.D.S.V. (and its previous incarnations) has made an award to a person, or sometimes two persons (jointly), who has been deemed to have given outstanding service to "Folk" above and beyond the call of duty, usually over a long period of time. This service can be in any area at all, and the recipient is not necessarily well-known, nor do they have to be performers.

This is your opportunity to let F.S.D.S.V. Committee know who "you out there" think deserves this honour. Please let our secretary, Margaret Bullock, have your replews in writing as soon as possible, preferably by 1st May. You will need to let her know your reasons for your choice.

JESS DUNNADGE



Woolshed Ball

This year the VFMC's Woolshed Ball is celebrating its 30th anniversary and to mark the occasion, the May ball is starting early and including a basket supper. There will also be a fancy dress quadrille competition, featuring the "Fitzroys" quadrille. Such competitions were popular in the 1890s and Edwardian era, when sets of four couples would come dressed as a special group. There are photos in Peter Ellis's Collector's Choice Vol. 1 of groups dressed as clowns and soap advertisements among other things.

Since "The Fitzroys" is not such a well-known dance among city folk dancing circles, the Colonial Dancers will be including it in the program for their "Up to Scratch" dance on the first Wednesday in May.

The instructions below are based on Version 1 in Two Hundred Dancing Years by Shirley Andrews and Peter Ellis. The dance is actually more familiar than you might think because all of the figures appear in other dances.

1st Figure (also 1st figure of "The First Set")

| | BARS |
|---|-----------|
| (Intro: Salute partners, salute corners) | 8) |
| <u>1st & 2nd couples right & left through</u> | 8 |
| <u>Swing partners</u> | 8 |
| <u>Ladies chain</u> | 8 |
| <u>Promenade partners to place</u> | 8 |
| <u>Swing partners</u> | 8 |
| | <u>40</u> |

Repeat the figure 3 more times with 3rd & 4th couples active on 2nd and 4th times through.

2nd Figure (2nd figure of "Caledonians")

| | |
|---|-----------|
| <u>1st man advance and retire twice</u> | 8 |
| <u>Allset to corners, turn corners with both hands</u> | 8 |
| <u>Men promenade around the set with corner ladies and return to original places, putting corner lady in partner's place (on the man's right)</u> | 8 |
| | <u>24</u> |

Repeat 3 more times, with 2nd, 3rd and 4th men leading in turn.

3rd Figure (3rd figure of "Lancers")

| | |
|---|-----------|
| <u>Ladies advance to centre, curtsey & retire, advance again, men following</u> | 8 |
| <u>Ladies curtsey under men's raised arms, form a basket (by ladies putting their arms in over the men's joined arms and clasping other ladies' hands), basket left</u> | 8 |
| <u>Men advance to centre & bow, men left hands across (star with right arm around ladies waists promenade around to original places)</u> | 16 |
| | <u>32</u> |

Enquiries to the Victorian Folk Music Club, G.P.O.
Box 2025 S, Melbourne 3001.

P.S. Original source material: Peter Ellis has lodged his vast collection of several crates of original sheet music in the National Library, and has assisted John Meredith in tape-recording many of his players for the archives of the Library's Oral History Department.

#2#2#2#::#2#2#2#::#2#2#2#

Over the past few years, you may have noticed a slow drift from the folk idiom to the country and western scene. Well, why not? That's where the money is...

.....:~~~~"NOW I'M COUNTRY"~~~~:.....

For nearly twenty years I've been a folkie,
Of beer and drugs and health food I've had plenty,
I've performed on folk club stages,
And got bugger-all in wages,
But it's nearly over now, I've gone country.

I started singing folk songs in the sixties,
And changed to singing contry in the eighties,
No synthesisers then,
Just a whistle made of tin,
But it's all behind me now, I've gone country.

The country singers all laugh at the folkies,
They say we're out of touch and don't make money,
But you can stand so straight and tall,
As you sing about Ben Hall,
But I just don't care at all, I've gone country.

For years the folk club scene's been slowly dying,
I sometimes think there's just no point in trying,
My record sales are slack,
They're on the discount rack,
I need to make a big comeback, I'm going country.

For nearly twenty years I was a folkie,
Of beer and drugs and junk food I've had plenty,
Now I make an easy buck,
As I sing of my Mack truck,
I've really changed my luck, I've gone country.

Copyright (C) Words: Peter Goodyear
Music: Eric Bogle

.....:~~~~*****O*****::~:.....

The Winchester Hornpipe

(C) 1987 Patrick Flegg



Danny Spooner with the essential tools of his trade, at the Royal Oak, 7/4/89

New Folk Music Programme on Radio 3CR

Starting from Friday May the 5th, there will be a new folk music program on Radio 3CR 855 kHz AM.

"Traditionally Late" will run from midnight to 2 a.m, every Friday, so you can listen to it while you drive home from the folk music clubs and pubs.

We will be playing a lot of Australian music, especially new releases and demonstration tapes from folk and acoustic performers, and we hope to play more music from outside the usual English/American/Celtic traditions.

The personnel are:

- | | |
|--------------|--|
| Tony Falla | Sings and plays guitar at folk clubs occasionally, sees radio as a way of annoying a much wider audience. |
| Pedr Gurteen | Has been a dance caller, bones player and broadcaster for several years. Should be on the ABC, or the BBC, or even NBC, anywhere but here. |
| Keith Lawrie | Sings, writes songs, used to play in bush band "Smiths Gully". Who were they? You might well ask. |
| Colin Miller | Was one of 3 CR's original disc jockeys, ten years ago. Still plays the same records he played back then. |
| Graham Witt | Singer, songwriter, musician, broadcaster and quite a nice bloke, so he tells us. |

The programme will be broken into three parts, the first forty minutes will be the presenters choice, then a middle segment of demo tapes and reviews of albums, new and old, and to close, a look at music of a particular culture or tradition. There should be something for everybody in that lot.

We'd like to play lots of demo tapes of new or established bands and singers, so if you've got a good quality demo tape, please send it to us at "Folk Programme," 3CR, PO Box 1277, Collingwood 3066.

Happy listening!

Traditionally



Late

A new programme

of folk music

on Friday night

midnight 'til 2am

Community Radio

3CR 855 kHz AM

Good listening!

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FRIDAY NIGHT FOLK
MAY

- 5th. DENIS & LYNNE TRACEY
ENDA KENNY
- 12th. SEANACHIE
ALAN MUSGROVE
- 19th. APODIMI COMPANIA
MEG MacDONALD
- 26th. HIGH TIMES STRING BAND
FLOOR SPOTS WELCOME

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26TH
NIGHT

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Hypnotic beats of Mbaqanga, Marabi & Malombo
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(all pieces fully handcrafted & stitched)

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AFRICAN SONG & DANCE
OLD DREAMS, NEW RHYTHMS

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MAY 5, 26; JUNE 2 \$ 6/5

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