

**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 'Traditionally Late' 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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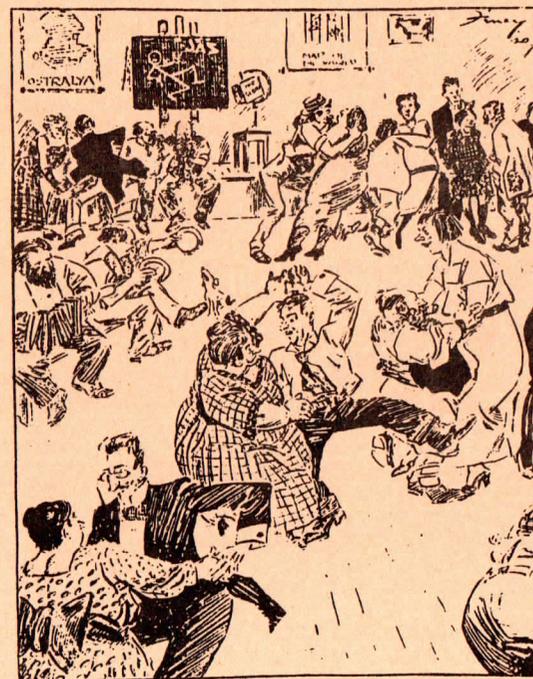
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==== Return This Form To P.O.Box 1096, Carlton, Vic. 3053. =====

FOLK VINE

The Newsletter of the
Folk Song & Dance Society of Victoria



'The Jazz arrives at Dingo Flats'

Jazz brought new heights of sophistication to Dingo Flat, but it also had a clearly deleterious effect on local morals. From Aussie, 15 October, 1920, p. 25.

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

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

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

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

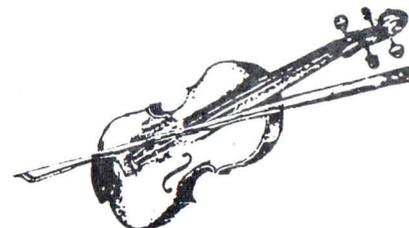
As long as items are ON TIME, LEGIBLE &/or PHOTOCOPY-READY, an attempt will be made to include them. Please send directly to the F.S.D.S.V. (as above), marked 'Attention Folkvine Editor', or send direct to : Jill Watson, 22 Tynan Street, West Preston. 3072

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

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

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MEMBERSHIPS - ATTENTION ALL MEMBERS, NEW AND OLD

Memberships for 1989/90 are now payable, in fact by the time you get this notice they will be due as well.

You will find a Membership Application form with this Newsletter, and you will note that the Membership fees have been increased - NOT BY MUCH.

Some of you, particularly the new members will have already paid up to June 30th, 1990, and your receipts and/or Membership cards will show that, so please do not be offended by receiving a reminder. The new forms were not printed as early as they should have been, due to circumstances beyond my control and so have to be done along with the Newsletter and time precludes sorting through the labels to separate the names of paid-up members.

JESS DUNNADGE - M/ship Sec.

Editorial

Hello Readers,

Welcome to the July edition of FOLK VINE - and a crowded one it is too! I must thank all contributors for their enthusiasm - and punctuality! It hurt, but I had to hold back some stuff until August. I won't say what: you'll have to renew your membership to find out. (Hint! Hint!) Unfortunately, the A.F.T. newsletter again failed to materialise, so there's no news from there. (Sorry.)

This month's tune and dance are American ones that Bruce and I came across when we were living in New Jersey. (July 4 is upon us.) Come along to the Colonial Dancers July 5 'Up to Scratch' dance and try them out.

Continuing a series on instruments and performance, Ross Ryan writes about the Solo Acoustic Performer in the 1990s. If anyone has expertise in a particular field - bagpipes, yodelling, sousaphone, alpenhorn - whatever - your contribution would be most welcome.

We have a wealth of letters this month, some quite controversial. All letters are welcome, but please keep them short so that there is room for everyone.

I'd like to thank Bruce for the sterling work that he has been doing in soliciting articles. (As anyone who saw his attire at the recent V.F.M.C. ball is aware, he has quite an aptitude for SOLICITING!) Thanks also to Dormouse the Cat for her invaluable assistance.

Happy Reading,

Jill



Kynan Simpson 21-12-88 - 20-5-89

Friends of Ray and Jennie Simpson were saddened by the death of their son Kynan (aged 5 months) in May.

Kynan was a happy and delightful baby, whose short life was surrounded by music and dancing - indeed, Jennie danced in the Edinburgh Tattoo whilst pregnant with him. Ray and Jennie's love of music led to some very special music being played by close friends at Kynan's Requiem Mass.

The moving funeral service at the church and the cemetery was a fitting farewell to a much loved child.

MAUREEN BEGGS

FANTASY AND FAERIE

AN UNUSUAL FOLK/ART HAPPENING

Those of you who missed the "Faery & Fantasy" Art Exhibition at the Ufitzi Gallery recently, along with some fantastic (in the true sense of the word) ceramic sculpture, and some lovely Folk concerts REALLY MISSED SOMETHING!!!

Mary Fairburn (Flegg) was exhibiting a number of her paintings and illustrations in the style of fantasy and faery - just like it said in the advertising. They were beautiful and of a wide range within the F. & F. category. Unfortunately, I couldn't buy the two I particularly liked, even if I had had a suitable place to display them.

Mary thought it would be an idea to have several small concerts, presenting F. & F. themes. I think the lady is a genius - it was a brilliant idea.

I missed the first one, because I didn't hear of it in time; the second was Danny Spooner and Bruce and Jill Watson - we all know Danny's repertoire of F. & F. and Bruce and Jill had a few too; the third one was "Twanky-dillo" - it may not have been all strictly F. & F. but it was great fun and very enjoyable; the fourth was "Cantabile" and I missed that one too (I'm still wishing for instant cloning at times like that) because I couldn't miss the V.F.M.C. Ball; and the fifth one was Maureen Beggs, Marg. Somerville and Duncan Dunnadge. This threesome was joined by Mary herself in the course of the evening. Mary put on some luscious suppers during the series of concerts so she was a very busy lady right through the series. The final concert drew a bumper crowd - I think the first one was not well-attended but the audience built up over the series. For me the real plus for all the concerts was the absence of intrusive sound gear, mixing desks and microphones obscuring or at least intervening between singer and audience. They were all great and very enjoyable and a very big thank-you to Mary and the stalwart Patrick.

The V.F.M.C. Ball was great too - 30th Anniversary for the Club, and a couple of specials on the programme. Firstly, the Colonial Dancers showed us the display they did in Edinburgh - I saw it from the balcony and it looked beautiful. Ray and Jenny Simpson took part in the display, very bravely I thought in the circumstances of their great loss and grief. The other "special" was the Fitzroys Quadrille fancy dress and competition. Some of the costumes were hilarious although one or two were a bit hard to fathom what they represented.

JESS DUNNADGE



T.S.D.A.V. Pandoit Weekend 19-20 MAY 1989

As recorded and enjoyed by MARGOT F. HITCHCOCK

This was a well organised weekend by LORRAINE OGILVIE, where those who participated enjoyed a weekend of dancing, socialising, and absorbing the unusual history of the area.

The dancing started on Friday night with an Old Time Dance in the local Yandoit Hall, with a crowded dance floor. The music was provided by HARRY MCQUEEN, JACK HEAGNEY and friends, and it was a great pleasure to listen to these oldtime music tunes played by such great musicians. A lot of local people and families showed how they remembered to do these ohce very popular dances. The ladies coped very well with the fast floor with their still popular silver dance shoes. The dancing finished with an enjoyable country supper.

Saturday morning started with an Irish Dance Workshop with teacher, WENDY SCOTT from Melbourne, which was enjoyed by all, mostly Melbourne people and members of the T.S.D.A.V. and friends.

A lunch break included a picnic in the sun outside in the grounds of the hall. This was followed by an Italian Dance Workshop, with capable teacher, ARTHUR TURNBALL, introduced by his friend SHIRLEY ANDREWS. This was a particularly interesting workshop as the area was first settled by Italian migrants in the last century.

Then on to the Australian Dance Workshop with SHIRLEY ANDREWS, where we learnt Garibaldi's March/Waltz and some Quadrilles which Shirley taught at the National Festival in Queensland this year.

Saturday night was started off with a counter tea at John's Hotel in Hepburn where our musicians played while waiting for their tea, much to the pleasure of others in the hotel. A great meal with a variety of roast dinners, soup, and sweets for \$10.00. Lorraine enjoyed the port at \$1.00 a glass as did Peter Ellis.

Then back to the hall for the CELLIDH which didn't start until we got there... Harry McQueen showed us what a great accordion player he is despite being in his late 70s. Along with Jack Heagney, and some other great local musicians, lots more dancing and other very good items it was a great night.

Some camped outside in the grounds for the night, but only the young and the tough could take the freezing cold with ice all over our cars when we left the hall... Others travelled to more comfort and warmth in the surrounding area.

Sunday morning I did not make it back in time, having slept in after all the previous dancing and enjoyment, however I was told the locals gave some interesting accounts of the history of the area, and in particular the Italians who originated there in the gold rush era. With thanks to the lady whose maiden name was Carlene Sartori for her interesting stories of the area. A few even got to see the remains of the old stone houses which still stand.

Thanks to Lorraine for all her work and Betty Davis who both helped to make it an enjoyable weekend for all who attended.



The Solo Acoustic Performer in the 1990s

ROSS RYAN

This article is taken from the text of a workshop given by Ross Ryan at this year's Port Fairy Folk Festival.

The relevance of the solo performer in the 1990's? Now what kind of dumb topic is that? Sure it was my idea, but c'mon, it was several months before the festival when I was approached to conduct a workshop at Port Fairy, and they caught me on a bad day. If they'd rung a week later I probably would have suggested 'Chords You Can Play With One Finger' or something more within my field of experience.

Why is the topic dumb? Well when it comes right down to it, 'relevance' is really just a matter of opinion. I'm not, for example, a big fan of Barry Manilow, but I'm sure he's important to SOMEBODY. Surely that makes him relevant? Besides, no matter what you do for a living, if you're staring at your navel and contemplating your nett worth as a human being in terms of whether you are *relevant* or not, you possibly have problems which this article has no intention of addressing. But I digress.

Solo performers are like cartoonists. They present ideas in a raw undressed form. Not completed paintings but sketches where the emphasis is on the material and the soloist. The approach is direct, face to face, variable, self-contained and most importantly, believable - the human touch.

In the early '70s solo acts were rather fashionable - Cat Stevens, Don Mclean and so on. At the time I was living in Perth performing 'Moonshadow' in wine bars. I was also going through the angst of a disastrous relationship and this was turning me into a songwriter. Nothing better than the melodrams of unrequited love to help expand your repertoire.

Then my big show-biz break came. The recently late Roy Orbison was touring Australia and arrived in Perth without a support act. Somebody who owed someone a favour who bribed someone who had vaguely heard of me, recommended that I do that night's show. I was perfect. I was available and cheap.

Within the context of our discussion, it's revealing to note that the promoters wanted me to perform with a band. Subsequently, I spent most of that day rehearsing with several of Perth's top musos. After about 5 hours of this I knew it wasn't going to work and decided to perform solo. I was told I was out of my mind but for some reason I kept listening to my stomach (always listen to your stomach) - and my stomach told me to go it alone. So against the wishes and advice of almost everyone else involved, I went it alone...and lucked out. I couldn't believe it. The crowd loved me!!!

After the show I was invited by the promoters to do the rest of the Australian tour. On a Thursday night in Perth I was in a wine bar competing with about 30 drunks. By Saturday I was in Melbourne playing to 5,000 people and you could hear a pin drop. Talk about being thrown into the deep end.

But why did it work? Mainly it seems, because I was quite up front about how I was feeling. I told them about my day, about the rehearsals, the problems. I also told them I was TERRIFIED. They liked that. They laughed and clapped and cheered. I was describing exactly how they imagined they'd be feeling if the Show-Biz Fairy had plucked them, instead of me, from the audience. Suddenly we were all in this together. And once that bond had been established it was all a piece of cake. They believed me! It didn't matter whether I was brilliant or not - that became (dare I say?) irrelevant.

Solo acts certainly have their limitations but they have one important edge - and that is their ability to communicate with an audience on a

one to one basis. Alone and in a sense vulnerable, it is easier to feel you know this person - you are not merely being entertained, you are sharing the experience. This isn't saying that if given the chance, circumstances and resources, most soloists wouldn't like to work with a band or combo of some kind. To have that input from other people. To flesh out your material. To add those sounds and harmonies that you can always hear in your head when you first play or write a song. But bands and other people generally, present their own problems.

As a rule, solo acts don't join bands - democracies where everyone takes the same chances. Solo acts FORM dictatorial backing bands and then PAY WAGES and take on all responsibility for the music, direction, bookings, equipment, crews etc. etc. One minute you're a simple solo act, the next you're a corporation.

ART FOR ART'S SAKE

Solo acts are used to, and in fact prefer, making all the artistic decisions. They have very little experience with compromise and as a result aren't very good at it. They are used to total control, where their own unadulterated and unchallenged ideas are seen through to logical (or otherwise) conclusions and this is difficult with a room full of conflicting ideas and egos. God so loved the world that he didn't send a committee.

Notwithstanding some recent popular acts that could be considered solo - Tracey Chapman, Susan Vega and so on - not to mention the success of events such as the Port Fairy folk festival - acoustic music as we know it is not exactly 'today's' music. One only has to look at the charts and at the kind of gigs and venues available to realize this. One can assume that we believe in what we're doing because the chances are we won't get rich doing it. There's also an incredible personal payoff when it works and it only takes one great gig out of ten to feed the habit.

Ok, so our motives seem to be in order, probably somewhat inflated, but on an 'I've got to be me' level, definitely honorable. But is there a niche in the market place (which of course translated means 'can one make a quid?') for us at this point of time?

Tricky.

MONEY FOR GOD'S SAKE

Because of our stripped down solo format, we have to be listened to. We don't make very effective background music and we're pretty much impossible to dance to. We aren't what the punters are flocking to see and listen to at the moment. Maybe it's because of the times, but we generally aren't escapist enough - and escapism seems to be the vogue.

C'est la vie - but that doesn't help us pay our bills.

One of my failings, if you like, is that I've always had a problem with the music industry. I hate it. I've seen most sides of it from both a position of power and as an outsider - and it's the pits. Most industry people that I've met don't particularly like music. They get off on the alleged glamour of the business. You ask them what their favourite song is and they have to check out the top 40 to see what's number one.

So to survive, we have to create our own circuits. Our own venues. Invent our own agents, managers and record outlets. We have to exist outside the system which of course is not easy. It's hard enough to write, learn material and perform, without having to be hassled by the everyday business side of it all. Generally in this country, you've got to sell yourself - which is of course a drag - especially as performers are pretty much filled with self-doubt anyway.

In my case I'm so hopeless dealing with getting gigs for example, that by the end of the conversation I've either agreed to do the job for nothing or I've suggested someone else.

Maybe what we need is a Solo Performers' Conference. Where we all pool our contacts and experiences and then hire a front person to look after our interests. There's not THAT many of us and besides it's not as if we have enormous logistic problems involving huge crews, laser shows and such. The work is out there, but I would guarantee that the list of venues that I regularly play is quite different than say Doug Ashdown's or Margaret Roadnight's. It appears that our status as soloists certainly extends beyond the stage.

I've always been a great believer in the analogy of the performer as a hotel. A hotel usually employs someone to run the business. If that person isn't delivering the goods then they are sacked and replaced. I've never subscribed to or even really understood the tradition where artists are beholden to 'godlike' all-powerful managers from the 'Stick With Me Kid I'll Make You A Star' school of business. Instead WE should be saying 'Do your job properly and you'll get paid.'

If we were organised we could solve a great number of our problems. For example, we would be able to record more frequently and our product could be marketed and distributed efficiently and effectively. If any number of teenage garage bands are catered for by independent labels then surely those of us who have had infinitely more experience as performers should be able to make ourselves heard outside of the mainstream market. No one owes us a living and if we're drifting into oblivion we have only ourselves to blame.

Under this heading of money, business and survival it may be worthwhile mentioning our relationship with our audiences. Where do we draw the line between being serious, concerned performers with our integrities intact and our role as entertainers?

After all we are essentially being paid to put on a show and not to change the world. Lets face it - as wonderful as we are, we're only singers. It's not as if we're learned experts in world affairs. Sure we have our opinions but they're not any more informed or special than anyone else's in the audience. I for one can't perform brain surgery or run the government. I have enough trouble just remembering the words.

If people want their lives changed they'll find themselves a guru or start reading Hermann Hess. When they want to relax they go to a movie or restaurant or to see a performer of some kind. This doesn't mean we have to become totally transparent. The soloist has a distinguished history in the area of social comment and such and that should never be denied; but our task is to be able to challenge an audience without them feeling threatened or guilty. Comedy is a terrific outlet for this approach. There's nothing better than an audience rolling in the aisles whilst at the same time they're saying to themselves, 'Hey, wait a minute, why am I laughing? This is serious!'

In next month's Folkvine, Ross Ryan goes on to talk of the future, and what it holds for the solo acoustic performer, with interesting insights into the role that technology will inevitably play.



THANKS!

I would like to express my sincere thanks to all of my folk friends for your kind thoughts and wonderful support following the recent death of my father. My family and I have been greatly strengthened by such expressions of sympathy and care.

JEANETTE GILLESPIE

BLACK STUMP

© Wendy Nixon
Words & Music.

Stillness on the hillside
Alabaster sky
Gentle breezes stirring leaves
Falcon soars on high

Call of wild country
Place of wilderness
Hear the peace and solitude
Feel the mute protest

Greens and browns and shadows
Pristine, beautiful
Eucalyptus sentinel
Tall and strong and cool

CHORUS
And it's alright

Special in the morning
Softly sigh in awe
Forest lights in sunny rays
A thousand colours and more

Far away from nowhere
Beyond the old black stump
It's alright to mine and log
And woodchip, dam and dump
Oh it's alright.

(C) WENDY R. NIXON



There are many students in the music department at La Trobe University who must record a certain number of live concerts for their folio. They use a good quality Neumann stereo microphone into a digital P.C.M. recorder and can copy the result onto your cassette or beta tape.

If you want yourself or your group recorded then write out a postcard size ad. for me to display on the student notice board. Interested students will contact you directly.

Tony Falla.
Technical Officer.
Music Dept.
La Trobe University.
Bundoora. Vic. 3083.

FRAGMENTED FOLK

* THE WINDS OF CHANGE are blowing through the folk and acoustic venues. The TROUBADOUR and ONE-C-ONE are back in action now that the fire damage has been repaired.

GEELONG FOLK CLUB has new leadership. Jamie McKew has stepped aside after many years service, but he will still be involved in Port Fairy and the Bush Music Camp.

Mavis is giving up the GREEN MAN after 16 years in the buiness and the FAT BOB'S people are taking over. The GREEN LANTERN, FAT BOB'S and the TWILIGHT CAFE have all changed hands. Let's hope that these venues all continue to provide good music.



The F.S.D.S.V. IS holding it's A.G.M. on Sunday August 6 so if you want to have any input into future directions of the Society, or if you're just a sticky-beak, BE THERE!!! We need a big turnout.

* FOLK DANCE TEACHER TRAINING COURSE, covering all styles, methods, how to organise classes etc. Featuring Andre Van de Plaf. A 5 day course at the A.A.D.E. (July 3-9) This is to be the first of 5 units, totalling about 200 hours. Contact Mark Gordon, 372-1755

* ISRAELI/MEDITERRANEAN MUSIC & DANCE - 'Dance Party' July 9, 8-11pm Caulfield Arts Complex, featuring Anashim, Klezmer Trio and Sheffi. Concert, taught dances and free dancing. Contact Gary King, 531-7000

* KELLY'S REVENGE BEHIND THE IRON CURTAIN - Adelaide band, Kelly's Revenge has been invited to play at the 'Morongowo 10th World Country Music Festival' in POLAND at the end of July. This is a major music event and is ultimately destined for a huge television audience. Their bracket includes a Polish 'Home among the Gum Trees'! Cassettes are available by mail order: \$12 each or 2 for \$20 + \$1.00 delivery. Phone (08) 272-0979

* FEELING CHARITABLE? - The following worthy causes could use some folkie support.

MS MULTIPLE SCLEROSIS RESEARCH RAFFLE. Tickets \$30 each. (6,000 tickets) Prizes: Your choice of a Saab 900I, Alfa Romeo 33TI, Holden Jackaroo, Honda Concerto. (each valued at \$30 000 inc. on-road costs.) Tickets can be obtained by ringing the raffle ticket secretary at MS 249-7222, or write to 34 Jackson St, Toorak, up to July 14. Raffle drawn August 14.

COMMUNITY AID ABROAD, BALLARAT. Dance with Shenanigans. July 5. Ring Jenny Schmidt (053) 35-7528

CAULFIELD MONTESSORI SCHOOL - Children's day with Shenanigans. Sunday July 23, 2.00 p.m. Phone Gali, 523-6273

* CIRCLES AND SQUARES DANCE GROUP - This group was exclusively New England Contra Dancing, but is now diversifying. The line-up is now as follows: 1st Thursdays monthly: Circle and couple dances. 2nd Thursdays: Sacred dancing, 3rd Thursdays: New England Contra dance (beginners), 4th Thursdays: New England Contradance (live music, beginners - advanced), 5th Thursdays: Contradance revision session (intermediate). Contact Dave Rackham 481 6051 or Gary King 531 7000. 8 pm, St Margaret's Hall, Hotham St, E. StKilda

BOOK LAUNCH OF

AUSTRALIAN FOLK DANCES

and A DAY OF SOCIAL DANCING & WORKSHOPS

As part of a day of dance workshops and an evening social dance, T.S.D.A.V. will launch a book of Australian folk dances on Saturday 15 July. The book is "COMTEMPORARY AUSTRALIAN FOLK DANCES - Vol 1" subtitled "Dances from the T.S.D.A.V. dance Composers Competition 1980 - 1986".

The dance book contains 17 dances that were entered in the T.S.D.A.V. Dance Composers Competition between 1980 and 1986. Dances include entries from South Australia, New South Wales and Queensland.

The day will include 2 dance workshops of dances from the book. In most cases these will be presented by the composers. There will be a social dance in the evening that will include other dances from the book and a selection of popular social dances.

The program for the day is as follows:

CARLTON COMMUNITY CENTRE

150 PRINCES ST, CARLTON

1.00 pm. SOCIAL GATHERING BEFOREHAND
Meet with everyone else and informal socialising at the start of the afternoon, with light refreshments.

1.30 pm. SIX OF THE BEST
A selection of 6 of the dances from the book. These will be presented by the composers of the dances. It will include a variety of couples, longways set and square set dances from Australian, Scottish and Irish backgrounds.

3.00 pm. REFRESHMENTS, BOOK LAUNCH and A.G.M.
The book will be formally launched over refreshments.

Also there will be a (brief) A.G.M. of the Traditional Dance Association of Victoria. Your ideas are most welcome. Also anyone wishing to be on the Committee is most welcome.

4.00 pm. TARRADALE CLUB QUADRILLES.
Peter Hunter and Pam Pittaway from South Australia will be our special guests from South Australia for this workshop. These dances, composed by Wally & Phillis Tugwell, were prepared for the dance competition by Peter Hunter. These dances were competition winners in 1981 and 1982.

8.00 pm. FOLK SOCIAL DANCE TILL MID-NIGHT.

For further information, contact Barry Simpson (03) 484 4130 or Shirley Andrews (03) 328 1176.

14 Cost: Afternoon: TSDAV members \$3, Others \$6
Evening: TSDAV members \$5, Others \$7.

VICTORIAN FOLK VENUES

JULY 1989

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

Music Venues - Metropolitan

SMTWtFs	F *	<u>MELBOURNE FOLK CLUB</u>	Fridays	8.30 pm - 12
		Royal Oak Hotel, Cnr.Nicholson & Freeman Streets,Nth.Fitzroy Contact Sean McLernon (03)417 6051		
S	tF	<u>CELTIC CLUB</u>	ev.2nd Thursday	approx.10 pm - 12
			Fridays & Sundays	7 pm - 12
		Cnr.LaTrobe & Queen Streets, Melbourne - phone (03)67 6472		
	Fs	<u>CLIFTON HILL HOTEL</u>	Fridays & Saturdays	8 pm - 12
		Queens Parade, Clifton Hill - phone (03)489 8705		
	WtFs	<u>DAN O'CONNELL HOTEL</u>	Various Bush Bands & Irish Bands. Cnr.Princes & Canning Streets, Carlton - phone (03)347 1502	
S	TWtFs	<u>FAT BOB'S CAFE</u>	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	<u>FOLKLORE COUNCIL OF AUST.</u>	3rd Saturday ea.month	from 8 pm
		Eastern suburbs (venue alters). Monthly Social/Meeting Contact Maxine Ronnberg (03)20 4136.		
S	TWtFs	<u>GREEN MAN COFFEE LOUNGE</u>	Tuesday - Sunday	- Acoustic/Folk
		1221 High Street, Malvern - phone (03)20 5012.		
	T	<u>LEINSTER ARMS HOTEL</u>	Tuesdays	- English 'session'
		Cnr.Gold & Hotham Streets, Collingwood. Contact (03)859 9583		
	M	WtFs	<u>'MOLLY BLOOM'S'</u>	Various Irish bands & singers. 8pm - 11.30
		Bay Street, Port Melbourne. Phone (03)646 2681.		
S	Wt s	<u>NORMANDY HOTEL</u>	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		<u>'ONE-C-ONE'</u>	Sundays	8 p.m. - 12
		held at 'Troubadour', 388 Brunswick Street, Fitzroy. (Acoustic/Blues/Folk) Contact 'Troubadour' (03)419 4563		
	F	<u>'PICKIN AT THE PIGGERY'</u>	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		<u>TROUBADOUR MUSIC HOUSE & RESTAURANT</u>	Ev. Night	
		(Acoustic/Blues/Folk)388 Brunswick St,Fitzroy-ph(03)419 4563		
S	TWtFs	<u>TWILIGHT COFFEE HOUSE</u>	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

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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.

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

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

DANCE

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BALLARAT MORRIS DANCERS Thursdays 7 pm - 9 pm
Uniting Church Hall, Cr. Wendouree Pde & Forest St. Contact Pamela Hice (053) 391554

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

CIRCLES AND SQUARES DANCE GROUP Thursdays 8 pm - 11 pm
(Formerly New England Contras) Circles & Squares 1st Thurs., Sacred
Circles 2nd Thurs., Live Music (inc. Contras) 4th Thurs. every month.
St Margaret's Hall, Hotham St (Cnr Denman Ave), East St Kilda
Contact Dave Rackham (03) 481 6051 *July 6 shifted to July 5 'up to scratch' dance. (Carlton)

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

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.

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

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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.

CIRCLES AND SQUARES LIVE MUSIC NIGHTS 4th Thursday each month, 8-11pm
St Margaret's Hall, Hotham St (Cnr Denman Ave), East St Kilda.

Contact Dave Rackham (03) 481 6051
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.
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

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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** 8.00 p.m. 1st Friday each month
(except in June 1989, when they will hold the club on the 9th)
(and will feature Melbourne band 'Brewery Tap')
The Union Hotel, Sturt Street.
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 Geoff Cartwright (052) 433 298 (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, or direct, by writing to 'Jill Watson, 22 Tynan Street, West Preston'.

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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 Mulhallen, 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]
3CR 12.00 - 2.00 am 'Traditionally Late'
[Tony Falla, Pedr Gurteen, Keith Lawrie, Colin Miller, Graham Witt]
[with "How Does That....?" Technician - Peter Goodyear]

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SATURDAY

- 3AR 7.10 - 9.00 pm 'Prairie Home Companion'
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 !)

FOLK FESTIVAL NEWS

- SEPT. 22 - 26 TOODYAY, WA. Performers' entries close 20 July. Tickets: Weekend \$40 (concession \$35), Day \$20 (conc. \$17.50) There is accommodation available. CONTACT W.A.F.F., P.O. BOX 198 North Perth 6006
- OCT. 6 - 9 GOOLWA, SA. Contact Bob Petchell, 38 Bricknell St, Magill S.A., 5072 Ph 337-1564
- OCT. 13 - 15 BUSH MUSIC FESTIVAL, NSW. Addison Rd Community Centre, Marrickville. CONTACT Don Richmond, (02) 642-7950 or Paul Weaver (02) 624-6248
- OCT. 27 - 29 YACKANDANDAH DANCE WEEKEND, VIC. Contact Barry Simpson, 5/90 Harold St, Thornbury, 3071 484-4130
- NOV. 4 - 5 BUNDANOON CAMPING CEILIDH, NSW Still requiring performers (voluntary) & folkies. CONTACT Richelieu du Plessis, 11 Princess St, Berry NSW 2535, Ph. (044) 64-1788
- NOV. 10 - 12 LOCKYER, QLD at HELIDON. Still looking for performers. Write to J. Chenery, M.S. 1082, Stenner St, Toowoomba, Q. 4350
- DEC. 29 - JAN. 1 GULGONG NEW YEAR FESTIVAL, NSW. Workshop times still available 10am, 11.30am & 5pm Sat., 10am, 11.30am, 1pm & 2.30 pm Sun. (Minimal pay, lots of fun.) CONTACT Bev Smiles (063) 73-4330

Calling all Night Owls!

So! You think we enjoy being minor media celebrities. You bet your arse we do! And so could you with a stint at the 3CR folk program. Enjoy the feeling of power when you play something that is only of interest to someone in Normandy. Take the mickey out of committee members of the F.S.D.S.V. Play tracks with electric guitar on them. Play Leonard Cohen records. The list is endless.

We want you to join the team, not only because it means we don't have to stay up late so often, but because it widens everyone's exposure to different music. Also as there are very few women involved in the program at present. Help keep us all out of the Equal Opportunity Tribunal by you getting involved.

Why don't you sit in on a program or two to see what is involved before committing yourself? I'm sure most current presenters would not mind.

Incidentally, did you know that you could record the whole two hours of the folk program without turning the tape over, and using a timer?

Most VCR's have an audio dub facility so, as long as you have at least two hours of continuous video on the tape when you start, you can replace the audio with your own. Simply plug the line out of your AM/FM tuner into the line in of your VCR, switch over from TV to Line, press Play and Audio Dub and set the timer in the normal way. This may not work on all sets but it certainly works on mine.

TONY FALLA

Morning Star's "Folkie Fortunes"

Cancer
June 21 to July 22

The world has spun another 30 degrees and Cancerians are hugging their pot-bellied stoves (or their pot-bellied lovers).

Folk is a natural arena for the Cancerian who wants so much to get in touch with his or her roots. It is such a wonderful opportunity to indulge in archaeological detail in between long, ancient ballads. (Whatever happened to that appalling 'Tu-Ning' joke? Don't you miss it?) It will take a little scrutiny to tell if that Cancerian brooding in the corner is mulling over someone's sarcastic comment about this little foible, or is merely about to launch into all 27 verses of 'Sir Patrick Spens' (thereby inviting someone's sarcastic comment) or is just plain inebriated. Drunk or sober, they won't budge from that cosy corner. Nor will they let go that infernal squeeze-box.

On the subject of sarcastic remarks - don't pan their performances. Not only are they a bit on the touchy side, but they remember! A watertight pen-name helps.

The retentiveness of Cancer applies to all spheres of life - memories, possessions, children, spouses, money (and always return that record or book you borrowed). The Cancerian is the one with all those piles of tattered old sheet music and unplayable instruments. No, they aren't about to be thrown out or sold. Nor will you be able to coax them out of one single treasured dust mote. They probably have fabulous record collections.

This is a water sign. But don't let that fool you. Many Cancerians detest water in all its applications and can be seen imbibing anything but that cursed liquid in largish quantities. The more infantile may go for a Brown Cow or even a Big M. Throw a beer at them and it will bounce off the crab's hard shell. Throw a bottle of whiskey and they'll probably drink it before it hits the ground - and then get maudlin. It is at closing time that you will get your best opportunity to observe the characteristic side-winding gait of this species.

Emotional as Cancer is, the painful sensitivity is protected like a soft body in a hard outer shell. At a social gathering, you are much more likely to pick a Cancerian by their laugh than their tears. This starts with a demented cackle that builds up to a hooting crescendo and subsides into helpless, quivering sobs. Musically, if your session starts with witty ditties and slowly degenerates through terrible country and western songs about Mother right down to 'The Little Boy that Santa Claus Forgot', look for a strong Cancerian bias in the gathering. Look also for clowns and mimics.

One thing that Cancer won't do for long is live in a shared house or flat, unless he or she owns it. Security is a big thing. They also go in for investments. The pantry bulges in readiness for the holocaust or the mouse plague.

Don't expect Cancerians to let you know what they are really after. You'll have no idea till they have the desired object in their claws - even if you were it. They will first see their quarry from the doors of their burrows, and scuttle inside again without displaying any sign of interest. Tomorrow they will come out again, approach from another direction, look at it from another angle and go back. Next time they will try another tack. After all angles are exhausted, they will creep up sideways, grab, and run back to the burrow with a firm grip on the prize.

They are likely to bring teddy bears to festivals, as well as enough food to feed the whole crowd. Check out the Cancerian tent while you're there. It will probably have some 'tunnel' leading in to it. Privacy is very important.

Cancer rules the breasts. Breasts will be exaggerated either in their bodies or in their minds.

The stomach is also an important part of the anatomy. Which is why depressed Cancerians are compulsive eaters and happy Cancerians are always feeding you. Now this is a trait I wouldn't like to discourage, and have no intention of criticising. But have you noticed how often it's something that has to be eaten with a spoon? Have you begun to entertain an uneasy suspicion that you were being prepared for pate de foie gras?

The ruling luminary for Cancer is the Moon and the metal is silver.

Morning Star

Dearest Nancy



After the heady emotionalism of last month's communication from Nancy's estranged spouse/partner/constant companion/significant other (we aim to suit all tastes and ideologies here), the daggy Dave, she has recovered her equanimity, and, pausing only to whip Dave's moleskins out of the dryer, she returns to the more mundane task of answering readers' questions and keeping wayward folkies on the rails.

Dearest Nancy,

When I am playing my guitar the strings keep getting caught in my shirt buttons. What am I doing wrong?

E. Clapton, Drung South.

Dear E. Clapton,

Try turning the guitar around so that the strings face the audience. I believe this is the customary way of playing stringed instruments, although one noted Irish musician has been known to fiddle with his navel.

Dearest Nancy,

I want to become a shantyman. In order to sing properly, which thumb should I hook into my belt?

Foster S. Guinness, Bundaberg

Dear Foster,

Preferably not the same one that you use to hold your beer. Should you also wish to cup one hand over your ear, the above advice also applies, even if this results in your trousers falling down.

Dearest Nancy,

If I want to be a true folkie, do I have to pursue a career in computers?

A. Macintosh, North Fitzroy

Dear M(s) Macintosh,

Only if you want to communicate with others. The folkie abhorrence of electrical equipment does not include the word processor. The humble, organically grown pencil has, I'm afraid, had its day.

I like to imagine that the folk scene is actually a refuge-an asylum - where computer-heads come to restore their humanity after a hard day at the keyboard.

Having in younger and sillier days found myself the only non-mathematician in a Morris side, I am convinced that there is a high incidence of technology-induced lunacy in the folk scene. After a hard day's capering try sitting in a pub full of Morris dancers telling mathematics jokes. An ugly concept indeed!

Perhaps I just have a chip on my shoulder (silicon, of course!)

(P.S. The above confession is proof of Nancy's penchant for wearing men's clothes.)

Spotted any Leopards Lately?

\$1000 to lay wild puma rumor to rest

By GERARD RYLE

Those who believe in the Maryborough puma rumors are to be put to the test.

The organisers of the Maryborough Golden Wattle Festival are offering \$1000 to anyone who can bring them a wild puma. But the animal must be captured alive — and a veterinary surgeon will be on hand to make sure it has not been kidnapped from a zoo.

Some locals, after numerous sightings of pumas or other cat-like predators, believe they have colonised the forests near Maryborough.

The secretary of the festival committee, Ms Margaret Harrison, said that by offering the prize it was hoped "to find out once and for all if they do really exist".

The hunt is the highlight of the festival, which runs from 22 September to 8 October. Entry forms to catch a live puma are not available until the opening day of the festival. To win, the catch must be presented alive on the final day.

If caught, the animal would be displayed for a few weeks in Maryborough, Ms Harrison said.

ed from these progenitors. However, plausible as this theory may appear at first view, my own investigations reveal that reports were common enough prior to the second World War to make this unlikely. The explanation offered before the present one is that the animal had 'escaped from a circus' or 'zoo'. Such a story must have been current in England at one time. In his poem *Elegy for Mr Goodbeare* (Collected Poems, Duckworth, London), Sir Osbert Sitwell wrote:

'...Mr Goodbeare could remember
when the escaped and hungering
tiger
flickered lithe and fierce through
Foxton Wood,

Tales of Big Cats in the bush are in the news again, with a \$1,000 prize for anyone who can catch one. BILL SCOTT suspects that folklore has a substantial part to play in the phenomenon. The following piece, abridged from his article, 'BIG, BLACK AND BEAUTIFUL' in the June, 1989 edition of QUEENSLAND FOLK, tells of the long history and wide distribution of such stories. The original article included 10 eyewitness descriptions, but lack of space prevents them from being included here.

The naturalist Ellis Troughton in his book *Furred Animals of Australia* (Angus & Robertson, Sydney) has this to say:

'...although such an animal has been reported on several occasions no specimen has ever reached any museum to verify the appearance scientifically. There are often simple explanations for such reports, but the consistency of the accounts suggests the possibility of the presence of some large carnivorous marsupial of the Dasyurid family, (which includes the Thylacine)...'

There is certainly a very strong folk belief in this country of the existence of such an animal, which is usually described by witnesses as 'a panther' or 'a big cat'. The usual explanation offered by informants as to the presence in Australia of such a creature is the widely held belief that members of an American fighter-plane squadron based in western Victoria smuggled two baby panthers into the country as mascots for their fliers. At cessation of hostilities this pair was supposed to have been released in bushland and the present population is supposed to have descended

When Old Sir Nigel took his red-tongued,
camoring hounds
and hunted it then and there
as a gentleman should...'

Below is a selection of reports of this belief, first from eyewitnesses and second from newspaper reports of this phenomenon in eastern Australia...they cover a wide geographic area. (ranging from Victoria to Queensland. We include one from near Guyra, in the New England district, from the 1930s)

4. 'I'm looking down from the old gate and there was a beast about so high. (gesturing) It was no dog, it was a cat. It was sort of motley brown, dark brown and light brown. It had a round face with white on the front and sides and two ears pricked up and a very long tail. I tell you I could feel shivers down my back. I had no rifle, I had nothing. Anyhow, it just turned round and went away down the brush. I don't know if it was a tiger or a leopard or what it might have been but there was this bloody great thing and, honest to God, I'd seen staghounds and greyhounds and this was as big as any of those. About two foot high at the shoulder but more gut than a greyhound dog, a more flappy gut. And a great big tail, I mean, a dog's tail would come down to the hock but this was a lot longer. But it had a round face, not a pointed muzzle kind of face. They reckoned it was all bullshit but I was there. No one likes to be laughed at, that's why I shut up about it...'

It is not the province of a folklorist to enter any argument as to the reality or otherwise of such tales: but my continuing investigation into the belief has on occasion caused me to wonder.

There is some evidence that the story has been extant for at least 80 years. A very elderly informant at Goulburn in central New South Wales told me of an occasion in his boyhood when all schoolchildren were kept at home rather than face the lonely walk to school during the depredations of what was then called 'the Marulan Tiger'. This mythical beast, like the tiger in the Sitwell poem from England, was supposed to have escaped from a circus.

Perhaps the countryman's attitude is best summed up in a letter to the editor of my local newspaper following (one report) In part it reads as follows:

'Country life for many is slow. It breeds a certain oneness with the seasons that enters the heart. The oneness allows a decade to seem like a week - a short one.

Country life and field work produces a need. A need for certain things to be in a certain way.

Facts become myths. They shift around. You look at something. What does it mean?

The oneness with the seasons is still the same. City fellas run a hectic race. They've got to know everything. They ruin the land when they find out certain things. The mountain cats are still there, I hope. Ain't seen one for a while. 'so is that great gold seam that so many died to hide in the late 1920s. No survivors left to tell the tale. Cut each other's throats. The last man dying before he could tell the location. So why tell anything unless it suits?' *Daily News*, Warwick, 30/12/1988

The above echoes my own sentiments in the matter. Who cares about the facts. Long may the panthers roam the mountains! Meantime, has anyone else out there got panthers?

BILL SCOTT



RECORD REVIEW

THE YEAR OF GOD'S FAVOUR? - PETER KEARNEY

Reviewed by Enda Kenny



My first encounter with the singing of Peter Kearney was about a month ago on 3CR's folk 'drivetime' program as I departed the Melbourne folk club at around 1 am. Whilst musing as to why radio presenters when given a new album by a songwriter will then go and play the only 'cover' track from it, I tuned in and enjoyed his version of 'No More Boomerang'.

Listening from the comfort of my armchair the album got through to me after a couple of spins and overall I think it's tidy if a little unspectacular. Production couldn't be faulted - this is Peter's sixth album and he seems to have got the right mix with no overbearing instruments and good crisp vocals, especially from Helen Archer.

As for the songs, well, some of his observations are sharp - they might make you look at the land you live in more closely but I feel that they lose something in the vinyl. The subject matter is often potent but the delivery seems too 'nice' if you know what I mean. I liked the opening tracks on both sides: 'Rock of Ages/Uluru' and Peter's musical arrangement of Lawson's 'Bill' (the kind of character hero who'd leave Gunga Din for dead!)

'The Deaths Go On' (winner of last year's Declan Affley award) is a fine song and the black and white undertones are strong throughout the album. There are a lot of songs that might grab your attention if you could see the face of the singer - I think I'll wait and see him 'live' before investing in my first alternative souvenir of 1988.

ENDA KENNY

* The record, and other tapes/books/records by Peter Kearney are available from Sandstock Records or direct from Peter at Crossover Music, PO Box 496, Mittagong, NSW 2575. Phone (048) 712284.



FERAL CAT

FAIR-ISLE CAT

LETTERS!

NOW I'M ROPEABLE

Richard Keam

I had a strange dream last night, aided no doubt by the Drambuie but possibly not unconnected with something I'd read. I'm coming out of this country roadhouse and here in front of me is this bloody big Mack truck. I know 'this because it has McTruck across the grille and this Scottish bloke leaps out - I know he's a Scot because he's wearing the kilt and sporran - and he is kicking at one of the front tyres. I see from the driver's door that the truck is Matilda and the bloke nimsel looks familiar. He sees me watching and turns around and now I know him, it's that truckin' songs guy! Man what a buzz! And he gives the tyre another kick and he says "ah like tae hae Goodyear between maself and the road."

Well, you'd have to sympathise, wouldn't you? I mean, what a stupid, ill-informed, narrow-minded, misleading, petty, below the belt attack on a fine and uncompromising artist. And the pity of it is that unless someone challenges such nonsense, people who are not in a position to find out the facts are actually going to believe it.

I'm referring of course to Peter Goodyear's 'clever' parody of Eric Bogle's "Now I'm Easy" (April *Folkvine*), which is clever in the same low degree as the fox slinking off after attacking the best pedigreed rooster. Not about Eric? No, of course not Peter. Let's just assume for the sake of argument that it is.

The fact is that Eric has never once compromised his music or his values and is still singing the same songs in the same style as always. The heinous crime appears to be that he has reached out with his songs to new audiences and thus added a whole new constituency to his, and I would have thought our, kind of music.

Who and what constitutes the "slow drift from the folk idiom to the country and western scene" which is "where the money is"? What drift? What "western"? What "scene"? (Wonderful that folk isn't a 'scene'. So much more legitimacy. Well of course it is an art form, isn't it, not like that other shit.) What 'money'?

Like the snake, which in country folklore never dies until sundown, some people's stereotypes die very hard indeed. All you can do, I suppose, is keep repeating the facts. The fact is that the only 'drift' that has happened, in the present exciting time of musical barriers coming down, is that country music - which is, like folk, far more of a circuit than a style - has become diversified to the point that folk performers are being accepted by country audiences without having to change their material or presentation. The stylistic 'western' sub-genre does have a following but in relative terms it is small. Ironically it seems to be about the only form of country music performed in the cities. Perhaps it is that, lacking any substantive experience of country life and country issues, the younger urban audiences can only relate to (or react to) the ersatz Country of western gear and western accents. The technical 'chops' of some of the musos involved are considerable and they can whip up some exciting stuff, but what a cultural anachronism...

The 'trucking' sub-genre was big in the early '70s and retains a cult following, not surprisingly among truckies. In this respect it has at least something to say to and about a contemporary working class group, as bullockies' songs did in another era. But to caricaturise such a sprawling and diverse field as country music as consisting



of cowboys and Mack trucks is like the people, and there are plenty of 'em, who think folk is Cat Stevens and Melanie Safka. You would object to that, so stop doing the same to your country cousins. And stop transferring perceptions of Country & Western U.K.-style, where it has no indigenous base, to Australia where country music has an indigenous tradition going back seventy years.

The most ludicrous and offensive aspect of the whole thing is the assumption that there is Easy Money to be made in country. The fact is that the domestic market for all kinds of Australian music is so small that only a tiny minority of performers in any genre make any money at all. Many are more often unemployed than not. Some make a loss. Most barely struggle by. Like folk, country music is a marginalised genre in this society. The circuit is bigger than folk but the audiences are not so well-heeled. Performers talk of the physical demands of the enormous distances they must travel. The turnout is usually small, the money is usually small, and they continually battle the problems of lack of airplay and, indeed, a Mack truck full of media stereotypes. Does this perhaps sound, just slightly and in the very far distance, the ghost of a bell?

Could the awful truth be that the land of the Houyhnhnms turns out to be much the same as our own? My experience of the Houyhnhnms, having once journeyed into their heartland, was that there was little of the closed society about them, that strangers in different garb - musical and otherwise - were welcomed with great friendliness, and that they weren't particularly burdened with stereotypes. Take the two who had ventured to Tamworth from Tasmania's west coast. Their employer Electrolytic Zinc (I can see all the minds turning off immediately. Environmental rapists! Rednecks! Yobbos!) had paid all their travel and accommodation costs - Art & Working life eat your heart out... Good, gentle blokes and fine songwriters, not in the style I particularly related to, but accomplished nonetheless. And what did they rave about as we waited in the line? The Longford Folk Festival - starting up again, great stuff, 'great music, the old folk music' - and a set of Geoff Wooff's uilleann pipes he'd made for one of their mates. The country singers laugh at the folkies? Simply not so. Indeed the boot appears to be on the other foot, and a pretty pongy old boot it is too.

I pick up the latest Capital News, the country music monthly, and I find news of the Kapunda Folk Festival with results, and advance news of the 25th National Folk Festival to be held in Adelaide in 1991; on the same page John Williamson's intention to record the Eric Bogle composition 'Shelter'; on another page an extensive coverage of a Sitmar Cruise featuring Ted Egan, The Flying Emus, Warren Fahey and The Larrikins including Dave de Hugard; on the record reviews page the usual nod to folk type material, traditional or modern, this time an album by Nanci Griffith... Since when has an equivalent openness been shown on the other side?

Country music doesn't embody the 'correct' values, principles? Its current biggest star dedicated a recent recording to Ned Kelly and has, mainly in RSL and Leagues Clubs, socked it to the monarchy, Uncle Sam, Bjelke-Peterson, warmongers, woodchippers, Nashville clones and various other targets. I call this fairly brave to start with... Talk about 'standing straight and tall'... As far as Ben Hall and his mates go, there are stacks of bushranger songs in early Australian country music - following in the footsteps of the Carter Family dictum that 'The Music is Morally Pure' - push the line that country music is 'family music' and should stand for 'central' community values. Shades of Fred Nile? Maybe, maybe not, but certainly not devoid of principle.

Seems to me that the mudslinging I've heard over the years about

artists 'selling out' is usually perpetrated by people who have employment security about those who haven't. On the one hand it is expected that folk performers display the standards of the professional entertainer whilst on the other they are expected either to reach these standards as amateurs, somehow achieving it all while holding together a job, family and mortgage, or to live on fresh air and peanuts. I believe that performers who attain a professional standard have the right to derive a living from their music alone. The simple reality is that the Australian folk circuit *per se* can't provide this. It isn't about megabucks in other areas. It's about survival. It isn't about 'selling out'. It's about reaching out and communicating with more people. Most of these people, unlike the majority in the folk clubs, will be working class. This was once thought to have something to do with the notion of the folk, I believe. Peter has been one of those who've been heard to groan mightily about 'timewasting' debate over what 'folk' is, the general attitude seeming to be that it can be just about anything you like provided that it happens at a folk club or folk festival. Yet when it comes to accusations of 'selling out', he seems to have a very clear idea of what 'folk' is. Maybe we would all be better off thinking about, not what folk is, but who the folk are, and that could be disturbing to confront. Strangely enough, in all the periodic resurfacings of the what folk is debate, I haven't once seen the dirty word *class* mentioned. Not even in the Committee of Inquiry into Folklife's report (remember it...?) *Folklife: Our Living Heritage*. The Committee resolved the relationship of country and folk music in a different way... It investigated the relationship of the country music apostasy to the true church and declared the apostates to be folk whether they like it or not, and therefore legitimate... But I doubt even this would have registered on the Closed Minds Brigade whose attention is devoted almost exclusively to their own doings and bugger the world outside. As Anita Loos observed of the Algonquin Club, 'I think it's wonderful to have so many internal resources that you never have to go outside yourself to see anything.'

The enemy is not a man or woman with acoustic guitar and a song. The enemy is identified by Eric Watson, old leftist, country music historian and immediate past president of the Tamworth Songwriters' Association, in his report to the 1989 AGM:

I believe the main...problem is that the music industry in Australia is not Australian, but is owned, operated and controlled by overseas interests. The major record companies and publishing companies have their head offices overseas, and the job of their Australian branches is to flog the overseas product. Australian radio, TV and, sadly, most of our performers feed off them, so that our whole musical establishment becomes a promotional device for American music. (We must) become more conscious that we are part of a hugely disadvantaged Australian minority, that the musical establishment is our opponent. There is a burglar in our house, and we have to fight tooth and nail to get him out. Unfortunately he has a lot of mates in the house. I...appeal to you to increase your awareness of these problems, and to strive to do something about them.

Anyway let's not get too tied up in having to think about things. Let's bugger off Bogle, bung Ted in the shed, and purge the ideological traitors. Start with card-carrying TSA members Small, Keam, Sayer, Broomhall, Davies and Illott and all the other cowgirls, cowboys and truckers. Then get onto the subversives in the heart of the establishment - the ones who have been overheard to admit enjoying and even, God preserve

us, playing corrupt country music. Assassinate Aly Bain and make sure of the rest of the Boys. Shoot certain local Scots who have confessed kinky deviationist likings. Strangle the bluegrassers with their banjo strings. Build bonfires with their fiddles. Then when there's only us left to hear, we can bring out the old guitar, get the good old three chord pattern going, swung country rhythm with the right, and sing lots of choruses of 'Sweet Rose of Avondale'. Ah yes, there's nothing like a night of real folk music.

His heart must be as broad as his accent... Like all true poetic genius, Bogle transcends nationality, colour, creed, even time. His is the eternal voice that seems to materialize sometime in every century. We should be proud that this international man should have chosen Australia as his preferred home.

-John Minson, in *Capital News*, January 1987

RICHARD KEAM

Editor's note:

When his battered and bleeding remains had been scraped off the walls and reassembled in vaguely human form, Peter declined to reply. If there are any other would-be parodists lurking out there in the shadows, please don't let this deter you. The ancient Irish kings may have employed satirists to attack their enemies, but the effects were not usually fatal. Remember: 'Sticks and stones...'

Meanwhile, if anyone has anything constructive to add about Australia's Country music heritage, or any other tradition, for that matter, feel free to write.

Finally, a plea...Ethics prevent me from abridging or serialising letters, so it would be deeply appreciated if writers would confine their thoughts to not more than two pages at the very outside. (This does not necessarily apply to articles, which can, if necessary, be serialised.)

Paul O'Connor,
Chiltern,
3/5/89



The 'Not Yet Australian' article quite caught my attention (April *Folkvine*) - well the first paragraph précising Dr Judith Winternitz (Australian?) comments did.

The good doctor's reported query regarding '...whether the predominantly Anglo-Celtic culture of 100 years ago was still worth perpetuating...' at first stirred my 4th generation Australian Celtic blood, but when put into perspective with current government policy, it's probably not such a strange or out of place comment.

Government policy of the day (decade?) has no interest in preserving anything that isn't trendy or will win them another term in parliament, and besides, everything that the government and its grubby little bureaucrats get their hands on degenerates into a pale replica of its former self.

If we wish to perpetuate the Anglo-Celtic traditions of our forebears, then let's do it in the same tried and true way that has seen these traditions passed on to the present - in the traditional bardic fashion.

If the Anglo-Celtic culture of the present day is not part of Australia's ethnic mix (see ethnic: concerning nations or races; pertaining to the customs, dress, food etc. of a particular racial group; belonging to a particular racial group)...then the earth is flat, and I'm a Chinaman.

If we wish to keep our traditions alive, then let's do it without interference or direction from government (all of them), and if perchance we degenerate into an embattled ethnic minority - why, then we'll be swamped with government assistance.

Let's keep government *out* of culture (they've stuffed everything else.)

PAUL O'CONNOR

MORE NEWS FROM THE AUSTRALIAN FOLK TRUST

A letter from Gwenda Davey,
7/6/89



What's a Victorian Trustee doing living in Canberra? I hope the question hasn't been asked in an aggrieved manner too often. I was surprised as anyone else when I learned at the end of last year that my application to the National Library of Australia for one of the Harold White Fellowships had been successful. This was exciting news not only for me but for the folk world since my proposals to the National Library were to do with folk; to survey the folkloric holdings at the National Library and to carry out research for the Oxford Companion to Australian Folklore.

My Fellowship is the second one awarded to a folklorist since the National Library's scheme began in 1984. In that year Dr Sandra Dolby-Stahl from the Folklore Institute at Indiana University in the United States came to study ways in which Australian identity is expressed through our folklore.

I have been here since January, and am pleased to say that the research is going well, although I wish that there were more than 24 hours in each day...The Library is a treasure-house of information about Australia's folk traditions, both past and present, and I have found fascinating material about folk speech, songs, dance, instrumental music, traditional architecture, customs and pastimes, and many other aspects of our folklife. I've passed on to a few fellow folkies some of the treasures I've found here such as a poem written in 1861 about a Bachelors' Ball in Cooma. The poem sends up a number of the local identities who attended the ball, such as 'the Doctor's wife...of portly form, Looking majestic and quite warm'. It also mentions quite a number of the dances which were done and refers to

...pretty Miss Wood
Petite and so good
In crinoline ample now shows
That her nice little feet
Her figure complete
As in polka mazurka she goes.

Some indication of the amount of material in the Library is indicated by the fact that there are 450,000 photographs alone in the Pictorial Section, and the Oral History Collection contains over 30,000 items! There is no doubt that the National Library has played a leading role in helping to document our folkloric heritage, although there is much

which still needs to be done. There are several major folklore collections in Oral History, most notably the John Meredith Collection. Other collections of songs, recitations, yarns, jokes, dance and instrumental music and children's games are those made by Manifold, O'Connor, Scott, Parkhill, Fahey, McJanet, Rummary, Marshall, Waters, Watkins, Hayes and others. The section also holds the master tapes for the Wattle Collection, which represented the first major commercial recordings of Australian folk music.

While I've been here in Canberra I haven't been of much direct use to Victorian folkies, although on a few occasions when I've been briefly in Melbourne I've been able to assist my fellow Victorian trustee Hugh McEwan with negotiations for the feasibility study for a Victorian Heritage and Folklife Centre, and other matters. I've also had a lot to do with the AFT National Office, and Pamela Rosenberg and I have had a number of meetings with National Library staff including the Director-General concerning the Library's proposal to the government to establish a National Folklife Centre at the Library.

There has still been no response from the Government to the Report of the Committee of Inquiry into Folklife in Australia, of which I was a member, even though we submitted the report in August 1987. I'm still involved in a lot of lobbying...

My Fellowship at the National Library ends early in July.

GWENDA DAVEY



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GRAHAM DODSWORTH
Contemporary singer/songwriter

21st. **'BLACKTHORN'**
Traditional & contemporary Irish
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Scottish fiddler (Norwegian Hardanger)
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Your BIG chance at the BIG time

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of
Victoria

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Folk Song & Dance Society



*of
Victoria*

WILL BE HELD FROM 1:00 - 4:00pm.

SUNDAY 6th. AUGUST

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where both MEMBERS and NON-MEMBERS are WELCOME
to VOICE their THOUGHTS on FUTURE POLICY
and DIRECTIONS for the FOLK ARTS in VICTORIA
It is also an opportunity for ALL MEMBERS
to promote and support CANDIDATES of their CHOICE
for an incoming COMMITTEE
(Remember if YOU DON'T and THEY DO you wear it.)

ENQUIRIES 489-2441

FOLK SONG & DANCE SOCIETY OF VICTORIA INC.

APPLICATION FOR MEMBERSHIP

YEAR ENDING 30TH JUNE, 19.....

N.B. Folk Song & Dance Society of Victoria Inc. is an Association registered under the Associations Incorporation Act, 1981. under which the liabilities of each Member is limited only to outstanding subscriptions.

I/WE hereby apply for Membership of the Folk Song & Dance Society of Victoria Inc.

Please circle the appropriate payment:

	<u>FULL</u>	<u>*CONCESSION</u>	<u>LIFE</u>
SINGLE	\$21.00	\$13.00	\$210.00
FAMILY	\$32.00	\$21.00	\$320.00
BANDS/PERFORMING GROUPS	\$43.00	-----	-----
AFFILIATED GROUPS (e.g. Clubs, Organisations, Libraries)	\$45.00	-----	-----

N.B. No part or portion of Life Memberships is refundable.

*Concession applies to full time Students, Pensioners (recipients of long-term Social Security or other Government allowances), Country or Interstate people (residing permanently or semi-permanently outside the area covered by Area Code (03) S.T.D.)

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 Signed

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 POST CODE
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Herewith \$ being full membership payment

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 P.O. Box 1096,
 CARLTON, 3053



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MEMBERSHIP CONDITIONS and BENEFITS

Folk song and Dance Society of Victoria Inc. is an Association incorporated under the Associations Incorporation Act, 1981.

Members understand that on becoming a Member of F.S.D.S.V. Inc., that they may be liable to contribute any outstanding membership payment, should the Society be wound up or dissolved with outstanding debts.

The said liability is upon all Members of the Society at the date of such dissolution or winding up, and/or upon persons who are or have been Members within twelve (12) months prior to that date, except where a formal resignation has been made prior to that date.

Regulations of the Association Incorporation Act, 1981 prohibit payment of any profits the Society may make, to any individual Member of the Society. Copies of the Constitution of the Society can be inspected by contacting the Secretary.

The membership year is from 1st July to 30th June of the following year. You will receive membership applications for renewal with your newsletter and ONE newsletter after you become unfinancial. Towards the end of the membership year the COMMITTEE AT ITS DISCRETION, may set a date, after which memberships paid between that date and the end of the membership year will carry over until the end of the following membership year. - PLEASE NOTE - that this is not automatic.

You are cordially invited to attend Committee Meetings, which are open to all interested people (only financial members have voting rights). You are also requested to attend General Meetings (Annual & Extra-ordinary) as such Meetings may vitally affect our Members - and we are sure that you would all prefer to know how and why certain decisions are arrived at. Notices of the General Meetings are sent to Members personally via the newsletter or special mailing.

Membership fees are set at Annual General Meetings, for the Membership year following, as a matter of normal procedure.

Folk Song & Dance Society of Victoria Inc. is the recognised State Body (Folk Organisation), and as such, is a Member of the Australian Folk Trust, which is the National Organisation empowered to deal with the Federal Government through the Arts Council to obtain financial assistance for the funding of worthwhile projects in collecting, preserving, presenting and performing the various Folk Arts. This funding is devolved from the Arts Council through the A.F.T. to whom all applications for funding should be directed. Two delegates from each State (chosen by the State Body, but not necessarily members of same) form the Australian Folk Trust.

BENEFITS OF MEMBERSHIP

Regular Newsletter, including Activities Sheet Supplement, keeping you in touch with the 'Folk Scene' and telling "What's on, Where". The Journal of the A.F.T., published three times a year, is included.

Lower admission prices to ALL functions run by F.S.D.S.V., including any Folk Club or Concert run by F.S.D.S.V. (Indicated on Activities Sheet).

Lower admission prices to most function run by Clubs or Organizations with whom we have reciprocal Membership and/or Affiliation, such as Victorian Folk Music Club, Traditional Social Dance Association of Victoria (groups of five or more for weekend seminars only), Geelong Folk Club, Shepparton Folk Club and others at the discretion of their organisers/managers. Lower admission prices to functions and/or Folk Clubs interstate if organised by our equivalent State body or at the discretion of the organisers. These discounts do not apply to Festivals unless specified - discounts at Festivals (except for early bookings) appear to have been phased out over the last few years.

Discounts available on Australian records and T-shirts at Independence Shop. Other concessions may become available later.....

MEMBERSHIP CAN WELL AND TRULY PAY FOR ITSELF MANY TIMES OVER WITHIN A YEAR