

FOLK SONG AND DANCE SOCIETY OF VICTORIA

ABOUT THE SOCIETY

- Its MAILING ADDRESS is P.O. Box 1096, Carlton, Victoria, 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 the first 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 information about folk events, news and views from Victoria, Interstate and Overseas, record and book reviews, songs, tunes, stories, poems, dances, radio and TV listings - and anything else that comes in!
 - Weekly Folk Music INSTRUMENT WORKSHOPS, where you can learn new tunes and playing techniques.
2. DISCOUNTED ("MEMBERS") ENTRY FEES TO : -
 - The Society's weekly Folk Club (The MELBOURNE FOLK CLUB).
 - All other clubs, concerts, dances, workshops and other functions run or sponsored by the Society.
 - Events run by other Victorian folk groups, such as the :
 - Colonial Dancers
 - Echuca Folk Club
 - Folklore Council
 - Geelong Folk Club
 - "Peninsula" 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.
3. DISCOUNTED ("MEMBERS") CHARGES PAYABLE FOR : -
 - Records, cassettes and 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" -----

NAME : _____

ADDRESS : _____

Postcode _____

PHONE : _____ (H) _____ (W)

Please find enclosed A \$ _____ Cheque as payment for : -

SINGLE - \$21 (CONCESSION - \$13)
FAMILY - \$32 (CONCESSION - \$21)
BANDS/PERFORMING GROUPS - \$43
AFFILIATED GROUPS - \$45

(N.B. "Concession" rates apply to PENSIONERS, STUDENTS, and people living in the COUNTRY - denoted by being outside the (03) phone area.

----- Return this form to P.O. Box 1096, Carlton, Vic., 3053 -----

FOLKVINE

The Newsletter of the
Folk Song & Dance Society of Victoria



She broke his head with her lute for presuming to find fault with her.

(A Scorpio Folkie?)

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Editorial



Hello Readers,

So it's November already! (The most disconcerting thing about editing this newsletter is sitting down in the middle of October and pretending that it's November 1st. It feels as if there were only 15 days in every month. At this rate, it won't be long before I start counting my age in dog years!! You get old fast in this job.

Folkvine is a little slimmer than usual this month due partly to a dearth of record/book reviews, letters and such, and partly to the vagaries of the postal system, which have led to promised items, such as Phil Day's review of Goolwa having to be held over until December. Perhaps the December issue will also have reviews of other events, such as Maldon and Yackandandah.

There is plenty to do in November, two of the highlights being the Ted Egan concert and the Colonial Dancers' Summer Bush Ball. It's a pity they landed on the same date. Much as I like Ted Egan, I think I'll opt for the ball, hoping to do plenty of dancing this time, in contrast to the VFMC Woolshed Ball, which I experienced for the first time as a musician rather than just a dancer. It was fun being up there with 'Didgeri and Doo' but nerve wracking, with a flaccid boom mike that seemed intent on picking up the knocking of my knees rather than my wheezing concertina. Full points to Sue Harriage for her work at the mixing desk. The experience just heightens my admiration of the Wedderburn Old Timers, who play through bracket after bracket with such consummate ease and impeccable timing.

Off on a completely different tack, October saw a further episode in the still-unfolding Fantasy & Faerie saga, when Mary Flegg made her television debut on The Investigators along with a number of other artists who have also had their fingers burnt by the Ufitzi gallery. The Investigators team rolled up to the gallery to find the police already there investigating a pair of burglaries in which some of the aforementioned artists' missing works had allegedly been stolen. Shonky stuff! Have these people no respect for anything? - their clients, the truth, the Italian language (*Uffisi, please!*) *O tempora, O mores!*

SHAME, SHAME, SHAME!
I'm Jill Watson
And THAT'S LIFE...

Ps. For what it's worth, which does not seem to be very much so far, Mary carried off the interview quite impressively. Meanwhile, Patrick is back in action again and looking remarkably fit for someone recovering from heart surgery.

Pps. Belated congratulations to the Mooneys on the birth of their daughter.

Happy reading!



FOLK VICTORIA
in association with
ACROSS THE BORDERS
and
THE BOITE

AUSTRALIAN HERITAGE SERIES TED EGAN CONCERT

How better to bring to a close this AUSTRALIAN HERITAGE SERIES than to welcome back, TED EGAN, who will be remembered from the beginning of the Series for his hard-hitting *FACES OF AUSTRALIA*, Concert/workshop. Staged early in the Bi-Centennial year, Ted dismissed, ruthlessly, the myth that the heritage of Australia began 200 years ago. It is therefore both exciting and appropriate that well known, JOE GEIA is to be one of the support artists.

"Flogged and Flayed - Penal Transportation", Danny Spooner's controversial expose of the historical perspectives of Australia's earliest white settlers, was his contribution to the Heritage Series. Danny will provide the third side of the performers' triangle, while also filling the role of M.C. for the Concert.

Ted Egan's repertoire is of folk songs about everyday folk, songs of our origins, our heritage; of people from the country, people from the past. In Ted's singing and storytelling there is more than a suggestion, that despite today's lifestyles in Australia's "seaboard cities", our origin and heart remains "tied to the bush".

It has been said that although many of Ted's songs are, to quote, "politically subversive" the politics are not those of left and right, but of right and wrong, of colour and creed, of a fair go for all.

A special "Member's Night" featuring TED EGAN has been scheduled for FRIDAY 10th. NOVEMBER AT O'SULLIVAN'S HOTEL. Performance begins 8:30 p.m. sharp; Cost \$5.00 (Members).

The finale of this AUSTRALIAN HERITAGE SERIES will be the major Concert, featuring TED EGAN, JOE GEIA and DANNY SPOONER. This will be held at:-
TOORAK UNITING CHURCH; * 8:00 p.m.* SATURDAY 11th. NOVEMBER.
603 Toorak Road, TOORAK.
Ticket Prices:- \$12.00.....\$8.00(con.)

ENQUIRIES: Phone Derek Brown 497 3321 (AH).

GOOLWA 1989 Report on the Folk & Steam Festival

The S.A. Folk Federation did a grand job of organising this year's festival. Being on the lower Murray River, one of the focuses of the festival was at the wharf; river boat cruises with folk bands on board, more music in the shed on the wharf, craft stalls and displays nearby, even a steam train from the wharf to Victor Harbour and back.

The festival got off to a good start with a concert on the Friday (Oct.6) including Eric Bogle, Rocky River Bush Band, and Victoria's Phillip Day who was very well received. Phil performed a number of times over the weekend, and his publicity of the Golden Pyramid festival will be sure to attract many S.A. folkies to Clunes next year.

Saturday morning got off to a wet and windy start, but after the tents were put up again no-one minded too much, since all venues were under cover.

The program for the weekend was certainly multicultural with music, dance, poetry, recital, crafts and workshops from all over the world - with so much on at once it was hard to decide what to see and do. The children and teenagers were also catered for with their own mini-festivals. As expected, one of the more popular venues was the local pub, which was packed, with a continuous folk club in the lounge, as well as sessions in various corners.

The festival was wrapped up on the Labour Day Monday afternoon (Oct. 9) with the Chorus Cup - bringing the yarnspinnings out of the woodwork (although I had to leave Sunday night, to get back to work bright (?) and early Monday).

The one disappointing aspect was the almost complete lack of Victorians - maybe next year, (if the Melbourne Folk Club doesn't have a concert on the Saturday) and those lucky enough to be able to take an R.D.O. on the Monday make the journey over, they should find it most worthwhile.

NEIL LAWSON, Leongatha

Stay tuned for Phil Day's account of the festival next month. It's in the mail, but hasn't surfaced yet. That's the postal system for you!

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DUBLIN

Heraldry & Genealogy Room 16, 9th Floor,
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(Cor. Flinders Lane)
Melbourne 3000.

Clover Leaf Quadrille

LUCY STOCKDALE

Quadrille Formation
64 bar waltz

- * 1st couple waltz the set (8 bars)
- * Clover leaf movement (see note below) - ladies cast out clockwise 1 place taking 3 steps as the gents left hand star 1/2 way across (3 bars). Cross with the person of the opposite sex by the right hand to change places (1 bar). Ladies left hand star 1/2 way round as the gents move around 1 place (moving out in an arc) clockwise, change places with the person of the opposite sex with the right hand (4 bars). Continue in this manner until back in original positions, finish facing partners (final turn will be into position with partner - retain hold of partner's right hand). (32 bars)
- * Flow straight into Right hand turn once around with partner, then Left hand turn once around with corner. (8 bars)
- * 1/2 Grand Chain (8 bars)
- * Waltz to places (8 bars)

REPEAT THE SEQUENCE WITH 2nd, 3rd and 4th couples, in turn, waltzing the set.

NOTE ON THE CLOVER LEAF: You will always cross with your partner and corner. As the gents finish the star, they cross with corner. As they finish moving around one place they cross with partner to go into star. Conversely, as ladies move round they cross into the star with their corner and as they finish the star they cross with their partner.

This is a graceful, but challenging dance. Once you get into the feel of the clover leaf, it flows along beautifully, but you can't afford to doze off, however hypnotic the movement becomes, because it is easy to get out of synch. in the transition between the arcs and the stars. All it takes is one dreamy dancer missing a turn and you get one almighty pile-up! Don't let this warning put you off, however; it's a great dance, and a good example of Lucy's sense of the audience-eye-view of choreography, which she demonstrated to great effect in the Colonial Dancers' 1988 Edinburgh Military Tattoo display medley.



Olegas

(c) Bruce Watson

(capo 4)

CHORUS: O- leg- as, you must walk- ing through the moun- tains of far- near- la,
 Roll- ing down her riv- ers, free and wild, Your cam- era and your lens- es at your side,
 VERSE: He fled from Lith- er- ar- i- a in nine thou- sand five, Fought in the Ar-
 sis- tance luck- y to be a- live, Came out to far- near- i- a to start his life a- new,
 A two pound fare, two years with a rick- ety log- can.

To most, the South West wilderness was empty and unknown,
 But to him it was a chance to be with nature, all alone.
 Down the Gordon River, up the Western Arthurs' peaks,
 He'd go out on his own for weeks and weeks.

CHORUS

The first to navigate the Gordon River all its length;
 A tribute to his spirit, his courage and his strength.
 Treading paths that no white man had ever trod before,
 Taking photographs to show this land to all.

Grey forbidding mountains, etched in golden setting sun,
 The crashing of the rapids, where the wild rivers run,
 Silhouettes of trees against the mounting tempests' clouds,
 The trickle of the spring, the tiny flower.

CHORUS

He led the fight to save Lake Pedder from the H.E.C.,
 Too precious to be flooded, he said the world just had to see.
 To the music of Sibelius, and his voice so rich and bright,
 Thousands saw his slides and joined the fight.

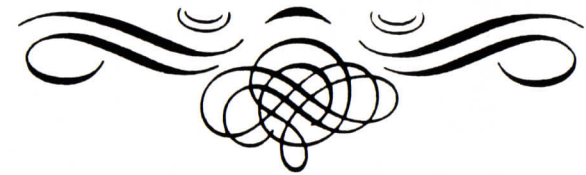
Olegas died the same year that Lake Pedder was destroyed,
 And now those photographs are all that's left to fill the void,
 But the Franklin runs today because of what this man began,
 He taught us we must fight to save our land.

CHORUS

Olegas Truchanas (1923 - 1972) was both an inspiring photographer and an extraordinary bushman. He drowned in the Gordon River in a kayaking mishap, and it is ironical that in order to recover his body bulldozers had to be called in from the Pedder project to make a temporary dam across the river.

>>>>oOo<<<<<

This song concludes our series of Victorian finalists in the 1989 Declan Affley Memorial Songwriters Award. Entries for the 1990 contest closed at the end of October. Hopefully we will have a new and interesting collection of Victorian songs to print after Kuranda next year, but in the mean time, there must be some writers out there with songs that they'd like to share with other readers. Does anyone have a Christmas-y or Summery song for the December issue? (Even an 'I hate Summer' or an anti-Christmas song would be interesting!)



Stranger in the Dark

The rhythm and the 'Russian' sound of this tune make it a good tune to include in a bracket for 'The Troika'. It has been part of the repertoire of the 'St Vitus Dance Band', and has been used frequently by the Colonial Dancers 'Up to Scratch Band'.

Stranger in the Dark

(C) Mary Flegg

The Chris Wendt Benefit

MEG MACDONALD

THE CHRIS WENDT BENEFIT organised for Saturday September 23rd at O'SULLIVANS HOTEL promised to be a very special event and it was, although perhaps not for the anticipated reasons.

Chris was a founding member of THE COLONIALS, formed about 20 years ago and it was suggested that it would be fun to get as many of the past members as possible together to re-form the band for the occasion. Dave Brannigan, himself a former member, contacted all of them, but for one reason and another, only he and Chris were available on the day. Hugh MacDonald did drop in and perform an excellent solo bracket but he was not able to stay and join 'THE COLONIALS' on stage. We must apologise to all their 'fans' who turned up expecting to see more of the original group, however, I'm sure even they would agree that it was still an excellent evening.

It was late getting underway but this should not surprise anyone who has been around folkies for any length of time. Dave and Chris opened the program ably assisted by Alan Musgrove and finished up the concert joined by anyone who could fit on the stage and was able to find a microphone or a lead. In between we were entertained by John McAuslan, Pete Howell, Twankydidillo, Ian Simpson, Maggie Duncan, Alan Musgrove, Hugh Macdonald, Frank Jones, Adrienne Gurteen, Annie McGlade, Ken McMaster and Duncan Dunnadge.

There was a break in the concert while the O'SULLIVAN family served up one of their sumptuous buffet meals at a reduced cost. For \$5 we were able to select from a vast range of delicious pasta, casseroles, cold meats and salads. (If you have not already called in to O'SULLIVANS on a Sunday evening to see the WHIRLING FURPHIES and partaken of their \$8 buffet meal you should do so soon.)

The highlight of the evening for me was the spontaneous merging of groups and single performers on stage. 'Twankydidillo' for example was joined by Pete Howell and John McAuslan. Great fun!! Pete enthusiastically bounded onto the stage and joined in at almost every opportunity.

At the end of the concert Chris was presented with the entire door takings which hopefully will be of some assistance when he gets around to replacing the instruments that were stolen from him last year. The musicians then all got together for an informal session around the fire.

We could perhaps have hoped for a greater attendance but the atmosphere was great and all those present appeared to have an excellent time. Chris certainly did.

Thanks to Dave for co-ordinating the whole thing, Tony for the many hours he spent at the sound desk, Coralie and Derek for organising the 'door', and to the many people who helped out with these tasks. Thanks to the O'Sullivan family for their hospitality and the excellent meal, and thank you to the many musicians who donated their talent and their time.

A final big THANK YOU to Heather and Jenny for making sure that I was suitably dressed for the occasion.



FRAGMENTED FOLK

★Saturday evenings at a loose end? So are we. Come and be loose with us. From about 6pm until whenever, we have our dinner at the Royal Oak, chat a bit, play a few tunes, sing a few songs and enjoy a pleasant evening's company.

★Remember the Colonial Dancers SUMMER BUSH BALL, Nov. 11, at Northcote Town Hall, 8.00 pm. See insert for details. For tickets and information, contact Barry Simpson, 484 4130.

★CONCERT IN CASTLEMAINE, Nov. 17, featuring Judy Small. Bookings: 3CCC FM (054)742511 or CVFA (053)456202/(054)762277 \$12.50 (10% discount for FSDSV members) Jointly promoted by 3CCC & CVFA (Central Victorian Folk Association)

★The 1990 Golden Pyramid Festival will include a song-writers' competition. Watch for further details.

★BALLARAT FOLK CLUB is becoming formalised, with a committee and office bearers. Further details next month.



Dearest Nancy



In response to last month's item on male dancing partners, an acquaintance of the male persuasion offered the following advice to gents in search of a lady. LOOK AT THE FEET FIRST! If you see stiletto heels, steer clear. They are bad news both for wearer and partner. A stiltwalking socialite makes a lovely, satisfying thud when she hits the deck in the middle of a strip the willow, but if she stands on your foot along the way, your dancing days are over! My informant also advises that ladies wearing skinny straps, loose cardigans, dangling jewellery and similar apparel are best avoided if you don't want a California twirl to degenerate into a compromising tangle.

Dearest Nancy,

Oi be a prospective volk zinger (arrgh!) but (ee bah goom! on Ilkley moor baht 'at etc.) I have a problem (yer bugger!). I say, what accent should a chap be singing in, what? When ah mosey on down the folk club, y'all sang so different, it's sure as hell hard to choose. (Och, aye hoots mon!) I dinna ken what tae do. (Hup! Begosh and begorrah, to be sure, to be sure.) For Chrissake give me the good oil and I'll cop it sweet, mate!

Confused,
North Fitzroy

Dear Confused,

I understand your consternation. There appear to be four schools of thought on the subject:

1) The closet American/Scot/Irishperson, who is a standard issue, umpteenth generation Australian, until the sight of a microphone brings about an instantaneous nationality change, and, strangely, he/she sings every syllable in a rich Irish brogue - even Country and Western!

2) The record lover, who sings cover versions of every song in his/her record collection, slipping from Christy Moore to Slim Dusty to Hank Williams to Kylie Minogue with apparent ease and disregard to a song's origins. Thus if you hear a Mexican-American ballad being delivered in a Scottish accent, you can bet that Silly Wizard probably recorded it in 1983. (This also accounts for the nauseating spectacle of 25 Aussie schoolkids drawling in pure Californian '...let the children's laffterrr...' just because that's how Whitney Houston did 'The Greatest Love of All' on the record. A pox on the woman!!!)

3) The cultural chameleon - the studious type who researches the origins of every song so that (s)he can render it in the authentic accent. This inevitably leads to identity crises and personality disorders when trying to decide what to do with 'The Band Played Waltzing Matilda'.

4) Last but not least is the fair dinkum honest individual who eschews pretence and sings in the accent (s)he was born with (so to speak). Contrary to what appears to be popular opinion, congenital Australianness is not a birth defect.

I favour this last course of action. Of course it applies to all mother tongues, so Priscilla Herdman need not apologise for singing Henry Lawson with an American accent, and the Fureys need not be held accountable for what they did with 'No Man's Land,' They can't help it if...(sorry!)

Yours Truly, Nancy

VICTORIAN FOLK VENUES

OCTOBER, 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 * MELBOURNE FOLK CLUB Fridays, 8.30 - 11, followed by session
O'Sullivan's Royal Oak Hotel, Cnr. Nicholson/Freeman Sts, N. Fitzroy
Contact Meg MacDonald. (03)387 5256
- S tF CELTIC CLUB ev. 2nd Thurs. approx. 10 - 12, each Fri & Sat, 7 - 12
Cnr LasTrobe/Queen Sts, Melbourne. - phone (03)67 6472
- Fs CLIFTON HILL HOTEL Fridays & Saturdays, 8 - 12
Queens Pde, Clifton Hill - phone (03) 489 8705
- WtFs DAN O'CONNELL HOTEL Wed. - Sat. Various bands, mostly Irish.
Cnr Princes/Canning Sts, Carlton - phone (03) 347 1502
- S MTWtFs FAT BOB'S CAFE Tuesday - Sunday, 8 - 'late'
741 Glenhuntly Rd, South Caulfield - phone (03)523 9054
- s FOLKLORE COUNCIL OF AUSTRALIA 3rd Sat. ea. month, from 8pm
Eastern suburbs (venue alters) Monthly social/meeting.
Contact Maxine Ronnberg (03)20 4136
- M WtFs 'MOLLY BLOOM'S' Various Irish bands and singers. 8 - 11.30
Bay St, Port Melbourne, - phone (03)646 2681
- S Wt s NORMANDY HOTEL Th & Sat, Irish bands 8 - 12 Sun, Irish 'session' 4 - 11
Cnr Queens Pde/Gold St, Clifton Hill - phone (03)481 3332
- S 'ONE-C-ONE' (Acoustic/Blues/Folk) Sundays 8 - 12
at the 'Troubadour', 388 Brunswick St, Fitzroy.
Contact Marion Cincotta - (03)428 8229 (a.h.)
- F 'PICKIN' AT THE PIGGERY' 3rd Fri ea. month 8 - 11
(string band, old time/bluegrass/cajun & fiddle music)
at the Footscray Community Arts Centre, 45 Moreland St.
- M SINGABOUT FOLK CLUB Guest artist nights, 4th Monday ea. month, 8pm
Alphington Anglers Hall, Cnr Clarke/Rathmines St, Fairfield.
Contact Betty Davis, (03)478 9656
- SMTWtFs TROUBADOUR MUSIC HOUSE & RESTAURANT every night
(Acoustic/Blues/Folk) 388 Brunswick St. Fitzroy - phone (03)419 4563
- SMTWtFs TWILIGHT COFFEE HOUSE every night 9 - 12
234 High St, Kew. - phone (03)861 6587

OTHER FOLK MUSIC ORGANISATIONS

'ACROSS THE BORDERS' - organisation established under the auspices of the City of Brunswick. Frequent concerts, workshops, etc., held at various venues. Predominantly multicultural folk music. Contact Peter Leman, Community Arts Officer (03)380 3301 (b.h.) or 'Across the Borders', (03)387 3376
'THE BOITE' - Multicultural folk organisation holding frequent concerts & workshops at the Mission Arts Centre, Swallow St., Port Melbourne, and other venues.
Phone Sandra Barnes, co-ordinator, (03)429 9656 (answer-phone)



LEARN AND/OR PARTICIPATE

MUSIC &/OR SONG

- * **FOLK MUSIC INSTRUMENT WORKSHOPS** ev.Sat. Beginners: 2.30, Intermediates: 2.45
'Led' by Graeme Smith, Chris Wendt, or other skilled musicians.
O'Sullivan's Royal Oak Hotel, Cnr Nicholson & Freeman Streets, Nth Fitzroy.
- IRISH FOLK MUSIC CLASSES** Wed. 8pm (Children's classes: Sat. morning & Thurs. 7.30)
Aust. Irish Welfare Bureau, Gertrude St, Fitzroy. Contact Paddy O'Neill (03)417 3682
- RINGWOOD FOLK CLUB** Tuesdays. (Except last Tues. ea. month, Bush Dance night) 7.45
Dance music, singing, etc. E Ringwood Community Hall, Knaith Rd (off Dublin Rd)
Contact Graeme Higman (03)890 6890
- SINGABOUT FOLK CLUB** Ev. Monday (Exc. 4th Mon of month, Guest artist night) 8 pm
Alphington Anglers Hall, Cnr Clarks & Rathmines St, Fairfield.
Contact Elma Gardiner (03)497 1628
- VICTORIAN HARP SOCIETY** 2nd Saturday each 2nd month 2.00 p.m.
(esp. for harp lovers, beginners & players) Contact Julie Furneaux (03)337 5919
- YARRAVILLE** Weekly Sessions
Yarraville Neighbourhood House, 114 Blackwood St. Contact Marsha (03)687 5706

DANCE

- CIRCLES AND SQUARES DANCE GROUP** Thursdays 8.00 - 11.00 pm
1st Thurs: English country dance; 2nd Thurs: European, Israeli, Sacred circle dancing; 3rd Thurs: Beginners New England Contra Dance classes; 4th Thurs: Contra dance (live music); 5th Thurs: Circle & Square dances.
St Margaret's Hall, Hotham St (cnr Denman Av) E St Kilda. Contact Gary 531 7000
- COLONIAL DANCERS** every Wednesday (live music every 1st Wed.) 8.00 - 10.00 pm.
Australian, Colonial, British Isles, Old Time, etc.
Carlton Community Centre, 150 Princes St., Carlton.
Contact Garry Clarke (03)687 5504 (a.h.) or Heather Larsen (03)235 3238 (b.h.)
- COLONIAL BUSH DANCE** (run by VFMC) Live Music. Last Tuesday of month 7.45 pm
East Ringwood Cmty Hall (Melways 50 B8) Contact Graeme Higman (03)890 6890
- INTERNATIONAL FOLK DANCING WORKSHOPS** Tuesdays 8.00 pm
Beginners to advanced. Carlton Community Centre, 150 Princes St, Carlton. \$3.
Contact 'The Boite' (03)429 9656
- IRISH DANCING CLASSES**
1. Aust. Ir. Welfare Bureau, Gertrude St Fitzroy, Thu 8-10. Contact Paddy 417 3682
2. Celtic Club, Cnr La Trobe/Queen Sts, Melbourne, Thurs. 8-10 Phone (03)67 6472
3. (Geelong area) Holy Spirit Parish Hall, Bostock Av, Manifold Hts, Tues & Thurs 4.30-6pm. Contact Margaret Dempsey (03)233 7835 or Siobhan Hoare (052)784 249
- ISRAELI & INTERNATIONAL FOLK DANCING** [Enrolment required]
Classes at various venues. "Sheffi's School of Multicultural Dance", 1 Stanley St, Collingwood, 3066. Contact Sheffi Shapira (03)817 1632.
- MORRIS DANCING: BALLARAT MORRIS DANCERS** Thursdays 7 - 9 pm
Uniting Church Hall, Wendouree Pde/Forest St. Contact Pamela Hince (053)391 554
- MORRIS DANCING: BRITANNIA MORRIS MEN** Thursdays 8 - 11 pm
Jika Jika Cmty Centre, Plant St, Northcote. Contact Peter Cartledge (03)481 2337
- MORRIS DANCING: OLD THUMPER NORTH WEST CLOG MORRIS TEAM** alt.Ths.8-10
Dance Studio, Collingwood Education Centre, Harmsworth St, Collingwood.
Contact Colin Towns (03)654 1333 (b.h.)/(03)267 1113 (a.h.)
- MORRIS DANCING: PLENTY MORRIS DANCERS** Tuesdays 7.30 pm
Melbourne Uni. Sports Centre Contact Kerrie Casey (03)570 6811
- MORRIS DANCING: SHE-OAKS Ladies Morris Dancers** Wednesdays 7.30 pm
Melbourne Uni Sports Centre Activities Room
Contact Kathy Gausden (03)489 2554(a.h.)/(03)608 1191
- QUADRILLE ASSEMBLY** Every second Friday 8.00 p.m.
Kindergarten Hall, 112 Cubitt St, S Richmond. Contact Lorraine Ogilvie (03)428 1810
- SQUARE DANCING CLASSES** Wed.'s: Beginners/ Every 2nd Fri. Advanced
St Matthews Church Hall, Nepean Hwy, Cheltenham. Contact Steve (03)383 2414
- WELSH DANCING CLASSES** 2nd & 4th Thursdays 7.30 - 9.00 pm
Cambrian (Welsh) Church Hall, La Trobe St, Melbourne.
Contact Liz Hardidge (03)386 6686 or Michael Williams (03)489 5415

REGULAR DANCES - INNER METROPOLITAN

- 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, or Gary King (03)531 7000
- COBBERS 'GUMTREE' BUSH DANCES** every 2nd Saturday 8 - 12pm
La Trobe University Union Hall. \$12. Contact (03)497 3227
- COLONIAL DANCE WITH THE UP TO SCRATCH BAND** 1st Wed ea month 8 - 10.30
Carlton Community Centre, 150 Princes St, Carlton. Musicians and dancers welcome.
Contact Bruce or Jill Watson, (03)478 0130 (a.h.)
- FAMILY FOLK DANCES** 2nd Sunday each month 2 - 4pm
Hampton Community Hall, Willis St, Hampton.
Contact Christoph Maubach or Anne Howard (03)598 2814
- ISRAELI & MEDITERRANEAN DANCE** 2nd Sunday each month (nb except Oct. 15th)
Caulfield Arts Complex, Cnr Hawthorn & Glen Eira Rd, \$7/\$5. B.Y.O.
Table Bookings, contact Liz Jesty or Jim Badger (03)524 3264
- PARADIDDLE BUSH DANCES** Saturday nights, every 6 weeks or so. 8 - 12
Sth. Melb. Town Hall, BYOG & supper. \$9/\$8/\$4
Contact (03)844 2476

REGULAR DANCES - OUT OF TOWN

- BENDIGO DISTRICT 'The Sandhurst Dance Club'**
Colonial Dance Workshop 1st Thursday each month 8 - 10pm
Bush Music & Song Workshop 3rd Thursday each month 8 - 10pm
The Old Bendigo Fire Station, View St, Bendigo.
Contact Mary Smith (054)421 153
- BENDIGO DISTRICT 'Emu Creek Band Dances'**
Spring Gully Hall 2nd Friday each month
- BERWICK DISTRICT 'Old Time Dances'** around \$3.00 8 - 12
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 Rd, Bangholme
Contact Alf Johnston (03)707 2327 (a.h.)
- FRANKSTON BUSH DANCES** Occasional Saturdays From 7.30 pm
BYOG & Supper. Venues and bands vary.
Contact Carla Rea (03)786 0800
- GEELONG** Colonial Balls and regular 'Bullockies Balls' 8 - 12
BYO everything. Venues and bands vary
Contact Andrew Morris (052)213 095 (a.h.)
- RINGWOOD** VFMC Dance 1st Saturday each month 8 p.m.
Ringwood Uniting Church Hall, Station Street, Ringwood.
Contact Elma Gardiner (03)497 1628
- TALLANGATTA 'Old Time Dance'** 3rd Saturday each month 8.15 - 11.30 p.m.
Church of England Hall, Tallangatta. Contact (060)712 545

MUSIC VENUES - OUT OF TOWN

ALEXANDRA 'U.T. Creek Folk Club' Every 2nd Thursday
Special guest nights occasional Fridays. Shamrock Hotel, Grant St.
Contact Jim Catterwell (057)721 293 (b.h.)

BALLARAT FOLK CLUB First Friday each month, 8 pm.
Union Hotel, Sturt St. Contact Claire Peters-Moore (053)335 186

BENDIGO Wednesdays Capitol Theatre Contact 'The Manager'

DENNINGTON '4 Ports Folk Night' First Friday each month.
Shamrock Hotel

ECHUCA 'River Folk Echuca' Once a month, night varies. Special guest nights
Pastoral Hotel, Sturt St. Contact Lisa Vinnicombe (054)825740 (ah)

FRANKSTON 'Peninsula Folk Club' First and third Sundays 7 - 11.
Contact Bill Dettmer (03)789 7213, or Carla Rea (03)786 0080.

GEELONG FOLK CLUB every Friday 8.30 pm
at The Newtown Club, 12 Skene St., Newtown
Tuesdays sessions at the Bay View Hotel, Mercer St, 8 p.m.
Contact Geoff Cartwright, (052)433 298

HEALESVILLE FOLK CLUB 2nd Friday each month 8.00 pm.
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 (052)823289

LILYDALE 'Montrose Folk Club' 3rd Friday each month 7.30 pm
Jam sessions every Thursday 8.30 - 10 pm.
Lilydale Hotel, Main St., Lilydale. Contact Brian(03)754 2967 or Chris (03)725 2248

MALDON Kangaroo Hotel Every Sunday afternoon Informal session, open to all.
Contact Neville Wilson (054)752 230

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

RINGWOOD FOLK CLUB Ev. Tuesday (ex. last Tues. in month - dance night) 7.45 p.m.
E. R'wood Com. Hall, Knaith Rd, E. R'wood. Contact Graeme Higman (03)890 6890

SELBY FOLK CLUB 1st Friday each month
Community House, Wombalana Rd, Selby. Contact Rob Freethy (03)754 7314 (a.h.)

SHEPPARTON FOLK CLUB "in recess"

TYRES 'Gippsland Acoustic Music Club' 1st Sunday each month
Tyres Hall Supper Room, Main Rd, Tyres. Contact Lyndal (054)74 5680

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, such as the 'Entertainment Guide' in Friday's Age. The information contained in these pages appears courtesy of the FOLK SONG AND 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 the address below, or write directly to Jill Watson, 22 Tynan St. W. Preston. 3072.

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)

===== **MONDAY** =====

3CCC 7.00 - 8.00 pm 'The Organic Swagman' [Kerry McDonald]
3CCC 8.00 - 9.00 pm 'Open Door' [Roddy Willaton]

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

3PBS 12.00 pm 'The Boite Radio Project' [Granda Davey]
3RRR 2.00 - 4.00 pm 'Rick E. Folk' [Rick E. Vengeance]
3AR 8.00 - 9.30 pm 'On The Wallaby Track'
[Steven Snelleman, Paul Petran]
3RIM 9.00 pm - 12.00 'Folk & Acoustic Smorgasbord'
[Gerard Hanrahan]

===== **WEDNESDAY** =====

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

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

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

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

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

===== **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]

===== **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]

===== **TELEVISION** =====

Nothing at present. (Shame ! Shame !)

FOLK FESTIVAL NEWS

FESTIVALS AT A GLANCE

- NOV. 3-5 MALDON FOLK FESTIVAL Contact Neville Wilson, (054) 752230
 NOV. 4-5 BUNDANOON MUSIC CAMP (NSW) Cont. Richelieu (044)641788
 NOV. 24-26 HORSHAM FOLK FESTIVAL (Details in this issue)
 Contact Rick Stephens (053) 82-1782 (BH)
 LOCKYER (Qld) at Cabarlah (Nb. NOT Helidon as advertised
 previously) Contact Joan Chenery (076) 35-7236
 BUSH CAMP WEEKEND, (NSW) Clarence, Blue Mountains.
 Contact Bob Bolton (0??) 569-7244
- NEW YEAR W'END NARIEL CREEK (Vic) Contact Neville Simpson (060) 77-1241
 HAMILTONS CROSSING Contact Chris Bigby (03) 68-4768
 MALENY (Qld) PO Box 840 Nambour Q4560
 GULGONG (NSW) Contact Bev Smiles (063) 73-4330
- 1990
 JAN. 26-29 GEELONG FOLK CLUB FOLK MUSIC BUSH CAMP at Turrumurra
 (via Deans Marsh) (See ad. this issue) Contact Diane Wisby
 (052) 33-1265
- FEB. 16-18 GOLDEN PYRAMID FOLK & ACOUSTIC FESTIVAL, Clunes
 PO Box 40, Creswick 3364 (Self Addressed Envelope, please)
- MAR. 9-12 PORT FAIRY (see ads this issue) Geelong Folk Music Club,
 PO Box 269 Geelong Vic. 3220
- APR. 12-16 24th NATIONAL, Kuranda NQ. PO Box 34 Kuranda 4872 (070)938711
- MAY 4-6 NAT'L STORYTELLING FESTIVAL (ACT) Contact Catherine Zwickert
 PO Box 420, Dickson ACT 2602
- EASTER 1991 25th NATIONAL FOLK FESTIVAL, Adelaide

24th NATIONAL FOLK FESTIVAL THEMES

Aboriginal and Environmental themes will predominate at the 24th National Folk Festival. Both themes are especially relevant to Kuranda which has a large Aboriginal population and is situated in rain forest country above Cairns, North Queensland.

The draft program for the Children's Festival is especially exciting and innovative. It will draw upon Kuranda's rich Aboriginal folklore and tradition with activities centering around Aboriginal language, dance and stories and rainforest food/medicine identification.

Among the performers will be the Tjapuki Dancers, the Mona Mona Dance Troupe and Enoch Tranby, Aboriginal storyteller/artist.

The 24th will take place over Easter 12-16 April, 1990.

Details from PO Box 343, Kuranda Qld. 4872 Ph. (070) 938711

THE 9th ANNUAL HORSHAM FOLKFEST, to be held on the weekend of the 24-26 November looks set to be the best yet, with the much looked forward to return of Australia's most respected singer-songwriter, Eric Bogle. Eric and his band, Brent Miller and Andy McGloin will be among the featured acts to perform at the family concert on the Sunday afternoon at the Horsham Soundshell. Also on the program on the Sunday will be Noel Watson, star of V.F.L. grand finals, the Ray Martin Show and every country pub between here and the border! But they are just two of the huge number of performers who

will be making the rafters ring right round Horsham for the entire weekend. Others who will be taking part include DANNY SPOONER, THE TIM WHELANS, MIKE JACKSON, THE DAG BROS., TARA, PHIL DAY; PETER, PAUL AND PETRIE; BRUCE WATSON and others too good not to mention, like DIAMENTINA DANCE BAND, SHADES OF TROOPERS CREEK, TWANKYDILLO, BUSH TURKEY, JIM SMITH, RICHARD LEITCH, WHIRLING FURPHIES, DENNIS O'KEEFE, look I'm running out of space, so let's just say that if you miss out on this year's Horsham Folkfest, you'll be blaming yourself for the next twelve months!

Total cost of attending individual venues: \$44, WEEKEND TICKET \$20 (purchased before Nov. 3) After Nov. 3: \$25. Children accompanied by parent free! Write to THE FOLKFEST SEC. Box 728 PO Horsham 3400

KID'S STUFF with MIKE JACKSON & IAN BLAKE Saturday afternoon
 TIM WHELAN Sunday morning, 10.30 BYO whistle.

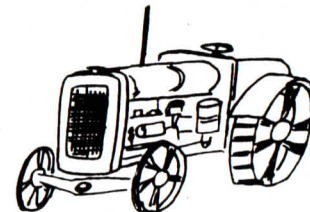
SOCCER The annual Horsham Folkfest Cup will be contested by Musos from Vic & SA BEER..BULLDUST..&BEYOND!! Yarns with JIM SMITH, RICHARD LEITCH & Co, Sat. arvo Sunday: FAMILY CONCERT + LIFE BE IN IT GAMES - fun for kids.

FUN FOR ALL!!



EUMERALLA FOLK FESTIVAL is on again. January 26-28 1990.
 Contact Peter Smith (064) 533288 More details next month.

Remember the Koetong tractor paint?



Well it's the 10th and Last one
 at
KOETONG
 3rd weekend of November
 (18th-19th)

- CAMPING ONLY
- ABLUTION FACILITIES AND MEALS AVAILABLE AT THE PUB.
- THE TRACTOR GETS PAINTED EARLY SATURDAY EVENING.
- SATURDAY NIGHT DRINKS & SESSION.
- SUNDAY MORNING PORT.

NO SPRAY CANS



**PORT FAIRY
FOLK FESTIVAL
MARCH 9-12, 1990
MUSIC**



IT'S ON AGAIN IN 1990

MARCH 9TH TO 12TH

Performers are invited to apply to be part of the 1990 Port Fairy Folk Festival, which is again being organised by the Geelong Folk Music Club Inc.

Bands, trio's, duo's, soloist, or any other interesting acts are required to make the festival as enjoyable as it has been in the past. If you are interested, please apply in writing to -

Port Fairy Folk Festival,
Geelong Folk Music Club,
P.O. Box 269,
Geelong. 3220

including a brief biography,
demonstration tape and B&W
photo, by November 30th, 1989

Our FOLK CLUB VENUE will be on again, so we are looking to hear from talented club members. There will be token awards as well as storytelling, instrumental and songwriting awards, with exposure for the venue successfuls.

FOLK MUSIC BUSH CAMP - TURRAMURRA

JANUARY 26-29 1990

Advance notice for anyone contemplating this weekend. Workshops expected to be conducted include:

- * Fiddle
- * Mandolin
- * Whistle
- * Bodhran
- * Harmonica
- * Singing
- * Dance Calling
- * & Children's Workshop

FEE: \$35 Prior to 16th Dec. 1989 \$40 after 16th Children U.16 free
Bunk house accommodation (only 20 places available) \$25 for 3 nights.
Camping free. Applications available soon. Enq. D. Wisby (052) 331265

Morning Star's "Folkie Fortunes"

SCORPIO

There he is at the mike again. Your average male chauvinist pig (1st Prize), basically up himself Scorpio folkie. You can tell by the fact that he can't tell. (Female Scorpions are not much better.)

He's always got another song (his fourth in a row) about impregnating something or other - a Blacksmith's Hammer or maybe a Cuckoo's Nest. Basically oversexed and morbid, they tend to blame themselves a bit too much and when they like a drink they really like it. This is a powerful sign. They can be saints or demons.

This sign symbolises sex, death and rebirth. Regardless of gender, the Scorpio person has a male quality. A Scorpio woman has a strong presence. She may attract lesser males, drawing them with her penetrating gaze; her dark eyes will bring in a gentle lamb of a man for the slaughter. He'll come to her willingly, whimpering, begging to be allowed to pick up her fingernail clippings. Yuk! This is getting a bit out of hand. Back to the real world. (I find Scorpio a bit like that really. A bit unreal.)

Scorpions tend to be very intense people. They sing songs about love and death. You will probably find them tending towards the longer ballads with deep meanings. Then again, they may prefer an instrument, one that allows a great deal of self-expression, such as a fiddle. Scorpio will control such an instrument till it seems to speak with a soul of its own. Up on the boards a Scorpio will be secure in the knowledge that he or she is a superb artist with a magnetic personality and a ready fund of putdowns to unleash on any brave heckler who dares interrupt.

The Scorpion, with its hard outer shell, is well chosen as a symbol. Hard shell, soft interior, claws to hold you with and a hidden sting in the tail. If you cross a Scorpion, you will know it. They strike suddenly and with a particularly nasty barb. Once you've done something to arouse this sting, they will never forgive you and will cut you dead from there out.

Another Scorpio trait is stubbornness. They are about the only people who may just win out in a battle of wills with a Taurean. They seem to concede defeat, but really they've just gone underground. Don't worry - they'll get what they want in the end.

Scorpions are capable of almost supernatural insights into others' secrets. Don't try to guess theirs - they hate being 'understood'. This insight enhances the poison in the sting. It is your vulnerable emotions that they will strike at, so be warned.

They're not all bad (just most of them). As I said, they can be almost saintly. Through their insight, they can show the most delicate tenderness towards those they care for. They make beautiful music. They can melt you with a glance, showing such warm feeling in their eyes (usually dark brown) that you will do anything to get to know them. They will work hard at almost any task and can overburden themselves with work for the love of it.

These Scorpions will seem almost too good to be true. They don't seem to be on the planet at times. They go off to buy you a drink and come back with it several hours later. They won't have noticed the time passing at all.

They love mysteries and intrigues. Knowing things others don't is like a drug to them (they'll gloat over, but probably not pass on, this information). They like obscure songs and poems and all the details of the author, or who is shacking up with whom.

It's an interesting sign to get to know. The ruling planets are Mars and Pluto. The colour is dark red (like blood). The metals ruled by Scorpio are iron, steel and plutonium. (If you see someone wearing plutonium jewellery, they are probably Scorpio. They have some eccentric ways to keep the masses away.) The precious stones are beryl, obsidian, ruby, sardonyx and topaz.

Morning Star

THE DULCIMER



LYNNE TRACEY

The hand that rarely freezes on the dulcimer strings is struck numb at the thought of writing about it. It's so much easier to demonstrate a technique of playing than to describe it in faltering English. So here is some scanty background knowledge and assorted glimpses into the how and why of my history with the dulcimer.

It is often described as a 'stretched-out Coca-cola bottle', an hourglass figure (unless you have a teardrop style) and often confused with the hammer dulcimer (which has many more strings to tune).

My dulcimer was made by Morgan McKay, an Englishman now living in the Dandenongs, who has over the years churned out a production line of beautiful instruments. Most have a course of four strings, some have six which gives extra volume when strummed.

If you are lucky enough to have one custom-made you can greatly affect the tone and volume by choosing the right thicknesses of wood and veneer; cut-out arcs in the sound board or a host of other tricks of the trade.

Ask any instrument maker; I've just exhausted my technical vocabulary.

As a rule, mechanical tuning pegs are best; wooden ones look pretty but are unspeakable to operate sometimes. It's also pretty tricky to add a 'bug' to a dulcimer - there's barely enough room to manoeuvre, but it can be done with varying degrees of success. Mine usually works.

I treat my thumb and first finger nails with great care as I use those to pluck the strings. Plastic picks are fine for fast strumming but thumb picks usually affect the tone of the string for the worse. Of course Jean Ritchie (she of the Appalachian mountain dulcimer fame) would have used goose feathers to strum and a bamboo 'noter' to sound the strings in her left hand. But all my geese ran away...

I like to use 5 string banjo strings (those that have the little fluffy caterpillar things on the loop) as they are the right length for the dulcimer. Guitar strings are barely long enough and hard to fit on the tiny nail-heads I use for pegs.

The gauges 0.11 for the trebles and 0.22 for the bass (brass wound) suit me the best for the tension is right for the keys I mostly play in.

The dulcimer is usually tuned in the IONIAN mode, which follows the Do scale on a piano (ie. C to C). The dulcimer can be tuned to itself or to a particular key. The arrangements of strings is thus:-

Key of E: Bass string E
 Treble strings B (or 5 full notes above the bass note)

Modes are the ancient system of music from which our modern music developed. The other most constantly used modes are:-

	Bass	Treble	Treble
DORIAN (D to D)	E	B	A
AEOLIAN (A to A)	F	B	A
MIXOLYDIAN (G to G)	F	B	B

Chords can be worked out by ear or from specific chord charts.

Anyone can learn the theory of playing, but each must develop his or her own style of playing. This takes the most time to come about as your hands become comfortable in their strumming or plucking positions, and stretching comfortably over the frets to get the 'cleanest' sound. This sound is achieved by depressing the strings immediately to the left of the frets; anywhere else may cause strings to buzz unpleasantly.

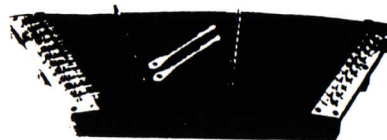
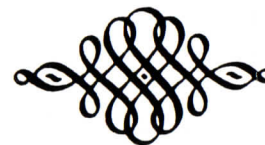
The 'naked' dulcimer is a sweet-sounding instrument when plucked but quite driving rhythmically when strummed fast and hard.

The best aficionados of the art that I know of are Peter Anderson (Melbourne) and Louisa Wise in Perth. Those overseas are topped by Roger Nicholson and Jean Ritchie. Watch and listen to them for a variety of style and technique and then 'have a go'. It's very pleasant to sit and strum by yourself with a dulcimer on your lap, like the Abyssinian damsel of yore.

><*>*<*>*<*

Editor's note: when we were in the U.S. a few years ago, Bruce and I were lucky enough to see Jean Ritchie perform, and she did indeed use a goose feather. While we were there we also acquired a CARDBOARD dulcimer. Purists may shudder, but it sounds remarkably good, all things considered. It was made from a kit designed by a music teacher, who saw it as a way of making cheap stringed instruments easily available to the children he taught. It has a soundbox made of stiff corrugated cardboard in the traditional hour-glass shape, and the fretboard is a piece of wood (cedar?) 4cm x 2cm, with mechanical tuning pegs, and frets made by hammering in the tips of 2 inch nails along one edge, and flattening the length of the nails across the fretboard. Ours has four strings.

The article above was written on Lynne Tracey's own very attractive illuminated note paper. Readers interested in enlisting Lynne's skills as an artist can contact her c/- Lynne Tracey Illuminated Heraldry, P.O. Box 105 Flemington, Victoria 3031.



HAMMERED DULCIMER FOR SALE

with hard case: \$640

John Maiden (03) 481-5963

English Country Dance in Canberra

A REVIEW OF THE ENGLISH COUNTRY DANCE WEEKEND WITH COLIN TOWNS & APRIL FOOL. 15th & 16th JULY, 1989

By DARYL POWELL and ANNIE DIDCOTT

Reprinted with thanks from the Monaro Folk Music Society Newsletter, Aug. '89

A weekend for the enthusiast, this was an outstanding success as far as the organisers were concerned. Forty-six people prebooked workshops and/or the Saturday evening dance and many more paid at the door. Apart from Canberra, people came from Sydney, country NSW, Melbourne and even Queensland.

Financially, the event was successful in that it was possible to pay band and teacher/MC the professional rate, although they had all been prepared to go ahead for a lesser fee.

The three workshops entitled "An Introduction to English Country Dance", "From Playford to Pat Shaw" and "Rants Reels and Rituals" were not only informative but great fun. The basic steps and movements associated with English dance were quickly mastered by enthusiastic participants and very soon everyone was dancing quite intricate patterns with comfort and style. It was totally stunning to see a room full of non-Morris dancers performing - virtually flawlessly - the complicated "Clisbon", and Old Thumper North West Morris dance, complete with sticks. What a credit to the dancers and to Colin's teaching! And who would have thought that such an elegant (and sexy) dance goes with Handel's "The Arrival of the Queen of Sheba"?

Apart from the variety, the grace, the shape and the pace of the dances, music throughout the weekend was just something very special. The workshops used recorded music collected by Colin and this was excellently presented, with the first-class assistance of Maurie Daly and Fred Pribac, both of whom worked extremely hard throughout the weekend. But it would be fair to say that April Fool stole the show with their quite mind-blowing performance at the dance. The combination of fiddles, bass-guitar, oboe, clarinet, synthesiser and piano playing the exquisite music that goes with English Country dance was beautiful beyond description. And as a special treat, dancers were given a listening bracket of "Classical Capers, Folk Follies and Musical Mayhem!" performed to professional concert standard, which included the whole of "The Arrival of the Queen of Sheba" at last!

We are delighted to hear that April Fool mean to continue playing together (tricky, with Jenny Lowe living in the UK, but that's being worked upon...) as their sound is so very special. So hopefully we will hear them again quite soon. Music from the dance was put onto tape, so once it has been edited, it will be available to interested folk.

As always, events such as this weekend depended heavily on the generous assistance of many people - Bob McKay and Robin Nahum for type-setting and advertising, Maurie Daly and Fred Pribac for their total reliability in connection with all the considerable PA work, Jenny Simpson for managing refreshments, including the very welcome gluhwein, the Canberra Choral Society for the most generous loan of their beautiful piano, the Canberra Morris Men for turning up in force to play and dance for our pleasure on Saturday evening, to all the folk who provided billets for the out-of-town participants and last, but not least, the MFMS for support and encouragement throughout the whole enterprise.

It was a lot of hard work but thoroughly enjoyable and most worthwhile. It won't need much persuasion to do a repeat run next year, so until then, keep up your English country dancing, wherever you can find it!



from the newsletter of The Australian Folk Trust

As of October, the AFT newsletter has a new look. Now called simply AUSTRALIAN FOLK, it includes articles, editorials and letters to the editor pages. Contributions are invited. Subscription is \$10 per annum. Write to AFT, PO Box 156 Civic Square, ACT 2608 Ph. (062) 497217

Devolved Grants Scheme: The closing date for Round 1 of the devolved Grants Scheme for 1990 is 28 February. Application forms and guidelines can be obtained from the national office or your state trustees. For information, telephone (062) 497217

IN ALADDIN'S CAVE: The Folklife Collections of the National Library of Australia

(Extracts from a public lecture delivered by Victorian Trustee Gwenda Davey on May 3, 1989. Reprinted from the May '89 AFT Newsletter.)

To ignore our folk culture is to ignore our identity, since our folk culture is that which makes us distinctly Australian. A great deal of our very important high culture is international, such as grand opera, and so also is much of our commercial popular culture such as rock music. Our essential Australianess is certainly expressed through some of our theatre and our literature and our music, but much more comes through the everyday informal speech, pastimes, customs, beliefs, domestic crafts and building techniques which constitute our informal folklife.

Australia is one of the very few countries in the world which has no significant national programmes for the documentation and safeguarding of its folklife heritage. It is one of the very few countries in the world which have no academic tradition of teaching and research in folklore. At present, only three Australian tertiary institutions have modest programmes in folklore; Curtin University in Perth, through the Centre for Australian Studies, the University of New South Wales through the Department of Music, and Melbourne University via the Children's Folklore Archive which was formerly at the Institute of Early Childhood Development. By contrast, there are over five hundred tertiary institutions in the United States and Canada which teach folklore studies and there are more than ninety research and archiving institutions in the smaller Scandinavian countries. Countries as diverse as Sri Lanka, Bangladesh and the Arab Gulf States have major institutions concerned with their folkloric heritage.

In this bleak Australian environment, the National Library of Australia has a proud record. In 1960, the year of the establishment of the National Library as we know it today, the new Oral History Section purchased John Meredith's collection of field recordings of songs, dance music, yarns, recitations and children's folklore recorded mainly in New South Wales in the 1950s. This collection became the foundation for the substantial folklore arm of the Oral History Section as we know it today. And at the present moment, the National Library has a major proposal before the Australian Government for the establishment of an independent National Folklife Centre based in the National Library of Australia. This proposal was submitted in the middle of our bicentennial year, 1988, and like the Report of the Committee of Inquiry, we are still waiting on a government response.

The National Library has a strong claim for the establishment of a vitally needed Folklife Centre.

Let's begin with the Oral History Section, which is the area most knowledgeable people would think of in connection with folklore and the National Library. The Oral History Section has approximately 30,000 items, either recordings or transcripts, and I have to admit that I have not seen or listened to them all(!). The Folklife recordings include major collections of field recordings of songs, recitations, yarns, jokes, dance and instrumental music and children's games. These have been made all over Australia by collectors such as Manifold, Meredith, O'Connor, Scott, Parkhill, Fahey, McJavet, Rummery, Marshall, Waters, Watkins, Hayes and others. The folkloife recordings also include the Wattle Collection, which represented the first major commercial production of Australian folk music.

Many of these field collections were made under circumstances of extraordinary difficulty and sacrifice by these dedicated pioneer folk collectors, and it is worth considering how big an impact their collections have had on Australian cultural life. Ron Edwards is another noted collector of Australian folklore, particularly as regards yarns and bush crafts, and he wrote in his Introduction to 'The Big Book of Australian Folk Song' published in 1976, the following:

Twenty-five years ago, when John Manifold and I decided to issue a set of broadsides under the title Bandicoot Ballads, we found it difficult to think of eight Australian folk songs to include in the first folder. Since that time a folklore movement has emerged in Australia, and this, although very small in numbers, has been engaged in both field collecting and in searching for early printed sources of our songs.

The result is that today it is possible for me to put together this collection of 300 Australian folk songs. Even this does not represent them all. A rough count of the song titles listed in the index section of the book amounts to 1,800 entries.

This leap in our knowledge of our folk song heritage, from eight songs to 1,800, was boosted by the work of field collectors whose recordings are now in the National Library.

These sound recordings are not only a reservoir of information about our past, but they provide research material which is of considerable significance to some of our important contemporary preoccupations, such as the so-called 'multicultural debate'. Many of our noted collectors have not only recorded among English-language speakers, but also among other language communities. My own recordings of family folklore, which will shortly be coming into the National Library, are among twelve different language groups, and Peter Parkhill's recordings have included recordings with immigrant communities from Greece, Crete and Laos. Some of the folklore recorded has been frozen in time by the transition to Australia, but some is responding to Australian life and folklore.

Australian folklorists are taking a lead in indicating that our country has always been much more multicultural than many people are prepared to acknowledge. The study of social dance and dance music in Australia, supported by field collections such as those made and still being made by John Meredith and others clearly indicates the importance of European and particularly Germanic influences on the widespread dance tradition in Australia. Even the popular albums of dance music issued by firms such as Allans in the 1940s highlight the schottische, polka, mazurka, galop and varsovienne as among the most popular dances done in private homes, out of doors and in shearing sheds as well as at grander balls.

Apart from the intrinsic pleasure of listening, I'm anxious to show how field collections are being used by performers, I'd certainly like to see a lot more of this, and I will be recommending to the National Library that a team from Oral History and Sound Preservation should attend all the National Folk Festivals to present some of the archival recordings both to performers and the general public.

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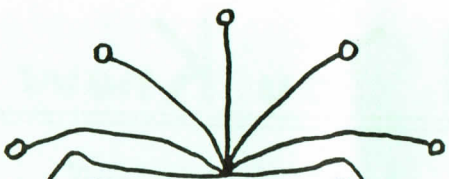
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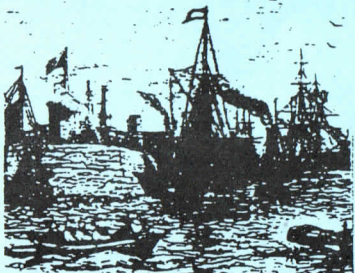
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