

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 - "FOLK VINE" - 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.
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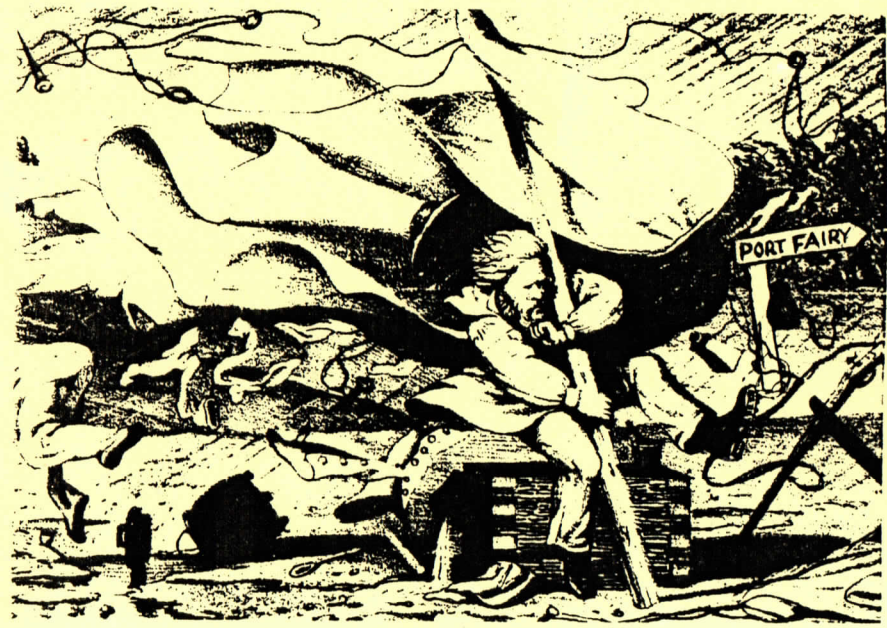
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This issue was prepared by Jill Watson (with many thanks to Bruce Watson for his invaluable assistance).

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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:

Jill Watson, Folkvine Editor, 22 Tynan St., West Preston, 3072

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ADVERTISEMENTS: Please supply as bromides or CLEAR black & white copies. Please supply originals in double final size, as pages are reduced from A4 to A5 in printing.

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Postal regulations restrict the number of inserts we can include each month: first four only accepted, so BE QUICK!!

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News Flash!

Martin Garthy & Dave Swarbrick

AT THE FOLK CLUB, APRIL 6

Martin Garthy & Dave Swarbrick, who are in Australia for the 1st & 2nd Brunswick Music Festival, will be appearing at the Melbourne Folk Club at O'Sullivan's Royal Oak Hotel, 444 Nicholson St, North Fitzroy on Friday April 6, 8.30 - 11.00 (Session 11.01 - 11.30). Should be a beauty!! Cost only \$5 for members, \$8 non-members.



RECORDS AND CASSETTES

NOTES FROM THE DIARY OF THE F.S.D.S.V. "RECORD COLLECTION"

DEC: Highly successful pre-Christmas promotion and sales
 JAN: Well earned vacation from the M.F.C.
 FEB 17/18th: Collection well received at its "away from home debut" at the Golden Pyramid Festival in Clunes.

With all this excitement behind, the familiar record boxes have made their return to their Friday Night "spot" at the M.F.C. The first shipment from Sandstock for 1990 has come and has almost gone and the next one should have arrived by the time you receive this edition of FOLKVINE.

MARCH NEWS RELEASE: Brunswick has given the F.S.D.S.V. the sole rights to the sale of records and cassettes, at The Brunswick Festival. Special emphasis will be given to the promotion of Brunswick Recordings, but we will be ordering an extra large March shipment from Sandstock, to meet what I anticipate will be a huge demand. Many thanks to those who have already offered assistance. All help will be most appreciated, so if you feel that you could give an hour or so over the Festival weekend, please let me know..

Coralie.

Editorial



Hello Readers,

I can't believe it! The March newsletter is finally almost ready to print, and it's only going to be a WEEK late!! My abject apologies to all those whose March 4 announcements have been made instantly obsolete. Blame the calendar - whose silly idea was it to put only 28 days in February? Blame the Golden Pyramid Festival for being on the very weekend when I should have been hard at work instead of having a good time (more on that later this issue.) Blame everyone who thought it might be handy to drop stuff in at or after Clunes. Blame the weather...Blame the 60s generation (who doesn't?)...Blame...

But be warned: with Folkvine coming out so late this month, the next deadline is going to sneak up faster than you think, so BEWARE THE IDES OF MARCH!

Those who were bewildered and bedazzled by February's whiter-than-white "recycled" paper may have realised that, as predicted the printer did run out of recycled, but he assures me that this month's Folkvine will be easy-on-the-eye wholemeal grey.

Folkvine entered a new, high tech dimension this month, with its first article to be sent by fax: Gail Horsley's review of Turramurra. Due to my lack of a kitchen table fax terminal, and a bit of ordinary confusion, the article was faxed from Geelong on Friday and was hand-delivered on Tuesday, having managed, somehow, to go via Ballarat. I imagine carrier pigeon would have been quicker, but it was fun as I have never seen a fax before, and besides the article was well worth the wait, as you will see if you read on...

Speaking of reviews, if somebody who was at the Fiddlers' Convention feels like doing a bit of a write-up, it would be welcome, and of course there's Port Fairy coming up. Start sharpening your pencils! Even allowing for hangovers there should still be a couple of good writing days between the festival and the Ides. And if you go to Mariel instead, tell us about it!

Anyone reading their radio guides may have noticed the demise of yet another folk show: "On the Wallaby Track", which leaves "Music Deli" and "Australia All Over" the ABC's only folk content. That's not much for 8 cents a day, Auntie. Time to write some indignant letters perhaps. (Here I ruefully confess that after listening to 10 weeks of quavering old codgers on Warren Fahey's "Songs that Made Australia" the urge to champion the show is not what it might have been - but that's just a personal bias.)

Until next month, HAPPY READING,

Jill

A MESSAGE FROM YOUR FOLK ARTS ADMINISTRATOR

People who are registered with FOLKLINK will be receiving their broadsheet-style newsletter in the mail soon.

Watch out for an information update in next month's FOLKVINE.

Kathy Burgi

23RD PSALM (High-Tech Version)

This item of 'reprographic folklore', offspring of an anonymous public service jargon generator, comes to us courtesy of Maureen Beggs. It is reproduced here in its original form in order to preserve its folkloric integrity, and because it's a lot easier than correcting the spelling!

TWENTY-THIRD PSALM HIGH-TECH Version

The Lord and I are in a sheep, shepherd situation; and I am in a position of negative need.

He prostrates me in a green belt grazing area:

He conducts me directionally parallel to non-torrential aqueous liquid.

He returns to original satisfaction levels my psychological make-up:

He switches me on to a positive behavioral format for maximal prestige of His identity.

It should, indeed be said, that notwithstanding the fact that I make ambulatory progress through the umbragious interhill mortality-slot,

Terror sensations will not be initiated in me due to para-ethical phenomena:

Your pastoral walking aid and quadrupic pick-up unit introduce me into a pleasuriffic mood-state.

You design and produce a nutriment-bearing furniture-type structure in the context of non-cooperative elements:

You act out a head-related folk ritual employing vegetable extract; my beverage-utensil experiences a volume crisis:

It is an on-going, deductable fact that Your inter-relational, empathetical and non-ventious capabilities will retain me as their target-focus for the duration of my non-death period:

And I will possess tenant-rights in the housing unit of the Lord on a permanently open-ended time basis.

Striking Gold at Clunes

OR: "Many Were Called but Few Chose to Come"

JILL WATSON

This weekend our family became part of a small but privileged minority: we went to the 2nd Annual Golden Pyramid Festival, held this year at Clunes. Just about everyone who was there had a thoroughly good time, but the question that hung like a dark cloud over the whole weekend was, "Where are all the people?"

The Golden Pyramid had all the right ingredients: a star-studded line-up, an attractive location (Clunes is a little-known gem), perfect weather, a publicity campaign that should go on record as a classic example of having-your-act-together, and behind it all, a dedicated and enthusiastic committee led by Phillip Day, who threw his heart and soul into the project - a project that really deserved to succeed.

Given all of the above, it's hard to work out how the turn-out was so poor. Many would have gone to the Fiddlers' Convention, of course, but some still claim that they didn't know about it (even though it has been continuously listed in Folkvine since July '89!) But what about the rest? Even Ballarat folkies were reportedly thin on the ground.

Whatever their excuse, those who weren't in the vicinity on Saturday night missed a singing session that will go down in the annals of folkiedom as one of the Great Sessions of All Time. I only lasted till midnight, but from upstairs where I was sleeping it still sounded pretty impressive, even at 4a.m.

Another high spot was the Sunday afternoon concert at the showgrounds. The weather was gorgeous and there was enough of a crowd under the trees to create a festive picnic atmosphere. Top notch entertainment was provided by Rick Vengeance, Del Jackson Trio, Mike Jackson & Ian Blake, Noel Watson, Ross Ryan, Bernard Bolan and Judy Small, while the "10th biggest horse in Australia" towed cartloads of kids back and forth across the oval.

Children were well catered for throughout, with such events as the Fratellini brothers' circus workshop, Real Fantasy Theatre's Larger Than Life Puppets, and Mike Jackson's children's concerts.

There were, of course, plenty of critics: some fair, others not so. Here's a breakdown of the main gripes.

I know that there would have been a few grumbles at the chopping and changing of venues for the cabaret, but that was due to a spot of genuine bad luck. Industrial trouble meant that the promised room in the "renovated" Club Hotel was still a construction site. (The pub's overflowing "porta potties" are something else that will probably go down in the annals.) The eventual cabaret venue was the Town Hall - not exactly intimate, but an extraordinary place and well worth a visit just to see the raucous colour scheme of the ceiling, the splendid stage backdrop and the huge "Souvenir of Great War" bayonet sunburst mural.

There was a bit of debate over the choice of Shenanigans for the Saturday night dance. The band, and many of those present felt that it was a good night, but one critic observed that the multicultural dances put off some of the locals, who weren't used to anything more exotic than a heel & toe polka.

The question of who to focus on as your target audience is a tricky one. Does one try to attract the regular folkie crowd who have been going to festivals all summer, or does one attempt to draw on new blood from the local community. If the latter, how on earth does one drag them away from the pool tables and TV sets? The Horsham organisers have been trying to work that one out for years, and haven't found an answer so whether the G.P. will find the

formula is a bit doubtful. The locals had a good time at the big Session, but many balked at the idea of paying \$5 to get into the showgrounds concerts. What hope have you got?

A more alluring name? "Golden Triangle" sounded like a drug fest, "Golden Pyramid" sounds more like a building society. Local place names like Smeaton and Clunes are not exactly charismatic, and besides, the name has to reflect the fact that this festival runs a 3 or 4 town circuit. (That, in itself, is an ambitious concept that brings a new set of teething problems each year.) Someone suggested "Goldfields Folk Festival", which does have a more romantic ring to it, not to mention some local imagery.

Some of the performers complained of feeling lonely out on the showgrounds stage, especially on Saturday, when spectators were about as common as 5kg nuggets. However, that's always a problem with outdoor venues. People have been singing across a vacant dustbowl at Maldon since time immemorial. With Vic Health hard at work handing out "Sunsmart" showbags to all the kids, who'd be silly enough to sit in the blazing sun if there's a tree to hide under?

Nevertheless, I think judges and contestants alike were right in thinking it was a pretty lousy venue for a songwriting contest. These events are never crowd-pullers, and it's hard to imagine a more bizarre form of torture than standing in the middle of an empty oval belting out your heart and soul and being judged on the effort. The nerves were obvious, and all credit goes to Linda Kenny for surviving the ordeal and taking off first prize with a lovely song about pearling in Broome.

This might sound like a lot of whingeing, but the gripes don't really amount to much in comparison with my glowing memories of a happy, relaxing, entertaining weekend. You'd have to be pretty mean spirited to condemn the festival on any of the above grounds. The verdict of most of those present is that the rest of you missed a really great time. When the 3rd Annual goes on at Creswick next year, don't say you weren't warned!



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Turrumurra Folk Music Bush Camp

GAIL HORSLEY

When someone asks you, 3 weeks after the event to review Turrumurra, it's rather like being asked to recite War & Peace 10 years after you read it. In Braille. Backwards. And that would still be easier!

So, what you are about to receive is the Laywoman's (I use the term loosely) misty and garbled guide to 3 days of perplexity, stumbling co-ordination, faltering notes, hopeful harmonies, aching wrists, cold showers, limp, lukewarm salad, despairing envy in the face of unmitigated brilliance, crumpled clothes, dizzy dancing, a sore throat from singing too much and having my mouth perpetually open when I wasn't, back ache, numb bum, God-awful tea, stagefright, evening concerts metamorphosing into spontaneous jam sessions that throbbed or teetered on until 3 or 4 or 5 in the morning, followed by 9.30 a. starts, and total exhaustion. It was wonderful!

Being British, I think I'm supposed to say something about the weather. It was indifferent. But the music...!! It's probably easiest if I tell you about my experience...

Firstly, on Friday evening, I missed my friends struggling for 2 hours with a tent the size of an aircraft hangar, that kept fighting back. Tee Hee!!

A mean chilli con carne was followed by the Friday night concert. Various folk did various turns - for a little while I think we all felt a little shy and hesitant; but at midnight, Cinderella's Law worked in reverse. One by one they started. The fiddles first, I think, with a run of clear, quick reels. Tin whistles and guitars followed with highs and depth, bodhrans began throb- ing, spoons clattered, and suddenly all around the room eyes lit up and people started searching frantically for their instruments. It went on and on, faster and faster. I listened, awestruck, lit up too, wishing desperately I could play something, playing my knees instead. I left them in the small hours and crawled into the aforementioned tent.

9.30 am Saturday was not a good time to start mandolin or tin whistle workshops. However, I was up and there, minus either. Probably a good thing. Then what I was really looking forward to - Twankydillo on Harmony singing. Hearing them sing, then breaking down how and why and where the harmonise, then singing some 3 part harmonies ourselves, adding layer on layer like a Melbournian in a cold change. Food for thought. Then food for stomach, and on to advanced fiddle - again just stickybeaking, since the only thing I fiddle is my Tax. But I was fascinated nonetheless.

Missing banjo and dance-calling, I hurtled into percussion. So did most others. Unfazed by a crowd the size of a VFL final, Christof Maubach had brought along anything that banged, scraped, rasped, rattled and pinged. The instrumentless used fists on tables, and soon we were singing and doing 3 part percussion harmonies to a gutsy Caribbean song. Then improvisation. The rhythm was hypnotic, and I ended up high as a kite. Judging by the number of us who stayed behind afterwards to beat and throb some more, so were others.

While the kids moved and musicked, tea got made and eaten, and then it was the Saturdee Dance at Deans Marsh Hall. It was, I have to admit, my first bush dance. Great fun! After considerable swinging and skipping and take-your-partner-ing, the sweating hordes descended like locusts on heaps of fruit and homemade biscuits, before cavorting again to some fairly nifty playing and dance-calling, ending with an Aboriginal farewell dance. Later back at the ranch, the impromptu concert began again, reeling quicker and surer and more eager this time. My God, some of those folk could play! I joined in on something percussory, feeling increasingly confident. I lasted till 3.30am when I fell into airbed. I only discovered the next morning that at about 4am Rick E Vengeance and James Rigby and the last stalwarts had plugged in the works and whammed into a full-blown rock & roll jam session. Bastards! How

could they leave me out?

By Sunday morning, the aging body was showing signs of rebellion. I dragged myself up at 11am for the Twanky's session again - I'd been a good girl 'cos me & Cathy had done our homework which was to arrange a song provided last session. The Twankys obligingly sang the couple of different versions offered and we explained why we'd arranged it that way. Then we all tried the harmonised songs we'd begun practising last time. It was reassuring to hear how long and how hit-and-miss the process of working out harmonies is for Twankydillo too. Thank God it's not just me being a dork!

After lunch, I confess all... I piked out. Me and several friends spent the next few hours snuggled onto my airbed - giggling and talking and cuddling and peeling grapes and pigging out on chocolate and getting smudgy brown melty bits everywhere. Ho hum! Outside, Bill's hurdy-gurdy churned in the distance, a flute flauted, and Bec and Tony Bannister were making the most amazing sea-cave choral-voice sounds by whirling vacuum hosepipes through the air at varying speeds.

After a swim, a peer at jewel-bright King parrots and a barbie (not of the parrots!) the Sundee Concert began. You know, just when you think something can't possibly get better, it does! Everyone was on peak form. But the bits that stick in my mind most were Martin McKew and the kids doing a hilarious "film set" sketch, Annie McGlade (who indicated she is to children what the Spanish Inquisition were to heretics) singing "I Want to be Seduced" an a 'Allo 'Allo silly French accent, to more under-5s audience participation than even Dr Barnardo could have coped with, Meg MacDonald's haunting "Bold Anakie", Tony Bannister playing tin whistle through a snorkel, Tony B. and Ernie Gruner playing their own recorder while blowing the other's, a mauve-clad belly-dancer (minus ruby) (Christine Pitt) gyrating to an Eastern piece, Bruce Watson's brilliant "Gorbachev" and Dave Warmington finishing us off (??) with a mass rendition of "Mama don't allow no...". What Mama didn't allow included every instrument there, plus clapping, cheek popping, knee knocking, whistling, teeth tapping and most other bodily noises known to personkind. It went on forever! Then the impromptu bits took over. Greg Scott led a cracking pace on the violin, with others initiating new reels so close after the last one it was like a traffic jam on Flemington Rd. But at 2am(ish) the mood got suddenly thoughtful, as Andy Rigby played gentle, exquisite harp solos for hours. (It used to be my ambition to run off with a Sax player, but...?!) We finished at 4 am and I was the last one out.

By 9.30am Monday, I was fucked. Can I say that in print? Good, 'cos I was. Nonetheless I was there on the verandah, in a sarong, bleary eyes and co-ordinating goose-pimples, discovering that I appear to have, under Ade Kelly's patient tutelage, a passable natural talent for the Bodhran (or so Ade said?!)

Finally the harmonica workshop. I was harmless (or was I motionless?) so ended up doing sort of scat singing while Vic Hunt (and eventually everyone else) played some mean, sexy blues. Mmmm! (More competition for the Sax, I think!)

Then, after a fly-blown lunch (all good extra protein) and the able farewell concert performances from all the workshop groups, I packed up, paid a last nostalgic visit to the camp toilets (which not once ran out of loo paper!) and went home, a happy vegemite.

When's the next one, chaps?

Editor's note: Of course the author of the above is too modest (?!?!?) to mention her own Sundee Concert party piece where, aided and abetted by Cathy Dowden, she sang a XXXX version of "My Husband's Got No Courage In Him" during which the hapless Ade Kelly found himself cast in the role of the husband. When he failed to respond to the author's sexual advances, she proceeded to mount most of the remaining males before being restrained by those who were not too busy laughing. NB. This was BEFORE the Bodhran workshop!!! The lady certainly shows a natural talent for banging something, not necessarily drums!

FRAGMENTED FOLK

INTERNATIONAL ARTISTS - Many thanks to those who responded to my request for hints. Here's a brief list of who's in town over the next month or so.

- RORY McLEOD Troubadour March 8,9,10,11
- LEO KOTTKE Concert Hall March 18
- TOM PAXTON Troubadour March 21,22,23
- CHRISTY MOORE Dallas Brookes Hall March 23

And of course, MARTIN CARTHY & DAVE SWARBRICK, Brunswick Music Festival and Melbourne Folk Club. (Details elsewhere this issue.)

STOLEN INSTRUMENTS - Recently a Martin guitar was stolen from the Music Swap Shop. If anyone spots a suspiciously cheap Martin D-18, or has any leads at all, they would love to hear about it. Ph. 348-1194

This unfortunate event has prompted the suggestion that we keep a space in the newsletter for descriptions of any lost or stolen instruments. If the unthinkable does happen to you, drop us a line with any relevant details, and maybe some sharp-eyed reader will come to the rescue.

CHASE THE MUSIC TOUR - The Musicians Social Club of S.A. announces its 1990 tour of Canada/U.S.A. The tour takes place late June/early July, and has 3 variations, based around Hawaii, Los Angeles, San Francisco, Vancouver, Winnipeg, with an extended version taking in the Vancouver Folk Festival and Chicago. Cost ranges from \$2,600 - \$3,200. 30 places need to be filled. Bookings/Info. Ph. (08)2720979 M.S.C. of S.A. 11 Yeo Ave, Highgate 5063.

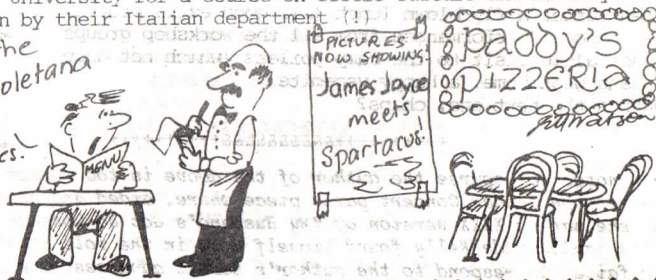
WHY HAS A FAMILIAR BLACK HAT BEEN ABSENT FROM THE FOLK CLUB FOR SIX MONTHS?

Its wearer, Peter Anderson, wrote this month to say that he, and the Captain Accordion Band have been busy with the Friday night residency at the CLIFTON HILL HOTEL. The band has a flexible line-up featuring guests such as Tony Hargreaves, Mike Harris, Dan Bourke, Tex Turkey and others. Their repertoire ranges through the musical alphabet, Australian Bush to Zydeco, taking in Trad British, original, Country Blues and R&B as well. An evening's listening and dancing runs from 10.30 to about 2.30 am, so it's possible to turn up after the Folk Club. Entry is free.

Peter is also part of the current Saturday band at the NORMANDY HOTEL, along with John McAuslan, Maria Ford, Mark McNally and Stephan Brown. Free entry.

MULTICULTURALISM IS HERE TO STAY. One of our readers has noticed an advert. from Melbourne University for a course on Celtic culture and history. It is being run by their Italian department (!)

I'll have the
Haggis alla Napoletana
and a Guinness
Granita, thanks!



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THIS MONTH AT ONE-C-ONE

- MARCH 4 - The Crack
Costas Tsikaderis
John Norton
Jugularity

- MARCH 11 - Closed-Port Fairy

- MARCH 18 - Matt Walker
Elin Junior
Helen Booth
The Soul Sharks

- MARCH 25 - Archie Roach
Joe Geia
& other artists

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MARCH 21ST - 25TH

From March 21 to March 25, 1990, the City of Brunswick will be transformed into the musical centre of Melbourne as it hosts the second Brunswick Music Festival.

In just one year, the Brunswick Music Festival has established itself as one of Melbourne's most exciting cultural events.

Diversity, innovation and quality are the central elements in the Festival program. The finest musical talent will once again assemble in Brunswick for this premier event. International guests will join Australia's best in a culturally fertile inner suburban environment full of musical surprises.

Our 1990 Festival guests will be Christine Collister and Clive Gregson from the U.K., two of the fastest rising stars on the international acoustic and contemporary music scene, the Topp Twins from New Zealand,

delighted Melbourne audiences last year with the simple intensity of their country music, and Martin Carthy and Dave Swarbrick, who for twenty years have been master interpreters of English music.

They will be joined by Australia's best including Paul Kelly, Tommy Emmanuel, Judy Small, The Purple Dentists, Mixed Relations, Wendy Harmer, Joe Geia, Kev Carmody, Rose Bygrave, Marcia Howard, Zydeco Jump, Brunswick Recordings stars The Whirling Furphies, John McAuslan, Apodimi Compania and many many more.

The Festival program crosses the borders of musical styles and cultures, befitting the inner suburban Brunswick environment. Events such as a specially commissioned Greek concert, the Koori concert, three showcase concerts of women's music, the Celtic spectacular, the

Music Festival such a special flavour.

The 1990 Festival picks up where last year's Festival left off, with twenty dazzling concerts packed into five days of non-stop music making. We are delighted to introduce you to this year's program and we are sure that you will have another fabulous musical time at this year's Brunswick Music Festival.

Presented as a part of the City of Brunswick's Community Arts Program.



FULL FESTIVAL DETAILS AND
FREE PROGRAM (03) 3873376

VICTORIAN FOLK VENUES

["*" 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, 444 Nicholson St, 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, late	10.30 - 2.30
		Queens Pde, Clifton Hill - phone (03) 489 8705		
S	WtFs	DAN O'CONNELL HOTEL	Wed.-Sun. Irish bands. 9.30-12.30(8.30-11.30 Sun.)	
		Cnr Princes/Canning Sts, Carlton - phone (03) 347 1502		
S	TWtFs	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		
S	WtFs	GREEN LANTERN COFFEE LOUNGE	Wednesday - Sunday	
		13 Burwood Highway.		
SMTWtFs		'MOLLY BLOOM'S'	Every night	Various Irish bands and singers. 9 - 12
		Bay St, Port Melbourne, - phone (03)646 2681		
S	WtFs	NORMANDY HOTEL	Thurs - Sun. Irish bands	9.30 - 12.30 (9 - 12 Sun.)
		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 (except Jan, Feb & Oct) 8-11	
		(string band, old time/bluegrass, cajun & fiddle music) \$4 membs/\$5		
		at the Footscray Community Arts Centre, 45 Moreland St.		
		Performers welcome. Contact 689 5677		
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 various venues.
Contact (03)417 3550 (answer-phone), or P.O. Box 1150, North Fitzroy, 3068

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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. 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

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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 Margarets 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 LaTrobe/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 CLOG MORRIS TEAM** 2nd & 4th Thursdays, 8-10
Carlton Community Centre (top floor), Princes St, Carlton.
Contact Jenny Hale (03)861 7455 (ah)
- 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(ah)/(03)608 1191
- 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, LaTrobe St, Melbourne.
Contact Liz Hardidge (03)386 6686 or Michael Williams (03)489 5415

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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
LaTrobe 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, Cne 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

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REGULAR DANCES - OUT OF TOWN

- BENDIGO DISTRICT "Bush Dance and Music Club of Bendigo and District"**
Colonial and Old Time dancing. Including the Bendigo Dance, Spring Gully Hall, with the Emu Creek Band Fridays.
Dates for 1990: Feb 16, March 16, April 6, May 18, June 15 (Ball with Gay Charmers Orchestra), July 6, Aug. 17, Sept. 14, Oct. 19, Nov. 16, Dec. 14.
Contact Mary Smith (054)421 153, or 91 Retreat Rd, Bendigo, 3550.
- 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
- YANDOIT** Old Time Dance Last Friday each month 8 p.m.
Yandoit Hall, \$3 Real country supper (bring a plate if possible)
Contact Brian Priest (054)764 205 or Lorraine Ogilvie (03)428 1810

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.)

BALLAARAT FOLK CLUB
2nd Friday each month: Craig's Hotel, Lydiard St. 8 pm.
3rd Sun.: Camp Hotel, Sturt St. For both, contact Claire Peters-Moore (053)335 186

BENDIGO Wednesdays Capitol Theatre
Contact 'The Manager'

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.)

TYRES 'Gippsland Accoustic Music Club' 1st Sunday each month 8 pm.
Tyres Hall, Main Rd, Tyres (near Traralgon) Contact Lyndal (054)74 5680

WARRNAMBOOL '4 Ports Folk Night' First Friday each month.
Shamrock Hotel, Dennington. Contact Dennis O'Keefe (055)62 9565

OTHER FOLK MUSIC ORGANISATIONS

'CENTRAL VICTORIAN FOLK ASSOCIATION' - A regional organisation in the Central Victorian area which holds occasional special concerts and other functions, such as the annual Golden Pyramid Folk Festival. P.O. Box 40, Creswick, 3363. (053)456 202.

For further information regarding folk events/news/etc., in Victoria and interstate, please see the full edition of FOLK VINE. 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 FOLK VINE 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

IN MELBOURNE:

3AR	621	on the AM dial.	(National Radio)
3CR	855	on the AM dial.	(Melbourne metropolitan area)
3EA	1224	on the AM dial.	(Melbourne metropolitan area)
3RRR-FM	102.7	on the FM dial.	(Melbourne metropolitan area)
3PBS-FM	106.7	on the FM dial.	(Melbourne metropolitan area)

REGIONAL:

3RPP-FM	94.3	on the FM dial.	(Peninsula area)
3RIM-FM	95.5	on the FM dial.	(Melton area)
3BBB-FM	97.5	on the FM dial.	(Ballarat area)
3YYR-FM	100.3	on the FM dial.	(Geelong area)
3GCR-FM	103.5	on the FM dial.	(Gippsland)
3CCC-FM	103.9	on the FM dial.	(Central Victorian area)
3RPC-FM	106.3	on the FM dial.	(Portland area)
3ONE-FM	106.9	on the FM dial.	(Shepparton area)

MONDAY

3CCC 8.00 - 9.00 pm	Open Door [Roddy Willaton]
3CCC 9.00 - 10.30	Singers, Songwriters & Troubadours [Andrew Pattison/Jim O'Leary]
3CCC 10.30 pm - 12.00	The Organic Swagman [Kerry McDonald]
3YYR 10.00 pm - 12.00	Meanderings (Alt. weeks) [Keith Potgeiter]

TUESDAY

3PBS 12.00 - 1.00 pm	The Boite Radio Show [Therese Virtue]
3RRR 2.00 - 4.00 pm	Folk Music [Rick E. Vengeance]
3RIM 9.00 pm - 12.00	Folk & Accoustic Smorgasbourd [Gerard Hanrahan]

WEDNESDAY

3RPC 9.00 - 11.00 pm	40 Shades of Green/Folk & Beyond (alternating) [Jeanette Brennan/Tony Hudson - alternating]
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THURSDAY

3GCR 8.00 - 10.00 pm	What The Folk [Lyndal Chambers/Geoff Harris/Hans Strating]
3ONE 8.00 - 9.00 pm	Folk Show
3BBB 9.00 - ?	Ballads & Blarney [John Ruyg]

FRIDAY

3AR 8.00 - 9.30 pm	Music Deli [Steven Snelleman & Paul Petran]
3CR 12.00 - 2.00 am	Traditionally Late
	[Margie Brookes/Tony Falla/Pedr Gurteen/Keith Lawrie/Colin Miller/ Jenny Whitehead/Graham Witt - plus Peter Goodyear, Technician]

SATURDAY

3PBS 10.30 am - 12.00	Mainly Accoustic [Roger Holdsworth/Jools Thatcher]
3RPP 11.00 am - 1.00	Folk Show [various presenters]
3EA 11.05 pm - 12.00	Irish Gaelic Program (1st Sat.) Scots Gaelic Program (3rd Sat.)

SUNDAY

3LO 8.00 - 10.00 am	Australia All Over (folk/country/chat) (different times for regionals) [Ian "Macca" MacNamara]
3YYR 7.00 - 9.00 pm	Folks Alive [various presenters]

TELEVISION

Still nothing!

FOLK FESTIVAL NEWS

FESTIVALS AT A GLANCE

- MAR 3-5 MOE ACOUSTIC MUSIC FESTIVAL - Greg Champion, Flying Emus, Judy Small, Boola Boola, Franciscus Henri and more. Contact (054)277020
JAMBAROO VALLEY (NSW) Cont. Barry Spooner (042)342394
- MAR 9-12 PORT FAIRY, Geelong Folk Club, PO Box 269 Geelong 3220. More details below and in ad. this issue.
NARIEL CREEK BLACK & WHITE FESTIVAL, Nariel, Contact Neville Simpson (060)771241
- MAR 21-25 BRUNSWICK MUSIC FESTIVAL - See detailed ad. this issue. Bookings: (03)6501977, Full festival details and free program: (03)3873376.
- MAR 23-25 BUNGONIA CAMPING/MUSIC/DANCING/BUSHWALKING WEEKEND NSW. Bungonia State Reserve, 2 hrs from Sydney Ph. Terry (02)772-2478
- APR 12-16 24th NATIONAL, Kuranda NQ. PO Box 34, Kuranda (070)938711
- MAY 4-6 NAT. STORYTELLING FESTIVAL (ACT) Catherine Zwickert PO Box 420, Dickson ACT 2602
- MAY ? KYNETON FOLK FESTIVAL No news yet on a date - does anyone have a clue?
- EASTER 1991 25th NATIONAL FOLK FESTIVAL, Adelaide

PORT FAIRY UPDATE - On Feb. 14 there were about 400 tickets left. By the 17th there were only about 300, so at this rate there should be none left by the time FOLKVINE hits your mailbox!

Those of you who have booked may be interested in VicRail's Rail/Bus service to Port Fairy. It costs \$34 (Return Single) plus an extra \$4.60 for a pushbike. People MUST book. If enough people use it, they may give us our own carriage next year. They monitor the bookings.

The Queensland and N.S.W. newsletters for February carried rave reviews of the Maleny Folk Festival, held over the New Year holiday. It sounds like one to think about if you're travelling North next Summer. The organisers used last year's National to launch the idea of a Maleny festival, and the Kuranda organisers are hoping that this year's National will be the starting place for a regular North Queensland folk festival.

24th National Folk Festival

Kuranda - Nth. Queensland - Easter 1990



The Festival In The Rainforest

Our friends at Kuranda in North Queensland are beginning the final phase of planning what promises to be a very unique, very special National Folk Festival. Bill Hauritz, convenor of the stunningly successful 23rd National Folk Festival held at Maleny in Queensland last year, has joined the local festival committee to assist with organisation.

This Festival will be unique because the themes which have emerged in the programming are the environment, Aboriginal folklife and the spoken word, with an emphasis on poetry.

Neil Maher, Convenor, advises that among the dazzling list of artists who have confirmed are: John Williamson, Ted Egan, Eric Bogle, Graham Connors, John Derum, John Dengate, John Leonard, Margaret Roadknight, Judy Small, Nora Murphy, the McCallums, Barleycorn, Leaping Lizards, Bloodwood, Mangrove Jack, the Miles Sisters, the Aboriginal and Islander Dance Company, the New Moon Theatre Company, Jill Stevens, Mark Both, Keith McKenry and more.

A Children's Festival, sponsored by the Australian Folk Trust, will run concurrently with the main program to provide an introduction to folklore and folk arts for children between 8 and 15.

Now is the time to confirm your travel and accommodation arrangements for *The Festival in the Rainforest* to be held in Kuranda, Far North Queensland 12-14 April, 1990.

Pre-sales of season passes for the Festival will be available until 31 March at a cost of \$40, this will be a saving of \$10. Passes to the children's festival will be \$15, with the maximum price of a family ticket being \$90. Free camping will be provided adjoining the main venues, for season pass holders only. For those who prefer not to camp Neil Maher advises that there is still accommodation available at:

- Kuranda Van Park** 070-937316
Kuranda Heights Rd, Kuranda
Powered van sites, unpowered camp sites
and a few cabins.
- Mrs Miller's Hostel** 070-937355
6 Arara St, Kuranda
Written bookings only for dormitory accommodation \$11 per night plus
\$1.50 for bed linen if required

There are literally hundreds of places to stay in Cairns and on the Marlin Coast all within 30 minutes drive of Kuranda; negotiations for a bus shuttle service to and from Cairns are being negotiated.

For further details phone the Festival No: 070-938711.

PORT FAIRY FOLK FESTIVAL MUSIC

9 - 12 MARCH 1990

A celebration of Folk from the world over.
Presented by Geelong Folk Music Club Inc.

Via

MUSIC, DANCE, POETRY & SONG.

Through such media as:

Concerts, workshops, ABC Music Deli Live, classes, yamtelling, songwriting, dances, children's folk circus, crafts, Irish Breakfasts, buskers, jam sessions, tune-writing, vaudeville, stand-up comedy, demonstrations, juggling, magic, fire-eating, tap-dancing, ventriloquism, mime and much much more.
You'll find a diverse range of styles which include blues, bush, jazz, Greek, traditional, South American, old timey, country, Irish, bluegrass, cajun, Scottish, contemporary, Celtic, 20's, Island, classical, delta blues, hot swing and other ethnic folk-styles.

Features of the Festival include:

WORKSHOPS/CLASSES in such instruments as: blues harp, accordian, zither, guitar, harmonica, mandolin, scots fiddle, dulcimer, instrument repair and construction, harmony singing, Greek blues and lots lots more, so bring your instrument (whatever it is) and have fun learning, busking, joining a jam session - or start your own!

DANCES & WORKSHOPS for all ages and degrees of proficiency covering styles including: Country, Maypole, ethnic, square, old time, bush, Rock'n Roll, Scottish and Colonial.

PLUS all the traditional favourites including: the "Welcome Ceili", Children's Folk Circus, Irish Breakfasts, Street Parade, Folk Club Stages, Sea Shanties on the Wharf, the Lawson-Patterson Song-writing Award, the Tim Whelan Memorial Tune-writing Award, a Yam-telling Award, Hymn Singing, Jam Sessions, Folk Mass, Crafts, Festival Theatre and Buskers by the street full.

With International and Australian artists Gregson & Collister (England), David Essig (Canada), Hancock & Gilmore (USA), Sweet Atmosphere, Whirling Furphies, John Munro & Colcannon, Backsliders, Libertees, Mills Sisters, Roaring Jack, Zydeco Jump, Guitars In Duo, Aoife Clancy, Joe Doice, Jan Wositsky, Judy Small, Ross Ryan, Ted Egan, ABC Music Deli Live, Bushwackers, Claymore, Wedderburn Old Timers, Bruce Watson, Danny Spooner, Apodimi Compania, Big Loui's Doin' Time, Conway Whoopie Band, Dixie Does Bluegrass, Eureka Rebels, Full Circle, Hanvicu, Jack's Alive, Keith Glass & Tumblers, Luhrs & Crawford, Seanachie, Melbourne Guitar Ensemble, Roaring 40's, Shenanigans, Twankydllo, John Paul Bell, Gordon Bawden, Brian Quinn, Dennis & Lynne Tracey, Mike Jackson & Ian Blake, All Among The Wool, Blackberry Jam, Adrian Rawlins, Anne Barby, Dennis O'Keefe Boogie Two Shoes, Brian Grayson, Alistair Hulet, Etienne De Lavault, Blues Fin Tuner, Cantaros & Sheila Tickner, Diamantina, Adrian Verrinder, Phil Day, Raymond Ayres Dancers, Shirley Power, Bush Turkey, Romany Soup, Hi Time String Band, Tallow, Adel Jackson Blues Band, Enda Kenny, Trevor Knight, Salvation Jane, Rank Strangers, Peter Anderson, Jugularity, Matt Walker, Rob Fairbairn, Kim Dumphy, Marvin Lome, Ragamuffin, Don Cowling, Once Removed, Fratellini Bros. and many more.

TICKETS at \$50 per adult (children aged 15 and under are free) are available from the following outlets:
BASS - phone (03) 11500 or 11566 (Melb), (008) 338998 (country); Music World-Geelong; Basseys-Belmont; Geelong Performing Arts Centre; Port Fairy Newsagency; Reids Music-Warmambool; Wimmera Music Centre-Horsham. Purchase before 31st Jan and save \$5.00.

INFORMATION: Accommodation & Tourism:

Phone Port Fairy Tourist Information Centre (055) 681002.

Festival Information: Geelong Folk Music Club Inc, PO Box 269, Geelong 3220.

Phone (052) 232873. Fax (052) 232227.

The Geelong Folk Music Club reserves the right to alter the programme as required without notice.

HURRY! NEARLY SOLD OUT!



Dearest Nancy



Dearest Nancy,

I have a problem. I have a flamboyant, extroverted personality (that's not the problem!) and I want to find an instrument that will reflect my personal style - something that will make heads turn when I come into a room, and impress people at sessions. The catch is that it can't be anything that's too difficult to learn because I don't want to spend all my time sitting alone practising. What can you suggest?

Simon Le Poseur,
Upwey

Dear Simon,

Turning heads? You could try turning the handle on a hurdy gurdy, but you might wear out your welcome at sessions pretty quickly. The same goes for bagpipes, bombardes and any other instruments that look or sound as if you are throttling a duck. (Has it ever occurred to anyone else to wonder why folk musicians spend so much time torturing dead goats - squeezing their guts out and beating them with sticks? What have they got against goats, I ask you?)

An easy instrument to learn? What's that? If you don't have time to learn to play an instrument properly, why not find one that is hideously difficult to tune. Then you can impress people by spending all of your time twisting knobs, jiggling levers and frowning. Harps used to be good value for this, but there's generally at least one at most sessions these days, and I think Andy Rigby has the impressing people game really sewn up: spending sessions actually constructing Peruvian harps and then playing them upside down!

You can get a bit of mileage out of uilleann pipes. Spend 3/4 of an hour adjusting the drones, then pull out a reed or two, look concerned, say something obscure about the humidity, shake your head and pack the whole lot back into its box again. However, again there are a lot of people doing that sort of thing these days.

An alternative ploy is to buy something really esoteric - oud, Macedonian bagpipes (dead goats again!), koto - just be sure that nobody in the place has a clue how it ought to sound and go for your life.

A third course is to invent an instrument and then you can make up your own rules. Tony Bannister of Jugularity does a nice line in whirling vacuum cleaner hoses. They not only turn heads, they send people ducking for cover!

If you need any further advice on the subject I recommend the authoritative text by Franklin J. Wankel Jr., titled "How to Succeed in Music Without Really Playing" with a foreword by Kylie Minogue.



THE FOOL ON THE HILL

Janine Lancaster, Feb. 1990

Boundaries of folk and classical music intersect on the lofty summit of Mt. Buller in January this year.

The majority of classical musicians, despite their reputation, are very open-minded about other forms of music, including folk. Sometimes this interest is purely academic. Folk music, after all, was often the source and inspiration for many of the great composers' works. Many, however, are just dying to get in there, boots and all, to play the stuff and talk till the wee small hours about things we folkies take for granted.

For the last six years I have attended the annual Chamber Music Summer School at Mt. Buller. This year we were lucky enough to have as our tutors members of the Queensland Piano Trio and "Perihelion", an exciting Australian contemporary music ensemble.

Each year there has been some form of folk invasion. Kristin Arnold from Benalla has run Scottish fiddle workshops and has brought her band "Couchgrass" to play for us. Spiros Rantos, of Ensemble I and the Rantos Collegium, injected an ethnic flavour one year by bringing up some sleazy Greek folk dances. Bob Whitelaw has led dances on the accordion and Bill Crocker from Violet Town has brought in his hand made folk fiddles and hurdy gurdies for display and demonstration. This year Graham Caldersmith from Canberra was on hand to lead us in some rousing singing of folk ballads and chorus songs.

All the Benalla folkies were occupied this time however, so I volunteered 'April Fool' for the occasion, curious to see how we would be accepted and what 'cultural interchanges' might occur.

I was fairly evasive about what 'April Fool' would do up there at the dance on the last night, so curiosity was rife. Jim Vizard, camp organizer and a fine folk/jazz fiddler to boot, was overheard to say, "Who is this guy Dave Rackham anyway? All we know is that he plays the harp and wants to light fires on the mountain!" (David had been overheard making enquiries about finding a campsite nearby).

There was also the usual fuss about Graham Witt's controversial stack of synthesisers. Desmond Bradley, former concertmaster of the London Philharmonic and renowned composer, was overheard condemning synths savagely on the grounds that they are putting many acoustic musicians out of work and all "ought to be burnt at once."

I must take this opportunity to stress that "April Fool" sees the synth with its many colours as a legitimate instrument in its own right. Should we ever record we would hope to add many other instruments into expanded arrangements of the core material we currently perform. We already have the Beaujolais String Quartet lined up!

We were able to take advantage of the comfortable practice facilities and were astonished at how time flew and how the music seemed to grow around us. We had an extremely valuable tutorial from Tor Fromyer, a fabulous violinist currently with the Queensland Piano Trio, and were shown a great deal of interest and support from their cellist Gwyn Roberts. The same Tor Fromyer was found giving David and Graham lessons in moon-walking at 3 o'clock one morning. Who said classical musos were straight?!!

The dance itself was a phenomenal occasion. We presented music and dances from Anglo-Celtic and Eastern European traditions. There was a great deal of interest in the complex time signatures used in some of the Eastern European music. Prizes were given for guessing some of these rhythms and Jenny Fleming, pianist with the trio, wanted to take a tape of "Sandansko Oro" back with her to inflict on her aural training class at Queensland University. This piece is in 22/16 time and had them all tossed.

We played many listening items and were amazed at the level of attention and respect the audience gave us. This was no ordinary pub or coffee lounge gig. I felt people hanging on every phrase and nuance, appraising our work critically, but allowing themselves space to enjoy as well.

The Australian made instruments within the group caused a stir. The harp, mandola, cittern, bouzouki, 3 hole whistle and bodhran used by "April Fool" are all by Australian makers, some using Australian timbers. Graham Caldersmith had brought a complete string quartet of his own beautifully handcrafted instruments with him. He gave a workshop on instrument making and comparisons were made between the sounds of the tutors' own instruments in ensemble and using Graham's instruments (Note, any rich benefactors out there; I want the viola!).

There was much discussion about the mystery of improvisation and memorisation afterwards, and curiosity regarding the bowing style used in my Irish reel set. I remember years ago getting infuriated with Irish fiddlers who couldn't explain how they bowed and I always assumed it was due to a deficiency in technical language skills on their part. I figured that once I mastered this style of bowing, I, as a professional violin teacher, would be able to successfully describe it and transfer it to my students. I confess it, I can't. All I can say to them is "listen to the best of them, copy, play and dance". Sorry guys!

David found himself surrounded by people eager to try the harp and brought out his bag of tricks later to give impromptu lessons on spoons, bones and bodhran technique. I was amazed to find Desmond Bradley, who had been so negative earlier on, thoroughly engrossed in the synthesiser. He was full of compliments and had found our work tasteful and artistic. Long discussions ensued regarding arrangement techniques and how we selected sounds.

All in all, we had a magnificent time. The glorious music we heard played by the other groups and the challenging interchange of ideas will live on in our memories for a long time to come.

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Pisces

'Do you remember that fair lass, what's-her-name, the one with the tizzy hair and the glassy eyes? She sang a lot of strange stuff. I wouldn't normally listen to it but when she sang it, I don't know what it was but she sort of said something, although I could never put my finger on just exactly what.'

'What kind of stuff?'

'Oh I don't know really, kind of mystical. It conjured up images of mists and demons, places that couldn't be. The kind of stuff you only hear once or twice. Often about some sort of fantasy, like the marriage of a couple of ogres or the banshee wailin' somewhere in Ireland. You know her, she was always around the club on a Friday night, talked about all the things she would like to do but you never thought she would get them to happen. And you might remember her shoes, she always wore unusual shoes.'

'You don't mean that one who was always arguing about the state of the world? She would spend hours telling you about Afghanistan and the evil USA and then go and get pissed about the cat.'

'What do you mean the cat?'

'Her cat. She lost a cat for about three days and then the bloody thing turned up with its leg caught in a trap and she spent 287 dollars getting it sorted out so it could go and get run over the day they took the cast off. She spent about a week getting drunk, as if she really cared about the stupid bloody thing, then I never heard her mention it again.'

'Yeah, remember the time she was with David? He had her all figured out and she went to Sydney for a week and turned up with Mick from Adelaide about three months later. Dave nearly had the cops out looking and she could hardly remember his name. Hardly surprising, really.'

'You know, if she could get her shit together she could really make it. She is getting on a little and sagging a bit around the edges but she would still be great if you could handle her when she went strange. She must be about 40 by now. I reckon if I could play the fiddle like her, by the time I was 60 I would never put the thing down.'

'Yeah, it's got that eerie sound that sort of takes you off somewhere. Off the planet like.'

'I heard she was into that healing crap. You know they wave their hands around a bit and think they're into some sort of special power that can re-grow your appendix for you. Haven't seen her for months. Probably caught something.'

'Probably got into more of that esoteric garbage, always did have her feet planted firmly in the clouds.'

'What was her name again?'

'Don't know, although I do know who you mean. I went to her birthday party. She was a Pisces.'



DEVOLVED GRANTS SCHEME: Round 2 1989

The following list of successful applicants and their projects should serve as an inspiration to anyone who is struggling to find funds for a folk arts/folklore project. The diversity of projects which have received grants should prove that just about anything is possible if you're willing to have a go.

Name	State	Description of Project
Phyl Lobl	NSW	To produce for distribution a songbook containing 35-40 original songs.
Warren Fahey/Larrikin Records	NSW	To produce a professional sound recording from the original field recordings of Harry Cotter. (Loan)
Omar Pumar	NT	Street theatre project using life size puppets creating an opportunity for communities to explore contemporary & historic aspects of their polklore.
Frank Povah	NSW	Research into, and documentation of, beliefs held by present day Aboriginal people in those creatures known to Australians of European descent as fairies.
Golden Pyramid Folk Festival	VIC	2nd Annual Golden Pyramid Folk Festival.
Huon Folk Club	TAS	Costs associated with bringing "Country Express" to Tasmania for the 1990 Huon Folk Festival.
Timorese Cultural Group	VIC	Recording & production of a 12 song cassette of Timorese cultural music. (Loan)
Albany Folk Club	WA	Travel assistance for artists to attend folk nights in Albany.
Gerry Holmes	ACT	Introduction & tutor for playing Australian traditional bush music on the button accordion.
Top End Folk Club	NT	Series of master classes & dances by Andre van de Plaf.
Top Half Folk Federation	NT	Full expenses to bring Bernard Carney from Perth to Katherine for performances & workshops at the 1990 Top Half Festival.
Bruce Watson	VIC	Book of original songs and tunes.
24th National Folk Festival	QLD	Children's festival.
24th National Folk Festival	QLD	"Out of the Ram's Skull" - a feature concert in tribute to Ron Edwards.
Folk Federation of SA	SA	Staging a major concert featuring visiting Scottish musicians the "Battlefield Band" plus local support band.

The Wynyard Chorale

TAS

"Explore Folklore - Our Pacific Heritage - Australia" Folklore summer school for children & adults (residential). Music, dance, art, pioneer crafts, bush cooking.

Cantolibre Folk Group

NSW

Latin American Folkloric Songs. Production of a bi-lingual folk music booklet with the musical notation for 12 songs.

Hinterland Band

QLD

EP of four original songs. (Loan)

Folk Club Gan Ainn

NSW

Multicultural folkclub project.

Newcastle Community Arts Centre

NSW

Multicultural Folk Festival to be run in conjunction with the 1990 Newcastle Folk Festival, June 1990.

1990 FELLOWSHIP

WA

Collection of West Australian traditional material to be produced in book form.

Bob Rummery

WA

The fellowship will provide support for the first phase of a project that will result in the publication of a representative collection of Western Australian traditional material.

Bob writes that "most collections of Australian traditional material contain few, if any, examples from Western Australia. This largely reflects both the areas in Australia in which collectors have worked and the comparative lack of effort, to date, in Western Australia.

This project will be the first occasion that an attempt has been made to assemble a representative collection of Western Australian material. It will help increase our appreciation in a national sense - of the tradition in Western Australia thus filling what has so far been a gap in our store of knowledge."

DEVOLVED GRANTS SCHEME

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

Through the Scheme the Trust seeks to assist the promotion and performance of Australia's folk arts and to foster research, collection and preservation of folklife heritage.

The Scheme assists a wide cross-section of folk-related projects in areas such as performance, practice collection, documentation, research and publication.

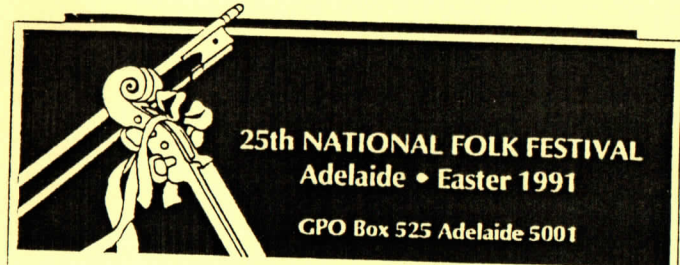
Assistance can be in the form of a direct grant or loan for an amount up to \$2000.

Closing date: 31 MARCH 1990

APPLICATIONS RECEIVED AFTER THE CLOSING DATE WILL NOT BE CONSIDERED.

For guidelines and application forms contact: Sandra Gigliotti, Australian Folk Trust, PO Box 1156, Civic Square ACT 2608. Telephone: (062) 497217. Fax: (062) 477739.

THE PROJECT IS FUNDED BY THE AUSTRALIAN COUNCIL, THE FEDERAL GOVERNMENT'S TAKEN PENDING AND ADVISORY BODY.



25th NATIONAL FOLK FESTIVAL
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FESTIVAL CO-ORDINATOR

In 1991 Adelaide is hosting the 25th National Folk Festival. This is the Silver Jubilee year of Australia's major annual folk event.

The Folk Federation of South Australia is seeking to employ a Festival Co-Ordinator for this event. The venue for the Festival will be the Flinders University and the Co-Ordinator will be located at the University Campus.

The Co-Ordinator will work with an organising committee of the Folk Federation and will be responsible for all Festival planning and operations including the co-ordination of venues, events, performers and publicity.

This is a full-time position and will be offered as a 12 month contract commencing the first week in May.

Applicants should have previous experience or involvement in the organisation of major events in the arts, cultural or community areas. Preferably they will have a knowledge of or an interest in the areas of folk arts or music.

Written applications, to be received by 16th March, should be addressed to :

Keith PRESTON
Chairperson
FFSA

Box 525 Adelaide SA 5001

Initial enquiries can be made to him on (08) 231 7247
A full position description is available on request.

Assisted by the S.A. Dept for the Arts