

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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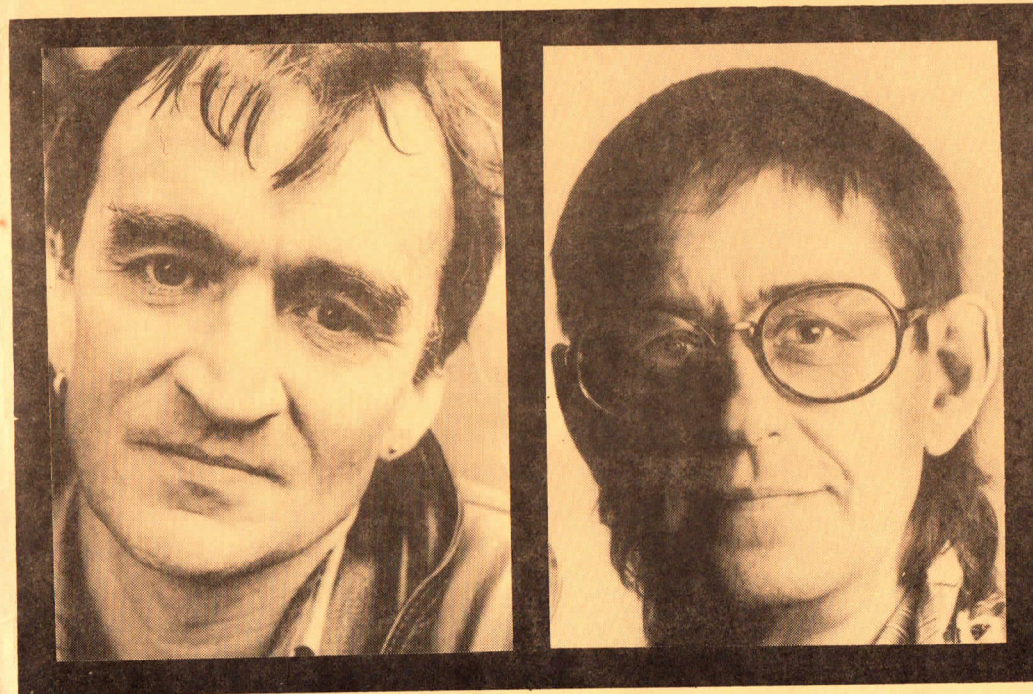
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Martin Garthy & Dave Swarbrick



AT THE FOLK CLUB, April 6

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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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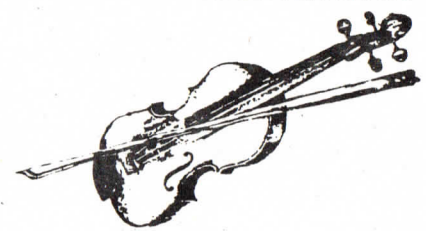
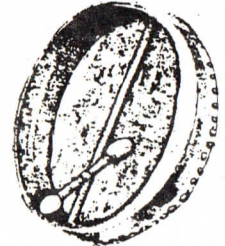
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WANT TO LEARN A FOLK INSTRUMENT?

The FSDSV is considering holding a series of instrumental workshops over the winter months. Each series will consist of 10 1 - 1 1/2 hour weekly sessions under the tuition of an experienced folk instrumentalist.

Proposed workshops at this stage:

- Beginners workshops in Fiddle, Tin Whistle, Guitar, Button Accordion, 5-string Banjo, Mandolin.

The Folk Club is running a survey to test people's interest, so if you would like to participate, please leave your name, address and phone number on the survey at the front desk of the Melbourne Folk Club (O'Sullivan's Hotel) any Friday night, or contact Meg MacDonald, (03)387 5256.

MEMBERSHIP - DOES IT MATTER?

At its March meeting, the FSDSV Committee decided to enquire into the whole area of membership. Is it worth it? Does it give you, the members enough? Do you have sufficient opportunity to make a contribution? Ideas can be give to Dave Brannigan or Brendan Walker.

Editorial



Hello Readers,

So, it's April again! I can't believe that I've been doing this for a whole year already. It has certainly been an educational experience, especially reading the interstate newsletters. However, my days behind the typewriter are numbered. All being well, I should be spending the August Reel Tradition weekend in the vicinity of the labour ward at the Royal Women's. (Appalling timing, I say!) After that, I can't see myself having much time for ANYTHING, let alone editing newsletters, for quite some time.

This brings me to a topic which has become dear to my heart: BABYSITTING. The OLD EMPIRE BAND, at their recent dance, brought in a marvellous innovation: babysitters in the supper room. It received such an enthusiastic response that the Colonial Dancers are planning to do the same at their Winter Solstice ball. It's the perfect solution for those (like myself), who are reluctant to keep imposing on the grandparents, and keen to share SOME of the joy of music and dance with the anklebiters, and still get in some serious dancing. Let's hope the idea catches on. At the rate the folkie population is reproducing itself at the moment, it could become a major industry.

The folk festival season is winding down now. April is, of course, the month of THE NATIONAL. Unfortunately the timing is such that we won't be able to publish any reports until June, but it looks like being a wonderful festival. If there is anyone reading, who can actually afford to go to Kuranda and enjoy it, we who wait at home will be waiting enviously to hear your accounts. There is a full list of the line-up in FOLK FESTIVAL NEWS.

While I write this, many people are still recovering from PORT FAIRY. Lacking a rave from anyone else, I have resorted to listing my own impressions, but there will be room next month for those who want to add their contributions. With the aid of The Old Empire Dance, and the Song/Tune writing contests at Port Fairy, I have been able, for the first time in ages, to put in an original SONG, TUNE and DANCE. Kuranda should provide more songs, and Enda Kenny promises that he will get around to transcribing his prize-winning songs from Clunes 1990 and Port Fairy 1989.

Finally, a word about a couple of absent items. I have not received an A.F.T. newsletter this month, and nobody seems to have seen one, so I don't know what's going on there. And, to quote Leonard Bernstein: "Tonight, tonight, won't be just any night! Tonight there will be no MORNING STAR." Due to unforeseen circumstances, this month's folkie horoscope has not materialised, so Aries folkies must wait and wonder...

Happy reading,

Jill

PRESIDENT'S REPORT

Greetings to all members of the Society and readers of FOLKVINE. The Folk Arts in 1990 have got off to a fine start, and here is a brief account of some of the highlights to date.

As you may already know, Kathy Burgi has been re-appointed to her position as Folk Arts Administrator of Victoria, which will run until the end of 1990, and her work on the Folk Data Base is in full swing.

Initial talks have been held with the Bright & Ovens Valley tourism authorities about folk events in the region.

A steering committee has been set up for the Heritage and Folk Life Centre, and it is expected that a consultant will be appointed by May 1.

Finally, congratulations to the Port Fairy Folk Festival organizers on a wonderful festival, and a special mention to Roaring Jack and the Backsliders for their outstanding performances.

All in all, Victorian Folk Arts appear to be in excellent hands.

Hugh MacEwan,
President



Melbourne Folk Club Visits the Peninsula

MELANIE BALL

The cultural exchange between Frankston and Melbourne was realised on Sunday the 4th March 1990, when Melbourne Folks bussed to the Peninsula Folk Club.

Hopes of a standing-room-only crowd were dashed, however, when only ten supporters' bottoms occupied seats on the bus.

Having been forced to leave the Central Park Coffee Lounge by its sale, the Peninsula Folk Club has moved to the Baxter Tavern, a barn of a venue spreading into the distance beneath a straw ceiling. Only last January the enormous stage was trodden by Judy Small, Eric Bogle and Mike McClellan, and posters advertised forthcoming concerts by such luminaries of the music scene as David Essex!

But the Melbourne Folk Club was undaunted. The large local crowd loudly appreciated the wonderful music cocktail of Keitho Lawrie, Jeanette Gillespie (welcome back to the Melbourne singing stage!), Enda Kenny, Helen and Stephen Wright, Twankydillo and Bruce Watson.

After the night's unqualified success, and unquantified refreshment, we were driven home again, singing!

Let's make sure the planned return trip to the Ballarat Folk Club is better supported.



Port Fairy '90 ... Mixed Feelings

JILL WATSON

Well, yet another Port Fairy Festival has come and gone, and here, for what they're worth, are a few personal impressions of the event. I confess that I was in a far from ideal state of mind for the occasion, and, as we had to leave early Sunday evening, I probably missed the best bits, but I'll print this anyway, in the hope that my weary and bleary-eyed grumblings are misguided enough to provoke some other reader(s) to write in and say what it was really like!

First, the highlights:

1) The organization. Peter Lehmann and Neil Kenneady, who took on the job for the first time this year, did a splendid job. The occasional hiccup only served to highlight the overall smoothness of the event. There were nice touches too, like onstage clocks and backstage coffee urns, that were a boon to stressed-out performers. Other festivals, take note!

2) I know that some people will jump on me for this one, but I was impressed with what I heard of the P.A., especially in the Community Centre and the Lecture Hall, where the technicians seemed alert to the subtleties of the performers and made them sound better, not just louder. On the down side, SOMEONE will have to do SOMETHING about sound spill between the marquees. It's not much fun trying to listen to one act, with the neighbouring act "voomp-voomp-voomp" through the walls of your tent. Do the loud acts have to be quite so loud?

3) Some memorable moments: Sheila of Ballarat Folk Club singing a capella in the Lecture Hall (my favourite venue), Etienne De Lavaulx' delicate zither and guitar, Colcannon (the band), and Colcannon (the song) as sung by Aoife Clancy at the Music Deli concert (even though I only heard it on a crackling car radio somewhere near Warrnambool!), the Liberties' Saturday night rendition of Grit Laskin's great song "The End of a Pointed Gun", only eclipsed by that band's finale bracket of Eine Kleine Nachtmusik/Old Joe Clarke/Ragtime Annie/Orange Blossom Special, with Jan Wositzky waltzing with an inflatable dinosaur in the background; and at the same concert, Jugularity's two wild encores. Then there was Ross Ryan's hilarious workshop on Stagecraft and Handling Hecklers, which he does with real style. Unfortunately, I could only stay for the first half-hour because of...

4) The Songwriting contest, and I wouldn't be human if I didn't list this as THE personal highlight, as it was won by my own "nearest and dearest", Bruce Watson - and I've never seen him so nervous! There was an unexpectedly high number of entries, necessitating some fast footwork by the organizers and a change of venues, and the MC did an admirable job in keeping things moving quickly and smoothly.

5) Blackberry Jam's children's show: fun, energy, enthusiasm, hard work, all in truly amazing quantities!

Now, the lowlights:

1) The weather, of course.

2) The program layout: unreadable, confusing, and as inspiring to look at as a railway timetable...definitely in need of redesigning!

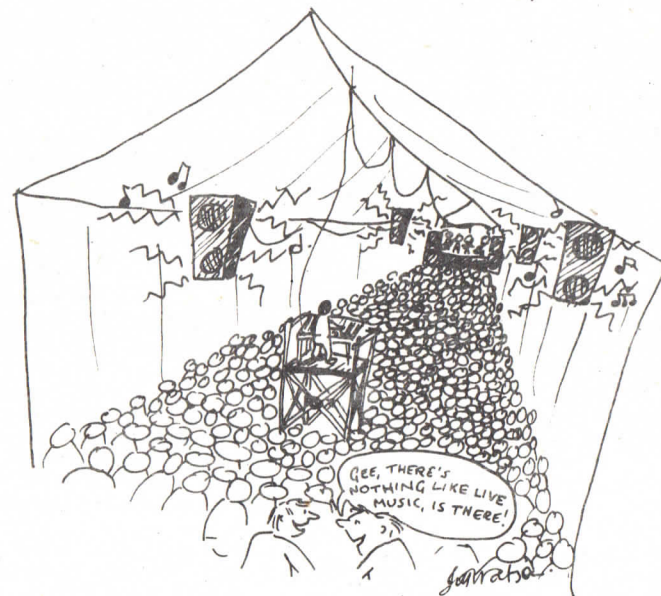
3) The line-up. This is an awkward one. There was no shortage of talent, and plenty of concerts to choose from, but nothing that stirred me enough to go running for the "don't-miss-this" highlighter pen. This applied especially to the international line-up, where some famous names touring at the moment were conspicuous by their absence. I have to admit that I effectively halved my options with a chronic case of the "I've Got The Jazz/Blues & Country Rock Make Me Terminally Bored Blues," but that's my fault, not the organizers'. You can't please everyone, and I refuse to get on a soapbox and say what is or isn't "legit." folk. Anything goes!

4) The Music Deli Concert. I know I'm not the only one suffering from déjà vu. The deli's menu is getting stale. There were lots of fine ingredients, but basically last year's dishes warmed over and dressed up with a bit of Aoife Clancy. Ok, boys, how about some imagination?

5) The lack of accessible sessions. I remember when the pubs thrived with impromptu music day and night. Now that they have become no-go areas, packed with the paralytic and puking masses and surrounded by enough broken glass to make you think maybe Belfast wasn't such a bad name for the town after all, getting to a session is a matter of who you know and how late you can stay awake. Since I'm a basket case by midnight these days, my instruments remained unplayed.

6) The sheer, mind-bending size of the whole thing.

Now, it doesn't take much imagination to see that I'm just a tiny bit jaded. 6 Port Fairies in a row is a LOT, and spending the last three either pregnant, toddler-chasing, or both, hasn't exactly heightened my receptiveness to the performances, so PLEASE, PLEASE, PLEASE, I (and I think everyone else) would like to hear a review of this country's largest folk festival from someone fresh and energetic enough to do it justice!



High Standards in Memory of Tim

It seems that there is something of a cloud hanging over the administration of this year's Tim Whelan award, but since this report is so even-handed in its praise of all the entrants, I think it is worth reading. It is written by a musician who was in the audience, who wishes to remain anonymous.

The Tim Whelan Tune Writing Award at the Port Fairy Folk Festival was characterised by the very high standard of the entries. The competition was kicked off to a good start with the very snappy JOHNSON'S JIG presented by John Cain and Once Removed. A fine, energetic composition which drew a good audience response. This was followed by Marcus Nicholson with an unusual piano piece titled CONTEMPLATIVE CONFORMITY. It drew on a world-wide musical ethnicity and was like a series of introductions, a series of evocative scene settings skilfully woven together.

Then it was the turn of Etienne De Lavaulx. He presented two rather beautiful and evocative pieces, the pleasantly fluttering GREEN BUTTERFLY on guitar, and HAPPY RAINS on the chord zither. He certainly demonstrated an ability for beauty in his compositions.

The next entrant was Beth Night, a fine flute player who overcame her nervousness to present two excellent pieces, WESTERNPORT BAY and the compulsively foot-tapping ALISON'S JIG. Beth certainly displayed her tune-writing skills.

Then, who should bounce onto the stage but Alan Musgrove and a couple of mates with the GENETIC TWO STEP, a hot, brassy dance number which ripped along at a delightful pace and drew a good audience response.

We then heard Matt Walker's SALVADOR, a moving lament on harmonica and guitar that engendered an appreciative hush at the sense of bitter sadness evoked by Matt's composition.

Then Don Topley came tearing in fresh from a gig with Blackberry Jam and gave an amusing account of how he came to write his two entries UP BEFORE THE BIRDS and SPARE ME, which he played on a one-handed whistle and rhythm sticks, a uniquely Australian combination. His UP BEFORE THE BIRDS was a very nice polka with distinct Magpie warbles in the middle section.

So there it was; ten fine entries covering a wide range of music, each and every one demonstrating considerable tune-writing skills. Pity the judges, it was going to be a hairline decision.

The judges remarked on the high quality of the entries but that a number of entries did not maximise their scores by omitting to give the reasons behind their compositions or by the composition not being performed by a soloist as required by the rules.

The closeness of the competition was again brought into sharp focus with the announcement of joint winners DON TOPLEY and MARCUS NICHOLSON for their compositions UP BEFORE THE BIRDS and CONTEMPLATIVE CONFORMITY. Marcus was over the moon and wandered off in a cloud of euphoria, didn't collect his winner's jacket, and hasn't been seen since. So Marcus, contact the Geelong Folk Club and pick up your prize!

Congratulations to all the entrants, they maintained a consistently high standard and I'm sure that the Tim Whelan Memorial Tune Writing Award is destined to become an even more prestigious event in the coming years. And a bit of advice for next year's entrants:- maximise your score by working within the rules.*

ANON.

*I have since learnt, admittedly second-hand, through a participant, that there was a bit of a mix-up about which the writer of this piece is clearly unaware. Apparently the sound system failed shortly before the

contest was due to start, and the contestants were advised that, since their voices could not be heard, there was not much point in speaking before they played their pieces. I do not know whether the judges were aware of this. Those contestants who followed the advice did so presuming that they might be given the opportunity to answer questions later on. This did not happen, to their very great disappointment.

As I said, this explanation has been pieced together from hearsay, but it does raise some vexing questions about the administration of contests in adverse circumstances. The administrators of the song writing contest were also forced to contemplate some ruthless decision-making when the judges looked like being faced with an unmanageable 38 entries. Fortunately, they were able to resolve the situation satisfactorily, by negotiating with the entrants to eliminate multiple entries.

Putting all this behind us, let us congratulate the winners of all the contests and enjoy their compositions. Unfortunately, we have only one of the tunes. When I caught up with the (still euphoric) Marcus Nicholson on Sunday afternoon, he said that he works entirely by ear and does not like to transcribe music, so anyone wanting to enjoy his tune will have to do so through the Oral/Aural tradition. How does he remember it all? - amazing!

The PAT GLOVER STORY-TELLING CONTEST was won by BILL BEAGLEY of Caulfield. Congratulations. Bill, if you are reading this and you would like to share your story (in non-oral form, of course), please send us a copy! - Ed.

UP BEFORE THE BIRDS* - Don Topley

Con brio

2/90

*Ray Simpson instantly retitled this tune "Sparrowfart", which is how it is known by Blackberry Jam so, in traditional format, that is, I suppose, now 9 its name - Don.

THE GREAT GORBY

BRUCE WATSON Winner of the Lawson Paterson award, Port Fairy 1990.

INTRODUCTION: (Tune: Mickey Mouse Club Theme Song)

Who's the leader of the commies, which nobody can deny?

M-I-K-H-A-I-L G-O-R-B-Y,

Gorbachev, Gorbachev.

Forever let us hold the red flag high (high high high)

Come along and sing a song of spy and counter-spy.

M-I-K-H-A-I-L G-O-R-B-Y,

M-I-K (That's KGB!) H-A-I-L.

G-(Gee, Let's hope he survives the byzantine machinations of the Soviet political system

-O-R-B-Y (Why? Because we like him!)

BODY:

E

VERSE: It all be- gon with Marx, that's Karl, not Grouch- o, He wrote

A^m

lots of great big books he real- ly was no slouch, Oh! He

B⁷ *E⁷* *B⁷*

tried to make life pleas- ant for the work- er and the peas- ant, He start- ed the whole thing

E⁷ *B⁷* *C*

off! (Oy!) CHORUS: Khrush- chev, Brezh- nev, Chern- en- ko and And- rop- ov, He

G *A^m*

wait- ed pa- tient- ly for all of them to drop off. Now he's Gen' ral Sec' ret' ry, there's

E⁷ *B⁷* *E⁷* *B⁷* *E⁷* *B⁷*

no- bod- y on top of Mik- hall Gor ba- chev! (Oy!) (Oy!)

It all began with Marx - that's Karl not Groucho,
Who wrote lots of great big books, he really was no slouch, Oh
He tried to make life pleasant for the worker and the peasant,
He started the whole thing off!

Then came Lenin - that's Vladimir not John,
He wouldn't rest until the aristocracy was gone,
He led the revolution, then Stalin carried on -
Not a patch on Gorbachev!

CHORUS: Khrushchev, Brezhnev, Chernenko and Andropov,
He waited patiently for all of them to drop off,
Now he's General Secretary, there's nobody on top of
Mikhail Gorbachev!

Some say that he has traded the sickle and the hammer
For Western decadence and a fickle kind of glamour,
But let's face it, what's more dreary than dialectical theory,
And Gorby had had enough!

If anyone suspects that Gorby isn't really red,
You only have to look at that birthmark on his head,
And at least he isn't ruling six months after he is dead,
He hasn't even got a bad cough!

CHORUS

All the leaders of the past have been ill and psychiatric,
And whatever their names were, they were really Gerry Atric,
But now there's this new piker, who they all call Perry Stroiker,
A mate of Gorbachev!

So now the U.S.S.R. has blue jeans and panti-hoses,
But he must be careful who he helps and who he disposes,
'Cause we all know that a Gorby can get up people's noses,
So watch out, Gorbachev!

CHORUS

His wife's called Raisa, she's the darling of the highbrows,
The attractive clothes she wears, they Raisa few eyebrows,
They love her to a man from Kiev to Kazakhstan,
She's beautiful and she's tough!

The arms negotiations Gorby handled very well,
He really stuck it up Reagan's nuclear arse . . . nal,
And how he rose in stature when he brown-nosed Mrs Thatcher,
He really pulled it off!

CHORUS



Martin Carthy & Dave Swarbrick

"Borrowed" from ACROSS THE BORDERS publicity notes.

DAVE SWARBRICK was born in London in April 1941, moved to Yorkshire for a short time but was mainly brought up in Birmingham. He took up the fiddle which he soon abandoned for the bass guitar - leading a totally forgettable and unsuccessful local dance band with a repertoire of one tune. When, inexplicably, the work dried up, the band broke up and Dave went back to the fiddle. The rest, as they say, is history.

His first band was led by renowned pianist Beryl Marriot. Their friendship remains firm and the association has led to classic sessions and recordings. He was for many years the "fire in the belly" of the Ian Campbell Group, teaming up with Martin Carthy in 1966. This pairing was an essential part of that tremendous shake-up of British folk music in the middle sixties. When they parted, he joined Fairport Convention at a crucial stage in their development. Fairport went on to become the most famous of all "folk rock" bands with a worldwide profile and influence. His dazzling virtuosity and eccentric stage presence made him a focal point and driving influence behind Fairport throughout their distinguished career. In 1984 he left to form Whippersnapper, which has quickly established a reputation throughout Europe for innovation and instrumental dexterity.

MARTIN CARTHY was born in London in May 1941 and is thus the "youngster" of the duo - if somewhat balder and more prominent nasally. He tried and abandoned the piano at the age of six, the trumpet at age eleven, before finally settling on the trombone at the age of sixteen. On this instrument his lack of flair was swiftly made manifest, but with typical doggedness, he stuck at it until his father caught him sneaking out of the house with a guitar that was not his own. It was in fact his father's. Guilt gone, the young Carthy was on his way to developing a playing style the likes of which had not been seen, and which, to this day, has inspired players across the spectrum of British music.

He played with the Thameside Four and the 3 City Four before joining up with Dave and subsequently with Steeleye Span and the Albion Country Band. Most recently he formed Brass Monkey - one of the most interesting of a new wave of British "folk" bands. He still performs with the Waterasons, with fellow Brass Monkey John Kirkpatrick and as a solo artist.

SEE THEM BOTH AT THE MELBOURNE FOLK CLUB, APRIL 6! (Details in Fragmented Folk)

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FRAGMENTED FOLK

* **CARTHY & SWARBRICK** As announced in last month's newsletter, MARTIN CARTHY and DAVE SWARBRICK will be at the Melbourne Folk Club on FRIDAY APRIL 6th. Unfortunately, due to circumstances beyond our control, the cost of admission has been put up to \$6 for members and \$10 for non-members, for this special event. Still good value of course and we recommend that you come early to ensure that you get in. Don't forget to bring your instruments for the session at 11pm.

* **MIKE JACKSON & IAN BLAKE** An afternoon of music for the kids at O'Sullivan's Royal Oak Hotel with MIKE JACKSON AND IAN BLAKE. Their talent, enthusiasm and great sense of fun will ensure that the kids have a great time - and so will you!! Sunday APRIL 8th, 3pm, \$5

So PLEASE spread the word and bring along your family, friends and neighbours. NO SMOKING DURING THE SHOW, PLEASE.

* **MELBOURNE FOLK CLUB TO VISIT BALLARAT** Sunday June 17th
The trip to Frankston on March 4th was enjoyed by all who went but sadly the numbers fell far short of a bus full. This could be attributed to i) lack of time to fully publicise the event, and
ii) concern by those who had to work the next day.
Well, as you can see, this time you have been given plenty of notice and you will probably find the times more suitable. The Sunday Folk Club in Ballarat meets from 4-8pm so we will be back in Melbourne by 10pm.
NOTE THE DATE IN YOUR DIARIES AND WATCH OUT FOR FURTHER DETAILS NEXT MONTH.

* **UPCOMING BALLS**
MAY 26, VFMC WOOLSHED BALL, Central Hall, 20 Brunswick St, Fitzroy
Basket supper (BYO) 6 p.m., Dancing starts 8 p.m.
JUNE 23, COLONIAL DANCERS WINTER SOLSTICE BALL, Northcote Town Hall
Cost approx. \$12, Babysitting provided!!!
AUGUST 25, REEL TRADITION. Stay tuned for details.
NOVEMBER 10, COLONIAL DANCERS SUMMER BUSH BALL

* **PENINSULA FOLK CLUB** has lost its regular venue, with the sale of the Central Park Coffee Shop - a sad loss! Until further notice, they will be meeting at the Baxter Tavern.

* **THE WEDDERBURN OLD TIMERS** mourn the loss of "Grummy" Ross, who died on 28 December 1989.

* **MATCHED!!!** (Fragmented Folk - Always last with the latest!)
Congratulations to FIONA MAHONY & ROHAN PATON, and also to COLIN TOWNS & JENNY LOWE for their not-so-recently announced engagements.

* **INTERNATIONAL ARTISTS** Rumour has it that Ralph McTell will be touring in June, but no details are available yet

FOLKLINK

A Project of the Folk Arts Administrator of Victoria
P.O. Box 327, Clifton Hill, Vic. 3068, Ph. (059) 643 568 or (03) 482 3281

Dear Folkvane Readers,

As Hugh MacEwan informed you recently, the funding for the position of FOLK ARTS ADMINISTRATOR/FIELD OFFICER OF VICTORIA has been continued for a further 12 months by the Victorian Ministry for the Arts, and it was requested that I continue in the role. The job this year (i.e. until February, 1991) will be for 20 hours per week, so it would be terrific if each and every one of you would assist me in achieving as much as possible in that 20 hours (particularly via making me aware of any Folk Arts information to which you have access).

As with any evolving job role, the desk grows higher and higher every time one turns around (I may have to think about putting in an attic!). Jokes aside, it is amazing how far the word has spread already about the project, and meeting up with one-off and/or ongoing requests is taking more time each week.

The "Field Officer" side of the job unfortunately gets a little left behind. However, I have at least managed to visit Geelong, Traralgon and Ballarat - the latter at the first night in their new venue (Craig's Hotel), and am grateful for the time spent by the various organisers in those areas in discussing the project with me. As well, I have been able to attend various Melbourne-based events to meet with people, and various Folk Festivals - always good places for a bit of a natter with visiting organisers while they sit on their laurels watching the local organisers going through the hoops!

Discussions with the VTHC (Victorian Trades Hall Council) on possible Tours for 1991 have been taking place, and regional clubs will soon be receiving a letter outlining the proposal. (You may have seen information about this in the A.F.T. Newsletter. Pamela Rosenberg outlined the discussions held between herself and the ACTU Arts Officers, subsequent to which it was decided that the most appropriate state to test-run such a project would be Victoria, due to the existence of the position of Folk Arts Administrator and of the growing resource contained in FOLKLINK. If it is a successful collaboration, it is hoped that other states will be able to find the resources to follow suit.

I won't go into further detail here, as Jill has enough trouble fitting in all the items she receives anyway! However, I look forward to hearing from any of you about any aspect of the project and its offshoots.

Cheers for now,

Kathy Burgi
FOLK ARTS ADMINISTRATOR
of VICTORIA

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'Sullivans 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
St. Melb. Town Hall, BYOG & supper. \$9/\$8/\$4
Contact (03)844 2476
- =====
- 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 Acoustic 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'Keeffe (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 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

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:

3PPP-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 & Acoustic Smorgasbord [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 Acoustic [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) [Ian "Macca" MacNamara]
	(different times for regionals)
3YYR 7.00 - 9.00 pm	Folks Alive [various presenters]

TELEVISION

Still nothing!

FOLK FESTIVAL NEWS

FESTIVALS AT A GLANCE

- APR 6-8 KAPUNDA (SA) 15th Annual Traditional Music Festival (See below)
- APR 12-16 24th National, Kuranda (Details below) Ph. (070) 938711
SOUTH WEST FOLK FESTIVAL REVIVAL, Nannup (WA) Bernie (097) 561040
- MAY 4-6 NAT. STORYTELLING FESTIVAL (ACT) Catherine Zwickert PO Box 420
Dickson ACT 2602
- MAY ? KYNETON - still a mystery, can anyone solve it?
- JUN 8-11 NEWCASTLE, 19th Annual Folk Festival. Not even an earthquake could stop them! Newcastle Technical College (No on-campus camping/accommodation.) Weekend tickets \$12/\$10, U.16 free.
John Burns 40 Corlette St, Cooks Hill 2300 (049) 26 1907
- OCT 26-28 YACKANDANDAH, TSDAV DANCE WEEKEND, Barry Simpson (03) 4844130
- EASTER 1991 25th National, Adelaide.

KAPUNDA, 15th ANNUAL TRADITIONAL MUSIC FESTIVAL 6,7,8 April, 1990

Events: Fri 6/4/90, Reception; Sat 7/4/90, Singing & Bush Verse competitions, Dance workshops, Bush dance, possible concert; Sun 8/4/90, Learners Comp., Street Fair, Speakers Corner, Parade, Chorus Cup.

Free camping & child minding for those attending the festival. Free admission to Saturday night's dance.

The Celtic Music Club wish to extend an invitation to all people from interstate & overseas to participate at our Festival. If anyone wants to enter in the competitions prior to the Festival, write to Maurice Cummins, 41 Hanson Rd, Woodville North, SA 5012. For further details, ring Maurice (08) 45 2773, John (08) 296 0381 or Terry (08) 356 0545.

TOODYAY 1990 (Late September?) Performance applications now open. Strict selection criteria apply, so send plenty of publicity, demo tapes etc. Closing date 9am June 10. Send to Barbara Stephenson, 15 McManus St, Wilson WA 6107, Ph. (09) 458 2751. This year there is also a songwriters contest with a \$250 prize, closing date June 30. Write to WAFF, PO Box 198, North Perth 6005.

24th NATIONAL FOLK FESTIVAL, Kuranda: The Line-up...

Judy Small, Mixed Relations, Ted Egan, Norma Murphy, Mangrove Jack, Joe Geia, Jan Wositzky, The High Notes, Leaping Lizards, John Broomhall, Don Henderson, Fagan Family, John Dengate, John Derum, Alan Scott, The Emigrants, Barleycorn, Danny Spooner, Paul Lawler, Gill Rees, Jill Stevens, Scott & Louisa Wise, Henry Reynolds, Kate Delaney & Gordon McIntyre, Shane Howard, Mantaka, David Hudson, Guava Jam, Margaret Walters, Silkwood, Dave Clark, Mark Both, Denis Rose, Something Fishy, Bob Rummery, Margret Roadknight, Soldida, Andy Irvine, David O'Connor, Des Fenoughty, John Leonard, Keith McKenry, Ron Edwards, Peter Firth, Marion McCarthy, John Williamson, Cathie O'Sullivan, Boola Trio, Pop Properly, William Lee, Myra, Gert Jacoby, That's Us, Barbara Burke, Balinese Gamelan, Mona Mona Dancers, Campbell Irving, Kevin Carmody, Roger Ilott & Penny Davies, Graeme Connors, David Essig, Jim Haynes, Suruil Tituil, Ted & Carolynne Burns, Tony Miles, Wobbly Wombats, Peter Dymond-Ramplin, Sultans of Swag, Mills Sisters, Eric Bogle, New Moon Theatre, Vera Myronenko, Denis & Lynne Tracey, Oui Oui Brothers, Bernard Bolan, Bruce Watson, Laurie Webb...

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THE OLD EMPIRE BAND WEEKEND - 23/25 Feb 1990.

by Colin Towns.

Once again it was Melbourne's turn to host the Old Empire Band, with all the entertainment and excitement that results. The hard work was all done beforehand by Dave Alleway (dance and music) and Barry Simpson (administration) with help from other Old Empire Band stalwarts and the Colonial Dancers who helped with the Saturday dance.

This time around the rendezvous was the Melbourne Folk Club at the Royal Oak, whose doors were open wide (and free! - contributions to the muso's beer kitty were strongly encouraged) to welcome the interstate visitors and a number of rarely seen locals. The resultant music was as spontaneous and enthusiastic as usual, and carried on until the wee small hours. The constant changing line-up of musicians, and the rapid arrival of beer jugs, was a sight to be seen.

Attendees of note included Phil Wilson all the way from Brisbane, Fritz Fitton from Perth, and Pam Connell and Mark Noke who have not been seen for over a year. Superstar attendee was mild mannered reporter, Peter Logue, who was able to persuade (or so he claimed!) the Prime Minister's Election Entourage to land at Tullamarine, en route from Hobart to Canberra. Absentees were Mike Jackson and Ian Blake, on tour in South Australia, and Mark Hallam and Sue who were busy decorating their recently purchased house in Adelaide - congratulations.

Saturday morning entailed combatting hangovers and the trams in the Mall to hold the customary busking session. Numbers were somewhat reduced by Britannia Morris, She-Oaks Morris and the Colonial Dancers all having gigs - however I understand that a good time was had by all earning a very healthy contribution to the weekend's expenses. Lunch was then taken at Burke's Downunder.

The Saturday night dance was held at the Central Hall, Brunswick Street. Unfortunately rather more setting up and hall re-organisation was needed than anticipated, but the army of early arrivals (musos, friends and Colonial Dancers) ably coped. The dancing started promptly at 8.05pm, M.C.ed as usual by Pedr Gurteen. A great selection of callers led the dancers through some old favourites and some new ones, one even written the previous day specially for the occasion by Colin Towns (see below). Dave Alleway was once again seen at a caller's microphone, and Dave Rackham called for the first time at an Old Empire Band dance. The event may well drift into folklore as an English visitor was spotted taking copious notes - 5 melodeons (at least), and as many fiddles was not so bad - but trombones, tubas, cornets, electric keyboards and ten kazoos ... what would Cecil Sharp have said? Following four hours of dancing, and thirty minutes of rock 'n' roll, the band and friends retired to Jeanette and David's to wind down, and down, and down. Some partied on past 5am, I piked out at 3am!

Sunday saw us gather in the Alexandra Gardens for the farewell picnic. More music was played, more food eaten and drunk, and a pleasant time spent catching up with friends. Passers by were bemused, including two wedding parties, and one couple surveying photo sites for their forthcoming nuptials! An offer for the Old Empire Band to provide music for their reception was turned down - some people have no taste! With Britannia again absent on a gig, there was no one to dance the solo jig "Haste to the Wedding" (where were you, Cart, when we really needed you?). Phil Wilson successfully ducked the invitation to host the next Old Empire Band in Brisbane, instead Toodyay (110km from Perth!) was proposed! The Adelaide National will definitely play host to us next Easter - so get to work on your red, white and blue outfits - see you there.



THE OLD EMPIRE BAND REEL.

by Colin Towns, 23 Feb 90.

Formation: Four couple longways set.
Music: 32 bar reels, or jigs.

- A1: Top couple takes 2 hands and galops down the centre of the set to bottom place, separates and galops up the outside of the set to place
MEANWHILE the bottom couple galops up the outside of the set individually, meets at the top, takes two hands, and galops down the set to place. (8 bars)
- A2: Middle two couples Right and Left hand Stars. (walk, 8 bars)
- B1: Top two couples, bottom two couples Circle 4 Left and Right. (slip step, 8 bars)
- B2: Top couple crosses with their partner by the right shoulder and casts outside the 2nd couple (who move up), crosses again and casts outside 3rd couple (who move up), crosses again and casts outside 4th couple (who move up) (skip change step, 6 bars)
- All swing partners, finishing on correct side. (ballroom hold, pivot swing, 2 bars).

Note: Choose music suitably phrased with a galopy rhythm in A1 and B2, and a steadier rhythm in A2 and B1.



NARIEL CREEK - MARCH '90

or

'T WAS A FINE DAY FOR A RIDE - ANYWAY

Throwing caution to the wind - with a dash of derring-do, I rode my bike to Nariel Creek. (And didn't fall off it, Hugh.) Half a dozen camps I saw, or maybe even six! They'd only come to "wet a line" or relax "out in the sticks". Ah. I saw the man in the Cummins van - at last, a face I knew, But he'd only stay another hour today - then abandon Nariel too. So I climbed back on my "trusty steed" and sadly headed home. Vale Nariel Creek in March. Port Fairy here I come!!!

CATHY O'CONNOR
ESKDALE, VIC.

Dearest Nancy



Dearest Nancy,

I have this recurring nightmare. I am in a crowded concert, enriching my baby's life with music and movement, when the little b***** decides to scream the place down. Everybody is staring at me... (At this point I usually wake up screaming myself.) If this ever happens to me in real life, what should I do?

Tormented of Tottenham

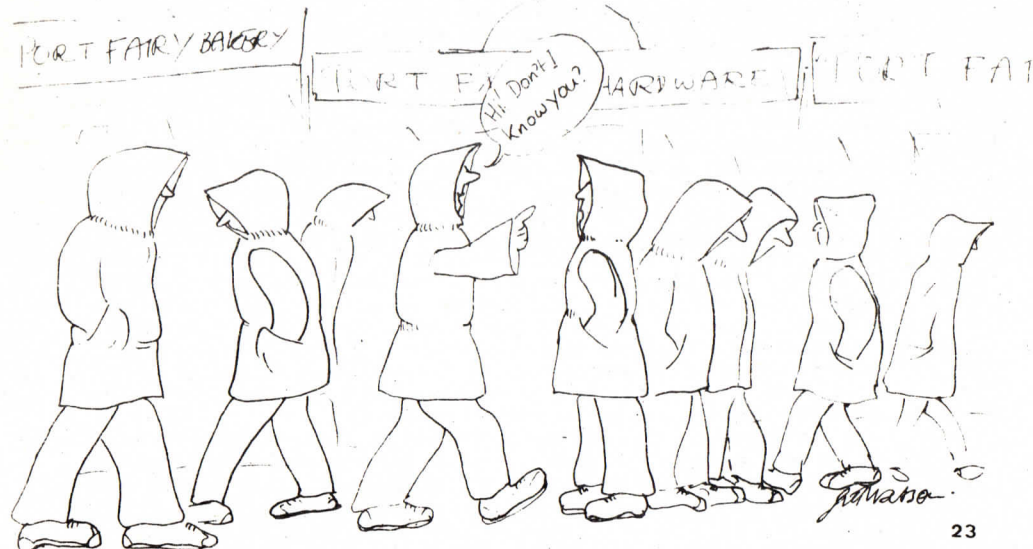
Dear Tormented,

You have two (legal) options. 1) Stay put and tough it out, stuffing food, dumplings, breasts, socks etc. into the offending mouth until the noise (or the concert) ends. 2) Head for the exit, which will, of course, be as far as physically possible from wherever you happen to be, necessitating much climbing over knees, reclining bodies etc.

Either way, two things are certain. Firstly, everyone in the place is going to be staring contemptuously at your obvious parental incompetence. Secondly, the artiste is going to take the opportunity to display his/her entire repertoire of "I eat babies for breakfast" jokes.

Both options are equally disruptive, but the second, at least, allows you to get out of sight while you indulge shamelessly in whatever ideologically unsound child-subduing techniques you happen to favour, and on the way out you get the chance to tread (heavily) on the hands/feet/etceteras of anyone who stares too critically.

P.S. Remember that John McSomething? He is now appearing in South Australia's FEDMAG under the alias of McCauslan. Where will it all end?



HOME SWEET NARIEL

Travels of '89 by JEANETTE GILLESPIE

I will always remember two little gems of philosophy from two old friends. The first? "Just remember - wherever you go, whatever you do, you will always be present." The second? "Have dreams, make plans. Your plans may not always work out the way you wish, but at least your road will not be an aimless meander. Accept what comes, make the most of it, then move ahead."

In my 1989 travels, the truth of these pearls of wisdom were attested time and again! My farewell concert in February was entitled "Broome or Bust." I didn't make it to Broome, but neither did I bust! I learnt to accept the bits of me I didn't like and couldn't seem to change - found I couldn't leave them behind me in Melbourne, so I may as well be happy with them! Makes peace of mind a little more attainable!

Changes of plan? Well, yes, there were a few. Every reason to "bust" in fact. My old Toyota protested and cost plenty heap money, my darling Dad passed away in May, my 13-year-old cat died soon afterwards, I was in a car crash, a boat crash, had my camera destroyed and my purse stolen, jobs were scarce due to the pilots' strike and I ran out of money and didn't make it beyond Far North Queensland!

So how come I still haven't stopped babbling about my WONDERFUL year away?! I guess it has something to do with not teaching for a whole year, perhaps to do with learning more of life and gaining strength, perhaps it was the amazing scenery, beautiful beaches, sparkling aqua water, coral reefs, gorgeous sunshine, crystal clear streams, magnificent soul-restoring rainforests (am I making you envious?), mangos dripping off trees, the colours and fragrances of poinciana and frangipani, the warm evenings, the relaxed life style, the wonderful people - need I go on? The balance just somehow tipped well and truly to the positive!!

Yes, the developers have got their hands on large tracts of Australia, but the east coast is still vast and beautiful enough to wander a deserted beach or walk through a rainforest with no witnesses, if you take the time to explore. Time is the essence. Time to find the beach, then spend days there if it takes your fancy; time to meet travellers or locals and get to know them a little; time to be involved in local affairs (I was at a successful rally against foreshore development in Cairns, for instance, and quaffed free ALP drinkies at the Cairns Workers Club on election night!); time to 4-Wheel Drive Fraser Island, or yacht-it around the Whitsundays, or walk Carnarvon Gorge if the chance present themselves; time to learn about the reef and the rainforest; time to explore some local history; and, of course, time to "meet the Folkies" and wander into local Folk Clubs and Festivals!

The "Folk Scene" in Queensland has undergone quite a dramatic revival in the past three years or so, the number of Folk clubs having increased from around 6 to around 20 in the time since the first Maleny Festival was held in 1987. That astonishing man, Bill Hauritz, who is constantly active in both brain and body, has been a major catalyst for this "revival". I call it that, as sitting in on the first planning meeting for the 4th Maleny Festival (held with great success, I believe, at New Year 89/90) was akin to attending a Christian prayer group planning more effective ways of spreading the gospel!

This fervour, this intense belief by all involved that the "gospel of the folk movement" can change people's lives was a wonder to behold. Even those who cleaned the toilets at last Easter's Maleny begged to be able to do it again! As Bill says, "Folk Music has been the world's

best-kept secret. Let's keep it a secret no longer!" It's been great to see recently some of that same kind of fervour in those who work so hard each year to give us Port Fairy, in Phil Day and co. who gave us the Golden Pyramid, in Hugh and all the Committee who give us so much in the FSDSV, and in many others in our Victorian circle.

Travelling through QLD, I found a ready-made "family" in those involved in those 20 or so Folk Clubs, singing and often staying with folk people in places such as the Gold Coast, Brisbane, Nambour, Maleny, Maryborough, Rockhampton, Airlie Beach, Townsville, Innisfail, Yungaburra, Cairns and Kuranda.

What a pity Kuranda is so far away! Those of you who will make it to the National Festival there at Easter are in for a treat. I spent a month there, meeting, singing and playing with many of the musicians in Kuranda and Cairns. I also had the pleasure of supporting John Dengate in Cairns two nights before the election!

Another month was spent exploring the Daintree and CapeTribulation areas. Ask me about it sometime!!

Quantity and quality of singers, guitarists, folklorists and song-writers are certainly present in QLD, but instrumental music definitely needs a kick along, (north of Nambour, anyway). Those who do play instruments other than guitars are often busy playing in bands and are not seen in sessions. The umbrella of Folk Music includes much blues and country music, and contemporary writing is of a high standard. Mangrove Jack, Cairns' favourite resident folk band have come a long way. Get hold of their latest cassette, out soon. Their version of Tracey Chapman's "Revolution" is a showstopper. Fred the fiddler is QLD's answer to Mike Harris, only twice as tall! Sunshine Coast songwriters Noel Gardner and Mark Gillett were favourites of mine too. I'm hoping to find some of their material published or recorded. Space permits me only to mention others such as Shane Howard, the Leaping Lizards, Paul Shanti, The Spirits, June Graham, Mantake, and the "Sydney, Phil and Monique Orchestra"! I hope you Southerners see some of them at the Adelaide National Festival in 1991.

And then the journey home! Five thousand or so km. later, no feelings of pleasure, wonder, delight, apprehension, anticipation, or excitement, from anywhere in Queensland came close to the intensity of emotion which surrounded my return on December 28th to Nariel Creek! I had set off northwards from Nariel after the Labour Day Festival, and now, here I was returning, ten months later, to goodness knew what! What would it be like, returning to the familiar after exploring the unfamiliar for so long? Would I still fit in? How would I react to my friends and they to me? All these thoughts mingled with an intense desire to greet those loved friends once more as I travelled through that beautiful area of southern NSW and drew closer to Nariel. My heart was almost on the steering wheel as I turned in the gate! What a joy the next 5 or 6 hours were! Two hours of screams and solid hugs from all around, a swim in the creek, a serene sunset over the hills, and delicious sessions of beautiful instrumental music from fiddles, whistles, flutes, harps, pipes, mandolins, accordions, concertinas, even the odd saxophone!

Yes, travelling is great. Queensland is great (it's tempting me already to return!), but there's nothing quite like returning to friends who love you, and, of course to the music and warmth of "Home Sweet Nariel".



Memories of Tim Whelan

JOHN MEREDITH (Reprinted with thanks from CORNSTALK GAZETTE, March 1990)

By bush telegraph and mulga wire the word was passed along - from state to state, from the city to the bush, from folk festival to caravan park: "Tim Whelan is dead!" And it was as though a bright light had suddenly been extinguished. The maestro of the whistle, the gentle folk singer, the caring teacher and the teller of traditional stories was no more.

"If it hadn't been for Tim, I'd never have been playing" said one whistle player, and surely she spoke for a multitude.

My first meeting with Tim comes vividly to mind. In May of 1985, on the eve of my departure on a collecting trip of some three and a half weeks duration, in company with Martin Fallding, I received a note from Lyndon Badcoe and it stated, "If you are in Adelaide, try to get to see Tim Whelan" and included the Kangaroo Island address and telephone number. I rang Tim from Adelaide. "Sure, John, I'd love to play for you" said he to a perfect stranger, "And you'll be staying the night of course - there's plenty of room."

Fallding and I arranged a passage to Kangaroo Island on the M.V. Troubridge, driving through the dark from Kingston to Penneshaw, where a hot meal was awaiting us on arrival. When we had eaten, Tim said, "And so you play the whistle, do you Martin? Let's hear a tune." Martin played. "That's very good, but have you thought of playing it this way?" Tim suggested a slightly different fingering and added a trill or two. So began a master-class that continued until about three in the morning, and which Tim would not let me record. "Ah no, you don't want this sort of stuff. I'll play for you tomorrow, John." And so he did.

"I won't play jigs and reels for you", he said next morning, "You'll have had enough of them from the bush bands." Tim then played for me a series of airs and ancient tunes he had, as a lad, learnt from old harpists and fiddlers - about 60 of them, including such rare items as "The Birth and Death of Salome" and "The Brian Boru Funeral Music", the latter complete in its three parts.

We had to sail out on M.V. Troubridge that evening, but five months later, in October of the same year, by means of trains, coaches, a local bus and the "Philanderer" catamaran ferry, I found my way back to the cottage above the beach at Penneshaw, this time alone. I stayed for the best part of a week and on this occasion I taped waltzes, polkas, set tunes, songs and traditional stories - about 100 items altogether.

While playing the polka tunes, Tim remarked, "I don't know why the bush bands always play jigs and reels for their bush dances. Polkas are better to dance to and only involve half as much work."

As well as my recording gear and luggage I had managed to lump along my Super-8 direct sound movie camera and tripod, and I made a short movie of Tim Whelan talking and playing his whistle, and of Tim and his old mate, Jim King on Jews harp. The film was only of 17 minutes duration (all I could afford!) but we managed to include a demonstration of whistle-playing techniques, followed by "The Corner House", "The Dublin Reel", "Glen Allen", "The Brian Boru Funeral Music", a Jews harp duet, "The Boys of the Town", "Moll the Bobber" and "The Mountain Dew".

It was during this visit that Tim told me a lot of wonderful traditional Irish stories. He was a lively raconteur and the tales sparkled with native vernacular. I urged him to write them down, and to try to write them as he spoke. He did some and after a couple of re-writings, tried unsuccessfully to find an Australian publisher. Undeterred, he sent the manuscript to a Dublin publishing house, and at the time of his death was waiting to hear from them.

Tim and I maintained a regular correspondence, but it was three years before I returned again to K.I., with Jamie Carlin, and on this visit I both taped and photographed Tim playing his treasured Oliver Goldsmith walking-stick flute. All of the recordings have been lodged in the National Library in Canberra, along with all the letters I received from Tim. The movie film will be added to the collection this year.

When I asked Tim for personal particulars, he told me, "I was born in 1914, and I'm as old as the hills". And, "I come from Tipperary, and that's the place it's a long way to." Tim Whelan migrated to Australia in 1967 and he died of cancer on 27 December 1989.

He will be remembered by most whistle players for his workshops at the Port Fairy Folk Festival. He also appeared at a couple of National Festivals and at numerous local folk festivals. He established The Celtic Music Group of South Australia and had a special interest in playing for the kids. At Penneshaw he did demonstrations at the local school, and when he began to play for me at his home, it would not be long before there was a tap at the door and a little voice would ask, "Can I come in and listen please Mister Whelan?"

Tim introduced me to many Irish traditions, and one of my favourites was the design of the three fishes, an emblem carved in wood that hung over his front door. He told me it was an ancient Celtic device which they used to draw on the covers of their exercise books at school, and he showed me how to draw it. The secret is to begin with the three equal and equidistant lines radiating from the middle; then the curved back of each fish is drawn from the tip of one line to a spot about one third of the way from the tip of the next; the tails are added and finally the eyes, gills and spots. It is something I always associate with Tim, and already it appears on the covers of many of my notebooks.

As well as being an expert performer on the whistle, Tim composed a number of tunes for that instrument. There are "Tim Whelans Jig", "Tim Whelans Hornpipe", "Tim Whelans Reel" and "The Waltzing Matilda Jig". "The Road to Port Fairy" portrays Tim's feelings while driving to the festivals there and gets quicker and quicker as he draws near his destination. A satirical piece is pointed at those bush band musicians who are fully immersed in Celtic music and think they have mastered it all when they can play O'Carolan's Concerto. For them Tim has composed a piece he calls "O'Carolan's Confarto". Three of his pieces are serious compositions. "The Lonely Heart" was composed one evening, soon after his arrival, when he was smitten with a bout of home-sickness - "But I've made a lot of friends, and I'm glad I stayed", he remarked after playing it.

Whelan has strong feelings of empathy for women who have been wronged and expresses these in two serious compositions dedicated to the women concerned. "Song from Mary Jo Kopechne" is a lament for the woman found dead in Teddy Kennedy's car at the bottom of an American lake, and who did not die from drowning. The other piece is of a rather macabre nature, and is dedicated to a Dublin prostitute.

In 1926, when Tim was about 12, the naked body of a woman was discovered at the end of a mountain road outside Dublin. Identified as a street girl named "Honour Bright", the body bore no external wounds, yet two pistol bullets were found in the body. She had been murdered because she gave one of her clients "a dose". In the middle of Tim's lament, two startling staccato notes represent the pistol shots marking the end of "Honour Bright".

"How did you learn to play the whistle?" I asked. "Well, I had an older brother, and he had this old whistle, and one day he was out of

smokes. He offered me the whistle and promised to learn me a tune if I would get him a small packet of Players. So I went to the village and I got the packet and it cost me sixpence and I had the whistle in my bag the next day going to school. I bought my first whistle for sixpence and it could play a lot of tunes. I've done a lot of playing since and I'm still learning...."

Twenty years of living in Australia had done little to alter Tim's musical brogue and his use of the Irish vernacular. He never lost the Irish way of pronouncing "th" as "t", such as "taught" for "thought", and had lots of delightful sayings such as "Cappa Moore? Ah, it's just a little small town...." And when I was leaving on the ferry his farewell was typical of the man: "Goodbye John, and God bless you. And Ye'll be coming back?"

The Tim Whelan recordings consist of 160 catalogued items on 18 reel-to-reel tapes, numbers R-88 to 92, R-114 to 123 and R-337 to 339, all inclusive. They are located in the Oral History Department of the Australian Special Collections of the National Library of Australia in Canberra. They contain biodata, reminiscence, tunes on whistle, walking-stick flute and jews harp, songs and traditional tales, plus a discourse on whistle playing techniques. What a fitting memorial it would make if folk clubs and Irish organisations would get together with the Library and issue these on commercial cassette/LP/CD recordings.

John Meredith



SOUND SUPPORT FOR FOLK MUSIC

From a National Film & Sound Archive media release.

The NFSA announces the appointment of Canberra folk identity Terry McGee as deputy head of its Research and Information branch.

With 20 years' involvement in folk music behind him, McGee, a multi-instrumentalist and dance caller currently plays with Canberra band DANCERYE. He was a founding member and later president of the Monaro Folk Music Society. After an Australia Council supported tour, in 1974, of British folk music institutions, where he met many illustrious figures, including Maud Karpeles and Bert Lloyd, he became involved in a local community radio folk show, and an instrument making workshop. He joined NFSA in 1986, looking after its sound preservation area.

Terry said he was keen to hear from people who believed they had something to offer the national collection in Canberra: "It might be a recording of a singer of musician in their own family, or a recommendation about someone we should record or even an offer to record on our behalf. It might just be a press clipping about a local musician, storyteller or character - but it could also be that one piece of information that a future researcher needs."

TERRY CAN BE CONTACTED AT THE NATIONAL FILM & SOUND ARCHIVE, GPO BOX 2002, CANBERRA ACT 2601, on (062)671737.

RECORD REVIEW



Bombarde: *Bombarde*. Sandstock Music SSM037

Reviewed by Malcolm Tattersall
Reprinted with thanks to the author, from
The Recorder No 10, 1989, 28.

Bombarde is a Tasmanian group which plays what might best be described as multicultural folk music, not unlike that of their mainland counterparts Shenanigans, Zingara, Sirocco and Mara, who all play a mixture of Anglo-Celtic folk music, traditional music of Europe (particularly Eastern Europe, from Hungary to Turkey), renaissance/mediaeval music, and original compositions. This self-titled record from Bombarde is fairly typical in this respect: the ten tracks include 24 items, of which five are Irish, six are French, seven are Eastern European, two are renaissance dances and three are original. This may appear to be taking eclecticism entirely too far, but the music has enough common factors to maintain continuity: a focus on melody (rather than harmony), modality (not tonality), and rhythmic energy.

A similar consistency-despite-diversity can be seen in the instrumentation. Members of the group play, between them, some thirty different instruments from crumhorn to electric bass to tinwhistle to darabuka, but on most tracks we hear one or two wind instruments, plucked string accompaniment and drums, with or without vocals; and it doesn't seem to matter much where the instruments come from. The electronic manipulations available in the recording studio - overdubbing and reverb in particular - are used to enrich the possibilities available to the group, but are not allowed to dominate.

Among the wind instruments, recorders, whistles, flutes and shawms (with their relatives, zurna and bombarde) get approximately equal shares of the limelight. All the wind instruments are played by Katheryn Hyde-Wyatt and Anne Hildyard, whose performances range from very good to stunning.

There is so much enjoyable music on this record, and it is so varied, that picking one favourite track seems unfair; so here are a few contrasting favourites.

The record opens with one of the original compositions. *Bunavoneader Air* was composed by Anne Hildyard and John Hickey in a deliberately traditional (Scottish) style. Played on whistle and guitar, it is an ethereally beautiful slow air. It is paired with *Sergeant Early's Dream*, an intricately ornamented Irish reel which features some fine flute playing.

The first side ends with a medley of (unnamed) traditional French melodies. The first, mellow and pastoral, begins with some lovely guitar playing from John Hickey. The second, *mush livelier*, features flute, curtal (or is it a crumhorn?) and percussion; the musical energy builds steadily to launch us into the third tune with sopranino recorder, flute, curtal, mandolin, guitar and percussion - and some rhythmic trickery at the end.

Meszozege Lassu, a sad Hungarian song of a woman waiting hopelessly for her lover to return from war, is a complete contrast. It is given a very simple but exquisitely effective

performance: Anne Hildyard's voice is accompanied only by a (bowed) double bass. This is one of the pieces which shows how closely related all the types of music on the record really are; a listener who had not read the sleeve notes would be as likely to think it is a Breton folk song or a troubere song as to guess its actual origin.

Two bransles from *Orchesographie*, the sixteenth century French dance tutor, provide yet another contrast, and should be real eye-openers for anyone who thinks this music belongs in museums. Shawms alternate with recorders over a background of plucked strongs and percussion in a performance as exciting and as infectiously danceable as anything you're ever likely to hear from a folk band.

What more need I say? Production quality is good without being exceptional, performances are good and some are exceptional, and sleeve notes are brief but adequate. Purists of all persuasions will find something to dislike on this album, but I didn't.

The Recorder is a high quality 36 page magazine, packed with reviews and articles of all sorts relating to the history and playing of the instrument in its many forms. The following details should help those interested in subscribing. Subscription for numbers 11 & 12 (June & December 1990) is \$12 including postage. Write to: The Editor, 63 Whitby St, West Brunswick Vic 3055. Back copies (nos 2-9) are also available.



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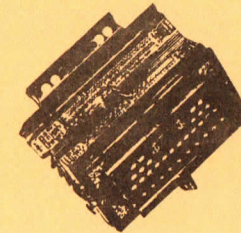
A LETTER FROM STEPHEN COSTELLO on behalf of the Community Arts Network, 18 St Andrews Place, East Melbourne 3002, 650 9172/9006

Our first meeting for 1990 was a great success. Thanks to those who contributed to the "Funding for Youth Music" discussion on 5th February. A five member task force is following up some of the issues and concerns raised at this "Forum".

And now for something totally different! The Community Music Forum will join forces with the Writers Subcommittee, to conduct all day Composition Workshop. The central idea is to feature artists who are doing especially interesting things in the colourful "grey" areas between sound composition and "poetry".

I would like to invite members of the Community Music Forum who wish to either perform, demonstrate or conduct composition workshops with other writers (of music and of words) on this day, to let me know a.s.a.p. It will probably be held at Footscray Community Arts Centre on a Saturday or Sunday in April.

Thank you for returning the green forms indicating your level of interest in our program. The new Community Music Management Committee consists of Genevieve Searle, Henry Vyhna, Bev McAllister, Jim Koehne, Peter Moon, Audrey Klein, Jenny Fogarty and myself. Judy Turner (Benalla) John Snowden (Maldon) Geoff Cabble (Shepparton) Barbara Critten (Hamilton) and Phillip Day (Clunes) will keep us in touch with their regions.



AUSTRALIAN FOLK TRUST

4TH NATIONAL FOLKLORE CONFERENCE

CALL FOR ABSTRACTS OF PROPOSED PAPERS

The 4th National Folklore Conference will be held at the University of New England, Armidale (NSW) on 24-25 November 1990.

The theme of the Conference will be *Folklore in Australian Music, Art, Literature and Culture*.

There will be three sub-sections covering:

- # Activities in the New England district
- # Activities in other parts of Australia
- # Future directions.

Sixteen papers will be selected for presentation and discussion. Folklorists, collectors, academics and others are invited to submit abstracts of proposed papers. Abstracts should be approximately 300 words in length and must be received by **31 May 1990**. For delivery of abstracts and for further information contact:

AUSTRALIAN FOLK TRUST, PO Box 156, Civic Square, ACT 2608. (06)2497217