

FOLK SONG AND DANCE SOCIETY OF VICTORIA

ABOUT THE SOCIETY

- * Its MAILING ADDRESS is P.O. Box 1096, Carlton, Victoria, 3053.
- * It is INCORPORATED under the Associations Inc. Act (1981).
- * It has the REGISTERED TRADING NAME of "FOLK VICTORIA", which is used mainly for publicity and sponsorship purposes.
- * It holds MONTHLY MEETINGS (usually the first Monday of the month), where your views and suggestions can be voiced.
- * It PROVIDES SPONSORSHIP, where appropriate, for various folk events and projects throughout the state.
- * It REPRESENTS VICTORIA in matters involving all forms of folk arts, and as such is a member body of the Australian Folk Trust, Australia's national folk arts organisation.
- * It charges MINIMAL ANNUAL MEMBERSHIP FEES.

MEMBERS' BENEFITS

1. PROVIDED FREE OF CHARGE : -
 - * Monthly magazine-style NEWSLETTER - "FOLKVINE" - containing information about folk events, news and views from Victoria, Interstate and Overseas, record and book reviews, songs, tunes, stories, poems, dances, radio and TV listings - and anything else that comes in!
 - * Weekly Folk Music INSTRUMENT WORKSHOPS, where you can learn new tunes and playing techniques.
2. DISCOUNTED ("MEMBERS") ENTRY FEES TO : -
 - * The Society's weekly Folk Club (The MELBOURNE FOLK CLUB).
 - * All other clubs, concerts, dances, workshops and other functions run or sponsored by the Society.
 - * Events run by other Victorian folk groups, such as the :
 - Colonial Dancers
 - Echuca Folk Club
 - Folklore Council
 - Geelong Folk Club
 - "Peninsula" Folk Club
 - T.S.D.A.V.
 - "U.T. Creek" Folk Club
 - Victorian Folk Music Club
 - * Events run by a variety of interstate folk clubs.
3. DISCOUNTED ("MEMBERS") CHARGES PAYABLE FOR : -
 - * Records, cassettes and books sold at F.S.D.S.V. events.
 - * Advertising of appropriate items in "FOLKVINE".

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AFFILIATED GROUPS - \$45

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

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FOLKVINE

The Newsletter of the
Folk Song & Dance Society of Victoria



KURANDA

festival in the rain...

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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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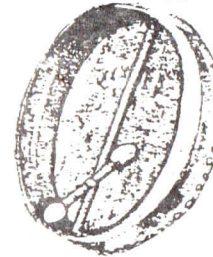
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MELBOURNE FOLK CLUB VISIT TO BALLARAT

CAMP HOTEL - SUNDAY JUNE 17th - 4-8p.m.
 A 45-seater luxury coach will leave from O'SULLIVANS HOTEL - 444 NICHOLSON ST., NORTH FITZROY at 2p.m. and will be back in Melbourne by 10p.m. (a much more respectable hour, I'm sure you'll agree.)

Cost \$15/\$12 (members) plus a small charge for admission into the Ballarat Folk Club. PERFORMERS who will be travelling up with us include Dave Brannigan, Ian and Di Simpson, Jeanette Gillespie, Maree Murrell and Rab Mitchell...and more to be arranged.

The concert will run from 4-7p.m. and will be followed by a session so bring along your instruments and voices and join in.

You will need to have booked and paid for your seat by Friday June 8th. If we do not have sufficient numbers by then we will have to cancel the bus. You may book your seat at the Club any Friday night, or ring Meg on 387-5256.

Editorial

Hello Readers,

SITUATION VACANT!! As of June 30, FOLKVINE will be needing a new editor. Remuneration - nil. Perks - personal satisfaction, and lots of interstate newsletters to read. If you're interested, please get in touch with the committee A.S.A.P. Once the July issue is printed, I hang up the typewriter. Now, on with my antepenultimate editorial!

After last month's gargantuan Port Fairy extravaganza, the May issue has a very lean and hungry look. It seems that everyone but me went on Easter holidays and forgot the 15th. There I was, sitting by the phone, alone and forlorn, empty pages in the typewriter (enter violins, lots of pathos...) Luckily things did stir a bit by the end of the week, with the exception of Morning Star. Expect a double-whammy end-of-zodiac special next month, all you bewildered Aries and Taurean folkies.

Even Bruce Watson's account of Kuranda was a near miss. After promising to fax it down, he found himself marooned in a flooded rainforest tour, eating army rations and sleeping with the S.A.S. - and not a fax machine in sight! Fortunately, they were rescued and he was only a day late getting home. He's quite an oddity - a Melbournian who actually made it to Kuranda. For the rest of us, this festival will be remembered as the one we would have LOVED to have gone to but... His review of the festival is in this issue, as is his Declan Affley prize-winning song, AMAZON. (Congratulations, Bruce!) Incidentally, if I can slip in a cheeky plug, the two pages of AMAZON are lifted from Bruce's soon-to-be-released song book, which is, as I write, at the printer's.

This month saw a couple of big events at the Club: the Martin Carthy/Dave Swarbrick concert, and Mike Jackson & Ian Blake's children's workshop. I unfortunately missed the latter, but I did manage to squeeze into the Carthy/Swarbrick one.

It was the forty-somethingth gig of their tour - a real credit to their stamina - and they were well supported, with one notable exception, who shall remain nameless, as I didn't catch his name, and don't really want to know it. I don't like to abuse the editor's role with personal attacks, but this drongo really deserved it: a "performer" drunkenly heckling those on stage - ugh!

The Folk Club is not the sort of place where one normally thinks of using bouncers, but there comes a time for throwing tolerance to the winds and delegating an official chucker-out. Let's hope it never happens again! (Thanks are due to Mike Jackson for his attempt to intervene.) It was a sad blot on an otherwise excellent concert. O'Sullivan's was packed to the rafters with a 99% appreciative audience, who were treated to some first-rate traditional and contemporary songs and tunes.

If only it had also been a 99% smoke-free audience. My eyes were watering before I even got in the door! Would it be awfully un-folkie of me to dream of a smoke ban? I've tried to get into the Retreat Hotel a couple of times, but I've never been able to penetrate the smoke screen. On that heretical note, let's (cough!) get on with the newsletter!

Happy reading....Jill



PRESIDENT'S REPORT

Well the festival season is at last finished. Now I can get my breath back and write this report.

I was not able, due to both time and financial constraints, to get up to Kuranda for the National but already reports are beginning to filter through.

Congratulations to Bruce Watson: his song, "Amazon" was given the Declan Affley song writing award. This capped off what has been an excellent year for Bruce. He secured the song writing award at the Port Fairy Festival and was successful in obtaining grant monies from the Australian Folk Trust to help produce a book of his songs. Good on ya Bruce and I look forward to the publication.

The Folk Song and Dance Society was very well represented at the Brunswick Music Festival, the Folk Club presentation being one of the Festival highlights. Many thanks to Coralie Collins and her willing band of helpers who sold records and generally promoted the Society over the whole weekend.

Congratulations also to Brennie Walker, who has been appointed to a teaching position in Corryong. On behalf of the Society I would like to thank Brennie for his support over the past years. He has stated that he would like to continue to work for the Society in a liaison capacity to North Eastern Victoria, an offer we won't refuse.

Keith Lawrie is, once again, off on a U.S.A. safari and his skill as both performer and organiser will be sorely missed.

This means that the F.S.D.S.V. committee will be understaffed for a few weeks. The Annual General Meeting of the Society is just around the corner and I would like all members to give consideration to serving on the committee as well as attending the meeting to give voice to their opinions regarding the Society.

Regular patrons to the Club will have noticed a dramatic increase in admission prices. This is due, for the most part, to the pub's management being no longer able to contribute financially to the Folk Club. The management does however, afford us rent-free accommodation as this is a bonus. I ask that all members support the Society and the Club to their fullest extent and encourage friends to join the Society and enjoy the Club's atmosphere.

Both the Folk Arts Administrator Project and the Folklife Centre are ongoing and congratulations are due to Kathy Burgi for her endeavours to create a more co-ordinated Folk Arts programme for Victoria. Congratulations also to Derek Brown and the steering committee for a tremendous amount of work to ensure the success of the feasibility study.

To all members and FOLKVINE readers, I hope you had an enjoyable Easter holiday and I look forward to your continued support.

Yours sincerely,

H. G. MacEwan

President



KURANDA - The Festival in the Rain (forest)

(-BUT IT GOT BETTER!)

BRUCE WATSON

"In the unlikely event of rain," the program said, "all events will be held indoors." Unlikely indeed! There was a cyclone around this area a few weeks ago, and Easter is in the wet season. The rain on Friday night was INCREDIBLE. Up in N.Q. they measure the rain in feet not inches or millimetres. People were walking around in water and mud a foot deep, gutters became torrents - but at the amphitheatre the concert went on. MANGROVE JACK (a band that's come a long way musically - innovative and tight) did a great job. The audience could barely see them through the rain, but many stayed on - even the band got soaked - but they were excellent. So too were the MILLS SISTERS with their infectious harmonies, and the ABORIGINAL & TORRES STRAIT ISLANDERS dancers. Poor TED EGAN turned up late after missing his connection in Brisbane, and a 24 hour bus trip, but like a real trouper he came on as soon as he arrived.

But after Friday night there was very little rain, and the ground was dry by Sunday - helped by several truckloads of hay spread over the grass/mud at the amphitheatre.

Kuranda is a beautiful place, and several of the venues were great, such as the amphitheatre, surrounded by jungle, and the new, very slick Tjapukai Theatre (home of the local, renowned Aboriginal dance group). There was also a Big Top by the camping area - a good, handy venue, but unusable for the nightly dances because of mud. Your chair would sink in 4 or 5 inches as you listened to the concerts!

There were nooks and crannies in the school which served as good session venues (but sessions never got going till the small hours - unlike the last National in Melbourne, and Maleny, I hear), and a small tent and hall which served as good workshop venues. The problem was that they were all too far from each other, along tiring, hilly roads. My calves suffered severely! Another problem with the spread-out aspect was that there was no focus for sessions. The booked performers were mostly staying in the plush Rainforest Resort, 2km out of town. There were good sessions there, but the sessions at the school were largely deprived of these people, so a division between performers and other participants seemed to develop, which was a pity. Nonetheless, I did experience two excellent sessions - one of each type. The first was a "stars" session at the Resort. I was in bed for most of it, but only a few feet from the action, so I heard the lot, and very pleasant it was - the MILLS SISTERS, JOE GEIA, KEV CARMODY, DANNY SPOONER, DAVE CLARKE all hopping in. On the Sunday night an excellent "plebs" session went on until the not-so-see small hours. Unfortunately the Pigs (and they really are pigs up there, Fitzgerald notwithstanding) broke one up violently at the school on Friday night.

There were lots of wonderful moments in the festival. For me personally there was winning the song contest, and thrilling a group of 40 Aboriginal kids from Mackay with the FOLK RAP. They befriended me for the rest of the festival and kept getting me to show them how to do the actions! "Deadly, mate!"

JAN WOSITZKY scripted a show, "THE ANZACS" based around TED EGAN's record, but with lots more dialogue/monologue thrown in. The material, plus its juxtapositioning in the script, plus the delivery of the participants made for a real highlight. How often do you get a show featuring Jan, Ted, JUDY SMALL, JOHN DERUM, NERYS EVANS, DEBBIE SONNENBERG and ERIC BOGLE! It was very powerful, and there was scarcely a dry eye in the house - including on stage. I get chills writing this.

I was also very impressed with the workshop JILL STEPHENS, GILL REES and JOHN ONIONS had put together. Beautiful songs, beautiful singing,

beautiful slides - very well put together. It was an honour to be asked to contribute my AMAZON song. It was on the environment and use of the land. There's a good chance both these shows will be on in Melbourne one day - or at least at next year's Adelaide National.

The environment was a major theme of the festival, with several workshops on different aspects of North Queensland environmental issues. As well as that, you could go for walks in the jungle around the town - real Tarzan stuff - or partake in many extra-curricular activities such as the Barron Gorge rail trips: an advertisement for preservation of the environment if ever there was one. There were special folkie trains put on, and we all merrily sang jolly folkie songs between gasping at the spectacular scenery.

Another theme of the festival was Aboriginal culture; several dance groups stunned audiences, and a heavy contingent of black singers and musicians were a highlight of the festival: MIXED RELATIONS, JOE GEIA and KEV CARMODY to name a few.

There was a children's festival going on concurrently, with similar themes, and from all reports it was very well done, with several of the big-name performers doing children's spots. Congratulations to the organisers.

I believe the Poets' Dinner was wonderful. The winner was a lady from Sydney whose name I don't know, but who told the story of her life as a failed opera-singer-turned-folkie, complete with opera excerpts - and at no time referring to her notes, because she had none: she'd only just made it up!

ANDY IRVINE in combination with Melbourne outfit APODIMI COMPANIA were brilliant and breathtaking with their 23/16-type tunes. JOHN WILLIAMSON got the crowds as worked up as ever. I think the guy is brilliant in patches, though like many others, I am uncomfortable about some aspects of his show, such as its jingoism. Victoria's own BOOLA TRIO received a great response - no mean feat at 12.30 a.m. after an hour of the big J.W. ERIC BOGLE did his usual thing - and very well, fresh off the plane from a long U.S./Canada trip which was a screaming success, by all accounts. Other old faithfuls like JUDY SMALL, MARGARET ROADNIGHT (backed by Nimbin-based one man/multi-synthesiser dynamo orchestra, BRUCE McNICHOL), the TRACEYS, DANNY SPOONER, GORDON McINTYRE & KATE DELANEY did their stuff.

The international artists were thin on the ground. I only saw BARLEY-CORN - whose slightly sentimental Irish music does little for me - and ANDY IRVINE. I missed MARION MCCARTHY and DAVID ESSIG.

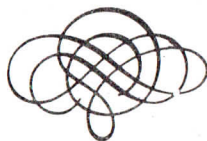
A few new-to-me acts which caught my eye were the HINTERLAND BAND with lots of catchy green songs, NO STRINGS ATTACHED, a 6-piece capella group from Darwin with clever and beautiful harmonies, with a good dash of humour, and Adelaide's DES FENOUGHTY - a low-key, but very pleasant singer-songwriter. Some say there were too many standard bush bands - I'm not convinced about that.

The Declan Affley Memorial Songwriting Award was run smoothly - for the first time in many years, I believe. Credit must go to Pamela Rosenberg on this score. There were many songs that could have won. Alan Scott's "Remember Arnold Ap", about an anthropologist from Irian Jaya received a high commendation. Tony Miles' "Tienanmen Square" was one I was braced to cringe at - but it won me over - very well written. Dave Clarke's song about "Workers of Whittencoom" was powerful and haunting, Jock Webb's "Conservationist Farmer" was witty and packed a solid punch, and I also liked Mark Heyward's "Quest for King Billy", about Tasmanian Aborigines. These stood out, to me, but all the finalists wrote songs that were worthy, and several will no doubt be sung and enjoyed for a long time.

All in all it was a great festival - it couldn't fail, being set in paradise - rainforests need rain, after all! In fact, given the warmth and humidity, I actually enjoyed the rain - it was exciting. The festival was organised well, overall, and most events ran on time. The word I heard - unconfirmed - was that the festival did not do nearly as well financially as Maleny last year. In fact most comparisons with Maleny by people who were

at both tended to favour Maleny. I can't say - but I had a great time, heard great music and made many new friends and acquaintances. What a job organizing such a festival. Neil Maher and his wonderful team deserve a real pat on the back.

And now it's time to think about Adelaide in 1991. They're already up and running, with very attractive T-shirts and stickers. National-starved southerners will flock to this one.



FUDZY-DUDZY ODDS & ENDS

RISE IN MEMBERSHIP FEES FOR '90-'91

At the 1989 A.G.M. of the Society, it was resolved that, in order to keep pace with inflation and to cover costs of running the Society, membership fees for the coming financial year would be adjusted as follows:

SINGLE: \$27 (SINGLE CONCESSION: \$17)
FAMILY: \$41 (FAMILY CONCESSION: \$27)
BANDS/PERFORMING GROUPS: \$55
AFFILIATED GROUPS: \$58

("Concession" applies to PENSIONERS, STUDENTS and people living in the country, i.e. outside the (03) phone area.)

People wishing to join between now and the end of the 1989/1990 financial year, may do so for a \$4 flat rate, provided that they also take out a subscription for 1990/91.

NEW FOLK CLUB ADMISSION PRICES

Since O'Sullivan's has indicated that the management is no longer able to offer financial assistance to the Folk Club, it has been necessary to raise admission prices. The new rates are \$8 for non-members and \$4 for members. A substantial increase, perhaps, but still very good value!



RECORDS AND CASSETTES

The F.S.D.S.V., as reported in the March 'Folkvine' was allowed the record & cassette sale rights for the Brunswick Music Festival. Thanks to all those who gave so many hours of help, both on the stall and with publicity for the Society throughout the weekend; to Sandstock Music and Chris O'Connor for assistance in providing additional stock; to all the artists who made their records and cassettes available on a consignment basis, and lastly to Brunswick for the use of their venue and for the promotional opportunity accorded us.

Unfortunately the venture, which should have provided some much needed extra revenue for F.S.D.S.V. projects, did little more than break even. The thanks for a near disaster go wholly to the animal connoisseur who helped itself to eighteen or so, top of the range, imported albums. Whoever was responsible, knew the layout of the Mechanics' Institute, and when the stall was closed to the public, took time to choose, very selectively, from quality overseas artists, an estimated \$300 worth of albums.

The stolen stock is a direct expense to the F.S.D.S.V., and the loss of monies which should have been generated by the sale of these albums will of course be reflected in our inability to assist other Society initiatives. Moreover, it leaves a very sour taste, with all of those who gave so generously of their time and energy, to know that someone who would 'rip off' a non-profit organization got away with it and may well strike again.

If the thief/thieves conscience is hurting, the Society would ask no questions if restitution were to be made, either of the goods or in a monetary form. Any information anyone has regarding the theft would be welcomed, and may be conveyed to me direct, or to any of the Committee members. Thanks once again to both the helpers and the shoppers.

Coralie.

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FRAGMENTED FOLK

UPCOMING BALLS

MAY 26, VEMC WOOLSHED BALL, Central Hall, 20 Brunswick St, Fitzroy
Basket Supper (BYO) 6p.m., Dancing starts 8p.m. Ph. (03)497-1628
JUNE 23, COLONIAL DANCERS WINTER SOLSTICE BALL, Northcote Town Hall.
Cost Approx. \$12, Babysitting provided.
AUGUST 25, REEL TRADITION
NOVEMBER 10 COLONIAL DANCERS SUMMER BUSH BALL

GEELONG FOLK MUSIC CLUB BULLOCKIES BALLS, May 19 (Paradiddle), July 28 (Full Circle), Sept. 16 (Diamantina), Early Nov. Springding Ball. Geelong West Town Hall. \$10 single, \$8 per person, table bookings, better for groups of 30+ booked two weeks or more in advance. Contact Geelong Folk Music Club, P.O. Box 269 Geelong 3220, or phone Music World (052)99562, Basseys (052) 438189, or Andrew (052) 442485 (w), 213095 (h). Tickets by booking only.

INTERNATIONAL ARTISTS

GUINNESS CELEBRATION OF IRISH MUSIC, Dallas Brooks Hall, Thurs. Aug. 16 & Fri. Aug. 17: Mary Black, Dolores Keane, Jim McCann, Stockton's Wing, Liam O'Flynn, Arty McGlynn, Nollaig Casey, Donal Lunny, Danny Doyle, Maire Ni Chathasaigh, Chris Newman, Niall Toibin.

DAVEY ARTHUR & THE FUREYS, Concert Hall Tues. 29 MAY

RALPH MCTELL, Concert Hall Sat. 2 JUNE

LOCAL FOLK VENUES: WINDS OF CHANGE

Most readers will be well aware by now, of April's sad news: the demise of THE TROUBADOUR. Last year's fire proved too great a financial burden, so the phoenix act was short-lived. ONE-C-ONE, however, lives on in a new venue: Brunswick Mechanics Institute.

THE BOITE also has a new home: The Boite World Music Café, Mark St. Hall, Mark St., North Fitzroy, off Scotchmer. Meanwhile, further afield, the PENINSULA FOLK CLUB has moved house again. After rattling around for a while in the barn-like Baxter Tavern, they have found a more comfortable home in the alarmingly named Captain America's Hamburger Heaven, Cnr. Nepean Hwy and Davey St. Despite the name, it is, by all accounts, a good venue.

NEW FOLK RADIO SHOW

"The Australian Experience" ABC FM Produced by David Mulhallen. The show appears to be on several times a week, but Green Guide listings alone are a little hard to interpret at the moment. Of immediate relevance to folkies are the shows titled "The Songs and Stories of Australia", Friday 11.30am - 12.30pm, and repeated on Saturdays at 7.05 pm.

TSDAV CELTIC DANCE DAY

Saturday June 30, at Carlton Community Centre.
From 2.00 to 5.00 there will be a workshop featuring dancing from the Irish and Welsh traditions, and more.

From 8.00pm - 12.00am, there will be a social dance including more familiar dances, but also giving an opportunity to practice some dances learnt in the afternoon.

For details, phone Maureen Beggs, (03)347 1518 (h)

HATCHED!!!

Congratulations to Sue and John O'Leary on the birth, on April 12, of Kate (7lb 11oz), a sister for Shannon and Patrick.

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 La Trobe/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	Wed.- Sun. 8.30-12.30 (2am Fr., S.) 13 Burwood Highway. Ph.808 8023 Acoustic, open talent Sunday.
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 Brunswick Mechanics Inst., Sydney Rd, (Diag. opp. B'wick Town Hall) 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 Mouday ea. month, 8pm Alphington Anglers Hall, Cnr Clarke/Rathmines St, Fairfield. Contact Betty Davis, (03)478 9656
SMTWtFs		TROUBADOUR MUSIC HOUSE & RESTAURANT	- CLOSED
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. Boite World Music Café, Mark St. Hall, Mark St. Nth Fitzroy.
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
St. 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

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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.
Atop Captain America's Hamburger Heaven, (!) Cnr. Nepean Hwy & Davey
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
Contact Geoff Cartwright, (052)433 298

HEALESVILLE FOLK CLUB 2nd Friday each month 8.00 pm.
Melba Room, Terminus Hotel, Healseville. 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'Keefe (055)62 9565

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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.

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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

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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)
3ZZZ-FM	92.3	on the FM 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.	(Ballaarat 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)

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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 Smorgasbourd	[Gerard Hanrahan]

WEDNESDAY

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

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]	
3ZZZ 11.00 am - 12.00	Irish Program	
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]
3ZZZ 6.00 - 7.00 pm	Irish Program	
3YYR 7.00 - 9.00 pm	Folks Alive	[various presenters]

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TELEVISION

Still nothing!

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FOLK FESTIVAL NEWS

FESTIVALS AT A GLANCE

- MAY 4-6 Nat. Storytelling Festival, ACT. Catherine Zwickert PO Box 420, Dickson ACT.
- FORBES (NSW) BEN HALL FOLK FESTIVAL Contact Rob & Olya Willis, 27 Oxford St, Forbes 2871. Ph. (068)522687 (Details below)
- MAY ? KYNETON - FORGET IT! It must have been a figment of an over-heated Central Victorian imagination.
- JUNE 8-11 NEWCASTLE Folk Festival was to have been held this weekend, but the earthquake damage has caused plans to be revised. Stay tuned...
- Early SEPT MUDJIMBA (QLD) Still in planning stages: details to follow...
- Late SEPT TOODYAY (WA) Presumably the last weekend, but Town Crier is not very generous with dates! Contact WAFF, PO Box 198 N. Perth 6005
- OCT 5-8 GOOLWA (SA) No details yet.
- OCT 2-? AUSTRALIAN BUSH BAND CHAMPIONSHIPS, Glen Innes NSW. Closing date for taped entries July 31. Contact Lex Ritchie, PO Box 354 Glen Innes 2370
- OCT 26-28 YACKANDANDAH (VIC) TSDAV Dance Weekend. Contact Barry Simpson (03)484 4130
- NOV 2-4 MALDON (VIC) Would-be PERFORMERS, please write to Maldon F.F. Box 163 Maldon 3463. Phone Neville Wilson (054)752230 or Brian Rhule (054)752105.
- EASTER '91 25th National Folk Festival, ADELAIDE.

FORBES BEN HALL FESTIVAL is being revived after a 3 year break. The budget, and therefore the scale, is small, but there will be plenty of music, dancing and verse and a friendly atmosphere, catering for all tastes from Celtic to Contemporary. The weekend of the 5th May is a very appropriate time, as it is the anniversary of Ben Hall's death in 1865.

Activities include a Friday night session in the Albion Hotel, one-time coach stop for Cobb & Co., Saturday dance workshops, music & dancing in the streets, and an old time Bush Dance in the town hall, and a concert on Sunday. (See above for contact information.)

26th NATIONAL FOR CANBERRA? (From Mike Jackson's Canberra Times column, 11/2)

At a meeting just before Christmas, the idea of hosting a National Folk Festival in Canberra was so enthusiastically received that the Monaro Folk Music Society is applying to the Folk Trust for the 1992 festival. Robin Nahum has been asked to coordinate.

"Perhaps they are so eager because, by 1992, there will have been three consecutive National Festivals in places far distant from Canberra...Maleny '89...Kuranda, near Cairns '90...and Adelaide next year. Could it also be that those present at the meeting had such a good time the last time the festival was here, they want to repeat the exercise?

Canberra has a reputation for running successful festivals and there's a wealth of background...to ensure that...'92 will be a splendid affair."

Dearest Nancy



Dearest Nancy,

I am deeply concerned about my son. A change has come over him lately. He drinks large amounts of beer and tells excruciating jokes, and stays out until all hours. When I ask him what he has been doing, he says he has been dancing. I wouldn't mind, but he only dances with other men, and usually out of doors, no matter what the weather! And his clothes! I looked in his drawers the other day and found all sorts of ribbons and flowers. What can it all mean? Where have I gone wrong? What can I do?

Jenny Jones,
Adderbury

Dear Ms Jones,

How unseemly! Just keep your nose out of his drawers! Now, brace yourself: I'm afraid all the evidence points to just one thing - Morris Dancing. Please relax. No matter how distasteful or embarrassing you might find it, Morris Dancing is really nothing to be ashamed of. Let's explode a few nasty myths right here and now!

Firstly, it is not true that all Morris Dancers are just maladjusted expatriate Brits with a "Roots" complex. Many of them are actually maladjusted Australians and Americans who just think that they are Brits.

Secondly, I must debunk the quite Victorian prejudice that only men can do it. There are, in fact, many female Morris Dancers and a lot of them are really quite feminine! There are even a few sides where males and females are quite happy dancing together. However, these groups do sometimes find themselves ostracized by the others. It can't be an easy choice!

Finally, despite claims that Morris Dancers are just "Mummers' boys", you must not blame yourself. If you think back over your son's childhood, you may realise that the signs were there right from the start: trouble keeping his hanky in his pocket, a tendency to jump up and down a lot when excited, total insensitivity to extremes of temperature (this is the sort of kid who wants to play football when it's 45° in the shade), and a charming, dog-like addiction to fetching sticks, are all dead giveaways. He can't fight it - the urge is sure to come out somehow, sometime. Latent Morris Dancers are everywhere, especially in sport and T.V.: most goal umpires, Dermott Brereton (minus stick), Merv Hughes, Greg Matthews, people who advertise Toyota cars, Molly Meldrum and Jackie McDonald, to name but a few.

If your son is happy, just accept him as he is. His dancing proclivities are his own business. Would you love him any less if you caught him Slam Dancing, or indulging in a sly Tangoette...or - dare I suggest it - a St Bernards Waltz? Not at all! The way he dances need not influence any other aspects of his life. You may not be aware of it, but Morris Dancers are active and useful citizens in many different walks of life - why, your bank manager, your butcher, even your vicar, and more than likely, your computer programmer may well don ribbons and bells outside working hours!

Even if they do come out and dance in public, remember that as long as they handle their sticks safely, no-one will come to any harm!



Amazon

Winner: the 1990 Declan Affley Memorial Songwriting Award

© Bruce Watson, 1989

(capo 3)

CHORUS: In the time it takes to sing this song There'll be
four ac- res cleared in the A- na- zon.

VERSE: The Jun- gle burns all
through the night They say you can see it from a sat- ell- ite, The
smoke's so thick for miles a- round They have to close the air- ports down.

The green of the Jun- gle turns to flam- ing red As an-
oth- er cat- tle ranch gets the go a- head, Now han- burg- ers grow where the
for- est once stood, Some- how I get the feel- ing that we've all
been fooled.

(In the)

CHORUS: In the time it takes to sing this song
There'll be four acres cleared in the Amazon.

The jungle burns all through the night
They say you can see it from a satellite,
The smoke's so thick for miles around
They have to close the airports down.

The green of the jungle turns to flaming red
As another cattle ranch gets the go-ahead,
Now hamburgers grow where the forest once stood
Somehow I get the feeling that we've all been fooled.

CHORUS

I heard a man on the TV say
That if they take the forest away
The world will be ruined, our future will go,
He's a Kayapo, so he should know.
But this very same man still cuts down trees,
For him it's a question of necessity,
A family to feed, and he must pay the rent,
But when you add it all up it just doesn't make sense.

CHORUS

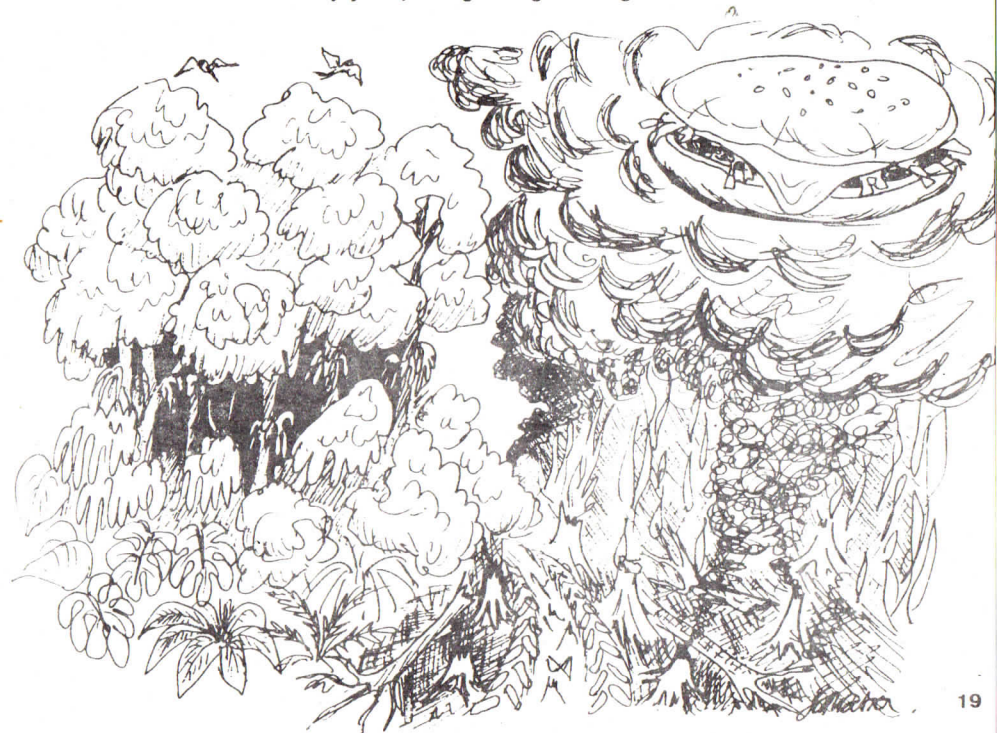
I heard about a man called Chico Mendes,
He took the cattle ranchers unawares,
He taught the rubber-tappers to stand up and fight
To protect the forest which is theirs by right.
But the ranchers had their claims to lay,
They wouldn't let a conservationist stand in their way,
One night at his house they took him unawares -
Forty bullets in the back for Chico Mendes.

CHORUS

(Repeat Verse One)

CHORUS

Now hamburgers grow where the forest once stood,
Another twenty years, it might be gone for good.



The end of an era for wine, women and song

After the closure of the Troubadour Music House & Restaurant last month, its founder and former proprietor, **ANDREW PATTISON**, looks back at its colorful history.

THE last week of March dealt a savage blow to Melbourne's acoustic music lovers. Not only did the Troubadour close its doors in Brunswick Street, Fitzroy, but also the building where it first opened 12 years ago, in Bowen Crescent, South Melbourne, was flattened. I felt a long chapter in my life had not just closed — it had been erased.

It is ironic that after trudging through 12 years when acoustic music was totally out of fashion, the Troubadour should close just as acoustic guitars and songs with messages are coming into vogue again.

The Troubadour was a child of the era of wine, women and song, but lived through the age of sex, drugs and rock'n'roll. Consequently, it provided something of a refuge for the gentler people, who preferred their entertainment to be more cerebral and were prepared to put an effort into seeking out something appropriate.

It was also a venue for the people who recognised that art and entertainment should be two-way processes. A satisfied audience is one that has worked, communicated with the artist, and been given something back.

Image has often been more important than substance and the Troubadour was handicapped by one image problem, even after it closed. Just last week this newspaper referred to it as "one of Melbourne's oldest folk music venues". There is something about that word "folk" that will forever banish you to the minor league.

Despite regularly presenting many of the world's best contemporary songwriters, blues, jazz, comedy, country and rock performers, the Troubadour was always tagged "folk". We tried to change that very early in the piece, using the word "acoustic" instead. But the difference between acoustic and folk was too subtle for all but those who were already converts.

We eventually realised that the description "Acoustic Music Venue" said more about the venue and the way it presented music than it did about the styles of music presented. There was a sign on the wall of the Troubadour that simply stated: "There are those who like to listen, and those that like to talk; this place is dedicated to the listeners."

The Age, 18/4/90

Some people, apparently, found that a little intimidating. But it neatly summed up the philosophy of the place, and was the key to some of the rarest nights of musical and artistic excellence in the land.

The Troubadour was small, but not too small for the pride of any performer. It was small enough to have a wonderful intimacy: "Like being in the artist's own living room," many said; yet managed to retain a special status and prestige for the artists. "It's a folk club that takes credit cards," Doug Ashdown said once, revealing the marvellous insight that has made him one of Australia's great songwriters.

There have been many highlights in the Troubadour years. In the early days it was at its best after midnight. The whole world seems to relax after midnight, and we saw some wonderful impromptu blues sessions, led by the singer and guitarist Paul Wookey, with Marsh Robinson on acoustic bass and Geoff O'Connell on piano. The jazz-blues guitarist Peter Roberts, on his way home from another gig, might sit in for a while. Greg Hildebrand may have stepped in and added a touch of the authentic American tradition and there was every chance that Greg O'Leary would have been there with his fiddle, waiting for the '70s to go away and the '30s to come around again.

One of the most exciting phenomena was the arrival of Joe Dolce, serious musician from Painesville, Ohio. His pushy motor-mouthed Italian manager phoned and arranged for him to take a spot on one of our Tuesday open nights. This unknown was "a great act, very talented", we were assured.

We expected, with dread, a tuxedo and hair cream type, but when Joe Dolce, his manager, and another up-and-coming star, country singer Big Joe Texas, walked in, they were all the same person. Joe had devised a crazily brilliant show in which the first 20 minutes of neurotic, almost dangerous ad-libbed comedy from his two characters instantly had the audience in the palm of his hand, so that by the time the lights were cut to a single spot, and "Joe Dolce, serious musician" was introduced to a silent, spellbound crowd, he could have sung serious, sensitive and introspective songs to them until dawn.

It could never have happened on TV. Joe became our most successful act, then 'Shaddap You Face' became Australia's biggest single, selling something like seven million copies around the world, plus 22 cover versions in 15 different languages, and after that we could never find an audience that would come to see Joe Dolce.

The move to Brunswick Street brought a bigger venue, a loftier reputation, and John Denver. He just walked up the stairs one Tuesday evening in

1983 and asked if he could come back later that night and sing a few songs. And he did, and sang for an hour, and won us all. The journalist Paul Speelman happened to be in that night and wrote a story about the evening for 'The Age' that was picked up by newspapers and radio stations around the nation. For the next two years customers arriving for the night would casually ask "Is John Denver coming tonight?"

He didn't, but the American invasion had started, as the Troubadour set about bringing some of the living legends of acoustic music to Australia. First was Jesse Winchester, who so captivated the crowds that he was able to come back 18 months later and play 17 nights straight. Then there was Mickey Newbury, who played to the most devoted audiences we ever saw, then sat and talked with them until 4 in the morning. And the bluesman John Hammond, former friend of the Beatles, minder to Bob Dylan, and musician whose mates Jimi Hendrix and Eric Clapton once made up a band for him in a Greenwich Village club, came and discovered he was a hero to 1000 more Melbourne blues fanatics than we ever knew existed.

HOWEVER, the successful talent did not all have to be imported. Eric Bogle was consistently the biggest drawcard the Troubadour ever had. A week of Bogle concerts would be booked out four months in advance, the day after the season had been announced. Judy Small and Mike McClellan were seldom far behind. Jan Wositzky's 'A Fruitcake Of Australian Stories' probably could have run for six months of full houses, tapping a nerve that made people feel proud to be Australian. Most recently, Mike Rudd's revived band Spectrum had been packing out Tuesday nights.

In 1990 the Troubadour was looking and sounding better than ever. And I believe it was drawing consistently bigger crowds than ever. Raymond Mow, the proprietor, partly succeeded in dragging it out of the '60s towards the '90s and successfully introduced new musical directions, particularly jazz and various multicultural offerings. But he never quite recovered from a devastating fire that nearly destroyed the expensively refurbished and freshly reopened venue early last year.

The crippling interest rates on the borrowing necessary to repair the damage provided the final nail in the coffin. "Close down or lose your home," said the bank. To clear his debts Raymond Mow hopes to sell the restaurant as a going concern. Most likely it will become just another Brunswick Street eating house.

There is a faint hope that a culture-loving restaurateur might allow Raymond to build his stage in one of the empty spaces in the half-occupied building and continue to run his shows. If that does happen, a new name for the '90s would be appropriate. 'Troubadour' belongs to the '60 and the folk era.

Looking back over the Troubadour years, the nights with the most magic were coincidentally nights when we were making little, or no money. That's folk music. Will the meek ever inherit the earth?

RECORD REVIEW



Passion Sources on Realworld Records (RWLP2)

Even if you're not into Ethiopian drinking music, this sample album of 'ethnic/multicultural/world music' has to be the most interesting recording to date. It is a selection of sources of inspiration for Peter Gabriel's music to the film "The Last Temptation of Christ" called "Passion". Possibly the artists on the album won't mean much to you, but I'm sure they will open up a new world of music to explore. One of the tracks, the traditional "Call to Prayer" by the Senegalese singer Baaba Maal, is enough to make you change religion. His voice is astounding. The other voice that has to be heard to be believed is the Qawwali singer Nusrat Fateh Ali Khan. Both Nusrat and Baaba have a number of other recordings available here. Recommended is Baaba Mal's Djan Leelii on Rogue Records and/or if you want a whole day of the big fella, get Nusrat "Live in Paris" all 5 volumes on Ocora Records.

As well as a host of percussion pieces, there are some truly haunting tracks from the Turkish flute - the nay - and the Armenian doudouk - a double reed instrument that has the quality of a sad clarinet.

Don't be put off by the ethnic tag, one of the unfortunate aspects of past recordings of village music is its raw, dogs-barking-in-the-background sound. This recording, on the other hand, is excellent.

Bill O'Toole

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Graham Squance ~20 Years on

About this time, twenty years ago, folk singer Graham Squance died on his way to a festival in Canberra. In remembrance of him, an annual award was established to honour any person(s) deemed to have given outstanding service to Folk. Last year the F.S.D.S.V. presented the award to Peter Leman. The recipient may be involved in any aspect of folk, and need not be well known. Performers and behind-the-scenes people are equally eligible. Any suggestions that readers may have for this year's (or future awards) should be directed to the F.S.D.S.V. committee.

To mark the 20th anniversary of Graham Squance's death, the article below is reprinted from Australian Tradition, September 1970.

GRAHAM SQUANCE

Frank Traynor

A shadow fell over the Canberra Folk Festival when it was announced that Melbourne singer, Graham Squance, had been killed when his car overturned while travelling from Armidale, N.S.W., to the festival.

Born in Wallan, Victoria, Graham was first interested in country/western and popular folk, but soon developed a deeper interest and became popular as a fine traditional folk singer. On hearing Trevor Lucas, he turned his interest to blues and contemporary songs and with his close friend, Ken White, was one of the earliest to sing Bob Dylan's compositions.

He became dedicated to the blues and built up one of the finest record collection in the country, studying early styles and guitar techniques.

His singing changed and coupled with a formidable blues technique, he built up a large following of blues fans who were interested in hearing the blues sung and played in a really authentic manner. This was before the present interest in blues, and Graham was undoubtedly the cause of turning the interest of many folk singers to blues of the acoustic variety favoured and made popular by John Mayall.

He was also the first to introduce early negro guitar techniques, playing the guitar with a bottleneck, and other musicians followed his lead. While devoted to the blues, he retained an interest in country music, and with Glen Foster, formed a duo which was the first to play real "Old Timey" American country music. After completing his studies and qualifying as a field geologist, he ceased playing professionally and turned his back on a career as a professional blues and country singer, preferring to sing for pleasure and love of the music alone. His frequent "sit-ins" at folk clubs in Sydney and Melbourne and his appearances at folk festivals throughout Australia were eagerly awaited by fans, and were an inspiration to all.

Although young at the time of his death, he had become a mature musician, who played with authority, commanding respect from all for his singing, playing and profound knowledge of his music. As a person he was quiet, modest and self-effacing, preferring to express himself through his music, which he played with great fervour and feeling.

He made many friends, both through his music and as a person and his loss is a sad blow to them as well as the many fans who loved his music. The blues and folk world has lost someone of great creative talent who will take years to replace. He was acknowledged as the best guitarist and singer in his field that this country has ever produced, and his love of the music shone through when he played.

- From GO SET.



A.F.T. SNIPPETS



from the newsletter of The Australian Folk Trust

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

DEVOLVED GRANTS SCHEME - Closing date for 1990: August 31

DECLAN AFFLEY MEMORIAL SONGWRITING AWARD

This year the AFT's Annual Declan Affley Memorial Songwriting Award attracted a total of 43 entries. From these, 15 songs were selected for performance at the Award concert at the 24th National Folk Festival on Friday 13 April at 4.30pm in the Tjapukai Theatre, Kuranda. A list of the songs selected appears below. In the interests of disseminating new compositions, FOLKVINE will endeavour to publish as many of these as possible over coming months. After last year's rich representation, Victoria only managed one finalist this time - but as it was the winning entry, one can't complain!

Tony Miles	QLD	Tienanmen Square
Clair Hayes	NSW	A Bushman's Wife
Mark Heyward	TAS	Quest for King Billy
Keith McKenry & Danny Spooner	ACT	The Wreck of the Tartar
Claire Roberts	NSW	A Choice of Heaven
Bruce Watson	VIC	Amazon
Alan Scott	NSW	Remember Arnold Ap
John Mealings	NSW	The Crocodile Song
Karl May	NSW	Shipyard
John Hughes	TAS	Photographs
Rose Harvey	TAS	Swansong
Jock Webb	NSW	Conservationist Farmer
Dave Clark & Val Holden	SA	Workers of Whittennoom
Kerrie Trapski	QLD	The Drifter
Griffith John Bignell	QLD	Whitsunday Dreams

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WITCHWOOD

TIM HEALY

25th FRANK JONES - from the "WHIRLING TURPHIES"

ANNIE McGLADE ; PETER ANDERSON

BRIAN McGONEY - from Galway via Tasmania

JUNE 1st MIKE JACKSON; IAN BLAKE

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Folk Song & Dance Society

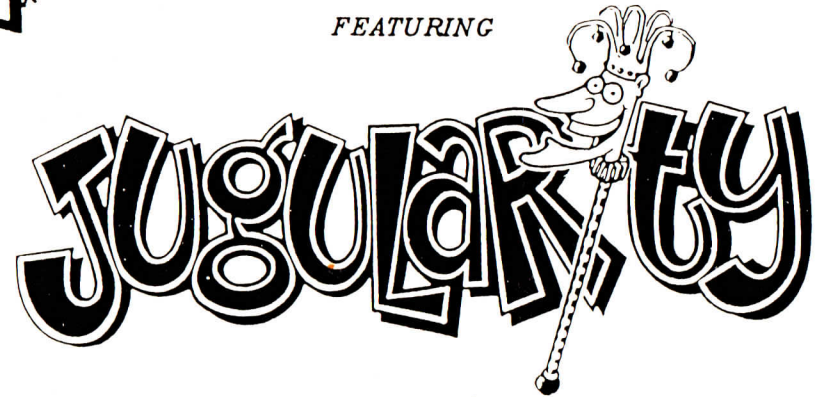


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Kids in Koncert



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mandolin mayhem



8 PM

harpstrings



8 PM

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May
Music Calendar

THE GREEN LANTERN



FOUR GREAT CONCERTS OF ACOUSTIC MUSIC FOR AUTUMN

SILK AND SPICE

Sat. May 19, 2pm

Shadows flicker and come alive....the epic shadow-puppet play "Wayang Kulit" will be performed by **Poedjiono** and the **Monash Gamelan**.

The beauty and diversity of music from Indo China:-

Le Tuan Hung and **Le Thi Kim** - Vietnamese zithers and song
Julien Yu, Wang Zhen Ting and **Andy Chen** - ancient Chinese instruments
The Hach Family - lively Cambodian folk music

MANDOLIN MAYHEM

Sat. May 19, 8pm

Mandolins from all over! The unique sounds of Medieval, Bluegrass, Russian and German/Italian styles of playing.

Tre Fontane
Dixie does Bluegrass
Sadko
The Melbourne Mandolin Orchestra

KIDS IN KONCERT

Sun. May 20, 2pm

Rod Quantock will comper this exciting programme featuring the artistry of:-

Young Flamenco Dancers trained by Conchita Gonzales

Turkish dancing, Baglama and Darbuka playing from the North Cyprus Turkish Folkloric.

The University High Folk Ensemble *with* the Kazoo Choir!
 and others

HARPSTRINGS

Sun. May 20, 8pm

Presented by **Huw Jones** (principal harpist of the Melbourne Symphony Orchestra) *with* **Alfirio Cristaldo**, "The Harp Consort", **Kathleen Hah** and folk group "April Fool".

Experience the special qualities of harps from around the world: from the exciting cross-rhythms of Paraguay, through the fragile beauty of China and Japan, to the foot tapping favourites of Ireland and Wales.

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THU 3	JOHN COONEY
FRI 4	JANETTE GERI
SAT 5	GERRY BESAGA
SUN 6	OPEN TALENT NIGHT
WED 9	HELEN FIAHERTY
THU 10	HILDEBRAND
FRI 11	CLAYMORE
SAT 12	IAN PAULIN
SUN 13	OPEN TALENT NIGHT
WED 16	PETER ROBERTS
THU 17	FIONA BOYES
FRI 18	ROSCOE AND JONATHAN
SAT 19	MARVIN LORNE
SUN 20	OPEN TALENT NIGHT
WED 23	DAVID HOSKING
THU 24	JAMIE FORBES
FRI 25	DOUBLE VISION
SAT 26	BLOOD ROSE
SUN 27	OPEN TALENT NIGHT
WED 30	MARGOT CARROLL WITH RICK E. VENGEANCE
THU 31	BLOOD ROSE