

FOLK SONG AND DANCE SOCIETY OF VICTORIA

ABOUT THE SOCIETY

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

MEMBERS' BENEFITS

1. PROVIDED FREE OF CHARGE: -

- Monthly magazine-style NEWSLETTER - "FOLKVINE"- containing information about folk events, news and views from Victoria, Interstate and Overseas, record and book reviews, songs, tunes, stories, poems, dances, radio and TV listings - and anything else that comes in!
- Weekly Folk Music INSTRUMENT WORKSHOPS, where you can learn new tunes and playing techniques.

2. DISCOUNTED ("MEMBERS") ENTRY FEES TO: -

- The Society's weekly Folk Club (The MELBOURNE FOLK CLUB).
- All other clubs, concerts, dances, workshops and other functions run or sponsored by the Society.
- Events run by other Victorian folk groups, such as the:
 - Colonial Dancers - Echuca Folk Club
 - Folklore Council - Geelong Folk Club
 - "Peninsula" Folk Club - T.S.D.A.V.
 - "U.T. Creek" Folk Club - Victorian Folk Music Club
- Events run by a variety of interstate folk clubs.

3. DISCOUNTED ("MEMBERS") CHARGES PAYABLE FOR: -

- Records, cassettes and books sold at F.S.D.S.V. events.
- Advertising of appropriate items in "FOLKVINE".

----- "PLEASE RUSH ME MY F.S.D.S.V. MEMBERSHIP CARD" -----

NAME:.....

ADDRESS:.....

..... Postcode.....

PHONE.....(H).....(W).....

Please find enclosed A \$

Cheque as payment for: -

SINGLE - \$27 (CONCESSION - \$17)

FAMILY - \$41 (CONCESSION - \$27)

BANDS/PERFORMING GROUPS - \$55

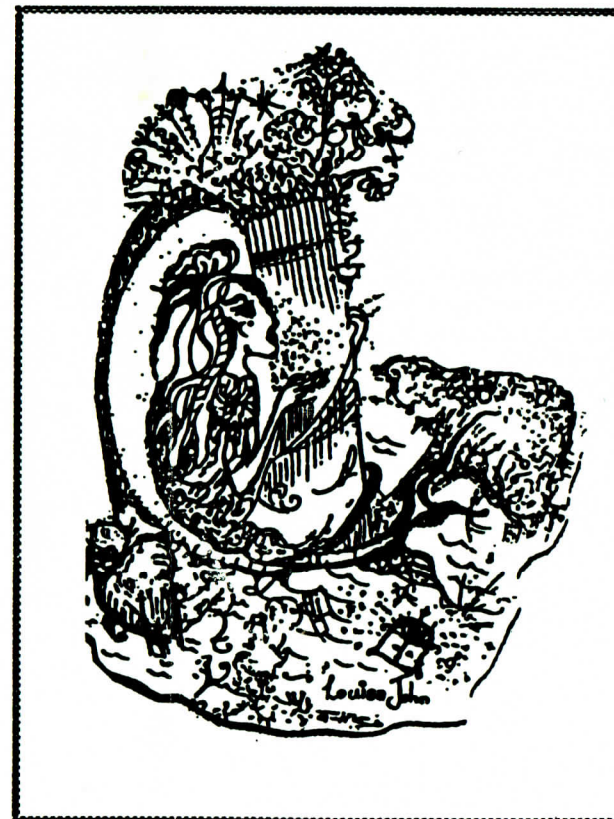
AFFILIATED GROUPS - \$58

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

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

FOLKVINE

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Tony Falla	(Gen. Committee)	(03) 762 2435 (H)
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 (General Committee) Hugh MacEwan (03) 489 2441 (H)

FOLK ARTS ADMINISTRATOR OF VICTORIA (part time paid position) is:
 Kathy Burgi, P.O. Box 327, Clifton Hill, Vic 3068, (059) 643 568, or (03) 482 3281

******* DEADLINES *******

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

As long as items are ON TIME, TYPEWRITTEN OR IN A FORM SUITABLE FOR DIRECT TYPESETTING (see else where) an attempt will be made to include them. Please send directly to:
 The Editor, FOLKVINE, 14 Grattan St. Carlton, Vic. 3053

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ADVERTISING RATES		
NON-MEMBERS		MEMBERS
\$40	Full Page	
\$20	Half Page	25% DISCOUNT
\$10	Quarter Page	(\$5 MINIMUM)
\$5	Eighth Page	
\$25	Inserts (A5 size)	

Postal regulations restrict the number of inserts we can include each month: first four only accepted, so BE QUICK!!
 FOLKVINE is printed by SNAP printers.

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Cassette Launch

BRUCE WATSON

"POLITICS, RELIGION & SEX!"

Sat. 20th Oct. 8.00pm **\$6/\$4**

O'SULLIVAN'S ROYAL OAK HOTEL 444 NICHOLSON ST.

WITH SPECIAL GUESTS:

Annie McGlade & Meg MacDonald

April Fool Jugularity

Phone: 481 4693/478 0130

This edition was typeset by Tony Falla on a Macintosh II cx running Quark - Xpress and laser printer. Text was scanned in using a Scanjet plus and Omnipage. Thanks to the Music Department of La Trobe University for the use of this equipment.

Please supply all future articles and items of news in machine readable form i.e. clear typewritten (not dot matrix!) or on 3.5" disk in I.B.M. - MAC- ATARI format saved as a text file. Do not worry about layout or appearance too much - that will be taken care of in the type setting.

Dear Friends,

I would like to support (somewhat belatedly) Jill Watson's objection to smoking at folk music events (Editorial, May Folkvine).

There have been many occasions when I have very reluctantly missed good performances because I knew that my lungs wouldn't be able to compete with the amount of smoke in the air to sustain me for the duration.

Fortunately, smoking is not encountered at singing and voice - workshops and Hurray for the Port Fairy Folk Festival, which had "no smoking inside venues" this year! Let's hope other organisers follow their lead.

Ada Markby

(Ed's note) Whilst I too do not appreciate smoking, it seems that a temporary compromise could be reached in the form of opening a few doors or windows, so that those who feel a trifle 'smoked out' could sit near them. It is not as cold as it was, so surely we could cope with an open window or too. And there is no better method of enticing people in to the club than the sounds of music wafting into the street.....

PORT FAIRY FOLK FESTIVAL



Geelong Folk Music Club Inc
DANCE COMMITTEE invite from groups
wishing to perform at Dances/
Workshops outlines of Dance Workshops.

Apply in writing (tape if Possible)
to PO Box 261, Geelong, 3220. The
aim is to have workshops leading up
to the Saturday and Sunday night
St Pat's Dancers Dances. Booking
of groups will be finalised by
November 30. Prospective helpers
also welcome.

Musical Meanderings

Despite (or maybe because of?) the audience members who were determined to participate as thoroughly as possible, the Guinness Celebration Of Irish Music was a delightful affair. We heard a diverse selection of music ranging from basic acoustic singalong numbers to more complex arrangements of traditional music utilising fiddles, keyboards and celtic harp, as well as electric guitar. Then there was a lead-in in the form of the fabulous Stockton's Wing to what was promoted as the main attraction of the evening, Mary Black. Mary Black's music was lovely, but insipid - about as Irish as Madonna, and similar in many respects to the more recent Clannad releases. I find it puzzling, personally, that this sort of music, 'soft pop' if you like, is considered by the younger generation of Irish musicians as a step above the traditional music of their country. Clannad make no bones about their belief that their new music is much 'better' than their beautiful folk interpretations of earlier years. Mary Black seems to be making the same statement..... Watch out for the October visit of Northumbrian pipe player Catherine Tickell, who draws enormous crowds in the U.K..... The Craic play at O'Sullivan's every Sunday bar the last of the month. These relatively young folk musicians have a lively, somewhat bawdy style, and utilise banjo, violin, guitar, accordian and pipes effectively. One to watch out for..... Those who frequent the Bourke Street Mall may be familiar with the work of Lindsay Buckland, who plays a redesigned appalachian dulcimer originating from the mountain of Arkansas. Lindsay's music is beautiful, and this talented musician and composer is about to release "Bare Facts", a collection of solo dulcimer pieces recorded directly onto digital audio tape, and "Nightshade", a mix of guitar and dulcimer tracks. His last release, "With You", is also still available. \$12. incl. from 409 Rathdowne Street, Carlton, Vic, 3053..... Friends and Relations have begun adding pipes and keyboards to their predominantly vocal performances. Playing Sundays from 6pm at the Normanby Hotel in Queens Parade, Clifton Hill. They do a great Greek Bellydancing number (vocally, that is)..... Michael Atherton, late of Sirocco, has a book about to be released this month, entitled 'Made and Played in Australia'. The book is a beautiful photographic and explanatory guide to many amazing instruments, made from all kinds of matter and played in all manner of ways. Being a HUGE fan of the man's work (there are no recordings that I have heard that measure up to the earlier Sirocco albums, such as 'Earth Dance') I look forward to its release.....

This column is always open to suggestions, so please contribute!

Elizabeth

BARWON HEADS MUSIC FESTIVAL

The first Barwon Heads Music Affair is November 17/18 at the Barwon Beads Foreshore Park. The Music Affair is designed as an on-going festival to promote acoustic music, musicians and other related folk.

To be held at the mouth of the Barwon River, 20 kms south of Geelong, the Music Affair offers ideal surrounds and plenty of time for performances, workshops and sessions.

Special guests include GREG CHAMPION, THE MOONEY VALLEY DRIFTERS, JIAN WOZITSKY, BRENT PARLANE, SALVATION JANE, JEFF PERRIE S RHYTHM RATTTLERS, HILL BILLY FEVER and more.

Special programs for children, environment workshops, story-tellers, sessions, great camping and lots of good stuff.

COST: \$22.00 weekend
 \$ 8.00 day ticket
 children under 15 admitted free,
 concessions apply,
 camping available from Nov 16th.
TICKET NUMBERS ARE LIMITED.

It is intended to limit the number of concert performances to allow time for casual sessions on stage. Expressions of interest from musicians, singers, performers and others are now being sought. For all information, bookings etc., phone Jon or Amanda Duthie on (052) 542626.

BARWON HEADS MUSIC FESTIVAL

ACOUSTIC CAFES

both a dying and thriving breed.....

Louise Radcliffe-Smith

Picture this: chill midnight on High Street, hooded pedestrians quick-stepping through neon-freckled rain, heartbeat breath steaming up the air. They're looking for coffee and music, homing in on warmth. A door opens on minstrels jamming the air with melody - saxophone, guitar, dulcimer, didgeridoo.

This was an evening that started off in orderly fashion: one man, a guitar and stories gleaned from life experiences. But the musicians in the audience couldn't help themselves. Feet tapped involuntarily, instruments emerged from pockets and bags. Somebody floated a tentative melody across the cafe floor. The performer smiled and nodded, and in no time half the audience was on stage. Another impromptu session taking flight.

It's the life thread of acoustic music, this sharing. Like the breaking of bread there's always enough to go around. It happens in folkpubs all the time. It happens less in cafes because there are so few cafes left for it to happen in, especially since The Green Man, Fat Bobs and The Troubador closed their doors.

Now there are only three acoustic venues in Melbourne that provide cheap, good quality food and live entertainment for people who would rather hear stories unfold in song than watch the box or read a book. All three venues have come under new management in the last 14 months.

The Green Lantern, 13 Burwood Highway, easily takes out the folk cafe award for atmosphere. A 60s survivor, The Lantern is now run by a young foursome who patronised the cafe for years before they had the opportunity to become its owners as well. Peta, Sue and their respective partners (both called Rob) have upgraded the menu - mains \$6-6.50, nachos \$7, plus snacks and drinks. But the old Tolkienesque remains; hobbitish hospitality in a wizard's den. Hangings and scarves billow from the walls above hollow-eyed charcoal portraits, the work of artist Laura and all for sale. Candles flicker through latticed holders on thick wooden benches facing the stage.

The audiences are as varied as the music. Young and old, hippies and businessmen, lonely and gregarious - all are welcome. Artists play once a month on average; folk, blues, jazz, a combination of all three or a defiance of any genre. *Ian Paulin* (acoustic), *Blood Rose* (flute, guitar, viola and vocals), *Rob Cargil*, *Jerry Besago* (blues), *Brendon*

Shearson (blues/jazz), *Janette Geri* and *John Cooney* are just some of the names.

Business is good, especially on Sunday nights when lovable crazy-man *Rick E. Vengeance* hosts the Talent Night in red-tinted glasses and (if you're lucky) purple flares.

The Green Lantern opens 8.30-12 Wed to Fri, 8.30-2am Sat and Sun with the cover charge \$2-3.

Cafe Yartz, at 224 High Street Northcote, is one of those unique places where things just happen. Some nights you turn up and the music plays, the audience claps and everyone goes home to bed. At other times a party jam session evolves somewhere between stage and spectators and no-one goes home at all! On my first visit to the Yartz, just after it opened six months ago, George Papanioniou, the proprietor, told me that the best way to encourage people to stay was to talk to them when they came through the door. When I left at 2am a group of five seriously drunk Irish musicians had just launched into an impromptu session and George was wishing he had never opened his mouth.

Since then George has gone into partnership with Anya Faulkner and Peter Marshall, and the Yartz has been transformed from a cold, empty graffiti gallery into a cosy, crazy, environmentally aware acoustic venue. Cushions and tables fill the space between full-length Australiana landscapes under cloudy white linen awnings. You can lounge, sit, dance or lean over the counter swilling cappuchino.

Cheap snacks are available from 7 o'clock onwards on weekdays and all day weekends. Entry is free (though donations are never actually discouraged!) Monday is poetry night, Tuesday closed, Wednesday features *Luiza*, Thursday *Steve Crowther* and *Nude Rain* (a women's a capella group), Friday *Genis Wilde* (folk and blues), Saturday *Ian Paulin* (acoustic), Sunday open stage from 3pm, BYO instruments (Phone 481 8084).

It's a friendly place that gives as much as it takes so wander along one day and check it out!

Finally, there's the *Twilight Cafe*, 234 High Street, Kew, now in its tenth year as an acoustic venue and presently under the management of Pat Fraser. Open every night of the week, The Twilight serves full meals, snacks and an enormous variety of non-alcoholic beverages. You can catch performers like Bruce Watson, Jochaim Schubert, Suzette Herst, Kangaroo Grass, Tony Gould and John Cooney, not to mention Rick E. Vengeance on Tuesday Talent Nights.

Music starts at 9pm and cover charge is \$3 weekdays, \$5 Saturday and Sunday.

CUBAN MUSIC

Terry McGee is Folklife Curator at the National Film and Sound Archive - Here's his "News from the Folklife Unit" . . .

A warm welcome back to volunteer and local folk music and dance enthusiast, Jim Bradman. Jim has worked at the NFSA as a volunteer before, and is keen to complete the work he started earlier on processing a collection of recordings made by Brian and Lydia Buchtman in conjunction with Community Radio 2XX. Jim's Archive work is in association with a Museum Studies course at the University of Canberra.

Collections being processed:

We've found we have a very nice collection of LPs on the American Folkways label - many in mint condition. All going well, we hope to produce a list of our holdings in this important series during the month to come.

The Canberra Stereo Public Radio collection includes some songs by Seamus Gill and a performance by John Dengate at Canberra's Merry Muse folk club. It also features Mladi Makedoncina, a group of young Macedonian musicians from Queanbeyan and their father Gortsi Blazevski who plays gaida and sings.

The Edith Murray collection, donated by Graham McDonald, contains 78RPM and acetate discs of folk dance music mostly recorded in England. Notes and a book of dance instruction accompany the recordings. Edith Murray was secretary of the NSW Folklore Association in the 40s and 50s.

We've been going through the McGee collection and turned up two recordings I made in the early seventies of talks given by visiting English folklorist, the late A.L.(Bert) Lloyd. One is on music associated with magic in various world cultures. The other is his delightful talk on the "Erotic Element in English Folksong" in which he argues the distinction between the erotic and the bawdy - a difference he likens to that between seduction and rape. A sometimes funny, sometimes serious, always caring talk by this legendary figure.

My collection also includes a recording of music from the Greek island of Karpathos. Young married Karpathian men tended to come to Canberra looking for work and send money home each week. They would visit their families rarely, until they had accumulated enough to retire to the island. I recorded two musicians playing Lyra (a rabab type instrument) and Luoto (a lute shaped instrument) a few days before their return to Karpathos.

Current collecting activity:

Shirley Andrews and Peter Ellis will be in Brisbane soon to follow up some leads with a little Archive support. We'll let you know how they get on.

Yet another film from John Meredith - "The Man from Cookamidgera" - features the accordion playing of Colin Charleton. John has also given us a lively account of the problems facing the folk film-maker in the field.

We can now provide support for collecting activity in a range of ways, including loan of equipment and tape. Our new video camcorder has been selected with folklife collecting in mind - it's small, light and relatively inconspicuous; it works well in normal light, and is easy to learn to operate. It also features stereo FM quality sound - ideal for recording music. The camcorder is available on loan to collectors but will need to be booked in advance.

National Film and Sound Archive - GPO Box 2002 Canberra 2601 - (06) 267 1737

Taken as a whole, Cuban music presents a more equal balance of African and European ingredients than that of any other Latin American country with the exception of Brazil.

Spanish folklore enriched the music of the countryside, of the city and of the saloon. At the same time aided by the illicit slave-trade that continued right through the 19th Century, the pure African strain remained stronger in Cuba than anywhere else.

Yoruba and Congolese religious cults, and the Abakwa secret society, which is of Eastern Nigerian origin, remained powerful almost everywhere. As a result, West African melody and rhythm, and even the Yoruba language were brought cheek by jowl with country music based on Spanish ten decima verses and Southern Spanish melody.

The co-existence of European and African rhythmic, melodic and harmonic procedures led, of course, to their blending, and that blending took place at the most profound level.

The basic building block of Cuban music is the CLAVE, a 3-2 (forward) and 2-3 (reverse) rhythmic pattern, which covers two bars. Clave is also the name for the special wooden strikers used to produce the pattern.



This is so fundamental that, as Cuban musicologist Emilio Grenet puts it, to play out of Clave produces "such a notorious discrepancy between the melody and the rhythm, that it becomes unbearable to ears accustomed to our music".

Clave, which has a strong first part and an answering second part, like the call-and-response structure in African and Afro-American music, appears to be a way of incorporating into European measure patterns the basic African rhythmic pattern of eight note and rests, usually built in combinations of two and three beats.

Almost all of the Cuban styles display this blend of European and African elements, in varying proportions and degrees of homogenisation.

Whilst the rhythm of the claves never varies the other percussion instruments - which may include maracas, bongos, timbales, congas etc, are permitted some latitude, though the rhythmic form remains unbroken.

From Latin American Music, Alex Pertout

Reprinted from 'Fedmag' - the magazine of the South Australian Folk Federation September 1990

The Australian Folk Trust
presents the
**FOURTH
NATIONAL FOLKLORE CONFERENCE**

at
Wright College, University of New England, Armidale, NSW

on
24 - 25 November 1990



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For information contact:
Australian Folk Trust
PO Box 156
Civic Square ACT 2608
Telephone: (06) 249 7217

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 THE BOITE: WORLD MUSIC CAFE Acoustic world music Ev.Sat. 8.00
Mark St Hall, Mark St, N. Fitzroy. Contact (03)417 3550
- S tF CELTIC CLUB Every 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
- SM WtFs CAFE YARTZ Acoustic-Eccentric Cafe Music Wed to Sun, cheap snacks
224 High Street, Northcote Contact 481 8084
- 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 (2 a.m. Fr,S.)
(Acoustic/blues/folk/jazz, etc. Open talent night Sunday)
13 Burwood Highway. phone 808 8023
- 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) 347 7515
Melanie Gould (03) 347 5485
- 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 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, esp. The Boite World Music Cafe, Mark St, North Fitzroy (see above). Contact (03)417 3550 (answer-phone), or P.O. Box 1150, North Fitzroy, 3068
VICTORIAN FOLK MUSIC CLUB - Dances and dance practices, music and song nights, publishes song and dance books and tapes of dance music instructions.
Contact (03)497 1628, or write: G.P.O. Box 2025S, Melbourne, 3001.

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.
- INTERNATIONAL MUSICAL, SONG & DANCE** Occasional workshops organised by The
 Boite, Contact (03)417 3550.
- 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
 Alphonston Anglers Hall, Cnr Clarks & Rathmines St, Fairfield.
 Contact Elma Gardiner (03)497 1628
- VICTORIAN HARP SOCIETY** 2nd Saturday each 2nd month 2.00 p.m.
 (esp. for harp lovers, beginners & players) Contact Julie Furneaux (03)337 5919
- YARRAVILLE** Weekly Sessions
 Yarraville Neighbourhood House, 114 Blackwood St. Contact Marsha (03)687 5706

DANCE

- CIRCLES AND SQUARES DANCE GROUP** Thursdays 8.00 - 11.00 pm
 1st Thurs: English country dance; 2nd Thurs: European, Israeli, Sacred circle
 dancing; 3rd Thurs: Beginners New England Contra Dance classes; 4th Thurs:
 Contra dance (live music); 5th Thurs: Circle & Square dances.
 St 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 Graham Witt (03)380 9736.
- 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** Ev. Tues.(except 1st), 8-9.30
 St Mark's Community Centre, George St, Fitzroy. Contact Colin Towns 267 1113
- MORRIS DANCING: PLENTY MORRIS DANCERS** Tuesdays 7.30 pm
 Melbourne Uni. Sports Centre Contact Kerrie Casey (03)570 6811
- MORRIS DANCING: SHE-OAKS Ladies Morris Dancers** Wednesdays 7.30 pm
 Melbourne Uni Sports Centre Activities Room
 Contact Kathy Gausden (03)489 2554(a.h.)/(03)608 1191
- 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

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 Maureen Beggs, (03)347 1518 (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 (nh except Oct. 15th)
 Caufield Arts Complex, Cnc Hawthorn & Glen Eira Rd, \$7/\$5. B.Y.O.
 Table Bookings, contact Liz Jesty or Jim Badger (03)524 3264
- PARADIDDLE BUSH DANCES** Saturday nights, every 6 weeks or so. 8 - 12
 Sth. Melb. Town Hall, BYOG & supper. \$9/\$8/\$4
 Contact(03)844 2476

REGULAR DANCES - OUT OF TOWN

- BENDIGO DISTRICT "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

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

TUESDAY

3RRR 2.00 - 4.00 pm	<i>Folk Music</i>	[Rick E. Vengeance]
3BBB 9.00 pm - 10.00	<i>Ballads & Blarney</i>	[John Ruyg]

WEDNESDAY

3PBS 12.00 - 1.00 pm	<i>The Boite Radio Show</i>	[Therese Virtue]
3RPC 9.00 - 11.00 pm	<i>40 Shades of Green/Folk & Beyond (alternating)</i>	[Jeanette Brennan/Tony Hudson - alternating]

THURSDAY

3GCR 8.00 - 10.00 pm	<i>What The Folk</i>	[Lyndal Chambers/Geoff Harris/Hans Strating]
3ONE 8.00 - 9.00 pm	<i>Folk Show</i>	

FRIDAY

ABC FM 11.30 am - 12.30 pm	<i>Songs & Stories of Australia</i>	[David Mulhallen]
3AR 8.00 - 9.30 pm	<i>Music Deli</i>	[Steven Snelleman & Paul Petran]
3CR 12.00 - 2.00 am	<i>Traditionally Late</i>	[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	<i>Mainly Acoustic</i>	[Roger Holdsworth/Jools Thatcher]
3ZZZ 11.00 am - 12.00	<i>Irish Program</i>	
3RPP 11.00 am - 1.00	<i>Folk Show</i>	[various presenters]
ABC FM 7.05 pm - 8.00	<i>Songs & Stories of Aust.(Repeat)</i>	[D. Mulhallen]
3EA 11.05 pm - 12.00	<i>Irish Gaelic Program (1st Sat.)</i>	
	<i>Scots Gaelic Program (3rd Sat.)</i>	

SUNDAY

3LO 8.00 - 10.00 am	<i>Australia All Over (folk/country/chat)</i>	[Ian "Macca" MacNamara]
	(different times for regionals)	
3ZZZ 6.00 - 7.00 pm	<i>Irish Program</i>	
3YYR 7.00 - 9.00 pm	<i>Folks Alive</i>	[various presenters]

TELEVISION

Still nothing!

OUT and ABOUT In SEPTEMBER..... MUSIC REVIEW

The CELTS

THE CELTS play at the Dan O'Connell on Thursdays and Saturdays, and at Molly Blooms on Mondays and Fridays. The band are Ken Aubrey on bass, Ben Mac An Tuile on guitar and banjo, Peter O'Shea on fiddle and mandolin and Brian McLaughlin on Celtic Drum. Mac An Tuile and McLaughlin sing, and both have extremely good voices. Wherever the Celts play a memorable night is assured.

The Celts' music is mainly of the Celtic variety (never would have guessed) but can include such gems as 'The Devil Came Down To Georgia'. The most memorable pieces were 'I Wish I Was Back Home In Derry', a song written by Bobby Sands, and sung superbly by Mac An Tuile, and 'It's A Long Way From Clare To Here', a Ralph McTell piece. A jig which included 'O Roe Se do Bheatha Bhaile' was also notable, as was something else which the band refer to as 'Scottish Bluegrass' (?)

People of all types pack in for the Celts' performances. When I was there to see them at the Dan on a Saturday night, there were cool, Guinness-advertisement clones leaning against the bar, a group of mothers on a girls' night out doing the heel and toe polka and a traveller wearing an akubra, who literally danced the entire evening. Worth a visit, for a terrific night out. To get a seat at the Dan on Saturday, however, you should arrive at about 8.30.

The Celts have produced a tape of their music. Enquiries: 534 1900.

Elizabeth Van Dort

Folkwest is the only Folk radio program in Perth. We play a variety of Folk music from traditional to acoustic to ethnic. Folkwest is broadcast on 6UVS-FM (92.1) on Sundays from noon to 2pm.

We are always looking for material from other parts of Australia to promote and it is your chance to get air play in Western Australia.

If you have any suitable Folk recordings please send them to: FOLKWEST, 6UVS-FM, C/- Uni West Australia, Nedlands, W.A. 6009. Records, DATs, CDs or reels are the best, but I realise often difficult to finance, so cassettes are o.k. Be sure to also send information about yourself or promotional material and an address where listeners may write to get a copy (they don't have to be recent releases).

Looking forward to hearing from you soon.

Cathy Drake, Co-Ordinator, Folkwest
Murdoch University and The University of Western Australia

To be read in reference to last month's financial report.....

FOLK SONG AND DANCE SOCIETY OF VICTORIA Inc.

BANK RECONCILIATION STATEMENTS FOR YEAR 1989/90

1) OPERATING A/c.

BALANCE B/F (30th. JUNE 1989)	212.33	
Plus Adjustment	30.00	
	<u>242.33</u>	
OPENING BALANCE AS AT 1st. JULY 1989		242.33
Receipts to 30th. JUNE 1990	43041.61	43283.94
Less Payments to 30th. JUNE 1990		<u>40354.46</u>
		2929.48
ACCUMULATED FUNDS AS AT 30th. JUNE 1990		<u>2000.00</u>
Less Transfer to Investment A/c		
ACCOUNT BALANCE AS AT 30th. JUNE 1990		<u>929.48</u>

2) NATIONAL FESTIVAL A/c

BALANCE B/F (30th. JUNE 1989)	3330.70	
Deposits: a) Halloween	117.00	
b) Interest on A/c	563.25	4010.92
Withdrawals: a) Financial Institution Taxes		3.05
ACCOUNT BALANCE AS AT 30th. JUNE 1990		<u>4007.87</u>

3) INVESTMENT A/c.

BALANCE B/F (30th. JUNE 1989)	3241.30	
Deposits: a) P.A. Maintenance Fund	1751.70	
b) Australian Heritage Series	97.36	
c) Transfers In (Operating A/c)	2000.00	
d) Interest on A/c	1002.40	
e) Interest Transfers (Grant A/c's)	<u>1777.00</u>	9869.68
Withdrawals: a) Financial Institution Taxes		<u>1.99</u>
ACCOUNT BALANCE AS AT 30th. JUNE 1990		<u>9867.69</u>

FOLK SONG AND DANCE SOCIETY OF VICTORIA Inc.

FINANCIAL STATEMENT:- YEAR ENDING 30th. JUNE 1990

	1989/90	1988/89
RECEIPTS		
Membership subscriptions	4489.00	3110.50
Newsletter Sales/Ads.	1142.00	438.50
Folk Club: Door	10269.34	12578.14
Donations	7130.00	
Advert. Repayment	1792.51	204.96
Interclub Activities	525.13	
Special Functions	1683.50	2646.60
Sale of Stock	6588.00	4108.00
Folk Directories	39.00	68.50
Sundries	997.91	136.00
Interest on A/c	25.02	
Total Receipts	<u>34681.41</u>	<u>23291.20</u>
PAYMENTS:		
General Administration	561.56	447.05
Secretary/M'ship Secretary	427.61	400.65
FSDSV Publicity	488.78	1046.36
AFT Travel Fund	417.19	403.00
Newsletter: Printing	3081.20	3290.35
Postage	698.54	442.01
Administration	289.00	596.14
Folk Club: Performers Fees	11024.00	9621.00
Promotion	4209.60	1836.82
Administration	113.24	
P.A. Maintenance Fund	1751.74	135.00
Inter Club Activities	721.25	
Miscellaneous	864.00	
Special Functions	1065.44	3211.67
Purchase of Stock	5148.03	3452.50
Purchase of P.A. System Parts		2114.30
Sundries	1040.55	270.00
Financial Institution Taxes (Operating A/c)	92.53	172.11
Transfer to Investment A/c	2000.00	
Total Payments	<u>33994.26</u>	<u>27438.96</u>
CLOSING BALANCE AS AT 30th. JUNE 1990	<u>687.15</u>	<u>4147.76</u>

GOOLWA S.A. FOLK and STEAM FESTIVAL

South Australia's Best Folk Festival.....
October Long Weekend: Oct 5, 6, 7, 8.

Folk Federation of S.A.
Box 525
Adelaide 5001.
Tel: (08)23 1747 Fax: (08)231 5080

" S.A. Town hosts one of Australia's most exciting music festivals "

The Goolwa Folk Steam Festival began in 1987 and has in a few short years developed a National reputation for being one of the most enjoyable, innovative and popular music festivals in Australia. Folk-Music has undergone a rapid transformation in this country in recent years and is now at the forefront of Australia's Music and Cultural development.

You will still hear the strains of "Waltzing Matilda" round the campfire, but you may also catch some Balkan or Belly dancing, Soweto Township rhythms, Liverpool lues or the latest in Aboriginal music. ...You can still listen to traditional Aussie storytelling around a pint of lager but now there's also late-night folk-jazz, childrens folk, heritage talks and Music Events that are more like Dance Parties than Folk Clubs....For the more reverential there is a Folk Mass and of course the S.A. Songwriters competition.

Throw in a pub-session, busking contest, street fair, steamtrains, riverboats, specialist workshops and thirty concerts, dances and workshops and you've got the best weekend you've had since last year's festival.

This Year's Goolwa Folk & Steam Festival will feature some special guests including visiting Cuban Group "Septiembre Cinco" one of the most respected Latin American Ensembles.

Many well known Adelaide performers are featured in a huge array of S.A. talent. Over seventy acts will perform at the weekend, including:

MIMINIEES	Australia's only all women's/aboriginal band.
CHRIS FINNEN	Master of the blues guitar.
BUSHBRAT	Finalist in 1990 'Battle of the Bands'
WEIRD OF MOUTH	ABC's Julia Lester with her satirical trio.
COLCANNON	Nationally acclaimed Folk group featuring John Munro
VITALSTATISTIX	Theatre Co present "EROTIX" - Safe Sex at a Folk Festival !!
MUSIC HESPERIA	Australia's leading exponent of Italo/Spanish music
THOSE KODIAKS	Adelaide's Terry Bradford's hit outfit.
ZONKE	African Township music at its best.

The Goolwa Folk Festival kicks off six months of frenetic folk activity in S.A. which will culminate in the 25th National Folk Festival in Adelaide in Easter 1991.

This year's Festival is proudly sponsored by FOUNDATION SOUTH AUSTRALIA.

For further information about the Goolwa Folk Festival Contact:

Rob Collett: Co-ordinator
Keith Preston: Adelaide Community Music
Ph: (08) 231 7247 (w)
(08) 46 8132 (h)
or at above address

REVIEW Cassette

The Fairietale Woman - Fionvarra (Louisa John & Andrew Persi)

Available from Readings Records, Lygon Street, or Ph: 348 1479.

I was first struck with the lovely cover drawing, which can be seen on the cover of this edition of Folkvine, drawn by Louisa. The recording was engineered by Andrew; the whole project, in fact, was entirely Fionvarra's affair. The first side tells of the Fairietale Woman who becomes famous for her stories. Upon the second side we are treated to one of these stories, that of Luty and the Sea Merrow.

The music is thematic and drifting, but still extremely melodic. It combines songs with instrumental sounds of the sea, or of a music box (side one, The Opening of the Lid). The whole recording is extremely listenable, and not in the least drawn out, as similar recordings are apt to be. The simplicity of the effects are enhancing to the music - the recording is intelligent and effective without requiring a large number of technological additions. It has a great deal of clarity in its expression - Andrew Persi's guitar work is intricate and precise, whilst Louisa John's voice has an ethereal quality with overtones of warmth and conviction.

However, descriptions like these do not seem to do justice to the great sense of musicality the recording manages to convey. One piece sure to appeal is the slightly more earthy 'Gypsy, Sailorking', which reminds the listener of traditional gypsy folk tunes. The Fairietale Woman is an unusual but worthwhile recording, and if I were to have any complaints at all I would only say that it could perhaps have been a little longer....

Belinda Torvathe

Lis

*Only when you drink from the river of silence
shall you indeed sing.*

*And when you have reached the mountain top,
then you shall begin to climb.*

*And when the earth shall claim you limbs,
then shall you truly dance.*

Kahlil Gibran

In memory of Lis Johnston

As a musician you will inevitably come into contact with microphones at some time. In this article I hope to explain how they work, what they can do, and show that they can be used for sonic integrity and creativity. A microphone is a device that converts acoustic energy, into electrical energy. Its output is a small electrical signal which can be recorded, processed, broadcast, or simply amplified and converted back into acoustic energy. Unlike our hearing mechanism, microphones have no brain and haven't the ability to discriminate against unwanted sounds as we do. What comes out of a microphone may not resemble the sound as we heard it with our ears. For this reason microphone type and positioning must be considered.

The principle of induction asserts that the vibrating diaphragm of a dynamic microphone, in a magnetic field, will create an alternating current in the loop of wire attached to it, proportional to the fluctuations in air pressure. Dynamic mics are the most widely used as they are rugged, relatively inexpensive (\$50 to \$500) and can reproduce most sound sources fairly well. The Shure SM58 is of typical 'ice-cream cone' shape and well known as a live vocal mic. Other common ones are the ubiquitous Sennheiser MD421 and MD441 and Beyer make many fine dynamic mics such as the M69 and M88.

More exacting applications such as recording and measurement require the best possible mic performance. Capacitor microphones use the capacitance between the diaphragm and an energised plate to generate their signal. Most capacitor mics require a battery or to be phantom powered from a mixing desk or power supply. The best mics available are of this sort but they are expensive (often several thousand dollars) and fragile. Of note is the range made by the Neumann company, their U87 being standard in many recording studios today. Others include the range from AKG, Sennheiser, Calrec, Schoeps, etc.

Ribbon mics were one of the first used for recording music and have a characteristic warmth loved by many. Similarly, old valve mics are treasured by the few who own them, for their smooth warm sound.

The basic microphone element is omnidirectional, it picks up sound more or less evenly from all directions (except at very high frequencies, when they become slightly directional). In many situations we require separation, so that the mic we are using doesn't receive unwanted sounds, such as other instruments. Directional mics achieve this by employing rear entry ports which act to cancel the sound arriving from behind (less so at very low frequencies), making them more sensitive at the front. Most common is the cardioid pattern, it has a directivity factor of 3, that is, it has one third the effective pick-up angle of an omni and can be ≈ 1.78 times as far from the source, for the same relative level of unwanted sound, and as such provides 4.8dB attenuation to rear sound. Other pick-up patterns are the hyper-cardioid which has still narrower sensitivity pattern and has a small rear lobe, the super-cardioid which is broader at the front and the bidirectional or figure-of-eight pattern which picks up evenly from front and back but has good rejection of sounds from the side. Very highly directional mics employ a long tube with holes along it which act to cancel side sounds without affecting frontal sounds. These are commonly known as shotgun mics and are used most often in film and television sound recording, and are usually encased in a long, furry, cylindrical cover which helps eliminate wind noises.

As a consequence of their design, directional mics suffer from the proximity effect, that is, closely mic'd sound sources will receive a bass boost, of as much as 12dB at 0.6cm. Singers have often used this to advantage. They are also more prone to 'popping' noises, which occur when a burst of air from a plosive vocal sound, such as [P] or [B], deforms the diaphragm. Foam windshields do a little to help, but singers should be aware of this.

Pressure Zone Microphones use the boundary effect, whereby a mic capsule is located very close to a surface, and responds to pressure fluctuations on that surface (air particle velocity is zero at the boundary). The larger the boundary surface, the better the bass response, so we can acoustically equalize our sound to a certain extent (High Pass Filter). They have a hemispherical pick-up pattern, and are ideal for picking-up the total room sound, and work well as a drum overhead mic, or on the table at a conference. Home recordists should consider a very affordable PZM sold by Tandy. Although not suitable for all applications, for under \$70 they can achieve excellent results. Just sing into your wall, desk, or bathroom! Incidentally, a modification can permit this mic to be phantom powered, increasing its dynamic range and signal-to-noise ratio.

Another way to attain the sound of an acoustic instrument is to directly sense the vibrations of the instrument. Contact mics or 'bugs' have been used for many years but only lately have they been professionally accepted. C-ducers are an example, they are a strip which can be stuck onto a piano soundboard, violin, drum(shell) etc. Positioning is critical as small movements can dramatically change the timbre. Many acoustic guitar pick-ups are contact mics placed inside the guitar below the bridge.

Without going into what stereo actually is, true stereo images come from a pair of coincident (same position) microphones. Although we can't locate two mics in exactly the same place, we can get them close enough together to produce solid, realistic images. Most commonly used is the XY technique, where two cardioids are placed with their capsules angled about 120° with the source toward the middle. Eventually, these two signals re-emerge from our speakers or headphones. Better, is the MS technique where one mic, of any pick-up pattern, provides the (M)ain signal, and the other, a bidirectional pattern placed perpendicular, provides the peripheral (S)ide information necessary to create a stereo image. They are matrixed to provide L and R signals, with the bonus that the width of the image may be modified at any time in the process.

Using two or more mics spaced apart by some distance creates ambiguous images. Any sound source not exactly central will arrive at the mics at different times, providing our ears with false directional cues. While this technique is often used to capture a large sound source, like an orchestra, it often produces a 'hole-in-the-middle' of the stereo stage. It can however, be used to create unnaturally broad images, if that is what is desired.

Binaural recording is arguably the only way to accurately recreate an acoustic event at the listeners ears, and it uses a remarkably simple method. Small microphones are placed just inside the ears of a person or a dummy head. Differences between the two signals due to the spacing of the mics, the shape of the head and ears, provide location cues for us when we listen to such a recording through headphones only. Over speakers the effect is weakened and the timbre is unnatural.

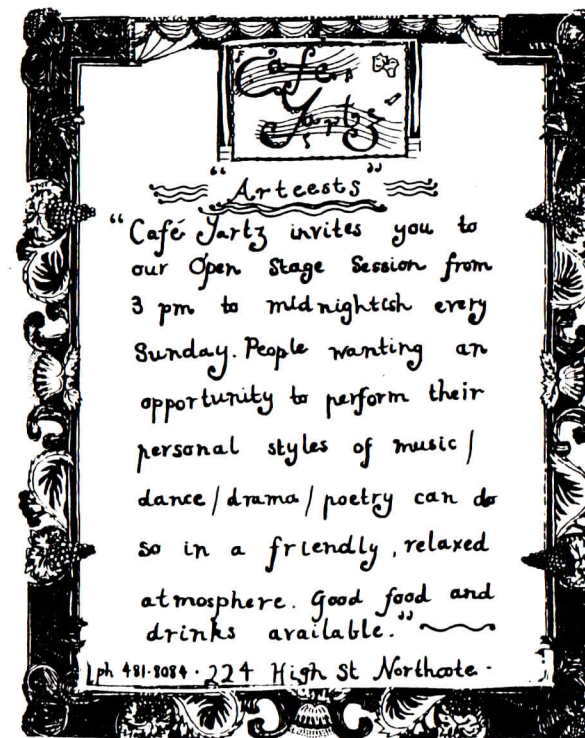
The Calrec Soundfield™ mic is a mathematically engineered device comprising four cardioid capsules orientated in a Tetrahedron, effectively forming a single point, thus it is perfectly coincident. These four signals can be matrixed and mixed to produce any pick-up pattern, and many formats such as stereo, perfect mono, surround-sound or ambisonic. The Soundfield mic can be 'steered' and can 'zoom in' electronically, and this can be done post-recording, an ideal situation.

To reproduce the sound of an acoustic instrument or voice accurately we need a microphone with a 'flat' frequency response so that the timbre is not 'coloured' by the mic's own sound. Most mics however have some colouration, which can be used effectively. Vocal mics often have a presence boost, a greater response between about 2 KHz and 4 KHz, in order that the vocals stand out. Bass instruments require mics with extended low frequency responses, as do kick drums which also need high sound-level handling capability. Another reason for choosing a mic is its pickup pattern and this also depends upon how closely the mic is to be placed - omni generally have flatter responses and do not suffer from the proximity effect, but they will pickup a greater proportion of reverberation. A metre or so from an instrument, sounds from various parts of it are combined naturally, as we go closer we may hear these components in differing proportions. Ideally we must listen to the sound, through a reference loudspeaker and re-position the mic according to the result and our opinion of it.

No microphone can transform exactly, an acoustic signal. Physical size and cost restrictions mean that only very good approximations possible. Microphone technique in most cases, reduces to using the one that will work best for the given application, and positioning it to receive the sound optimally. All but a few mics have their own characteristics. Often, and for no apparent reason, one may sound better than another, or capture the instrument/voice in a certain way that lends itself to the production. Even with extensive knowledge of mics, engineers and producers will try different mics and use their subjective opinion to decide which is most suitable for the job.

REPRINTED From:

The La Trobe University
Music Students' Association Newsletter



DECLAN AFFLEY MEMORIAL
SONGWRITING AWARD 1991
For contemporary song in the folk idiom



Entries are now being called for the 1991 Declan Affley Memorial Songwriting Award. The deadline for entries is 31 October, 1990.

To Enter

Send entry form, a cassette tape with written lyrics of your song and, where possible, music to:

Australian Folk Trust Inc
PO Box 156
CIVIC SQUARE ACT 2608

All judging is done from submitted tapes. From these a three member Panel will select 15 songs to be performed at the Declan Affley Memorial Songwriting Award Concert which forms part of the program for the 25th National Folk Festival to be held at Flinders University, Adelaide, South Australia, Easter 1991. The songs may be performed by the songwriter or his/her nominee, failing this arrangements for performance can be made by the Australian Folk Trust.

The award recipient will be presented with \$500 and the Declan Affley Memorial Songwriting Award trophy at the Concert which will take place on Friday 29 March 1991.

Conditions

- All entries must be accompanied by an official entry form.
- The award is open to Australian citizens or persons permanently residing in Australia.
- Song must not have won a prize in any other previous competition.
- Song must not have been previously published or recorded.
- Only original songs are acceptable. However original words set to an existing tune are also eligible. When an existing tune is used this must be stated.
- The song must be presented on the tape with a maximum of one accompanying instrument, or unaccompanied.
- Only one entry per composer is permitted. In the case of co-authorship, both authors may enter a song each, under their individual authorship.

The Declan Affley Memorial Songwriting Award was initiated in 1986 by the Australian Folk Trust as one way of recognising the contribution made by Declan Affley to Australian folk.

.....
ENTRY FORM

Name

Address

..... Postcode

Phone(home) (work)

Title of Song

Note: please mark all material provided with the name of your song. DO NOT MARK YOUR NAME

Readings

FOR ALL FOLK MUSIC
FROM AROUND THE WORLD

L.P.'s, CASSETTES, C.D.'s

366 Lygon St, Carlton

347 7473

MUSIC SWOP SHOP

Used Musical Instruments

149 Elgin Street Carlton 3053
Telephone (03) 348 1194

HUON FOLK FESTIVAL TASMANIA

11th, 12th, 13th, January 1991

Guests

JOHN MACASLAN, THE FITZGERALD FAMILY, BRUCE WATSON

Enquiries: Huon Folk Club

P.O. Box 2, Cygnet 7112

Tasmania