

FOLK SONG AND DANCE SOCIETY OF VICTORIA

ABOUT THE SOCIETY

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

MEMBERS' BENEFITS

1. PROVIDED FREE OF CHARGE:-

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

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

- * The Society's weekly Folk Club (The MELBOURNE FOLK CLUB).
- * All other clubs, concerts, dances, workshops and other functions run or sponsored by the Society.
- * Events run by other Victorian folk groups, such as the:

- Colonial Dancers	- Echuca Folk Club
- Folklore Council	- Geelong Folk Club
- "Peninsula" Folk Club	- T.S.D.A.V.
- "U.T. Creek" Folk Club	- Victorian Folk Music Club

* Events run by a variety of interstate folk clubs.

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

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

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

NAME:.....

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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 -----

FOLK VINE

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Folk Song & Dance Society of Victoria



Judy Small

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F.S.D.S.V. COMMITTEE 1990-1991

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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, 1/ 22A The Esplanade, St Kilda 3182

HANDBILLS FOR INSERTION: 300 copies required. No A4 size inserts, please.

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

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!!

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PRESIDENT'S REPORT

First of all I would like to take the opportunity of thanking everyone for the support given during my stay in hospital. It certainly gave me a terrific boost and will stand me in good stead when I return to hospital in May for major surgery.

The festival season is now over and the committee of the society will continue to promote folk arts both to the advantage of the society and the general community.

The responses to the feasibility study for a heritage and folklife centre in Victoria are encouraging and the management committee of the project are planning a public meeting during May to discuss various aspects of the centre including the setting up of an association of organisations promoting folk arts within Victoria. Also on the agenda will be discussions relating to the possibility of Victoria hosting the 1993 National Folk Festival.

For detailed information on the Folk Centre project, contact
 Derek Brown
 Convenor, Heritage & Folklife Centre Management Committee
 PO Box 1096
 CARLTON VIC 3053
 Tel: (03) 497 3321

The Folk Arts Administrator position currently held by Kathy Burgi is continuing to build upon its Folklink Data base, and is proving to be an invaluable resource to the Folk Arts community. The society, in conjunction with Kathy, is exploring ways in which we can promote cross-cultural programmes and we look forward to having some concrete plans by the end of May.

For further information, contact
 Kathy Burgi
 Folk Arts Administrator of Victoria
 PO Box 327
 CLIFTON HILL VIC 3068
 Ph: (03) 64 3568 or (03) 482 3281

The Folk Club is beginning to pick up again and the 'Caledonian Review' evening promoted in association with the Brunswick Music Festival proved to be outstanding. The last two regular Folk Club evenings have been extremely good and it was really great to see a lot of old friends at the Launch of Lis Johnston's record. I take this opportunity to encourage all members and readers of Folkvine to attend society functions and the Friday Night Folk Club and in doing so ensure that the society can continue to play a leading role in the promotion of Folk Arts in Victoria.

As previously stated I return to hospital at the beginning of May for major surgery and will have at least six weeks enforced rest. During this time my responsibilities to the Society will be taken over by Derek Brown. I would ask all members to give Derek the encouragement and support that has been given to me over the past couple of years. Derek can be contacted at the Folk Club most Friday nights or by telephone on (03) 497 3321(H) or (03) 272 3429 (B). In closing I would like to thank people for the many get well cards, flowers etc. that were delivered to St Vincents' Hospital and to Batman Street.

Hugh MacEwan

FOLK IN MELBOURNE

THINGS PAST . . .

Yes, April was an exciting month, as predicted.

The month began with a great body of Victorian folkies enjoying the **25th National Folk Festival** in Adelaide. It was the first National down south for 3 years, so the Vics were there in droves (see elsewhere in Folkvine for comments).

Back home again, **Jugularity** put on a great performance at the Folk Club, playing to a packed house on the 5th of April. Their cassette is well worth the money, by the way - it stands up on its own, even without all the visual 'silly bits' of their stage act! The impromptu **'Floor Spots'** (Jenny, Jeanette, Kelly, Helen and Meg) joined in the silly bits with their first and probably last performance (though Jenny is threatening a re-run on the 17th May!)

On the 12th, **Salvation Jane** sang through two excellent sets in their soaring 5-part harmonies. Thanks to **John Ross** on sound for clear and true amplification of their voices. Thanks also to **Tony O'Rourke** and **Kevin Parsnell** for an entertaining support set. Some dazzling finger work from both guys.

Lis Johnston - A Tribute

April 14th was a day which will be remembered by all who attended the five-hour concert at the East Brunswick Club hotel. The concert was held to launch a double-LP entitled "Lis Johnston - A Tribute" - a collection of music which Lis, who died last year, had been involved in over her twenty years of singing. And it seemed that more than twenty years of folk music was there of the 14th - musicians, singers, reciters, dancers, listeners, in their droves - some who hadn't met for years (and were relieved to find that the others were showing *their* age too!), all come to honour a singer of quality and a lady of warmth, honesty and wit. The afternoon held the feeling of a joyous celebration - not only of Lis' life and the mark she left, but also of the music which gave her so much, and the friendship of the folk community of which she felt to very much a part. When **Dave Brannigan** and the **Big Band** struck up with "Wild Mountain Thyme" and the room swelled with harmonies, there were a few damp eyes in the audience, and **Meg MacDonald** was led to shout for joy "Let's do that again!" after the last rousing chorus of 'Fields of Athenry'."

Louis McManus Snr compered the concert, with a liberal peppering of jokes as only he can tell them. **Canterbury Fair**, **Goshawk**, **Reynardine** and **Richard Leach** took the stage together to present a variety of music spanning 20 years of singing. Then came **Three's Company**, **Stone Soup** and **Twankydillo**, Meg and Liz being the common thread in these three groups. **Ken and Fiona White** and **Lyn and Dennis Tracey** sang some great songs in their respective sets. A delightful surprise was the appearance of **Margaret Roadnight**, with **Pete Howell** on bass. Their Womens' Song from South Africa was quite stunning!

The Big Band then took the stage for the rest of the afternoon - about 14 musicians and singers (an nightmare for the sound technician). 'Bushland Dreaming' - one of Lis' favourite tunes - is on the album. Then came 'Whiskey in the Jar', 'Wild Mountain Thyme', 'Lizzy Lindsay', 'Fields of Athenry', and so on into a giant stage session till stumps!

Lis' husband, Jamie, spoke of the recording as 20 years of folk music in Melbourne, as seen through Lis' eyes. He said words could never express his thanks to the 150 or more people involved in some way in its production. Daughters Lyndal and Kelly were enjoying the day too - Lyndal helping out at the door, and Kelly singing on stage (Lyndal was also the clever person who took the photograph on the album cover).

Danny Spooner, who officially launched the record, spoke of his wish for the memories, the music and the people and their gentleness to be 'cherished greatly'. I'm sure Lis would be saying a rousing "Right On" to that!

The rest of April is still to happen as I write, but there's sure to be lots of good music - particularly with **Vin Garbutt** and **Rory McLeod** in town!

THINGS TO COME . . .

May is shaping up well with **John Beavis** from Bendigo, and **Di McNicol** joining us on the third. They will be singing both separately and as a duo - so come along and enjoy a night of variety and magical harmonies.

Norm Adams is organising the Club on the 10th. He has booked a Geelong band, **The Jacksons**, who have been playing music around the Geelong area for 5 or 6 years - a five piece band who play Irish, American, Australian and "all sorts of things", Norm assures me. And if Norm says they're good, you're in for a treat. Also that night, the return to Australia of **Keith Lawry** - one of Australia's finest singer/guitarists. Welcome back Keith!

On the 17th we have the silver fingers of **John Caldwell**; the silver voice of **Jenny Simpson** (whose blues and jug-style songs just get better and better!), and the silver harmonies and music of **Annie McGlade**, **John Rasmussen** and **Greg O'Leary**.

The 24th sees the return of **Paul Wookie** to the Melbourne Folk Club. And on the recommendation of **Brian Appleford**, co-writer of 'The Pudding', we have **Fillane**, who are **Phil and Elaine Young**. You may get a few songs out of yours truly that night as well.

And on the 31st - a great treat - **Judy Small**, supported by **No Frills mark 2**, now called **Gan Anim**, who are Meg, Annie and Helen. (Admission charge slightly higher, but we're sure you won't mind.)

Other dates to remember:

- **One-C-One** Acoustic Music Venue every Sunday night at 8.00pm, Brunswick Mechanics Institute cnr. Sydney and Glenlyon Roads, Brunswick.

The Boite Singers Nights May 25th and the 4th Saturday of each month. At the Mark Street Hall, North Fitzroy. 8.15pm. Acoustic music. Mulled wine by the open fire. Opportunities for floor spots and for singing along. \$10 and \$7.

Jeanette

FORTHCOMING FESTIVALS

June 7-10 (Queen's Birthday Weekend)

Burrawang Folk Music Festival

Between Robertson and Moss Vale, south of Sydney 20.00 incl. camping
A line up as long as your arm, including Mary Shannon, Jen Bradbury,
The Fagans, Stringfiddle, The High Notes and the Canberra Irish Dancers.
Enquiries: Frank (048) 87 7271 or (048) 87 7361, David (042) 57 1788

Top Half Folk Festival

Mt Isa Bruce Watson's doing it!
Enquiries: Charlie Sanderson (077) 434331, Bill Sheppard (077) 437354

August 30-Sept 1

Newcastle and Hunter Valley Folk Music festival

see Margaret Roadknight, John Dengate, Frank Provah, Denis Kevans
Enquiries: John Queipel (049) 26 5297, Tony Dent (049) 45 2310

September 27-30

Toodjay Folk Festival

W.A. (sorry, my mistake in the last issue)
Cheap fares to Perth - book now!

October 4-7

Wagga Wagga Folk Festival

October 11-14

Goolwa State Folk and Steam Festival

S.A.
Deadline for applications to participate - June 30.
Send to 1991 Goolwa festival organising group
GPO Box 525
ADELAIDE SA 5001
Information: Keith Preston (08) 231 7247 (B), Lorraine Denton (08) 295 4973

(H)

October 25-27

Yackandandah Dance Weekend

Victoria

The East Ringwood Folk Club - happens on Tuesdays at the East Ringwood
Community Hall (enter from Knaith Road, off Dublin Road). Melway 50 B8.

25th May - The Woolshed Ball from 6.30 pm (Basket Tea). Dancing starts 8.00pm.
Central Hall, 20 Brunswick Street, Fitzroy. BYO Basket Tea and Supper. Music by
Nariel band. Tickets @ \$12 available from Allan Gardner (03) 497 1628.

Geelong - A monthly jam session happens every second Wednesday of the month at
the Argyll Hotel - from 8 until 10pm. All welcome - bring your instruments!

**Thank you to Jeanette Gillespie for her help this month -
it was a co-editorial job! (Ed)**

TSDAV Goings on . . .

Most of you will probably be saying "who or what is a TSDAV?" If you're not a dancer you may be forgiven for not knowing. After a very quiet period several years ago, the Traditional Social Dance Association of Victoria has become fairly active recently and now seems to be an excellent time to inform you about what is 'going on' this year.

By the time this goes to print the Scottish Dance events will have been held - Malcolm Fitzmaurice will run a workshop on the dances composed by John Drewy and then Wattle and Thistle (Melbourne's answer to the Reel Tradition) will play at a Scottish Australian dance in the evening.

The TSDAV are organising Family Dances every 3 months - the dates for this year are May 19, August 18 and November 17. Two have been run so far and they have been very successful. They are held on Sunday afternoons, start at 2.00pm and are at the Mark Street Community Hall, North Fitzroy. They are aimed at providing dancing, music, songs and games etc. for children, with the occasional dance thrown in for the 'big people'. Blackberry Jam are the resident band and will play for two out of three of these dances. The third dance will feature a guest band such as Warrandyte Gold.

Lucy Stockdale

P.S. (from the Ed) The TSDAV have sent me their newsletter this month. Is this a new thing? If so, it's jolly good, and members - how about subscribing to this too for all your dancing information!

RECORDS, COMPACT DISCS & CASSETTES

Although, in recent issues of 'Folkvine' there has been an absence of the printed word regarding this enterprise of the Society, it has been 'business as usual' every Friday night at the Melbourne Folk Club.

There has not been the additional business this year, which was afforded by the Festival opportunities of 1990, but thanks to the loyalty of Folk Club patrons, who continually do their best to support Society initiatives by purchasing their albums etc. at the Club, a steady income has been maintained.

Regular financial turnover has allowed for an increase in both the quantity and the selection of the available stock. We have even begun to carry a small number of C.D.'s as stock. Prices continue to be kept at a minimum and are more than competitive with other retail outlets, especially with regard to imports. **WATCH FOR FORTHCOMING SALES!**

Many people are also taking advantage of the even greater savings now offered on advance orders, particularly where C.D.'s are concerned. (Roy Bailey, Stephen Fearing and Richard Thompson orders have left the old world). The catalogue is available at the desk most Friday nights and, as always, advice on future selections is most welcome.

Thanks again for your support,

Coralie

THE NATIONAL FOLK FESTIVAL

A few perspectives . . .

from Ewart Shaw, Adelaide Advertiser, April 2 . . .

"A Folk Festival has rhythms and tides. In the beginning is the beat; African drums, Celtic pulses, Indian syncopations. Melodies creep in on Uilleann pipes, button accordians, electric clarinets. The voices start. There are tides accelerating through into the night . . . It's impossible for one pair of ears to hear everything that's going . . . The slow merging of musical cultures that is apparent at a festival of this kind leads to some unusual teamings on the platform. Mark Gill of Adelaide's reggae band Radics joined his family to sing madrigals in the restaurant . . . When you see a tutor from the Centre for Aboriginal studies in Music in the backing band for a Pakistani musician, and an African drummer performing in an Inma conducted by elders from the Mimili and Indukina peoples, you're reminded that music unites where cultures sometimes divide . . . in the tavern thirsty folkies drank through about 45 kegs, and consumed all the Guinness twice (!) . . . A National Folk Festival acts as a distillery, concentrating the spirit of traditional music in the country for a long weekend. It's strong stuff, this homebrew."

from a variety of Melbourne Folkies (heard by The Roving Ear) . . .

- "tremendous variety of entertainers, genres and styles."
- "good carnival atmosphere around the central courtyard area, providing a focus and a meeting place."
- "chance to catch up with people from all over Australia."
- "good to hear the local talent from whichever state the Festival is held in each year."
- "The face painters were magic - let's give them a free ride to Canberra next year!"
- "Roy Bailey's wonderful voice, warm personality and meaningful songs struck a chord with almost everyone."
- "Martin Nolan's Irish Music workshop - well presented, informative and entertaining."
- "Hot Lips and Shifty Fingers - what talent and energy - damn good fun - worth the trip!"
- "The Hungarians - Kengugro Dance Ensemble and rezeda Folk Band, all from Sydney."

The music was beautiful, the dancing exciting, and the dance workshop invigorating and

fun. Hope to see them in Melbourne sometime."

- "Bernard Carney's workshop on the life, songs, humour and satire of Tom Lehrer - Bernard does Lehrer like no-one else I've ever heard."
- "The Franklin workshop had me in tears near the end - a beautifully constructed rendition of the story of Sir John Franlin's life - good narrative by Tony Phipps, and eight new songs by W.A.'s Ken Ferguson . . . great musicians and singers . . . tape is worth having even if you didn't make the workshop."
- "Rock 'n' Roll night - never thought I'd see so many prominent folkies shed so many inhibitions - Lyn Tracey in the leopard skin tights - Bruce Watson singing "Gloria!" - Eric Bogle forgetting most of the verses of "Twist and Shout" - need I go on?"
- "Late night singing session with the Roaring Forties and others."
- "Adelaide band 'Hopscotch' - one of the best folk-rock bands I've seen in Australia - joined by our own Phil Day for a couple of songs. Doesn't Phil fly with a backing band!"
- "Exponents of Medieval music 'Synfonye' packed out every venue they played in, as did women's harmony groups 'Blindman's Holiday' and 'Hammer and Tongues'".
- "Impromptu merimba sessions, African drumming sessions and singing sessions in the courtyard and plaza."
- "Excellent activities for the children."
- "Good representation of poetry and the spoken word."

and the Negatives . . .

- "Dancers not well catered for - dance floors were appalling and not enough thought put into programming."
 - "Food outlets closed too early - difficult to get anything to eat or drink other than chocolate and beer after 9.00pm."
 - "No-one around to assist those who arrived on Thursday night; camping area pleasant but hard to find and poorly patrolled."
 - "Should have been a welcome session on Thursday night."
 - "The bar area should be a session area, not a performance venue."
 - "Venues were either large or small - nothing in-between - many good concerts and workshops were crowded, with people unable to get in."
 - "It seems as if common problems occur each year - don't the organisers read reports from other festivals?"
- [I'm sure that everyone who was there would have a different set of positives and negatives
- these are just some which I have picked up]

Quotable Quotes from a certain female country singer at the Festival:

"I don't consider myself a musician - I'm a songwriter."

"I'm a country singer, but all my roots are folk . . ."

compiled by Jeanette Gillespie

☪ ☪ ☪

It's a most amazing thing, this folkie gathering instinct which leads music minded people to abandon home and hearth for privation and squalid living for days at a time in far distant places. Just a twelvemonth or so ago, I embarked upon a journey of discovery to trace the essence of this phenomenon and hopefully catch the disease at the same time. Being relatively intrepid, in search of enlightenment and experience, sa far I have travelled three hundred kms in 40 degree heat in the back of a Land Cruiser, braved a Bass Strait crossing in a cessna, driven to Adelaide in an 18 year old Mazda, battled gale force winds for possession of my tent and breakfasted on porridge and philosophy with total strangers on the edge of a football field. And this is just the beginning of it. In one short year, having barely begun the adventure, I already have a swag of experiences which would boggle the mind of the more sane, and certainly would have had my mother shaking her head at my eccentricities yet again.

Now, the Adelaide National Festival. I could start off by telling you what I missed seeing and hearing during the weekend. That is, after all, a significant part of the scene as you bump in acquaintances en route from venue to venue. You know what's coming when the "Hi" or "G'day" is followed by - "Did you see . . .?" "I've just seen the most amazing . . ." "You should have gone to . . ." "You missed this great session last night at the . . ."

There were a dozen or so fully programmed venues and many nooks and crannies where music was likely to break out at any time, and it being humanly possible to see only a small portion of what was on offer, I won't dwell on what I missed. My experiences ranged from stunning to highly satisfying. Instead, I'll tell you what you missed if you didn't go to Adelaide, or you weren't in the same places as I was during the weekend.

.../

Did you see any of Roy Bailey's concerts? His performances are just rivetting. He has a collection of beautifully evocative songs and some humorous ones too. The audience loved everything he did and yelled for more . . .very loudly!

I saw the most amazing workshop on Lord Franklin. Ken Ferguson and Tony Phipps from WA put it together and it was performed by some notable westies including Steve and Ros Barnes. Another highly emotional experience.

You should have gone to see Colcannon. They're a very dynamic group. Fine harmony singing, lovely arrangements of traditional and contemporary songs with the beautiful voice of Kat Kraus up front.

You missed the great session in the Kelly Morris room. The Roaring Forties led a singing session that got a bit magical several times. Parody songs were well to the fore and the feeling of unity generated by the laughter and singing was so special that they organised themselves into another session the next night.

And look, if you didn't get to Bernard Carney's workshop on Tom Lehrer you really missed a treat. The Purple Room was full of Lehrer devotees and even if Bernard carney wasn't a superb exponent of this style, which he undoubtedly is, we would have been happy just hearing the songs again.

Brian Hungerford's storytelling workshop was a hoot and to my delight he did Tamlin the next day at the British and Trad concert. And to hear Seamus Gill recite the Wreck of the Heperus from his Irish Reciters book is an experience never to be passed over lightly.

Roaring Jack was on in the Tavern and I tried not to miss them twice, but the volume levels nearly drove me out both times for the sake of my delicate ears. I did hear Alistair Hulett on his own twice and was totally absorbed by his songs and his performance of them.

There was a lot of good stuff, but if you didn't get to the April's Not A Fool concert on Monday morning then you missed the most enlightening experience of the whole festival, a performance never to be repeated, I suspect - Dennis and Lynne Tracey, Kate Delaney and Gordon McIntyre doing an ABBA send-up.

I enjoyed the friendly familiarity of the Adelaide festival (let's face it, half of Melbourne was there!). But musically I was looking for more than just fine performance or innovative music making. I am always after that special experience that touches the heart or mind with a sense of wonderment at the gifts that players or singers are exploring. These are often seen at the impromptu session where something spontaneous just happens. You can't really explain the magic of these happenings. It springs from the moment and belongs to those lucky enough to be there at the right time. I was in several right places in Adelaide. If you were, good for you, if not, there's always a next time.

Helen Wright

As Flinders University is built on the side of a big hill, my main impression of the National was of stairs, stairs and more stairs. How disabled people ever got around I've no idea. Lynne Stone was spotted very slowly taking each stair at a time on her newly acquired crutches. I found it enough of a pain to have to lug a heavy pusher (occasionally containing a very tired child) up and down stairs all day. For that reason, I only made it to a few of the venues. The events I did attend were of a high standard although some could have been better attended. The idea of having more and more workshops on at any one time is getting a bit out of hand. Half the number of workshops would be preferable. Indeed, many of them should have been longer so that themes should be explored more fully. The kids programme was great and the people involved - particularly Gus Saunders - should be congratulated on the effort they put in. There was lots of different entertainment in half hour slots, from 10.00am to 5.00pm and then they offered evening babysitting as well. There was a small cost each day for kids over five but parents could leave their kids there and not have to worry about them.

There are a couple of comments that do need to be made about the festival. The programming of the dance area was a bit strange - on Friday and Saturday there was a lot of workshops on at the same time. However on Sunday there was very little dancing, except later that night there were two dances featuring international bands - why not one international and one bush band? When dealing with specific areas such as dance, more advice should be sought from relevant people.

There was the usual number of gripes from everyone at the Festival. Most, however, pointed to a major flaw - an inexperienced organising group. A professional company was employed part-time to help with the organising. However their job can only be as good as the brief that they are given by the Festival organising group. If that group are inexperienced festival goers then they wouldn't know that people turn up on Thursday night to register, that a central area for sessions is essential, that Danny Spooner and Ted Egan draw big crowds so you don't put them on in small rooms, that dancers have certain requirements, such as specific floors, and so on. I have no objections about employing people/companies to do the work, but I hope the 'old folkies' won't be dismissed as 'irrelevant' as it is effective use of their knowledge which makes for a memorable National.

A final note - this would have to be one of the few Nationals I've been to where I haven't heard any complaints about the food. But you can't win, because, as someone commented, the food will be awful in Canberra next year!

Lucy Stockdale

PARTY TIME

The Murphy's (temporary) Farewell to Australia
Falls Road, Marysville, 6pm 25th May 1991

BYO Instruments, Curry or Dessert, Drinks, Bedding (Tents possibly) etc
RSVP Diane and David (059) 633277 or (03) 816 9373
Frank and Wendy (059) 633389

The 9th Annual Poets Dinner

I am no poet, and I find words difficult to learn without a tune to hang them on, but I wouldn't miss the Poet's Dinner at the National Festival. The only prerequisites for attendance are an appreciation of the spoken word and an enjoyment of wit and general good humour. Once you are settled at a table with nine or ten others, the MC will generally check that each table has its fair share of intending reciters before the meal begins.

This year it was straight into the eating, drinking and erry-making, as attempting to compete, without a microphone, against the clatter of knives and forks would have been fruitless.

Keith McKenry was MC for the night - a witty and congenial host who immediately put everyone at ease. This year's dinner was dedicated to the memory of the late Rob Charlton, the South Australian poet and reciter who instigated the event in 1983. Keith read to us his 1991 adapted version of a poem which was written for the occasion, mentioning all the original names, including Ted Simpson, who passed away in January this year.

The Award for the best table of the evening is a bottle containing Mac Arthur's Fart - I'm sure many of you will have heard the yarn 'The Day MacArthur farted'. Charlee Marshall from QLD, who had kept his charge safely since his table's victory last year, handed it back to Keith, and the first round began.

For the uninitiated, let me explain. A word is given to each table in turn. One person from that table must come to the front within 30 seconds and recite something which has a connection, however vague, with the given word. Of course, many people came armed with a stock recitation or self-penned poem, and come hell or high water they will in some manner attempt to relate it to their table's word! It is a great exercise in impromptu yarn-spinning, and provides much merriment and entertainment.

The justifications were fun, but I enjoyed too the quality and variety of the poems, and the wide range of ages and styles of the reciters. A bonus this year was the round of Rob Charlton's poems, which were handed to the tables then read out by someone from each table in turn.

The evening is judged on two levels. The 'MacArthur's fart' is awarded to the table which impresses the judges by the number of reciters willing to 'have a go', the variety presented, and so on. A plaque is presented to the individual deemed to be the best reciter of the evening. This year I was fortunate to be in such illustrious company that the 'MacArthur's fart' found its way to our table.

The individual award was won by Queensland writer Corry de Haas who was attending her first Poets' Dinner. Corry is originally from the Netherlands and her poem, 'Whispers of the Past' is a touching reflection on the thoughts of someone whose first home is far away. She says of the Poet's Dinner: "It was such a tremendous feeling to meet with people who think about writing the same way I do, and with so much love for their country, I love I share." Corry has consented to Folkvine printing her winning poem. (see over)

Jeanette Gillespie

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

SMTWifS

F * MELBOURNE FOLK CLUB Fridays, 8.30 - 11, followed by session
East Brunswick Club Hotel 280 Lygon St. E. Brunswick.
Contact Meg MacDonald, (03) 387 5256

s THE BOITE: WORLD MUSIC CAFE Acoustic world music Every Sat. 8.00
Mark St Hall, Mark St, N. Fitzroy. Contact (03) 417 3550

SM WifS CAFE YARTZ Acoustic-Eccentric Cafe Music Wed to Sun, cheap snacks
224 High Street, Northcote Contact 481 8084

S tF CELTIC CLUB Every 2nd Thurs. approx. 10 - 12, each Fri & Sat, 7 - 12
Cnr La Trobe/Queen St. 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 WifS 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 FOLKLORE COUNCIL OF AUSTRALIA 3rd Sat. each. month from 8 p.m.
Eastern suburbs (venue alters) Monthly social / meeting.
Contact Maxine Ronnberg (03) 20 4136

S WifS GREEN LANTERN COFFEE LOUNGE Wed. - Sun. 8.30-12.30 (2 a.m. Fri-Sat.)
(Acoustic/blues/folk/jazz, etc. Open talent night Sunday)
13 Burwood Highway. phone (03) 808 8023

SMTWifS 'MOLLY BLOOM'S' Every night Various Irish bands and singers. 9 - 12 p.m.
Bay St, Port Melbourne, - phone (03) 646 2681

S WifS 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 each. month (except Jan, Feb & Oct) 8-11 p.m.
(string band/old time/bluegrass/cajun fiddle music) \$4 (members)/\$5
at the Footscray Community Arts Centre, 45 Moreland St.
Performers welcome. Contact (03) 689 5677

M SINGABOUT FOLK CLUB Guest artist nights, 4th Monday each month, 8pm
Alphington Anglers Hall, Cnr Clarke / Rathmines St, Fairfield.
Contact Betty Davis, (03) 478 9656 (In recess until further notice)

SMTWifS TWILIGHT COFFEE HOUSE every night 9 - 12 p.m.
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 2025 S, Melbourne, 3001

REGULAR DANCES - INNER METROPOLITAN

CIRCLES AND SQUARES LIVE MUSIC NIGHTS 4th Thursday each month. 8 - 11 pm
 St Margaret's Hall, Hotham St (Cnr Demman Ave) East St Kilda
 Contact Dave Rackham (03) 481 6051, or Gary King (03) 531 7000

COBBERS 'GUMTREE' BUSH DANCES every 2nd Saturday 8 - 12 pm
 LaTrobe University Union Hall, \$12. Contact (03) 497 3227

COLONIAL DANCE WITH THE UP TO SCRATCH BAND 1st Wed ea month 8 - 10.30 pm
 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 - 4 pm
 Hampton Community Hall, Willis St, Hampton.
 Contact Christoph Maubach or Anne Howard (03)598 2814

ISRAELI & MEDITERRANEAN DANCE 2nd Sundy 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 Sturday nights, every 6 weeks or so. 8 - 12 pm
 5th, 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: Dec. 14.
 Contact Mary Smith (054) 421 153, or 91 Retreat Rd, Bendigo, 3550.

BERWICK DISTRICT 'Old Time Dances' around \$3.00 8 - 12 pm
 1st Sat. each month Mechanics Hall, Clyde
 2nd Fri. each month Public Hall, Heads Road, Yarrathian
 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 pm
 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

WORLD PREMIERE EARTHLY PARADISE

BY DARRYL EMMERSON

DATE JUNE 8 TO JUNE 29

DIRECTOR KIM CARPENTER

DESIGN KIM CARPENTER

COMPOSER NATASHA MOSZENIN

LIGHTING DAVID MURRAY

THEATRE THE BECKETT

Lesbia Harford was different.

Earthly Paradise is a rich music theatre piece that captures the spirit of an unusual visionary, a free spirit and a true lover of life.

In a startling rediscovery of the early twentieth century Australian poet and feminist, we reach inside a mind that challenged the role of women, the inequalities of society and the mores of love.

Darryl Emmerson is author of *The Pathfinder*, a beautiful play about poet John Shaw Neilson which was produced by The Church Theatre before touring Australia.

Director and designer, Kim Carpenter is Artistic Director of Sydney's Theatre Of Image, renowned for his strikingly visual productions — most recently, *Swimming in Light* for The 1990 Melbourne International Festival.

Playbook and receive special discounts to other productions at The Malthouse!



The Ballad of 1991

(Tune: The Ballad of 1891)

The price of life was falling in Nineteen Ninety-One;
The men who owned the oilfields saw something must be done;
'We'll take on Iraq's army and show we're masters still,
And they'll take the terms we give them or we'll bomb them till they will'

From Wall Street 'cross to London the boardrooms they were full
Ten thousand pens were ready to raise the price of oil,
When through the West like thunder rang out the despot's call,
'Kuwait'll be my province or it won't be there at all'

O Saddam made such speeches - his words were like a flame;
The flag of blood about him, he spoke Mahommed's name.
'Tomorrow', said this despot, 'It is a brand new day
And Kuwait is Iraqi now - so you can go away!'

'Tomorrow', said the UN force, 'You may not be so keen
'We can launch ten thousand missiles to show you what we mean'.
'Then we'll blast Iraq with laser bombs until the country cowers
You can have your fill of speeches, but the final strength is ours!'

'Be damned to your Scud missiles, and weak-kneed calls for peace
The death toll it is heavy, but oil's the Golden Fleece!
Since sanctions first, then missiles couldn't bring you to your knees
We'll wage a war upon the ground that's made for times like these!'

The factories did good business that made the tools of war,
For they sold to the Allies what they'd sold Iraq before;
They washed their hands and counted, the dollars not the cost
'Twere no concern to shareholders how many lives were lost.

The sky was black and burning above the Desert Storm
The earth was scorched and poisoned, and horror was the norm.
The oil on troubled waters, it flowed both black and red,
And both sides prayed to Heaven as they counted up their dead.

To trial by the victors the Iraqis will be brought;
The Judge will have his orders: the winners own the court
But for every Arab sentenced, a million won't forget:
We have sown new seeds of hatred and we'll reap the harvest yet!

Keith McKenry
24 February 1991

Judy Small

Judy Small is one of Australia's best loved singer-songwriters. Her music provides social comment that is sharp, honest, filled with passion, humour and pathos, which has the capacity to break down the barriers which divide people and help them see the issues she sings about from a different perspective. It is the special combination of her rich and powerful voice, her songs and her entertaining performance which makes her unique among Australian performers.

Judy cannot remember a time when she did not sing for pleasure. While studying at university in the 1970s she found time to sing in local folk clubs and after graduation it wasn't long before she decided that singing was what she wanted to do. She started to write songs because she couldn't find material that communicated what she wanted to say. From these beginnings Judy Small has become one of the finest singer-songwriters around.

Described by the **Sydney Morning Herald** as "the finest folk singer in the country" and "a truly exceptional singer and songwriter" Judy Small was awarded the 1990 'Mo' Award for Australian Folk Performer of the Year. She has been received with critical acclaim and is loved by audiences all over Australia and in New Zealand, the USA, Canada and Denmark.

"She rails against the fundamental unfairness of the world in the sweetest voice imaginable. Her greatness lies in her rare talent to convey rage and injustice through understatement." (**Sydney Morning Herald**)

"She has a concern for people and a passion for justice that shines through her songs ... but Judy Small is no preacher. Her performances spiced with sharp humour, seem to be more like an evening spent with a favourite sister than a concert. A night for laughing and crying and clapping like mad at the end." (**Melbourne Age**)

"Judy Small comes over as a strong performer and a strong woman. Even if you don't agree with all she says she'll charm you with humour and musicality. Her songs are a delight for those who like social comment, and her performance is a delight for anyone who likes good music". (**Folk Roots**)

"Her material stands beside that of Peter Garret and Eric Bogle, but Small has had to battle a male oriented music and media industry. She exudes emotional warmth and is as good at introducing songs as she is at singing them. It was a concert impossible to fault on any criteria." (Melbourne Herald)

Judy's performance material speaks about injustice experienced by individuals and by groups; feminist and gay rights issues; she pleads for peace and rages against the effects of war; it contains songs about anti-nuclear issues; Aboriginal rights; environmental issues; love songs; fun and nonsense; lullabies and children's songs. Her delivery is spiced with just the right amount of wit, humour, anger and compassion to make a Judy Small concert a moving and memorable event.

Judy has five recordings and one songbook available. They are:

Snapshot (CMM005C/CMM005CD)

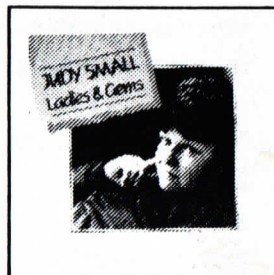
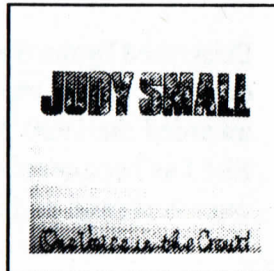
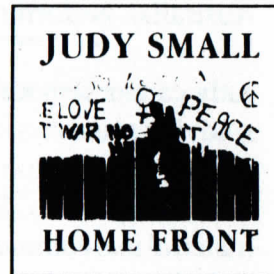
Home Front (CMM004/ CMM004C)

One Voice in the Crowd (CMM003/CMM003C/ CMM003CD)

Ladies and Gems (CMM002/CMM002C / CMM002CD)

A Natural Selection (CMM001/ CMM001C)

The Judy Small Songbook which contains the lyrics and melodies of 21 songs selected from the three earliest albums.



You might like to keep in mind that the 1992 National will be taking place in Canberra after an all too long eight year break. (Ask somebody who was there in '84!)

We have booked the ANU and it will all happen on and around the campus. This means that you can just come along and settle in for a great Easter Weekend - no worries about breathalyzers or driving around in circles.

Hope you can make it!

A Note to Performers

We will be seeking expressions of interest about July but feel free to get in touch now if you want to be sure of not missing out.



MONARO FOLK MUSIC SOCIETY

26th National Folk Festival

CANBERRA • EASTER • 17-20 APRIL 1992

PO Box 277 Curtin ACT 2605
Tel: (06) 282 1322

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

Those eclectic proprietors of the Music Deli, Stephen Snellerman and Paul Petran, have added another bundle of delectables to our **ABC Radio National Music Deli** collection. Thursday Island, Maori, Indian, Ethiopian, African, Chinese and Macedonian music rubs shoulders with popular and traditional Australian material - well documenting the current musical climate. Nice work!

Piano Man - The Songs and Music of Eb Wren is a new addition to our **John Meredith** collection. Eb lives in the Forbes district and has some great songs in his repertoire. The film is also a testament to John Meredith's perseverance. The first and second shooting dates had to be abandoned due to the Forbes floods and illness. Then some of the footage went astray at the processing laboratory, to turn up only after much "hammering" by John and Australia Post. Thanks John!

Sydney singer, **Margaret Walters**, has given us a copy of her new CD, *For the Future and the Past*. Margaret drew on a remarkable number of singers, musicians, musical styles and technology to put together this unique collection of new and old songs.

Graham McDonald and the Archive are talking about a collaborative effort to assemble a **Discography of Traditional Music in Australia**. The Discography would include songs and music with an Australian theme or connection, whether or not performed by an Australian. It would also include traditional music of other countries when recorded in Australia. Publication in printed and electronic forms would be the aim, with regular updating to keep the Discography current.

This is a large undertaking and will be made more achievable with your support. Do you know of other discographies or even partial listings on this or related fields? Have you released some traditional music that we might not know about? Can you offer background information on Australian singers and musicians that we might not otherwise be able to find?

Philip Ashton is a professional cameraman/recordist with an impressive list of credits, including exhibitions of still photography, video productions, oral histories (audio and video), natural sound recordings, and much more. Philip, with a little support from the Archive, is embarking on a program to document on video many aspects of the vanishing lifestyles and traditions of the region around Dunolly, in Central Victoria in which he lives. We'll keep you in touch with his work.

Sydney group, **The High Notes**, have released their first CD, which is probably also the first Irish Australian recording on this medium. It amply demonstrates the high standard of Irish music playing in this country, and, for that reason, we've also sent a copy to the Irish Traditional Music Archive in Dublin.

The Archive is about to embark on a new adventure - a program to get its vast collections under better control. That will make us better able to serve you in the years to come, but will need us to turn our attentions inwards for the short term. I'm looking forward to being able to tell you in more detail about what we hold already. Watch this space!

For more details: Terry McGee, National Film and Sound Archive, GPO Box 2002 Canberra ACT (06) 267 1737, FAX (06) 247 4651

34 Cross Street
GLEN INNES. 2370.
Ph: (067) 32 1359



The Australian Bush Music Festival Glen Innes

PROUDLY SPONSORED BY DICK SMITH'S "AUSTRALIAN GEOGRAPHIC"

I N V I T A T I O N

THIS IS TO INVITE YOU AND THE MEMBERS OF YOUR FOLK CLUB TO THE 1991 AUSTRALIAN BUSH MUSIC FESTIVAL, WHICH WILL BE HELD AT THE GLEN INNES RAILWAY STATION ON THE OCTOBER LONG WEEK-END (FRIDAY 4TH - SUNDAY 6TH OCTOBER).

ENTRIES MOST WELCOME, INTO:

1. THE AUSTRALIAN BUSH BAND CHAMPIONSHIPS (HELD AT THE FESTIVAL) JUDGING IS FROM LIVE PERFORMANCE ON STAGE.
2. AUSTRALIAN BUSH MUSIC AWARDS. PRE-JUDGED FROM TAPED ENTRIES.

IN VIEW OF THE FICKLE NATURE OF OUR WEATHER AT THIS TIME OF THE YEAR, WARM JUMPERS, THICK SOCKS AND RAINCOATS ARE RECOMMENDED IN ADDITION TO SHORTS, T-SHIRTS, HATS AND SUNSCREEN!

THERE WILL BE A SPECIAL TRAIN FROM SYDNEY TO GLEN INNES FOR THIS WEEK-END.

FOR FURTHER DETAILS, AND/OR ENTRY FORMS, PLEASE CONTACT US ON 067-321359 / 321797

ROB & RIJKE STACK
CO-ORDINATORS

R.S.V.P.

Every Long Weekend in October

"WHISPERS OF THE PAST:"

*I wanted to write me a bush-verse,
- I'm almost addicted to them-
But I found I lacked the right background
For my pen to produce such a gem.
For suddenly as I sat writing,
My lines seemed to fade clean away,
And a memory stirred that was hidden between
Of a small country's crisp autumn day.*

*What I wrote was a song from my childhood,
Where the whirr of the windmills kept time;
With a far different tone to its music,
A much sadder note to its rhyme.*

*I searched for some fresh inspiration,
Read Lawson and Paterson too;
They showed me the past and its struggles,
The back-breaking plight of the few.
But as I was reading their verses
The themes of my youth filtered in,
I smelled the fine tang of the heather,
Felt a bitter-sweet yearning begin.*

*And the scenes became songs of my childhood,
With their lyrics etched deep in my soul,
When my footsteps would pace out the rhythms
On the cobblestones I used to stroll.*

*Your bards told of mountains and rivers,
Of brolgas that dance on the plains
Of young, spring-time growth in the valleys,
And life-giving monsoon rains.
They wrote about fierce floods and fires,
Of bush-rangers everyone feared,
The bullockies, shearers and swagmen
And the yarns that - with them - disappeared.*

*But deep down inside mists were swirling
On the low-lying fields I once knew,
Where the willows stood guard at the ditches,
With cattle near hidden from view.*

*They write of the rush to the gold-fields,
Where fortunes are lost as they're made,
And tell of the slow rate of progress
When the early foundations were laid.
Then - later - when shadows grow longer
And mirages of riches have gone,
They speak with the pride of a nation,
That was so reluctantly won.*

*Still the pictures I see are the memories
Of pine forests dressed in pure white,
And of dreamy, long summery evenings
When the skies were aflame with the light.*

*But now, as I read recent verses
That are written by poets so fine,
I feel that their roots are beginning
To be interwoven with mine.
I can still hear the whispers of childhood,
And my heart can still treasure the past,
But the new songs I hear of this country
I can truthfully call mine at last.*

*** (c) Corry de Haas January 1991.

