

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".

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FOLK VINE

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***** DEADLINES *****

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

As long as items are ON TIME, TYPEWRITTEN IF POSSIBLE an attempt will be made to include them. Please send directly to:

The Editor, FOLKVINE, PO Box 1096, Carlton Vic 3053

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\$40	Full Page	
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\$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.

Editorial

Yes, it's official. You're stuck with me for a while - till the 15th of the month becomes such an odious date that you find me somewhere in a screaming heap, arms clasped around someone's knees, begging to be released of the honour!

Funny how it happens - you know - to offer to write an article now and then - mention a few suggestions here and there - and hey presto, the magic post box key is in your hands and your life is changed forever! (Well, for a while.)

I seem to recall writing a 'surrogate' Editorial in the August 1990 Editor-less issue which stated categorically that I had "no intention of editing any other Folkvine thereafter." SILLY!!

Thanks Elizabeth

Seriously though, we must all say a very big thank you to Elizabeth Van Dort who stepped in when it seemed that Folkvine would be no more. Despite not having a strong involvement in the folk scene as such, Elizabeth did a grand job on 8 issues of Folkvine, and has worked on the typing of a further 2 issues. As I'm discovering, that's no mean feat, so thank you Elizabeth!

Thanks Tony

Unfortunately I'm a complete dodo when it comes to computers and can type at about 5 words per minute, so I need lots of help. Tony Falla's the computer whizz who does a lot of the work needed to get the mag from being a heap of typing and things on disc to the ordered 28 pages ready for presenting to the printer. Tony will continue assisting in this capacity - so thank you Tony!

Thanks All

Thanks, too, to all of you who keep sending in articles, reviews, letters and so on. Why not encourage a few friends to jot down a few lines of comment about something - a Folk Club night, perhaps, another concert in or out of town, a dance, a good book, a recording, a good cheap eatery! Communication is what Folkvine is all about!

TYPISTS, WE NEED YOU!

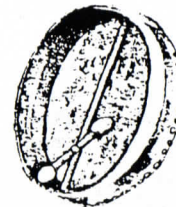
I have mentioned my remedial typing. Elizabeth is unable to continue typing copy; so it would assist us greatly if we could have one or more volunteers to type anything which comes to us handwritten (my Editorial, for example!) This could be done on a typewriter or computer of your own choosing in your own time, or on the Society's Macintosh Classic at my house one night per month (middle of the month). Please let me know by phone, or a note in the PO Box, if you can assist.

Victorian Folklife Association

These are exciting times for folk life in Victoria! June 13th was a great day for all involved in folk music, song, dance, the spoken word and folk arts and crafts. It marked the bringing together in friendship and co-operation of a large number of the diverse organisations involved in these areas throughout Victoria, to form an umbrella body, the Victorian Folklife Association. Victoria is one of the last states in Australia to form such a federation. As the number of affiliates grows, so, I'm sure, will the profile of the folk arts in Victoria. More on this in Hugh's and Derek's reports. Well done Derek and the Committee!

Enough from me for a page or two. Happy reading!

Jeanette



PRESIDENT'S REPORT

When I first accepted the presidency of the Society in 1988 (it is really that long ago) the committee at that time, set itself the long term objectives :-

- * To achieve a higher profile for the Society within both the folk arts and the general community.
- * To develop and participate in a co-ordinated folk arts programme for Victoria.
- * To provide, through the agency of the Melbourne Folk Club, a performance forum representative of the broad spectrum of folk arts.

I am happy to report that due to the unfailing commitment of this and subsequent committees the Society has made significant progress towards the achievement of these goals.

These achievements are all the more noteworthy when one considers the fact that the Society suffered, once again, the disruption of having to relocate its base of operation. The East Brunswick Club Hotel has proved to be a great boon to the Society. It has provided us an excellent venue with atmosphere and size being optimum. Co-operation and support from our hosts, Alan and Sue, has been terrific, not only for the Friday night folk club but also for the overall activities of the Society and for the promotion of folk music in general.

The move has also provided the Society with the opportunity of creating closer ties with the Brunswick Festival and Brunswick Recording organisations. This has already resulted in a couple of joint promotional ventures and also in the Brunswick organisations utilising the venue for individual promotions. These events coupled with the regular Friday night folk club, record launches, benefits and other concerts have, I think, established the "East" as Melbourne's leading folk music venue. The committee and the members of the Society have played a leading role in the achievement of this status. Through quality and diverse programmes this reputation will continue to grow.

For a number of years the Society has been at the forefront of developing a co-ordinated folk arts programme for Victoria. It has lobbied state and federal governments, charitable foundations and the folk arts community for monies and help to instigate such a programme. Applications to these bodies have resulted in two programmes being funded;

- * Folk Arts Administrator of Victoria.
- * Australian Heritage and Folklife Centre of Victoria Feasibility Study.

The folk arts administrator's position is now in its third year and Kathy Burgi, who has held this position for the duration, is to be congratulated for the work she has done in creating the FOLKLINK data base. As a result of Folklink, opportunities have

been generated for folk practitioners to display their skills at venues and festivals which have not until now considered "folk" acts as viable performances. Kathy has also developed a magazine for the data base registrees and it has helped some groups in obtaining funds from various sources to implement their own programmes of music song and dance.

Concurrent with Kathy's efforts in creating a higher profile for folk arts, the Society has continued to play a leading role in the development of an Australian folklife and heritage centre for Victoria. One of the key factors in this development is the establishment of an Association of groups promoting folk arts and I am happy to report that a number of organisations have intimated that such an Association would be both desirable and beneficial. At the time of writing this report the folk arts organisations are on the threshold of forming this Association. The existing Folklink data base and the expansion of same will hopefully become an activity of the Association and will provide a starting point from which an effective campaign can be mounted to ensure the "Centre" becomes a reality.

Another area which may be seen as a catalyst in the centre's development is for this new Association to look at the possibility of Victoria hosting either the 1993 or 1994 National Folk Festival. I believe that this new Association will have the ability to draw on the resources of many organisations and dedicated individuals which will allow it to develop and promote a folk festival of truly national significance.

Both the Administrator's position and the Folklife Centre project have been made possible by monies granted by the Victorian Ministry for the Arts and the Lance Reichstein Charitable Foundation and I applaud their involvement. I believe however, that both these projects would still be dreams had it not been for a large number of people who dedicated lots of time and effort to ensure that folk arts in Victoria continue to be given the recognition they deserve.

All these developments may perhaps result in the Folk Song and Dance Society of Victoria having to reappraise its position as the defacto umbrella folk arts organisation for Victoria. Such issues should lead to lively debate at the upcoming Annual General Meeting of the Folk Song and Dance Society of Victoria.

In closing I would like to say that it has been an honour for me to serve as the Society's president over the past three years and I would like to take this opportunity to thank all members of the Society for their support during that time. I would also say that I will continue to support the Society and its programmes in the coming years.

Once more thank you all.

Hugh MacEwan
President.



THE AUSTRALIAN HERITAGE AND FOLKLIFE CENTRE OF VICTORIA - FEASIBILITY STUDY

THE ESTABLISHMENT OF THE VICTORIAN FOLKLIFE ASSOCIATION

The meeting to establish the VICTORIAN FOLKLIFE ASSOCIATION took place as scheduled on the 13th. June. From the one hundred and twenty seven invitations extended and the radio and press coverage, approximately thirty people attended the meeting. Apologies were received from thirty or so organisations who, for various reason, were unable to attend on that night. However, all offered their support and expressed interest in participating in the Association. Of course there was the odd half dozen who said they would attend but didn't get around to it.

The attendance was representative of a broad cross-section of the communities that make up Australia's cultural heritage, and included people involved in the performance of Aboriginal, Bengali, Celtic, English, Estonian, Russian and Ukrainian traditions, as well as art and craft practitioners, folklore collectors, local community arts workers and representatives from the Victorian Ministry for the Arts and the Ethnic Affairs Commission.

The meeting was run on informal lines with Stephen LePage as discussion facilitator. Opinions were sought from the various groups on how they saw the formation of an association being of specific benefit to their interests, as well as to the folklife community as a whole. Notwithstanding the diversity of these interests, there was a strong common sentiment regarding the plight of the folk arts in general.

Current concerns identified by the speakers were:

the lack of importance accorded the cultural traditions within Australian society in general, and the resulting low profile of the folk arts in the entertainment sphere.

the low priority accorded the cultural traditions by both government and non-government agencies when determining levels of financial support.

the lack of opportunity to perform outside of their own communities thereby;
* giving rise to a misconception of insularity.
* precluding the opportunity to cross communicate with groups outside of the particular community.

the lack of access to the specific skills necessary to enhance the presentation of their particular activities.

The main areas in which an association was seen to be of direct benefit to the individual groups was in the establishment of a unified base for:

ADVOCACY:- through a single voice representing the common interest in the promotion of folk arts at all levels; and by increasing public awareness through effective marketing.

CO-ORDINATION:- by bringing together the disparate elements of Australia's culture, to foster a spirit of co-operation and mutual support between the various organisations and communities.

COMMUNICATION:- by providing a facility for the interchange of skills and information

It was also the consensus of the meeting that for the Association to be effective in its perceived role, it will need the services of at least one full time paid official.

There was unanimous agreement by the meeting that the Victorian Folklife Association should be formed and a commitment to do so was given by all parties present. Another open meeting is scheduled for late July, which will ratify a constitution and formalize the establishment of the Association.

The prospect of Victoria hosting the National Folk Festival in 1993/94 generated a lot of interest and several people expressed interest in working on a sub-committee.

Derek Brown.

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THIS ARTICLE MADE IT INTO **ARTS VICTORIA**

(The magazine of the Victorian Ministry for the Arts)



Victoria's folklife is nothing if not diverse!

Activities involving amateurs and professionals, working in both community-based and commercial contexts, run the gamut of the arts.

The backgrounds of the craftspeople, musicians, composers, dancers, choreographers, writers, collectors and ethnomusicologists mirror the cultural and linguistic diversity of our population.

To date, however, the preservation and transmission of traditions and skills has been largely achieved through the voluntary efforts of communities and individuals, while the vital role of the folk arts in nurturing the development of new forms of artistic expression is rarely recognised or acknowledged.

In seeking to address these issues, the Folk Song and Dance Society of Victoria, with funding from the Ministry and the Lance Reichstein Charitable Foundation, commissioned a study to identify what could/should be done to provide more visibility and focus for the heritage and folklife of this State.

The report of this study, *The Case for an Australian Heritage and Folklife Centre in Victoria*, concludes that there is both an overwhelming case and support for such a centre.

The report also spells out key objectives and activities for such a facility, which is envisaged as having a strong educational, advocacy and marketing focus rather than as being a collecting institution.

Consultants, Le Page and Co., are currently soliciting responses to *The Case for an Australian Heritage and Folklife Centre in Victoria*. Copies of the Executive Summary of the report are available from the Ministry (649 8888), or from Le Page and Co. (Post Office Box 280, North Balwyn 3104).

FOLK IN MELBOURNE

THINGS PAST . . .

Melbourne Folk Club

Thanks to **Meg** for another month of good music at the East Brunswick. It's exciting to see such a diversity of talent appearing on our little stage. Meg's always open to suggestion - if you know of someone who may be a suitable performer, let her know. You may even wish to run a night yourself - be M.C. and book your own performers.

It was good to hear **John Caldwell** again on **May 17th** - singing and playing guitar and fiddle, and joined for a couple of numbers by good friends **Ken McMaster** and **Norm Adams**.

Jenny Simpson showed how much she has matured as a singer, guitarist and all-round performer. Her terrific bracket, assisted in part by the flying fingers of **Dave Rackham** on mandola, hushed the audience - even the bar! My personal favourites are her **Michelle Shocked** numbers.

Hy Braesil (Annie McGlade, John Rasmussen and Greg O'Leary) showed again their knack of painting old songs and styles with new and interesting colours - great harmonies, complex instrumentation and a wicked sense of humour! "Fernando's Hideaway" will never be the same again! For that matter, recent material suffers none from their treatment either!

May 24th was an enlightening night on a number of counts! Firstly, I should be shot if I ever again put four newly learned songs in an 8-song bracket! (My friends said it was fine, but then that's what friends are for!)

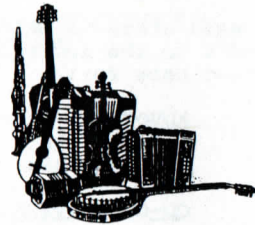
Secondly, where have I been all of **Paul Wookie's** performing life? Though his name is very familiar, the 24th was the first time I had actually heard him perform, and he wowed my socks off! What a rich exciting voice. And that blues guitar. Apparently he doesn't often play acoustic now - what a pity. Catch him like this again if you've never heard him.

Third 'enlightenment': there really **are** a whole heap of **young** people out there involved in singing and writing **real** songs! The folk scene is **not** dying of old age. Remember back then - Bob Dylan, Joni Mitchell, Peter Paul and Mary, Joan Baez, David Crosby . . . well, the new breed is sitting out there in suburban loungerooms like that of Phil and Elaine Young who performed many of their own songs for us on the 24th. They and their daughter and a number of others get together once a week just to share songs and new material. Terrific! Cafe Yartz is another place where it's happening. Why not start a gathering yourself?



JUDY SMALL

May 31st was a concert treat experienced by CROWDS of fans of warm and talented singer/songwriter **Judy Small**. She obviously enjoyed herself, no-one seemed to mind the squeeze, and, most thankfully, refrained from smoking! I've heard the occasional comment about Judy which goes something like: "Don't like her - she only sings radical feminist songs - the overall brigade." What utter, lunatic NONSENSE! Judy writes and sings about PEOPLE - and all manner of things which affect their lives - sometimes with warmth, or a wry sense of humour, sometimes with outrage, sometimes with quiet passion. Get hold of some of her later recordings and have a listen. Judy was most complimentary - and rightly so - of her support act - our own lovely harmony group **Three Bags Full** (Helen Wright, Meg McDonald, Annie McGlade and Kelly Johnston). No don't you dare mention anything about their counting ability!



Another sample of the young breed of songwriters was **Andrew Wishart** who performed on June 7th. Andrew sang and played some of his own songs, backed on guitar by his mate **Carl Dedic**. Both lads were polished guitarists, with a good feel for vocal harmonies. Andrew's voice has a most professional sounding strength and maturity, though he should beware of being yet another John Farnham clone. I thought Andrew's self-penned songs to be their best - "St Kilda Child" for example. Some others were fairly pop-oriented. Interesting to see all the folkie toes tapping around the room. We wish these ex-Bairnsdale lads all the best for the future.

The Colonials provided a strong contrast with largely traditional material in song and good rollicking music! The Uluru songs and John Dengate's Federal treasurer were two more recent songs. **Dave Brannigan** is a winner with traditional Australian stuff - his voice possesses a compelling energy which conveys conviction and depth of feeling. **Tony Lavin** also gives it all he's got! One of his Irish songs was actually completely unintelligible to my untrained Aussie ears apart from the "Ri-ti-fol-the-diddle deria" bit in the chorus! Four other great musicians (**Chris Wendt**, **John Fitzgerald**, **Tony Hunt** and **Brendan Power**) make up an altogether terrific band, worth hearing many times over.

We welcomed our country friends on **June 14th** - **Adrian and Glenda Verrinder** and friends (**Captain Logan**) from the Wedderburn area, and **Derek and Barb Guille** from Horsham. Their combined contributions covered just about every style, from full-on trad. vocal harmonies to jazz and blues and an amazing and whacky piece of "mouth music". Thanks to all floor spots who helped out too.

As I write, the rest of June is still to come.



Two Multicultural Concerts

We are fortunate in Melbourne to be able to experience an incredible cultural diversity and richness. Two recent concerts served to highlight this - and to emphasize the importance of widening our vision when we consider the Folk Arts in Melbourne.

The first, on **June 9th**, was a Kurdish benefit event, held at Melbourne Uni Union Building. It involved over 500 people in music, song, dancing, eating and drinking till after 2.00 am! **Maree Murrell** and **Michelle Robie** reported a joyous feeling of friendship, co-operation and excitement as a diverse range of groups performed - from Aboriginal groups to African bands, from English folk songs to wild Kurdish dance music!

The second, on **June 16th** at Melba Hall, was a concert of music, song and poetry for peace, sponsored by **The Boite**. It was also a celebration of Arabic, Jewish and Kurdish cultures, expressing the richness and beauty of different traditions with roots in the same region. There was music from 15th century Spain, Jewish and Kurdish dance groups, two highly polished and exciting bands from the Middle East whom Maree found most impressive, a Moroccan singer and her not-so-impressive loud disco backing band! Michelle was enchanted with the Jewish story-teller and the Lebanese poet. Once again, a joyous occasion, though in a more restrained concert atmosphere.

Thanks Maree and Michelle for your comments on these two events.

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THINGS TO COME . . .

Melbourne Folk Club

Friday 5th July

Mike and Michelle Jackson will be with us - performing together for the first time in five years. This should be above all a GOOD FUN night! Both Mike and Michelle play a huge variety of instruments - so anything could happen. **Rick Vengeance** is another "anything-could-happen" person who is always entertaining to listen to. Supporting on this night will be one of the 'old crew', singer and songwriter Lyell Sayer.

Sunday 7th July

Kids Concert (including the BIG KIDS!) with **Mike and Michelle** at the East Brunswick Club Hotel. Afternoon - probably around 1:00 pm. Admission is \$5.00, children under 3, in for free.

Friday July 12th

Sean Keanan from Canberra is a terrific musician who used to hail from Melbourne, and will be known I'm sure by many of you. The group who would have to win the prize for sending tingles down my spine would be **Friends and Relations**. Their close harmonies are astounding, and their instrumentation blends beautifully with their voices. Sean and Friends and Relations will be performing a bracket together, as well as separately. Don't miss them!

Friday July 19th

What a line up for this night! **Ernie Gruner and Audrey Klein** who perform together in Zingara, will be taking the stage. Also, a special treat, from Sydney - **Peter Hicks**. Peter has performed with bands such as Roaring Jack and the Emigrants, as well as in his own right at the major festivals around Australia. Peter has just released his first album of songs written by him in collaboration with Geoff Francis. His song "One More Day Than Them" won the 1991 National Labour Day Song Award, and his other songs reflect on social and political issues of today. And to finish off the night, one of Melbourne's most entertaining bands - both aurally and visually - **Blackberry Jam**. Their dances and concerts at Port Fairy were widely acclaimed.



BLACKBERRY JAM

Friday July 26th

Good fun bluegrass music from the **Footscray Mountain Boys** (Nick Dear, Peter Sweatman, Matt Ryan and Jim Golding); a duo whom Meg met at Brucknell festival and describes as 'hot' - **Double Dutch** (Mary Hameka on accordion, Ian Verschur on guitar); and a solo bracket from "I want to be seduced" Annie McGlade!

Friday August 2nd

The Hot Tub Family - traditional old-timey music from Nick and Janet Dear and Peter and Philomena Hiscoe. Watch for more for this night.

Other Folk Club Dates for your diary . . .

August 23rd

Songwriters Night - to be led by Phil Day, Graham Dodsworth and Enda Kenny, with loads of room for floorspots for people singing their own material. I'm sure the list will grow!

August 30th

Music Deli Live - the Melbourne Folk Club will be broadcast live-to-air from 8.30 till 9.30 with the rest to be recorded for later use. Artists to be announced. Bar-sitters, leave your tongues at home!

October 25th

Country Express from Adelaide

DATES FOR SINGERS AND MUSICIANS



Wednesday July 17th

Informal session for singers, songwriters or those who are too scared to try. Accompanied or unaccompanied. In my loungeroom, 7.30 pm onwards. 225 Rathmines Street, Fairfield. BYO drinks and nibbles if you wish. Phone 481 6051.

Jeanette Gillespie

Saturday July 27th

Singers' Night run by the Boite 8.00pm Mark Street Hall North Fitzroy Mulled Wine and Open Fire \$10 and \$7 Enquiries 417 3550

Sessions

A couple worth a visit are the **Saturday** evening sessions at the Normandy Hotel in Clifton Hill, led by the Fitzgeralds, and the **Sunday** afternoon sessions (3-7.30) at the Tramways Hotel, Rae Street, Fitzroy (or it might be Brunswick!) Lots of good music and singing at both.



HERE'S A LITTLE MORE INFORMATION ON MIKE AND MICHELLE'S VISIT FOR YOU.

As we said, Mike Jackson and Michelle (now Freeman) haven't performed together for five years. These days, Mike tours and performs all over Australia, both by himself and with Ian Blake. He also still manages to produce books and records and learn the occasional new instrument. Over the past 16 years, Mike has entertained more than a million people in places as far flung as the West Australian desert and Alaska. He sings, plays an amazing variety of instruments, demonstrates string games, and even juggles! Michelle now lives in Queensland, and loves playing Bluegrass music, but for fun the two of them are getting together again for a few concerts, at the Alexander Theatre and at the East Brunswick Club Hotel. They will be playing some of their all-time favourites from their years of albums and childrens' shows. So, folks, treat yourselves to some nostalgia and good music, and introduce a new generation of pre-schoolers to a great couple!



TRADITIONAL SOCIAL DANCE ASSOCIATION of VICTORIA



On **July 27th** there will be a workshop on the historical perspective of social dance in Australia. This will be held at All Saints Church Hall, King William St., Fitzroy at 2.00pm. The **AGM** will be held at the end of the workshop. Like all folk organisations, we are always looking for anyone who is interested in going on the **committee** (a polite way of grovelling!) dance workshops, Macedonian, Applachian and Scottish workshops. There will be dances on Friday and Saturday evenings and several children's workshops will also be held over the weekend. Although it is essentially a camping weekend some accommodation is available, however as Yackandandah is quite small, you have to be quick and **book soon**.

The **TSDAV Yackandandah Dance Weekend** will be held the **last weekend in October**. This is the 12th such weekend that the TSDAV has run and the 4th time that it has been held at Yackandandah. Although the weekend festival has become relatively well known it is not widely known however that the TSDAV are the organisers. There will be 6 workshops held on the weekend - details should be available soon hopefully they will include several Australian

The TSDAV Dance Composers Competition will again be judged at the Yackandandah weekend - a reminder to all those budding dance composers to put pen to paper. If anyone wants any information either about the TSDAV or any of these events (including the **Family Dances** on **August 18** and **November 7**) they can contact me on **(03) 380 4291**

Lucy Stockdale

WINTER COUNTRY DANCE SERIES CANBERRA

Some of you may be interested in travelling north for the remaining dances in the Monaro Folk Music Society's series. They are held from 8 pm until midnight in St. John's Church Hall, Reid.
For further information phone Alwen or John (062) 292 7828

July

Sat 6th

Fiona Mahony, Di Gaylard and Dave Alleway of 'Miller's Reel' will be coming up from Melbourne and joined on stage by a whole batch of Canberra friends.

Sat 20th

'Dancerye' will return to lead us from 17th century village to 18th century court to 19th century ballroom to 20th century town hall, dancing all the way!

August

Sat 3rd

Bruce Miller, Dave Game, Jenny Gall, Alex Offord, Kevin Bradley, and Ray Mulligan will have us reeling, galloping and waltzing the cold away.

Sat 17th

Rob Mahony, Anne Pulford, Steve McKenny and Simon Kravis of 'The Velcro Sporrans' will take us out with their jazzy can't - help - but - dance rhythms.

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 East Brunswick Club Hotel 280 Lygon St. E. Brunswick.
Contact Meg MacDonald, (03) 387 5256

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

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

tFs 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 WtFs DAN O'CONNELL HOTEL Wed.-Sun. Irish bands. 9.30-12.30 (8.30-11.30 Sun.) Cnr Princes/Canning Sts, Carlton - phone (03) 347 1502

s 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 WtFs 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

SMTWtFs 'MOLLY BLOOM'S' Every night Various Irish bands and singers. 9 - 12 p.m. 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 - 11 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) 8-11p.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 Alphonso Anglers Hall, Cnr Clarke / Rathmines St, Fairfield.
Contact Betty Davis, (03) 478 9656 (In recess until further notice)

SMTWtFs 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

MUSIC VENUES - OUT OF TOWN

- ALEXANDRA 'U.T. Creek Folk Club' Every 2nd Thursday
Special guest nights occasional Fridays. Shamrock Hotel, Grant St.
Contact Jim Catterwell (057)721 293 (b.h.)
- BALLAARAT FOLK CLUB
2nd Friday each month: Craig's Hotel, Lydiard St. 8 pm.
3rd Sun.: Camp Hotel, Sturt St. For both, contact Claire Peters-Moore (053)355 186
- BENDIGO Wednesdays Capitol Theatre
Contact 'The Manager'
- ECHUCA 'River Folk Echuca' Once a month, night varies. Special guest nights
Pastoral Hotel, Sturt St. Contact Lisa Vinnicombe (054)825740 (ah)
- FRANKSTON 'Peninsula Folk Club' First and third Sundays 7 - 11.
New Venue - Telephone for details.
Contact Bill Dettmer (03)789 7213, or Carla Rea (03)786 0080.
- GEELONG FOLK CLUB every Friday 8.30 pm
at The Newtown Club, 12 Skene St., Newtown
Jam sessions 2nd Wed. each month, 8-10pm, Bayview Hotel, Mercer St.
Contact Geoff Cartwright, (052)433 298
- HEALESVILLE FOLK CLUB 2nd Friday each month 8.00 pm.
Melba Room, Terminus Hotel, Healesville. Phone (059)624 011
- LILYDALE 'Montrose Folk Club' 3rd Friday each month 7.30 pm
Jam sessions every Thursday 8.30 - 10 pm.
Lilydale Hotel, Main St., Lilydale. Contact Brian (03) 754 2967 or Chris (03) 725 2248
- MALDON Kangaroo Hotel Every Sunday afternoon Informal session, open to all.
Contact Neville Wilson (054)752 230
- MT. GAMBIER FOLK CLUB 2nd and 4th Fridays each month
Upstairs Lounge, Macs Hotel, Penda Rd., Mt. Gambier.
Contact Dorothy (087)253 767 or Phil (087)250 965 (a.h.)
- RINGWOOD FOLK CLUB Ev. Tuesday (ex. last Tues. in month - dance night) 7.45 p.m.
E. R'wood Com. Hall, Knaith Rd, E. R'wood. Contact Graeme Higman (03) 890 6890
- SELBY FOLK CLUB 1st Friday each month
Community House, Wombalana Rd, Selby. Contact Rowan Matthews (03) 754 4745 (ah)
- TYERS 'Gippsland Acoustic Music Club' 1st Sunday each month 8 pm.
Tyers Hall, Main Rd, Tyers (near Traralgon) Contact Lyndal (051) 74 5680
- WARRNAMBOOL '4 Ports Folk Night' First Friday each month.
Shamrock Hotel, Dennington. Contact Dennis O'Keeffe (055) 62 9565

OTHER FOLK MUSIC ORGANISATIONS

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

For further information regarding folk events/news/etc., in Victoria and interstate, please see the full edition of FOLK VINE. For further information regarding specific events please check the local papers, such as the 'Entertainment Guide' in Friday's Age. The information contained in these pages appears courtesy of the FOLK SONG AND DANCE SOCIETY OF VICTORIA, as part of the monthly FOLK VINE publication. Please assist in keeping it up to date by letting us know of any changes. Contact The Editor at the address below:

SUPPORT FOLK MUSIC. SONG AND DANCE - JOIN THE F.S.D.S.V.

Write to P.O. Box 1096, Carlton, 3053

LEARN AND / OR PARTICIPATE
MUSIC & / OR SONG

- INTERNATIONAL MUSIC, 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. E. Ringwood Community Hall, Knaith Rd (off Dublin Rd)
Contact Graeme Higman (03) 890 6890
- SINGABOUT FOLK CLUB In recess until further notice.
- VICTORIAN HARP SOCIETY 2nd Saturday each 2nd month 2.00 p.m.
(esp. for harp lovers, beginners & players) Contact: (03) 481 6051
- 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
European, Israeli, Sacred circle dancing.
St Margarets Hall, Hotham St (cnr Denman Av) E St Kilda. Contact Marie 534 0345
- COLONIAL DANCERS every Wednesday (live music every 1st Wed.) 8.00 - 10.00 pm.
Australian, Colonial, British Isles, Old Time, etc.
St Michael's Hall, MacPherson St. North 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", 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 N.W. MORRIS Every Tues. (except 1st) 8-9.30
St Mark's Community Centre, George St, Fitzroy.
Contact Jenny Hale 861 7455 or Colin Towns 867 1113
- MORRIS DANCING: PLENTY MORRIS DANCERS 1st, 3rd and 5th Tuesdays 7.30 pm
Church Hall Cnr. Church and Denham St. Hawthorn. Contact Kerrie Casey (03) 570 6811
- MORRIS DANCING: SHE-OAKS Ladies Morris Dancers Wednesdays 7.30 pm
Melbourne Uni Sports Centre Activities Room
Contact Kathy Gausden (03) 489 2554 (ah)/(03) 608 1191
- MORRIS DANCING: COCKATOO: NEW GROUP: Members wanted 7.30 Thursdays
Cockatoo Neighbourhood Centre, rear Community Hall, Pakenham Rd. Cockatoo
Contact (059) 688 829 P.O. 150, Cockatoo 3781
- 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
- PLAYFORD AND ENGLISH COUNTRY DANCING 1st Tues every month 7.45 p.m.
St Mark's community centre, Cnr. George / Moor Sts. Fitzroy
Contact Colin Towns 867 1113

REGULAR DANCES - INNER METROPOLITAN

- CIRCLES AND SQUARES LIVE MUSIC NIGHTS 4th Thursday each month,
St Margaret's Hall, Hotham St (Cnr Denman Ave) East St Kilda
Contact Dave Rackham (03) 481 6051, or Gary King (03) 531 7000 8 - 11 pm
- COBBERS 'GUMTREE' BUSH DANCES every 2nd Saturday
LaTrobe University Union Hall. \$12. Contact (03) 497 3227 8 - 12 pm
- COLONIAL DANCE WITH THE UP TO SCRATCH BAND 1st Wed ea month
St Michael's hall, MacPherson St. North Carlton. Musicians and dancers welcome.
Contact Maureen Beggs, (03)347 1518 (a.h.) 8 - 10.30 pm
- FAMILY FOLK DANCES 2nd Sunday each month
Hampton Community Hall, Willis St, Hampton.
Contact Christoph Maubach or Anne Howard (03)598 2814 2 - 4 pm
- ISRAELI & MEDITERRANEAN DANCE 2nd Sundy each month (nb except Oct. 15th)
Caufield 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.
5th. Melb. Town Hall, BYOG & supper. \$9 / \$8 / \$4
Contact (03) 844 2476 8 - 12 pm

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, 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
BYOG & Supper. Venues and bands vary.
Contact Carla Rea (03) 786 0800 From 7.30 pm
- GEELONG Colonial Balls and regular 'Bullockies Balls'
BYO everything. Venues and bands vary
Contact Andrew Morris (052) 213 095 (a.h.) 8 - 12 pm
- 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



Attention all Dancers and Dance Musicians!

A Country Dance Companion

[180 Dances and 120 Tunes]

compiled and presented by John Garden

Reviewed by Jenny Simpson and Dave Rackham

'A Country Dance Companion' is a selection of dances taught at Monaro Folk Music Society's Country Dance series (Winter) and weekly outdoor workshops (summer).

The Country Dance series was initiated back in 1987 by John Garden and Bruce Miller with the intention of exploring dances and music from many different traditions. The series has enjoyed tremendous success and it is out of this success that this Dancing Companion has sprung.

The range of material is VAST!, including the following styles: New England contras, Renaissance, Irish, Scottish, Scandinavian, French, French-Canadian and English country. In addition to these styles are sections on various 'types' of dance. These include Mazurkas, Varsoviennas, Polskas, Walking dances, Schottisches, Waltzes and Polkas. There are 180 dances and 120 tunes in total (Phew - John and his helpers *have* been busy!)

The book is beautifully presented with both dance callers and musicians in mind. It is spiral bound (great for putting on a music stand!) and has been printed on thick paper to give it extra resilience in the face of prolonged and constant use. All dances have been written in fairly standard dance jargon which, for the unfamiliar, can be deciphered using the Glossary provided in the front of the book.

There is an entertaining and informative section on the History of Dance with special references to the dances and styles included in the book. The copious quotes give an often humorous insight into contemporary attitudes.

It is very encouraging to see that a lot of the dances have been written by Canberrans, a great example of some of the fine talent to be found up there at the moment. Similarly, some of the music has been composed by local musicians. One composer worthy of note is Steve McKenny. Several of his tunes appear in the book including 'Renovation Rag' for the castle Schottische; this tune gets our vote for 'folk hit tune' of the year - very neat!

We only have one significant criticism. A publication of this size badly needs an index. All of the dances are classified in the Table of Contents' in sections - but it is difficult to locate any particular dance unless you already know its section classification. The music also needs to be indexed as it does not appear in the Table of Contents.

In conclusion, we can thoroughly recommend 'The Country Dance Companion'. It will be a great source of inspiration to many musicians, dance callers and enthusiasts as I imagine that, like us, there are many people out there itching to get their hands on some new and exciting material. Well, here it is - GO FOR IT!

Copies costs \$15 each and are available for purchase from Jenny Simpson (481 6051)



FOLK ON RADIO

MELBOURNE AND VICTORIAN COUNTRY
PLEASE INFORM US OF CHANGES

IN MELBOURNE

RADIO NATIONAL: AM 621

SATURDAY: 1:30pm - 2:00pm Talking History.

MON. - FRI. 11.10pm - 1.00am Nightly Planet.

Robyn Johnston often plays local and international folk music.

3LO: AM 774

SUNDAY: 5.30am - 10.00am Australia All Over.

Folk Country and Chat with Ian "Macca" MacNamara.

3CR: AM 855

FRIDAY: Midnight - 2.00am Traditionally Late.

The Folk Song and Dance Society's own programme, co-ordinated by Peter Goodyear with various presenters.

3EA: AM 1224

SATURDAY: 11.05pm - Midnight Irish Gaelic (1st. Sat.)

Scots Gaelic (3rd. Sat.)

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SOUTHERN FM...88.3

THURSDAY: 10.00pm - Midnight Fiddlestix.

Fine folk music.

3ZZZ FM...92.3

SATURDAY: 11.00am - Noon Irish Programme.

SUNDAY: 6.00pm - 7.00pm Irish Programme.

3RRR FM...102.7

TUESDAY: 2.00pm - 4.00pm Folk Show.

Rick E Vengeance

ABC FM...105.9

MON.-FRI. 11.30am - 12.30pm The Australian Experience.

Australian music of all sorts, including some folk and acoustic, and music of other cultures which have enriched Australian life. The FRIDAY time slot presents David Mulhallen's program, "The Songs and Stories of Australia".

FRIDAY: 8.00pm - 9.30pm Music Deli.

Steve Shelleman & Paul Petran.

SATURDAY: 7.05pm - 8.00pm Songs and Stories of Australia

David Mulhallen.

3PBS FM...106.7

WEDNESDAY: Noon - 1.00pm The Boite Radio Show.

Therese Virtue.

SUNDAY: 4.00pm - 6.00pm Global Village.

Acoustic, traditional and contemporary music from around the world.

REGIONAL

3RPP FM...94.3

SATURDAY:

(Peninsular area)

11.00am - 1.00pm

Folk Show.

Various presenters

3BBB FM...97.5

TUESDAY:

(Ballarat area)

9.00am - 10.00am

Ballads and Blarney.

John Rugg

3YYR FM...100.3

MONDAY:

(Geelong area)

10.00pm - Midnight (Alt. Wks)

Meanderings.

Keith Potgeiter.

SUNDAY:

7.00pm - 9.00pm

Folks Alive.

Various presenters.

3GCR FM...103.5

THURSDAY:

(Gippsland)

8.00pm - 10.00pm

What the Folk.

Lyndal Chambers/Geoff Harris/Bans Strating.

3CC FM...103.9

MONDAY:

(Central Victoria)

8.00pm - 9.00pm

Open Door - Roddy Winlaton.

9.00pm - 10.30pm

Singers, Songwriters and

Troubadours. - Andrew Pattison/Jim O'Leary.

10.30pm - Midnight

The Organic Swagman. - Kerry

McDonald.

3RPC FM...106.3

WEDNESDAY:

(Portland area)

9.00pm - 11.00pm

Forty Shades of Green./Folk

and Beyond. - Jeanette Brennan/Tony Hudson. (Alt Wks.)

3ONE FM...106.9

THURSDAY:

(Shepparton area)

8.00pm - 9.00pm

Folk Show.

3CR ...TRADITIONALLY LATE

Folk music's involvement with community radio station 3CR began with a Monday evening show "That's All Folk". Peter Goodyear reports: "That's All Folk had been going for a number of years when lots of people began dropping out, not turning up, and so on. So 3CR said: "Enough of this! Who's in charge?" No answer. "OK, you're off!" said 3CR.

Peter then rounded up a number of like minded enthusiasts and had a conference about doing it all again. 3CR agreed, and the merry band around a few beers at the Royal Oak decided to call the programme "Traditionally Late", since (a) it was to be traditional music, (b) 3CR had decreed the show would go to air from midnight till 2.00am, and (c) folkies generally are!

A number of presenters, mostly musicians and performers themselves, now play a wide variety of folk and acoustic music from Australia and the rest of the world. The variety of presenters gives a different slant to each week's programme, as each person has his or her own favourite musical traditions.

"Traditionally Late" is on every Friday night from Midnight till 2.00am, so you can listen as you drive home from the folk club or else where - or as you are doing whatever you do at that hour of the morning. The presenters appreciate phone calls - it gets a bit lonely in there. Wait till a track has just begun then phone 419-8377.

If you have a demo tape, a new release, or a favourite artist, please send or lend a copy and we'll give it some air time.

Happy listening from Peter, Jeanette, Pedr, Colin, Jenny, Tony, Graham and Don.

P.S One of the above wishes to have a break. **ANY VOLUNTEERS?** Please ring Peter Goodyear on 885-8329.



Some of you may remember last year's Radiothon on 3CR. Traditionally Late had lots of musicians in the studio playing live to air and we intend to do it again. This year's radiothon will be on Friday night 26th. July.

If you would like to perform live on our programme, phone Peter on 885-8329. If you would like to help 3CR, listen to the radiothon and pledge some money to the station, or better still become a subscriber.

THIS YEAR'S TARGET IS \$100,000. 3CR'S PHONE NUMBER IS 419-8377



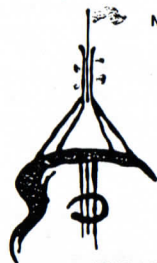
1992 NATIONAL FESTIVAL UPDATE

Folk Strides Forward

The biggest news this issue is that Hazel Hawke has agreed to be Patron of the Festival.

Mrs Hawke's active interest in the promotion of music and dance in Australia is well known. An accomplished musician in her own right, Mrs Hawke is a keen supporter and promoter of Australian folklife.

We hope that, time permitting, she will be able to attend and perhaps join in the musical festivities next Easter.



MONARO FOLK MUSIC SOCIETY

26th National
Folk Festival
CANNBERRA EASTER * 1992

Robin Nahum
Director

PO Box 277 Curtin ACT 2606 Tel: (06) 282 1322

FORTHCOMING FESTIVALS



August 30 - Sept 1

Newcastle and Hunter Valley Folk Music festival

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

September 27 - 30

Toodjay Folk Festival, W.A.

Cheap fares to Perth - book now!

October 4 - 7

Wagga Wagga Folk Festival

contact: Bev Stewart (069) 22 5614

October 11 - 14

Goolwa State Folk and Steam festival, S.A.

contact: 1991 Goolwa festival organising group

GPO Box 525

ADELAIDE SA 5001

or: Keith Preston (08) 231 7247 (B), Lorraine Denton (08) 295 4973 (H)



October 25 - 27

Yackandandah Dance Weekend, Victoria

contact: Barry Simpson (03) 484 4130 or Bill Bamford (03) 347 0372

November 1 - 3

Maldon, Victoria

can anyone supply a contact number?



Bruce Watson

I knew it was going to be a special weekend even before I reached Mt Isa. Flying over the Channel Country, looking down at the vast expanses, criss-crossed by the tangled threads of the huge river systems that, when they flow, meander their way down to Lake Eyre, I was touched by the magic of the place.

Mt Isa is a fascinating place. The scenery, the mine, the people, the culture - an intriguing mixture of the awesome and the awful. From a folk music point of view, there is a rich ore of talent. In a town of less than 30,000, so isolated from everything else, people are thrown together musically who would exist in totally separate communities in Melbourne. Folk sits comfortably with country, blues, jazz and even rock. Consequently, Isa's folk club has a lot more young faces than any folk club I know of in Victoria. It also makes for variety in the night's entertainment. Oh, there's plenty of your trad folk there, too - don't you worry about that!

The festival itself was small, very friendly, exciting, laid back, loud, quiet - damn good fun. I was particularly impressed by the way the organisers linked in with the community. This returned the generosity of local organisations and businesses who sponsored the festival in cash and in kind. It also made the ordinary folk aware that there was a 'folk' festival going on. They ran a free sidewalk cafe concert each lunchtime all the preceding week, featuring festival guests. Word quickly spread, and from a turn-up of eight on Monday they were getting nearly 200 by week's end. Performers also did several school visits and a show for the old folks home. A real thrill for me was to go out to the School of the Air for a session with Canada's David Essig and our old mate Campbell the Bushwackin' Swaggie Poet. We each did an item or two, then the kids from all the remote stations up to 300 km away asked us questions. I think both we and the kids came away a lot richer. I had them singing a chorus song, repeating each line after me, over an area as big as NSW, and we were all singing together. Wow!

But I haven't even spoken about the festival itself. Well, David Essig stunned us all with his guitar virtuosity and infectious personality. Shane Howard dropped by. He lives 'near by' in Kuranda - that's about the same distance as Melbourne to Canberra. He won us all over with his sincerity, sensitivity, rich voice and deceptively easy guitar playing. On the final night he got some of the local blokes up on stage with him - they were absolutely thrilled. The Bilge Rats are a group of Darwinites who do the shanties and traditional harmony singing. Great entertainers who combine very nicely. Two of them make ships in bottles, and one has produced a Territorian cookbook! The bush band department was very ably filled by Townsville's *Sultans of Swag*, Katherine's *Gecko Blasters* and locals, *Deep Folk*. There are some great names around, aren't there! Each night there was a 5 to 6 hour concert with bush dancing thrown in. They were held out of doors, in itself a great change for a Melburnian in June! There was such a variety of local and top half talent that I can't even begin to list them. There were some really top singers especially. I just love these concerts which mix the big names with the local talent - full of gems. Another thrill for me was to hear and meet Chris Buck who wrote 'Johnny Stewart, Drover', my favourite song in the first folk band I was in, back in the early 80s. There were some good sessions, too.

One local I will mention is Del Barton, an aboriginal woman who has developed her own unique style of singing and didgeridoo playing. Her voice could knock down walls - her message and her personality are certainly knocking down the all-too-solid racial barriers of Mt Isa.

So there you have it. I'm not sure why I'm writing this, since it's so far away, But Jeanette asked me to do it! And here it is. The next Top Half is in Alice Springs, which is a little closer! It's sure to be a great bash!



THE HARP IS WHERE THE HEART IS!

What is it that makes male harpists so attractive to the opposite sex?

It has been my curious observation that every male harpist I've ever seen busking attracts a swarm of besotted women.

The only physical attributes that I can find to link all male harpists is that most I've ever known/know have curly hair (although some, not much of it!). Perhaps this is an obscure link with angels - it's funny though, I don't know a single male harpist with wings . . . or a married one for that matter! SO WHAT'S THE ATTRACTION????!!!

One male harpist once commented that he thinks the attraction is based on a sort of mythological romantic notion - you know the sort of thing - harps, heaven, nymphs (sorry, nymphs!), magic and all that sort of stuff! Well, I can honestly say that I don't know of any harpists who have acquired their musical abilities through magic or any other form of divine inspiration . . . and very few of them flit through darkened forests, harp in hand, looking for a fair maiden to woo. Heck, they don't need to - any grungy old street corner will do! The maidens fair or not come a-rushing.

What I reckon society needs is a welfare-type organisation or self-help group for helplessly harp struck women! (Maybe I could get a grant from the APT!!) A place that takes in harp struck women and cures them of their fixations. Programs could include: listening to a male harpist tune up for one and a half hours a day, carrying his harp to and from gigs, listening to his entire repertoire seven times a week and worse! listening to those so called mystical magical melodies being ripped apart bar by bar and repeated phrase by phrase fifty times each as the tune is being learned.

It's not all bad, though. Male harpists often have some very likeable qualities. Fortunately, most harp struck women are blinded to these or our society would be in real trouble.

Most male harpists are friendly and they seldom spit on the footpath. Some of them can even COOK! But beware . . . the harp is where the heart is. Ever found a dozen long-stemmed roses on the doorstep, only to discover they're for the harp? - devastating! - and don't even contemplate sex while he's still practising - trying to seduce him away from his harp with mere flesh (not to mention lobster, caviar, liquer-filled chocolates and champagne) will only land you right out the door! Take heart! - at least you know that there are some things that he cannot do with a harp (I think!).

On the other hand, it isn't all cherubs and cupids for the male harpist either. The poor fellas are always having to fend off nutters and can get quite depressed because nobody wants to love them for who they are.

The obvious answer to this dilemma is for male harpists to somehow 'de-mystify' their talents. This is why sometimes you will see male harpists playing largerphones and tenor banjo. It also explains why some of them fart so loudly - it's all to get away from that angelic image (do angels fart?). Heck, I even know of one poor harpist who started playing his harp upside down so that women won't recognise the instrument!

So next time you see a male harpist busking on a street corner take pity on him, throw lots of money and then leave. If you're female, think twice about furiously batting your eyelids at him, keeping in mind that playing second fiddle may be hard but playing second harp is nearly impossible!!

If you think that I'm going to admit to writing this you've got to be joking!! ANON!



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A.F.T. SNIPPETS



NEW DIRECTOR

Pamela Rosenberg resigned from her position as director of the A.F.T. on the 28th. April to take up the position of executive director with Disabled Peoples International. In her three years with the A.F.T. Pam was instrumental in the initiation of many new projects and in the development of the Trust's profile Australia-wide.

Her successor is Graham McDonald from Sydney. Graham has had a long and varied involvement with the folk scene and comes to us with a background of experience in policy development, lobbying and submission writing. He will join the Trust on the 15th. July.

AUSTRALIAN FOLKLIFE CENTRE

The A.F.C has received it's first funding of \$10,000 through the Office of Multicultural Affairs. It is for a consultancy entitled "A multicultural music and dance project: a demonstration project on the Monaro region".

LITERARY PROJECT

The writer selected by the A.F.T. and the A.C.T.U. to submit an application for the Art and Working Life Literary Fellowship was Martin Johnson, a timber feller from Evanston in South Australia.

AUSTRALIAN FOLK

The A.F.T. puts out a monthly newsletter entitled "Australian Folk". When subscribing to "Australian Folk" you also become a 'Friend Of The Australian Folk Trust'. Current membership is \$10.00 per annum. Details available through the national office.

DEVOLVED GRANTS SCHEME

The Australian Folk Trust provides financial assistance to worthwhile projects through the devolution of funds provided by the Australia Council, the Federal Government's arts funding and advisory body.

Six Victorian applicants were successful in this funding round:

ALPINE CONCERT COMMITTEE

To assist in the promotion of the "Wandiligong Alpine Concert."

THE HMONG COMMUNITY OF VICTORIA

To assist in the promotion of a series of workshops in which Hmong women can exchange and hand on needlework techniques.

FILIPINA WOMEN'S GROUP

To assist in the promotion of a series of dance and music workshops.

BARWON HEADS MUSIC FAIR

To assist in the promotion of a celebration of acoustic music and other folk activities.

THE GISBORNE FOLK/ORAL HISTORY GROUP

To assist in the research of the Shire of Gisborne's local folk history.

TIMORESE ASSOCIATION IN VICTORIA

To assist with the teaching of Timorese dancing to students.

Two of the grants were made through the new FOLKLORIC DANCE PROGRAMME now being administered by the Australian Folk Trust.

FOLKLORIC DANCE PROGRAMME

Round One of the grant scheme for 1991 attracted a record number of applications. This, in part, was due to the A.F.T. being given \$30,000 to devolve for the Folkloric Dance Programme, which was previously run through the Community Cultural Development Unit of the Australia Council.

This is a programme specifically designed to enable skilled artists and tutors to work with folkloric groups (amateur and professional). To qualify the application must come from the dance group and that group must have been in existence for a minimum of two years. The maximum grant amount is \$2000.

A.F.T. FELLOWSHIP

The A.F.T. also grants an annual fellowship to the value of \$8000 for a major folklore project.

CLOSING DATE FOR ALL PROGRAMMES IS 31ST. AUGUST 1991

For further details, guidelines and application forms contact:
Sandra Gigliotti at the Trust's address:
PO Box 156, Civic Square, ACT 2608

The Acclaimed Debut Album

PETER HICKS

..REVIEW..

..RORY CURPHEY..

Peter Hicks Cassette Stonewall ST066

For a person who has only been in Sydney for approximately 18 months, since venturing down from the wilds of north Queensland, Peter has developed a high profile in the local music scene, as both a singer and songwriter.

Credits include support performances with bands such as Roaring Jack, Emigrants, Perry Keys and the 202's, etc. as well as in his own right at the major festivals.

As a songwriter (in collaboration with Geoff Francis), Peters songs reflect on social and political issues of today rather than the past. The lyrics however, clearly show that many prejudices and conflicts of the past are still with us.

The first tracks on both sides, "One More Day than Them" (also the winning song of the 1991 National Labour Day Song Award) and "Blood in the Board Room", relate the concerns of companies with their profit margins rather than the welfare of their employees. "An Innocent Man", the "Killing of David Gundy" and "Plane Crash at Los Gatos" (the only song not by Peter, this is one from Woody Guthrie) show that police and politicians views can remain fairly type cast regardless of country or era.

For such a short war the Gulf conflict has produced several excellent songs, and "Messengers of Death" make well the point that in times of war it is usually the very young and the very old who pay the biggest price, and recoup the least.

This is an excellent first album of original material. and I look forward to seeing more from this songwriting team.

from: Cornetalk Gazette May 1991.



LETTERS!



I am a musician, club member and sometime audio engineer. I feel compelled to expand the contentious subject of a P.A. system by the following comments . . .

The last 3 decades have brought about a phenomenal change in the music industry, and folk music, being the oldest component, has had to adapt to the contemporary market or face obscurity. Amplification of voice and instrument has been the vehicle of this adaptation. Nothing has been lost by this new form of presentation; on the contrary, it has exposed folk music to a wider cross-section of the public. Its peculiar styles have been absorbed into the mainstream with popular groups using more traditional instruments to enhance their sound. Education is survival!

Amplification is here to stay, irrespective of individual tastes as virtually all venues use some form or another. These days it is necessary because no pubs, clubs or coffee lounges have been specifically designed with basic acoustic requirements in mind and with countless obstructions, a p.a. system is mandatory for musician and audience.

Sound produced by different types of instruments varies greatly with some more dominant than others and all collectively using such a wide range of frequencies the only solution is to balance and control these variables by use of microphones and pickups. Some vocals need to be boosted, others have to be mic'd to produce dominance.

To perform live to a large or indifferent audience places a lot of strain on the performer who has to project voice and instrument a lot further than in controlled situations. This is a great way to break a string, strain a voice, forget a line or drop a chord under this added and unnecessary pressure!... It can be quite demoralising.

The use of a p.a. system is totally justified. The question is: How should it be used? As Friday night is a concert then it should be for the enhancement of the performer's sound, not to blast the audience as appropriate in a rock 'n' roll venue, not to be heard in the streets to draw in passers by

The p.a., being merely a tool, a medium for the performance, should not overshadow it but enrich the entertainment by balancing and blending the projected sounds bringing out the subtle beauty of acoustic instruments and the timbre of the vocals by amplifying the tonal qualities so that no part is missed or obstructed by one or the other.

The onus falls on the operator to achieve this aim although everyone's appreciation is different. By reason of their own personal tastes, variations will occur. Therefore we should all work together to improve this standard by communicating in a civil way and by understanding each other's position in the mosaic of the evening.

Obviously not every operator is a professional, most are rostered on for practical experience and unless an audio engineer is hired to do the show we must accept fluctuations in sound and generally be a little more tolerant. No club members are paid or coerced into helping each Friday night - these are voluntary services so let's appreciate their input and be grateful for their sacrifices!

Musicians must self regulate their sound on stage seeking a balance within a group or with their own accompaniment. If they cannot hear themselves the performance suffers. The more people in the audience the more the sound is absorbed and the less audible it is further from the stage. Hence the use of foldback (for the artist) and speakers for the guests. As the performers are the draw cards the club is obligated to satisfy the paying public as a 'whole' rather than the individual and certain standards are expected by the artists and public. Bar flies will always be a nuisance, but as the club has a social function as well this must be tolerated to a certain extent. Some people only have Friday nights to meet and enjoy each other's company. Also, musicians are at various levels of competence and regular use of a p.a. system develops their technique. Sound operators must be aware of their duty to provide the best possible mix free of feedback and excess volume. A bad mix can ruin a good performance!

Another point to keep in mind is that amplified sound can desensitise the operator due to constant exposure throughout the night and excesses may be purely unintentional. Finally, remember that the artist is supported by those behind the scenes as well as those in front of house . . . so walk a mile in another person's shoes and you may view them in a different light!

I wish to thank Tony for his tenacity and dedication under fire and Meg for her great organisational juggling act and everyone else who contributes of themselves that we may enjoy the club nights each week. It is a rare opportunity to experience our diversities in a world dominated by mediocrity.

It is not criminal to amplify voice or instrument - it is survival. Folk music is of the people - to resist change through lack of understanding compounds ignorance and invites extinction. Time will bear witness to the virtue of our endeavour through the service we provide and the maturity of co-existence . . .

Tim Healey



Letter to the Editor

Dear Editor,
Congratulations on your publication! It is now a most enjoyable item to receive in the mail, the standard of the compilation is most professional, the layout, the editorials and subject matter makes for a truly informative and interesting newsletter eagerly anticipated each month. The fruits of your labour are appreciated - so let's continue to support it folks!

Satisfied reader

MEMBERSHIP RENEWAL MEMBERSHIP RENEWAL

Dear folkies,

The FSDSV now has a twelve-month subscription that starts from the month that you join, instead of a fixed term that starts and finishes in the financial year.

Because the memberships now become due throughout the year, we cannot mail out membership forms to the whole membership at once the way we used to.

If your membership is due to be renewed, the message:

"Membership renewal due next month"

will be printed on the on the address label on your copy of the Newsletter the month before the renewal is due. The month that the subscription falls due, the message will say:

"Membership renewal now due."

If the subscription is not paid, your membership will lapse, and no further copies of the Newsletter will be sent. As a reminder, your membership card is stamped with the date of expiry of membership. To renew your membership, fill in the form on the back page of the Newsletter and send it with a cheque or money order to:

The Folk Song and Dance Society of Victoria,
PO Box 1096 Carlton Vic 3053.

Thank you
Peter Goodyear, Membership Secretary.

MELBOURNE FOLK CLUB

JULY

FRIDAY NIGHTS 8:30pm - Session at 11 pm

5TH RICK E. VENGEANCE
MIKE JACKSON + MICHELLE FREEMAN
LYELL SAYER

12TH *Sean Keenan - from Canberra*
"Friends and Relations"
plus Floorpots

19TH PETER HICKS CONTEMPORARY FOLK FROM SYDNEY
BLACKBERRY JAM

26TH ERNIE GRUNER WITH AUDREY KLEIN
"Footscray Mountain Boys"

Blacgrass with - Mick Day, Peter Sweetman, Matt Ryan + Joel Golding - "Double Dutch" Accordion + guitar with Mary Flumka and Ivan Verschar. - Contemporary - Annie McGlade

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\$5 CONCESSION
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One-C-One in Concert
Sunday 7th July 8pm

Harry Harrison original jazz guitar
Fillane Phil and Elaine Young original folk ballads

Marion Brentnall and Peter Roberts Jazz standards

Tiddas original and traditional Australian songs and chants

Sunday 14th July 8pm

John Caldwell folk, old timey and flamenco

Sean Kenan and friends fine Irish folk music. Sean will be visiting from N.S.W.

Penelope Swales contemporary songs

Wayne Thorpe and Paul Wright Koori music!

new songs by the writer of "Bungul Nurook" performed on guitar, voices and didgeridoo

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ANNOUNCING

the

A.G.M

of

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VICTORIA

To be held on 28 July
2 pm. to 4 pm.

at

THE EAST BRUNSWICK CLUB
HOTEL

280 Lygon St. East Brunswick

followed by

Music Session

until
8pm.

All members are entitled to appoint another member as his/her proxy by notice given to the Secretary no later than 24 hours before the time of the meeting in respect of which the proxy is appointed. The notice appointing the proxy shall be on a form available from the Secretary and may be obtained by phoning Annie McGlade 484 1204

Sunday July 21st 8pm

Peter Hicks award winning songwriter
from Sydney, formerly with
Roaring Jack, Immigrants

Miranda Zulu Maryanne and Miriam do
Grunge Operetta on
saxophone and voice

Country and Piston

the Ryans and others from up Daylesford way
will come and play bluegrass and folk music

Sunday 28th July 8pm

Susan Pierd and Valanga
African music

John Norton and Friends

songs and tunes from across Europe and the Middle
East, played on an intriguing range of instruments

Love Among the Chickens

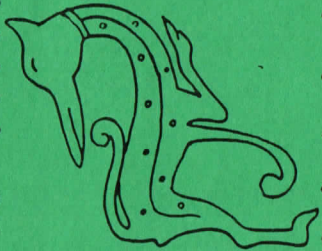
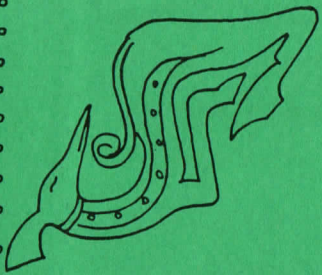
original and contemporary folk and country music
performed with voices, cello, guitar and percussion

Band of Angels original soul and blues

have variously played in the Black Sorrows, the Kevins,
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Schizo Scherzp, the Hot Bagels.. and other projects, and
are now together for what promises to be an exciting and
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this one is a benefit for Community Aid Abroad.

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1st Saturday each month

These Céilidhe nights provide the
opportunity to perform the
traditional dances of Ireland to
live music played by the team of
Comhaltas musicians. In addition a
local Irish musician will be
featured each month.

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July 6th	Enda Kenny
Aug 3rd	Paddy Fitzgerald

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