

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:.....

ADDRESS:.....

.....Postcode.....

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

Please find enclosed A \$

Cheque as payment for: -

SINGLE - \$36 (CONCESSION - \$22)

FAMILY - \$54 (CONCESSION - \$36)

(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



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

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 Derek Brown (Vice President) (03) 497 3321 (H)
 Annie McGlade (Secretary) (03) 484 1204 (H)
 Coralie Collins (Treasurer) (03) 457 2923 (H)
 Meg MacDonald (Folk Club Organiser) (03) 387 5256 (H)
 Dave Brannigan (Gen. Committee) (03) 762 2435 (H)
 Jamie Johnston (Gen. Committee) (03) 568 7958 (H)
 Colin Miller (Gen. Committee) (03) 489 3100 (H)
 Richard Trevorrow (Gen. Committee) (03) 417 6768 (H)
 Don Williams (Gen. Committee) (03) 710 1532 (H)

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 MEMBERSHIP SEC.: Peter Goodyear (03) 480 3087 (H)
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POSTAL ADDRESS: P.O. BOX 1096, CARLTON, VIC. 3053

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 (Secretary) Gwenda Davey (03) 509 5853 (H)
 (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 IF POSSIBLE an attempt will be made to include them. Please send directly to:

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

HANDBILLS FOR INSERTION: 300 copies required by 4 pm. on the last Friday of the month. 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!!

FOLKVINE is printed by SNAP printers.

Editorial

The last few weeks has had me wondering whether I'd make it into August. You see every time I step on my front lawn it makes a sound reminiscent of the one Mike Jackson makes when he's going through the swamp on his way to hunt a bear! Any moment I'll be sucked into its muddy depths, never to be seen again!

However, despite the wettest June on record and a pretty grim July (albeit virtually snow-less!) we've had some pretty hot acts and warm crowds at the East Brunswick, and some of the sessions have been the best in a long while.

Another year in the life of the FSDSV is "officially" over, and you, the members, have a great bunch of people to thank for the continuance of the Folk Club, the newsletter, folk concerts and sessions, easy access to record, tape and CD purchase, for the inauguration of the Victorian Folklife Association, and for the raising of the profile of the folk arts in general across Victoria. I ask you to give your full support to the newly elected committee and assistants. Keep "real" music live, and alive!

Thanks to those who have contributed to this issue - particularly to Suzette Watkins, who has promised more in the future. Sharpen up the pencils for the Festival season which gets going again around September. Your news, views and reviews for next issue are going to have our Carlton PO Box groaning under the weight - AREN'T THEY!

Happy reading



Jeanette.

VICTORIAN FOLKLIFE ASSOCIATION

An open meeting to establish the Victorian Folklife Association will be held on

13th. AUGUST 1991 - 7.00pm

at the
 Greek Community Building
 3rd Floor, 168 Lonsdale Street, Melbourne.
 (cnr Lonsdale & Russell Sts.)

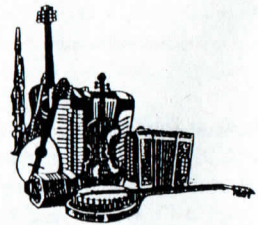
Any individual, group or organisation involved in the folk arts in Victoria is welcome to attend.

For further information Contact Derek Brown - 497-3321.



FOLK IN MELBOURNE

THINGS PAST...



Melbourne Folk Club:

After the last couple of months' efforts, I've gone on strike! I've twisted a few peoples' arms, bought a beer or two, and here are the results - OTHER peoples' opinions of the artists presented by the Melbourne Folk Club.

JUNE 21st. (comments from Dave Rackham)

I caught the tail end of PETER ANDERSON's bracket, but heard some good quality music. DAVID HOSKING started off a bit slow, but grew on me. He had some interesting lyrics and a wide variety of material and styles, including some 'a capella'. Enjoyable and thought provoking. ACCORD were a little disappointing, with little real contrast throughout in their songs, pace or energy level. A few more tunes between the songs needed perhaps. They may still be feeling their way as a group - certainly the members are all good musos, and the audience showed obvious enjoyment of the band, with some dancing the evening away till session time. (ED: I've always enjoyed hearing Joe Paolacci sing - particularly his own songs, and I hope to hear more of Accord in the future.)

JUNE 28th. (comments from Cliff Ellery)

I don't get down to the Melbourne Folk Club as much as I would like to. In fact last Friday was the first time in quite a while. I think I'm going to have to make more time, because if the quality of last Friday night's Club was any guide I've been missing out on a lot of good music.

I'd heard a lot about BRUCE WATSON. About a year ago Eric Bogle told me Bruce was the best new songwriting talent he had seen in a long time. Eric followed up by including a couple of Bruce's songs on one of his albums. It's a pretty big compliment to a songwriter for Eric to do that. I confess I was pretty keen to get a taste of what Eric was on about. I was not disappointed.

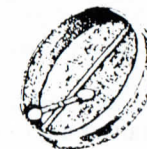
The first thing that impressed me about Bruce was the way he related to the audience. He has a sort of boyish shyness on stage which endeared him from the first word but that shyness was belied by a professionalism and timing of delivery which sorted him out very quickly from the average performer. He had the audience singing and smiling from the first song. His observations of international politics, introverted egotistical musicians, short, chubby, balding Scottish songwriters and characters in between were sharp and struck home every time.

The evening stars were Lynne & Denis Tracey and Robyn Payne. I've listened to Lynne & Denis for many years. I met them years ago at the Troubadour and we've been friends ever since. It's difficult not to be biased but I think they are great and

are getting better and better each year. Their work with John Munro as Tracey Munro Tracey gave them a new, richer dimension which has been continued and enhanced through their work with Robyn Payne. Robyn who? I thought when I first heard the name. It turns out her musical Curriculum Vitae is highly impressive with a string of credits behind her which include some of the Big Names in acoustic music.

I loved the bracket. The harmonies were strong, the music honest, and my goodness isn't Lynne's songwriting talent growing and developing? She really has a lovely touch with her songs. Peter Paul and Mary said "Music Speaks Louder Than Words" and Lynne's music proves it. I lashed out and bought their new album (or CD these days). You should too, it's great!

The East Brunswick Club Hotel seems to look after Acoustic Music pretty well. So does former Troubadour owners Ann and Andrew Pattison's Lancefield Winery, where I saw Lynne and Denis and Robyn last. Both places deserve our patronage if we expect Our Music to survive. Repeat after me one hundred times - I promise I will come to the Melbourne Folk Club more often, I promise.



JULY 5th. (comments from Meg MacDonald)

I'm a late developer when it comes to folk music (among other things) and when LYELL SAYER phoned me for a booking at the club I had to confess that I had never heard of him. He was well known to many of the people present, however, and it was great to welcome him to the club. He got the evening off to a nice start with his set of old and new original material. We may see him again at the Songwriters Night on the 23rd. August.

Next we had the one and only RICK E. VENGEANCE with his set of "animal" songs. The reference to animals was at times extremely obscure(!) but it was all good fun and highly entertaining. Jeanette added to fun when invited up to join him on the "Teddy Bears Rave Up".

The next part of the evening saw the welcome return of MIKE JACKSON from Canberra and MICHELLE FREEMAN from Noosa, teaming up together for the first time in five years. It was musical magic - favourite songs and tunes played on a great variety of instruments with energy and obvious enjoyment. They were joined on stage by DAVE RACKHAM and ANDY RIGBY on both mandola and harps. In the middle of the set, Mike introduced AYKUT onto the stage to play a couple of tunes on the Ud - a lute-like instrument from Turkey. They "found" him in a Turkish restaurant in Sydney Road and brought him along - an unexpected treat.

With the assistance of all these good musos the session got off to a good start. I had to leave early so I don't know how it finished, but thanks to all for a wonderful night (enjoyed by all too few of us!).

JULY 12th.

A large crowd warmed to the polished harmonies of the five women members of FRIENDS AND RELATIONS. They have added a considerable range of instrumental backing to many of their songs. Some of this backing doesn't quite sit comfortably yet, and they need to develop more in the area of stage craft, but there is something about those harmonies which sends tingles down my spine! SEAN KEENAN from Canberra joined the girls in their last bracket on fiddle and percussion. An injection of Canberrans fired our own musicians into life for a marvellous session (not that the likes of Andy Rigby and Greg O'Leary need a great deal of persuasion!)

SUNDAY JULY 7th. FAMILY CONCERT.

Picture the scene: the faces of a hundred or so children, upturned, laughing, delighted, excited, joyful - not just watching, but experiencing the fun and magic of the return to the stage of MIKE AND MICHELLE JACKSON.

Mike and Michelle played a huge variety of instruments, sang lots of their old favourites - and a few newies too - and joked and chatted to kids who hung on every word! They managed to communicate a feeling of the preciousness of each individual present, and of the wonder of the music itself.

Their remarkable rapport, both with each other and their audience, brought a warmth to the East Brunswick Club Hotel which had an obvious effect not only on the young ones present but also on the crowd of "big kids" around the edge! I wonder how many thousands of kids around Australia have been influenced by Mike and Michelle to take up singing, playing, creating or listening to music in some form or other!

Thanks to Meg, to Tony on sound, and to all others involved for their organisation, and to Allan and Sue at the East Brunswick Club Hotel for their support and hospitality.

The next Family Concert will be on SUNDAY SEPTEMBER 29th. at 2 pm, with the BLACKBERRY JAM band as our entertainment.



THE BOITE SINGERS NIGHT AND WINTER SOLSTICE PARTY
SAT. JUNE 22nd.

This was a little different to the other Boite singers nights - loads more people - no room to be cold even though it was a rip-roaring Melbourne winter outside - and few floor singers, as there were three booked acts.



The talent which pops up around Melbourne never ceases to amaze me. There they were - two "a capella" (almost) singing groups I'd never heard of, making wonderful noises and looking like polished performers. Where do they hide out? SWEET RHAPSODY - five women singing songs from all over the world in tight harmonies (though a little shaky on some recently learnt ones); CRIMES OF PASSION - three women and two fellas - once again singing songs from everywhere in tight harmonies, but more visual and active in their stage presentation. And, to cap off a good night, the inimitable and indomitable DANNY SPOONER with some of his singing friends of old. Come along once a month - for the mulled wine and amazing cakes, even if you can't sing a note!



THINGS TO COME

Melbourne Folk Club

AUGUST 2nd.

HOT TUB FAMILY - traditional old-timey American music with Nick and Janet Dear and Peter and Philomena Hiscoe.

VALANGA KHOZA - traditional and contemporary South African music - something a bit different for the club.

Also room for floor spots on this night.



AUGUST 9th.

CHALKBOARD CONCERT - led by Helen Wright and Jeanette Gillespie. Your chance to sing one song or three. Bring your voices or instruments out of the woodwork - these nights are always a hit.



AUGUST 16th.

MUSIC DELI SPECIAL.

Note the date change from last issue - budget cuts at the ABC have necessitated pre-recording of the show. Excerpts will be played on Music Deli on Aug. 30., ABC - FM 105.9 at 8 pm.

It promises to be a great night's entertainment, with some of the MFC's favourite entertainers, including: RICK E. VENGEANCE and MARGOT CARROLL, women's harmony group SALVATION JANE, and a group which plays a bit of everything, HY BRESIL. Keep your ears to the ground and eyes on the EG in the Age for any changes.



AUGUST 23rd.

SONGWRITERS NIGHT - with Phil Day, Graham Dodsworth, Enda Kenny, and anyone else who wishes to sing their own material. Plenty of room for such floor spots.

AUGUST 30th.

FILIGREE - Womens' voices from Central Victoria. Some of you may have seen them in Daylesford earlier this year. Also appearing are GEOFF HOLLINGS and the wonderful band JUGULARITY - folk, jug and silly bits!

OTHER FSDSV DIARY DATES:



SUNDAY SEPT 29: Family Concert at 2 pm at the East Brunswick Club Hotel with BLACKBERRY JAM band.

FRIDAY OCT 11: Folk Club's First Birthday at the East Brunswick. Big celebrations planned!



FRIDAY OCT 25: COUNTRY EXPRESS at the Melbourne Folk Club.

MORE DIARY DATES - A SELECTION:

AUGUST:

- SAT 3rd VFMC Ringwood Dance. "Warrandyte Gold" band. 8 pm. Lutheran Church of the Good Shepherd, cnr. Wantirna and City Rds., Wantirna.
- SAT 3rd Boite Irish Ceilidhe night presented in conjunction with the Comhaltas Ceoltoiri Eireann. Special guest: Paddy Fitzgerald. Mark St. Hall, Fitzroy, at 8.15pm. \$10 and \$7.
- WED 7th Colonial Dancers "Up To Scratch" live music dancing night. See listings pages for details.
- FRI 16th Bendigo Dance, at Spring Gully Hall, with "Emu Creek Band."
- SUN 18th TSDAV Family Dance, with "Blackberry Jam" band. Mark St. Hall, Fitzroy. 2pm - 5pm.
- WED 21st Guildford Folk Club - near Castlemaine. Guildford Hotel. Floor musos welcome.
- SAT 24th Boite Singers Night. Mark St. Hall, Fitzroy. 8.15pm. \$10 and \$7. Led by Fay White; floor singers welcome.
- SUN 26th One-C-One Community Aid Abroad Benefit Concert. Brunswick Mechanics Institute, cnr Sydney Rd. and Glenlyon Rd., Brunswick. 8pm. \$8 and \$5. Free tea and coffee. Supper for sale.
- THUR 29th Informal singing night at Jeanette Gillespie's home at 225 Rathmines Street, Fairfield. Phone: 481 6051. 7.30pm. Bring drinks or nibbles if you wish.

- SAT OCT 12th VFMC Woolshed Ball. Always a great night. Watch for details.
- SUN NOV 17th TSDAV Family Dance.
- SAT NOV 30th Colonial Dancers Ball.



SESSIONS:



First FRIDAY of the month: Music For All Players: Acoustic session and workshop based on the playing of traditional tunes from Australian/Celtic/American backgrounds. Any instrument and standard welcome. Venue: Cnr. Dominion Rd. and the Esplanade, Mount Martha, 3934. \$2 per session, inc. coffee. Phone Lorraine Sly, (059) 742214 for more details.

Music and Singing Session at the Tramway Hotel, cnr Rae St. and St. Georges Rd., Nth. Fitzroy. Approx. 3pm till 8pm every SUNDAY.

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 14 - 15

Aurora Clydesdale Stud Festival - Wagga N.S.W.

Camping weekend - music, bushcraft etc.
Enquiries to Jenny Simpson (03) 481 6051



September 27 - 30

Toodjay Folk Festival, W.A.

Cheap fares to Perth - book now!
Enquiries to W.A. Folk Federation, P. O. Box 198, North Perth, W.A. 6006

October 4 - 7

Wagga Wagga Folk Festival

contact: Bev Stewart (069) 22 5614

October 4 - 7

The Australian Bush Music Festival

Glen Innes, N.S.W.
Further details (067) 321359 or (067) 321797



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 18 - 20

Harrietville (Vic) Bluegrass and Old Time Music Convention

Enquiries: (03) 397 1459, (03) 397 7061, (03) 456 1090



October 25 - 27

Yackandandah Dance Weekend, Victoria

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



November 1 - 3

Maldon, Victoria


Contact: Neville Wilson (054) 752230 or P.O. Box 163, Maldon 3463
Interested performers are invited to contact Neville as soon as possible.

Christmas to New Year -


Nariel Creek, Victoria

Maleny, Queensland
Further details next issue.





IN THE POT



CHANGES OF ADDRESS:

Graham Witt and Janine Lancaster.
18 Station Street, Moreland. Vic 3058 Phone: (03) 383 2869

Peter Goodyear
134 Harold Street, Thornbury. Vic 3071 Phone: (03) 480 3087



THE COMPUTER KNOWS BEST!

Two interesting alternatives thrown up by Computer Spellchecks for words not recognised:
For HARPER - try HARPIC!
For FOLKIES - try FOLLIES!

Enough said!



CALL THIS DANCING?

Published by Infokus magazine, originally written by Gordon Scott in "The Reel" magazine (NSW).

SET: A group of 6, 8, 10 or more dancers of miscellaneous sexes, randomly distributed. They are formed into two straight lines(?). They are standing on the dance floor. When they have finished talking, the set is normally expected to dance.

RIGHTS AND LEFTS: A common figure for not going anywhere in particular, frequently used by teachers to find out if pupils actually know which is which. The figure begins with first and second couples giving right hands to their partners to cross over. Then the two men and the two ladies give left hands to change places. First lady gives right hand to third man, second couple execute neat twirls at the corners, while the first man stands in the centre looking wildly about him. If everything goes well, they finish back where they started.

HANDS ACROSS: A formation for two couples. It is begun when three of the participants join right hands in the centre while the fourth puts in a left hand. They dance around their mutual axis in a direction determined by the majority. Often done in a more difficult version of this figure, in which one of the dancers enters two bars late.



CENTRAL VICTORIA

The Central Victorian Folk Scene seems to be expanding at a rate of knots, with a big night at the Guildford Pub on the third Wednesday of the month, and sessions planned for Maldon, Castlemaine and Maryborough. Watch the "Out of Town" page for further details and venues.

LEINSTER WAKE

The WAKE for the Tuesday night English sessions was held on June 18th - due to unfortunate circumstances, not at the Leinster Arms Hotel, but up the road a bit at the Homestead. Most of the faces and players from the past eight years or so came out of the woodwork. The bar was pretty lively with chatter, laughter and great music. The consensus seemed to be that most people could organise their lives to be at a once-a-month English-flavoured - venue yet to be decided. So don't stash away those concertinas and recorders just yet!



NEWS FROM AROUND AUSTRALIA

We receive regular publications from folk-related organisations around Australia. One of the bonuses of being editor is being able to read them all! However, many issues are put into a folder which is available on request for perusal at the Melbourne Folk Club on a Friday night. The following are some of those received:

BLUEY - Geelong Folk Club.

TSDAV - Dance newsletter.

AUSTRALIAN TRADITION - Victorian Folk Music Club Inc.

MULGA WIRE - Bush Music Club (NSW).

TOWN CRIER - WA Folk Federation.

CORNSTALK GAZETTE - Folk Federation of NSW.

AUSTRALIAN FOLK - Australian Folk Trust Inc.

MONARO Folk Music Society - Canberra.

INFOLKUS - Folk Federation of SA.

QUEENSLAND FOLK - Qld. Folk Federation.

Australian Folklore Society Journal, Qld.

Newcastle Green Movement Newsletter (NSW).



Invaluable information if you wish to travel interstate, or perform interstate, or just find out what's happening around the country.



AUSTRALIAN FOLK TRUST INC.



The closing date for all the Australian Folk Trust Grant Programs is AUGUST 31, 1991. Don't miss out!

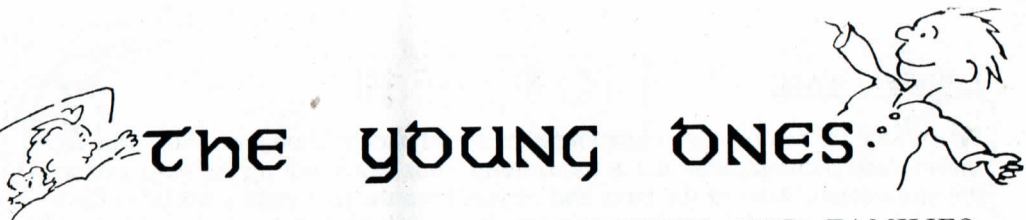
DEVOLVED GRANTS SCHEME: Assistance in the form of a direct grant or loan for an amount up to \$3000. It covers a wide cross-section of folk-related areas such as performance, practice, promotion, collected, documentation, research and publication.

AFT FELLOWSHIP: Up to the value of \$8000 for a major folklore project.

FOLKLORIC DANCE PROGRAM: Up to the value of \$2000 for professional assistance to multicultural dance groups.

For further details, guidelines and application forms, contact:
SANDRA GIGLIOTTI,
Australian Folk Trust, PO Box 156, Civic Square, ACT, 2608.
Telephone: (06) 249 7722.

A.F.T.



MUSIC ORGANISATIONS FOR CHILDREN AND FAMILIES IN VICTORIA

Children begin to "catch" music from even before the time of birth. Would you like more for your children musically than . . . an occasional family concert or dance . . . the stereo at home . . . the private piano lessons . . . the singalong in the car on the way to Qld . . . the Pub session . . . ?

READ ON . . . THERE IS HOPE !

There are a number of music organisations in Victoria which offer parents opportunities for themselves and their children to experience music in a variety of group situations. From my experience, both parents and children generally have heaps of fun!

Here's a description of some. If you know of others, please spread the word!

PARENTS FOR MUSIC

Consists of parents, teachers and community people who wish to further music education and participation through enjoyable music experiences for folk of all ages. They organise a range of activities, both in Melbourne and in country areas.

- family music workshops - days and evenings.
- concerts for children and by children.
- parent information nights.
- recorder-playing sessions for children and adults.
- family dances.

Publications include a monthly newsletter, "The Music Circle". A range of booklets and tapes is also available for sale.

AUGUST ACTIVITIES

- SAT 3rd 2.30pm Musical Teddy Bears Picnic. St. Margaret's Church Hall, Pitt St. Eltham. \$12 per family. Contact Bambi McLean: 439 7508
- FRI 9th 7.30pm Family House Concert. Venue as above. Musical items from child and adult audience members welcome. Contact Jan Mackenzie: 439 3450.
- THUR 15th 10am. Northcote. Baby Music Workshop. \$5 PFM members. \$10 non-members. Contact: Sara Glenie: 482 3750. Children from 0 to 2 with parents.
- SAT 17th Baby Workshop. Box Hill. Contact: Heather McLaughlin: 437 1327.
- MON 26th Baby Workshop. Eltham, with Joy Odou. Contact: Jenny Samphier: 439 2065.
- SAT 31st 2.30pm. Franciscus Henry - Dancing in the Kitchen. Eltham. Contact: Margaret Fitzgerald: 435 4716

TO JOIN: Contact; PARENTS FOR MUSIC,
PO BOX 346
CAMBERWELL VIC 3124.



VICTORIAN ORFF SCHULWERK ASSOCIATION.

Orff Schulwerk is a way of teaching music developed by the German teacher and composer Carl Orff, which includes singing, movement, speech activities, folk dance and playing on various percussion instruments. Improvisation and creativity are encouraged. In Melbourne the VOSA has many workshops and activities for teachers and other interested adults, and is also the central group for teachers of pre-school music classes which operate in a variety of venues. Family and community workshops are also organised with the help of the Vic. Ministry for the Arts.

COUNTRY VOSA FAMILY WORKSHOPS

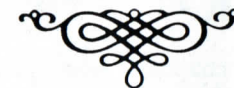
- SUN AUG 24 HEALESVILLE. Family music and dance workshop and community music day. Contact: Mary Reynolds: (059) 623936.
- FRI/SAT AUG 30/31 BENDIGO Pre-school and Primary family workshops with Gary King. Contact: Gill Butler: (054) 414668.
- SAT OCT 20 TOORA (St. Gippsland). Family music afternoon, with Heather McLaughlin. Contact: Kathy Whelan: (056) 881264.

The VOSA can be contacted at: PO BOX 49
NORTH BALWYN, 3104.
President is Sarah Brooke.
Phone: (03) 497 3038.



Both Parents For Music and the VOSA are open to suggestions about running music workshops or family days in your area, whether it be metropolitan or country. They are willing to assist with personnel and materials.

For information on some of the other organisations, such as the KODALY MUSIC EDUCATION INSTITUTE, or the SUZUKI or DALCROZE groups, please feel free to contact me on 481 6051.



Have you considered hassling your local school about the quality of its MUSIC PROGRAM? You can make it clear that you consider music an important part of your child's school curriculum, and that you know it must be included according to Ministry of Education directives. If there obviously are good things happening, make it clear you appreciate them.

If you find this hard-going, you may wish to contact the VICTORIAN SCHOOLS MUSIC ASSOCIATION, which is the major co-ordinating body for music education from pre-school to tertiary level in Victoria. The VSMA runs a major schools festival each year in August, and is in constant touch with the Ministry, Regional Offices, and schools. The committee may be able to assist your child's school in implementing an effective music program.

Contact: Helen Champion at the VSMA office on (03) 523 0229, or write to PO Box 390 Caulfield South, 3162.



Pete Coe - A Retrospective

Suzette Watkins

There are a number of artists on the folk scene in Britain, Australia, the States and elsewhere who, although they're fairly well known in their own country, have never become well known outside it. This is one of an occasional series of articles on these "under-known" artists.

Bibliography (by no means complete, just the ones I have)

'Out of Season, Out of Rhyme" (with Chris Coe)	Trailer LER 2098	1976
"Game of All Fours" (with Chris Coe)	Highway SHY 7007	1979
"Bandoggs" (with Chris Coe, Tony Rose and Nick Jones)	Highway LTRA 504	1982
"It's a Mean Old Scene"	Backshift BASH 39	1985
"Back in the Red" (as Red Shift)	Backshift BASH 41	1987
"A Right Song and Dance"	Backshift BASH 43	1989

In addition he's played with just about any group playing traditional music in the general Midlands area and probably appears on a good many of their recordings.

So, with 6 records in my collection, what do I know about him? He's from the Chester area, and at some stage decided that his area was under-represented in song and tune. This omission in the tradition he proceeded to rectify by writing some of the best contemporary songs around, and a few 'traditional' ones to boot. The only trouble is that his most famous song "The Wizard of Alderley Edge" has not been recorded by him, as far as I can find.

The early records with Chris Coe were a fine collection of traditional songs and tunes, with just a sprinkling of local offerings. The songs they sang were less than common, and this may have contributed to their not being so well known outside Britain. It's always nice hearing a song you know backwards sung magnificently by a singer you know well, isn't it? Well, isn't it? No? You want to hear new stuff? What? What's wrong with the old stuff then?

Sorry, I'll be alright in a minute. Back to business. The record with Tony Rose and Nick Jones is probably an anomaly in numbering and dating, as I'm sure it was recorded well before the date shown, and only re-released in 1982. It's a lovely collection of tunes and songs, with the four voices blending well. It's when we get to the solo stuff that he really takes off as a writer.

He has an uncanny knack of picking up a phrase and making a great song of it. "It's a Mean Old Scene" is such a one. From a bit of graffiti on a wall are great songs created. "The Alimony Run" is a rueful look at separation and "Rolling Down the Ryburn" more a song to sing on the way home from a gig a long way from home. Many a musician would identify with this one. With **Red Shift** (comprising Pete Coe, John Adams, George Faux and Dave Shaw) who bill themselves as a Northern Song and Dance Band, the songs are starting to come from all over. One from Bedfordshire writer Bill Prince, two from Pete and one from George. The tunes include another from Willy Taylor, one of the old shepherds Alistair Anderson has been playing with over the last few years.

"A Right Song and Dance" is for musicians who like dancing - or dancers who like singing. A bit of each. Three-and-a-half songs of Pete's and some tunes and a couple of more traditional pieces.

One of the common things about this collection of records is the irritating lack of real information on any of the record covers and the total lack of inserts. Frustrating when trying to track down a song or some such.

All of this and you still don't know what he's like. A great singer, a mean bouzouki player, fabulous melodian player, a banjo player of some skill, super energetic six-foot-plus of great English singer and dancer. Watching one of his gigs leaves you tired, but happy. The same sense of energy doesn't come over on record, but they're worth a listen, if you can find them. Try at the folk club, or the usual specialist record stores.



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FOLK ON RADIO



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.
 Co-ordinated by Peter Goodyear with various presenters.
- 3EA: AM 1224
 SATURDAY: 11.05pm - Midnight Irish Gaelic (1st. Sat.)
 Scots Gaelic (3rd. Sat.)



- SOUTHERN FM...88.3
 THURSDAY: 10.00pm - Midnight Fiddlestix. Fine folk music.
- 3ZZZ FM...92.3
 SATURDAY: 11.00am - Noon Irish Progamme.
 SUNDAY: 6.00pm - 7.00pm Irish Progamme.
- 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 Snellenan & 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 (Peninsular area)
 SATURDAY: 11.00am - 1.00pm Folk Show. Various presenters
- 3BBB FM...97.5 (Ballarat area)
 TUESDAY: 9.00am - 10.00am Ballads and Blarney.
 John Rugg
- 3YYR FM...100.3 (Geelong area)
 MONDAY: 10.00pm - Midnight (Alt. Wks) Meanderings.
 Keith Potgeiter.
 SUNDAY: 7.00pm - 9.00pm Folks Alive.
 Various presenters.
- 3GCR FM...103.5 (Gippsland)
 THURSDAY: 8.00pm - 10.00pm What the Folk.
 Lyndal Chambers/Geoff Harris/Hans Strating.

- 3CC FM...103.9 (Central Victoria)
 MONDAY: 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 (Portland area)
 WEDNESDAY: 9.00pm - 11.00pm Forty Shades of Green./Folk
 and Beyond. - Jeanette Brennan/Tony Hudson. (Alt Wks.)
- 3ONE FM...106.9 (Shepparton area)
 THURSDAY: 8.00pm - 9.00pm Folk Show.



GLOBAL VILLAGE - 3PBS-FM 4 - 6 pm Sundays

Mainly Acoustic, the long-running Saturday morning folk show on 3PBS has moved and undergone some minor changes. It is now to be heard at 4 - 6 pm on Sundays - a much better time and is called **Global Village**.

For years the folk community has grumbled about the Saturday morning timeslot. "People are either still asleep at 10am or they're out shopping. How do you expect us to listen at that time?"

So we did something about it. The name change was needed to reflect the wider mix of music we're playing these days.

Some things don't change, however. Musical guides in the **Global Village** are still Roger Holdsworth and Suzette Watkins. The music style hasn't changed either. **Global Village's** music is still the best in predominantly acoustic, Celtic, Australian, European, African, American and Eastern folk music.

At times we've been asked to define the style of music played. Perhaps the best we could come up with would be this:-

If it's mostly acoustic, or acoustic based, has a flavour of the country of origin or shows the cultural diversity of that country and is based on the folk, everyday or mythic culture of that country, or is derived from it, we'll play it.

So join us in the **Global Village** each Sunday from 4 -6 pm. While you're there, why not become a supporter of 3PBS. **Keep the kind of music you like to listen to, on air.**

Suzette Watkins
Global Village, 3PBS-FM



Annual Report to Folk Song and Dance Society of Victoria from Victorian Trustees on the Australian Folk Trust Gwenda Davey and Hugh McEwan

The last twelve months have been one of considerable achievement for the Australian Folk Trust, the national body representing folk clubs throughout Australia.

The efficient operation of the national office with our permanent staff has led to a growing reputation for the Trust in national circles. Perhaps the most gratifying achievement has been the decision of the Australia Council to give the Trust the responsibility to devolve a further \$30,000 of Australia Council funds through the Folkloric Dance Programme. The first round of grants were made in June this year, and a further round will be made in December. Any established group can apply for funds under this programme provided that the request is to bring a recognised dance teacher to instruct the group. Approximately \$50,000 in other grants were devolved by the Trust during the past year, including the major fellowship which was given to June Factor. Her project is to produce a dictionary of children's vernacular speech (in other words, 'slang'), and the project has already won further support from the Australian National Dictionary Centre at the Australian National University.

Another major event for the Trust was the establishment of the Australian Folklife Centre. The Trust decided that it could not wait any longer for any government initiative, and followed the successful example of the Ontario Folklife Centre in Canada which also declared itself into existence 'on a wing and a prayer' and has gone on to successful operation. The Australian Folklife Centre is a project of the Australian Folk Trust with a programme advisory board consisting of representatives of the National Library, National Museum, National Film and Sound Archive and of course of the Trust itself. The Centre was launched on 15th April this year by the Minister for the Arts, David Simmons, and in June received its first project funding of \$10,000 from the Office of Multicultural Affairs. This grant is for a demonstration project in

cooperation between the three collecting institutions who sit on the Folklife Centre's Committee, and is called the Monaro Multicultural Music and Dance Project. The aim is to document some of the great variety of traditional music and dance as practised in the Monaro region which includes Canberra, Queanbeyan and a large area of high country in south-eastern Australia. The recordings (audio and video) made will be placed in the National Library and Film and Sound Archive, and a presentation of some of the music and dance will be made at the National Museum in January. Gwenda Davey has been appointed project manager and has three field collectors working with her.

During the last twelve months the Folk Trust has devoted considerable attention to the question of expanding its membership, and has finally decided that there will be two categories of membership, those representing state federations (or their equivalent) and those representing national organisations (such as the Australian Folklore Association). The State federations will always have a majority of votes under the plan adopted. When new members are admitted to the Trust (which has to be by a decision of the Trust, in each case) it is anticipated that the Trust will be considerably strengthened and better able to claim to truly represent all folk interesting throughout Australia. All member bodies are asked to consider potential new members.

The Trust has also been pleased to have developed a good working relationship with the Australian Council of Trade Unions. The Trust and the ACTU have jointly sponsored an application to the Australia Council Literature Board by Martin Johnson from Evanston in South Australia. This application is for an Art and Working Life Project, and we wish Martin Johnson every success.

It came as a real blow to Trustees that the same day on which the Federal Minister launched the Australian Folklife Centre was the day on which

our Director, Pamela Rosenberg, gave us her resignation. After three years in which she established the national office and created a smoothly running, professional operation, Pamela not surprisingly was offered a considerably more senior job, with Disabled People International, another Canberra-based national organisation. I think that all the Trustees voted Pamela a top administrator and a really great person, and what else can we say except to have wished her the best of luck, and to say our loss is DPI's gain! The Trust has now appointed a new Director, Graham McDonald from Sydney, who brings a strong background in public radio, music and community arts administration. Graham is sure to be different from Pamela, and the Trust is looking forward to the strengths that Graham will also bring to the position. He took up the reins on July 15th.

In November last year the Trust organised the Fourth National Folklore Conference at the University of New England at Armidale New South Wales. Although the attendance was small

(about forty) it was voted by everyone present as the best conference yet. The Trust has also continued as always to support the National Folk Festival, both financially and in other ways. On 24th July the Australian Folklife Centre and the Trust together hosted a meeting of national collecting institutions to discuss the holding of an exhibition during the 26th National Festival which is to be held in Canberra, at the Australian National University, next Easter.

Because of her taking up the job as project manager of the Monaro Music and Dance Project, Gwenda Davey resigned as a Victorian Trustee in order to avoid conflict of interest. She apologises to the FSOSV that important family commitments have prevented her attending this Annual General Meeting, and sends her best wishes to the FSOSV and congratulations on its part in establishing the Victorian Folklife Association.

Gwenda Davey and Hugh McEwan
28 July 1991

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"EARTHLY PARADISE" by Darryl Emerson.

A Review

Many people will remember Darryl as the playwright who wrote "The Pathfinder" - a musical play about the Mallee navy poet John Shaw Neilson. In that production, Emerson not only wrote the dialog, but also wrote much, if not all the music, as well as taking the part of Neilson in the production. The music was very accessible to the folk community, as the poetry, in form, was ideally matched to folk-style music (much in the manner of a large part of Rudyard Kipling's poetry)

"Earthly Paradise" is a different kettle of fish entirely. The Melbourne daily press wasn't enthusiastic. "More of the same, but not the same." "Lacking in passion". Well I don't know what they saw. It couldn't have been the same production I saw a few weeks ago. You couldn't have accused that show of lacking in passion, or of sameness.

It's true that this is another story of a Victorian poet, now considered to be "before her time". It's true that this is a musical play, too, but there any resemblance ends (unless you take into consideration the fact the designer Kim Carpenter designed both productions). "Earthly Paradise" had a very much more modern feel, both in the music and the poetic form.

Lesbia Harford was indeed ahead of her time, in many ways. Born into a good, if impoverished middle class family, she first studied Law at Melbourne University (one of the first women to do so) and then became interested in the International Workers of the World ("Wobblies"). After completing her law degree, Harford went to work in a shoe factory in Collingwood. She was a feminist and an ardent advocate for better working conditions for all workers, but especially women.

Throughout her turbulent personal life, her relationships reflected her political awareness. In her violent passion for life and experiences, we gain the impression that her mental health was precarious.

This was a beautiful production. Five main actors and two musicians (one of whom wrote the score) worked hard to bring to life this unusual woman's story. The music was, to me, less accessible than "The Pathfinder" - more "Sondheim-ish", less folky, but none the less riveting. It's a pity more positive attention wasn't given to this show in the mainstream press. If you missed it, it's a shame. You'd probably have enjoyed it.

Suzette Watkins



Letter to the Editor



Dear Editor,

One of the advantages of being the NSW representative on the Australian Folk Trust has been to receive your magazine. As well as helping to give me an overall picture of Folk Australia-wide, it has been a pleasure to read Folkvine each month.

Now my term has come to an end I'd like to express my thanks to the dedicated people who produce the magazine.

Hopefully some day we will have a national magazine to serve Folkies country wide.

In appreciation Alan Scott. (Balmoral Village via Picton, NSW.)

DECLAN AFFLEY MEMORIAL SONGWRITING AWARD 1992 For contemporary song in the folk idiom



Entries are now being called for the 1992 Declan Affley Memorial Songwriting Award. The deadline for entries is 31 October, 1991.

To Enter

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

Australian Folk Trust Inc PO Box 156 CIVIC SQUARE, ACT 2608

All judging is done from submitted tapes. From these a three member Panel will select 15 songs to be performed at the Declan Affley Memorial Songwriting Award Concert which forms part of the program for the 26th National Folk Festival to be held at the Australian National University, Canberra, Easter 1992. The songs may be performed by the songwriter or his/her nominee, failing this arrangements for performance can be made by the Australian Folk Trust. Tapes will not be returned unless sufficient postage to cover return postage is enclosed.

The award recipient will be presented with \$500 and the Declan Affley Memorial Songwriting Award trophy at the Concert.

Conditions

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

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

ENTRY FORM

Name.....

Address.....

Postcode

Phone(home)(work)

Title of Song

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



The Australian Bush Music Festival Glen Innes

Once again, Glen Innes will be hosting the Australian Bush Music Festival over the October long week-end (4, 5 and 6 Oct.).

Bush Music has been a focus of entertainment from the days of the early colonies, with a flavour of songs and music reflecting the ethnic origins of early and contemporary Australians. The Australian Bush Music Festival commenced in Glen Innes in 1982/83 to provide some recognition and to catalyse a strongly developing interest in music that is Australian.

Over the years, the Festival has gathered momentum, developing from simple "Bush Band Championships" to its present format, and it can now boast a growing number of supporters for its endeavour to help preserve Australian Heritage through bush music, poetry and dance. Focusing on Bush Music does curtail the content of the festival of course, in comparison with all the "Multi-cultural" festivals around, but there is so much happening in Australian Music at present that deserves a podium and hopefully the long journey to Glen will not deter the people who care about Bush Music, the part it has played in our past and that which it continues to play today.

This Festival is founded on representation by traditional bands, collectors of Folklore and poets, whilst at the same time encouraging participation by contemporary artists and songwriters.

The 1991 Festival will again include the Bush Band Championships, and the Bush Music Awards. Judged this year by Alex Hood, Chris Sullivan, Denis Kevans and Adrian Harte, the Championships are contested live on stage on the Saturday;- a good natured competition between groups of musicians, judged on skills in musicianship and presentation over a range of categories, and winners are announced at the Awards Night. The aim here is to allow well established bands to measure themselves against others and to enable those less established to get up and have a go, in front of a most appreciative audience. The Championships encompass both trad. and contemporary categories. There will be a separate kids section this year, thank goodness they are trying in their own way to carry the baton!!

The Bush Music Awards, for solo artists, groups or duo's are in recognition of traditional rendition of existing songs and tunes and of contemporary songwriting and composition. Entries may be either commercially produced or otherwise and although this section caters for absentee artists (entries are pre-judged from taped entries), it does not preclude entry from contenders in the Bush Bands section. Entry forms will be available from the organisers, please phone 067-321359 or 321797. This form includes entries for the coveted Industry Award, which will be received by way of nomination, this Award is to recognise those whom you believe have significantly promoted the cause of Australian Bush Music.

The venue for the festival is the disused Glen Innes Railway Station, and this year we hope to be able to fill a "Special Train" which will make the trip from Sydney to Glen on Friday October 4th, leaving at 7.30am from Sydney Central Terminal. On board will be most of the musicians from down that way. The Festival offers discounted tickets to groups of 20 or more. The train ("The Great Northern") is fully catered, has a lounge and dining car and also a brake van for camping and musical gear. Tickets may be purchased from May 20th at Countrylink outlets Parramatta and Wynyard. The cost: \$120.- full fare return, or \$90.- concession. For group tickets, please contact us on 067-321359/321797.

Apart from its great venue, the Festival is also simply fantastic fun! We will be offering a mouthwatering variety of foods, from lamb-on-a-spit, and camp oven stews with damper, to baked potatoes and healthy salads, seafood, chicken and even bush tucker, prepared by a group of Murri People from the Inverell area, if you would like to try Aboriginal cooking, here's your chance!.. Fresh damper will be baked in the camp ovens through the day, and lashings of Golden Syrup can be had to go with it.

Market stalls from near and far will again set up shop and of course the horses from Boolabinda Homestead will be here for rides, as will the horse and dray.

Bring your jumpers and warm socks and Drizabones as well as shorts and t-shirts, and of course your Dancing Shoes. You never can tell what the weather is going to do at that time of the year.

Workshops will take place on the Sunday and the (by now quite well known) "Folklore of the Railways" workshop, which was staged for the first time here in Glen last year will again feature on the Railway Platform and on the rails. This year it will include a RRR meal, in proper style, pie (homemade and wholesome!), peas, pumpkin, gravy and all! Again, folklore involving the Railways is a thing people need reminding of, especially in these days of the closing down of country stations.

We hope to see a lot of people here who care about the railways, and who maybe have songs, stories or poems to contribute from their own knowledge. The workshop has been researched by Russell Hannah from Shell Harbour and it features an ever changing cast of artists bringing a constantly growing repertoire of wonderful songs and stories about the days when "The Mighty Bush with Iron Rails was tethered to the World.."

The arrival of the train at about 7pm, piped in to Glen Innes Station by local bagpipers (after all, this is a Highland town) will trigger the start of the Festival. The food will be ready and waiting and the unique Railway Refreshment Rooms Pub will throw open its doors. The first concert starts at 8pm.

We'd love to see you here.



Rijke Stack



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