

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:

- | | |
|---|--|
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| <input type="checkbox"/> Folklore Council | <input type="checkbox"/> Geelong Folk Club |
| <input type="checkbox"/> "Peninsula" Folk Club | <input type="checkbox"/> T.S.D.A.V. |
| <input type="checkbox"/> "U.T. Creek" Folk Club | <input type="checkbox"/> 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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NAME:.....

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Please find enclosed A \$ Cheque as payment for: -

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SINGLE - \$36 (CONCESSION - \$25)

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.

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FOLK VINE

The Newsletter of the
Folk Song & Dance Society of Victoria



One way to beat a Melbourne winter ...

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Dave Brannigan	(Vice President)	(03) 762 2435 (H)
Annie McGlade	(Secretary)	(03) 489 1014 (H)
Coralie Collins	(Treasurer)	(03) 480 1020 (H)
Meg MacDonald	(Folk Club Organiser)	(03) 387 5256 (H)
Hugh MacEwan	(Gen. Committee)	(03) 489 2441 (H)
Dinah Maxwell	(Gen. Committee)	(03) 387 6310 (H)
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Richard Trevorrow	(Gen. Committee)	(03) 417 6768 (H)

CO-OPTED PEOPLE, RESPONSIBLE FOR:-		
MAILING :	Pam Connell	(03) 481 7349 (H)
MEMBERSHIP SEC.:	Peter Goodyear	(03) 480 3087 (H)
LEGAL ADVICE :	John Dick	
NEWSLETTER ED:	Jeanette Gillespie	(03) 481 6051 (H)

POSTAL ADDRESS: P.O. BOX 1096, CARLTON, VIC. 3053

Victoria's AFT (Australian Folk Trust) Representatives are:
 (General Committee) Hugh MacEwan (03) 489 2441 (H)
 Vacant

FOLK ARTS ADMINISTRATOR OF VICTORIA position has been incorporated into "THE VICTORIAN FOLK LIFE ASSOCIATION". (see elsewhere.)

***** 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

ADVERTISING RATES

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\$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.

FROM THE EDITOR'S DESK

Hullo Folks.

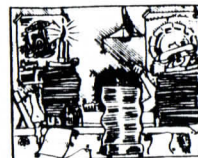
The time has come to budget for the **BEST** \$36 or \$25 you'll spend this year! The Folk Song and Dance Committee and friends have moved mountains during the past year to keep Folk Music alive and well in Victoria. Tell your friends about it - and be ready to send in your own subscription for 92/93 promptly, to keep things rolling.

Some large **'Thank you's'** for this issue of Folkvine. Firstly, to **Seagull** for quite a bundle of typing. Secondly, to didge, flute and whistle player extraordinaire, **David Alderson**, whom I've discovered is also a whizz on the computer, for taking over the technical stuff of the layout and printing of the copy of this magazine while Tony Falla is avoiding troops in Bangkok - or, hopefully, having other much more pleasant experiences with Michelle somewhere on the continent! (See 'In The Pot' for an English address for Tony and Michelle)

Thanks too to all contributors - **Maireid Sullivan's** interview with **Andy Irvine** (who turns 50 on June 10), will run over three issues; **Enda Kenny** tells us about **Alistair Hulett's** new recording (Alistair will be with us on June 27); we hear from **Melanie Ball** about her and Enda's further travels up north; **Colin Towns** and **Jenny Lowe** tell us about some of their experiences at the National Festival; **Jill Watson** reviews the National's DAMSA Concert; **Phil Young** has sent some information on M.U.M.S. and **David Mulhellen** a paragraph on the Songs and Stories Workshop Awards. That's just some of the good reading for the winter month of June.

So happy reading. . . . and playing, singing, listening, yarning, dancing. . . .

Jeanette.



COMMITTEE REPORT

Since bringing the March Concert Series to an extremely successful close, in both a musical and a financial sense, the Committee has not been idle. The monies earned from the Friday night Peggy Seeger concert have gone to augment the much needed income of the Melbourne Folk Club. An increased level of both support and participation from members on Friday nights would be greatly appreciated. The organiser work hard to present a varied and high quality programme, representative of Victorian, interstate and overseas artists, to audiences who sadly comprise less than one third of F.S.D.S.V. members.

At the May Committee meeting it was resolved that the F.S.D.S.V. relinquish its membership to the A.F.T. in order to allow the newly formed Victorian Folklife Association to take up the position as Victoria's representative body. The F.S.D.S.V. will continue to support the A.F.T. by assisting the V.F.A. in the selection of trustees and it has been suggested that the Society become 'A Friend of The A.F.T.'

The Committee held a special meeting to consider the feasibility of offering a 'newsletter only' subscription. Provision of this option would have required a constitutional amendment, necessitating a Special General Meeting prior to the A.G.M. Requests for this option came from members of like organisations who wished to receive 'Folkvine' on a regular basis. After a lengthy discussion it was resolved that the Editor should approach such bodies, with a view to their purchasing copies of the newsletter for resale to their members

Whilst on the topic of 'Folkvine', our recent review of publication costs has confirmed that the current concession/country subscription does not cover these expenses. Consequently the Committee has found it necessary to increase the country/concession rate to \$25.00 for the 1992/93 membership year; an increase of \$3.00. All other rates will be held at the 1991/92 level.

Although work on the up-date of the promotional material has suffered some hiccups along the way, this task is now about to recommence.

Having caught our collective breaths just long enough to ascertain that we are keeping the affairs of the Society in order we have taken another plunge, again in the area of special events. Plans which were hatched while in Canberra will see us present Alistair Hulett and Jimmy Gregory, supported by our own Helen Wright, in a concert at the 'East' on Saturday 27th. June.

The success of the March Series highlighted a number of salient factors; amongst them, * the high level of experience and expertise of the committee in these areas; * the wealth of available opportunities in this regard for those willing to grasp them; * the benefits for both performers and organisers, to be gained from the pooling of the efforts of like minded organisations. Readers may not be aware that the March Concert sub-committee was also responsible for organising two country Victorian concerts for 'Rua', plus acting as the liaison which gained the band several gigs in Adelaide. This had the advantages of enabling them to stay in Australia for over a month, thus exposing them to a much wider audience and of increasing the consumption of whisky in Australia during Jimmy's stay. In similar fashion, we have also been successful in negotiating probably three other Victorian appearances for Alistair and Jimmy during their June visit, and in working to secure a gig for them at Wagga. Encouraged by these experiences and aware of our responsibility to the whole folk community, we would see this as the direction we intend working towards on an increasing basis in the future.

FOLK IN MELBOURNE

Well some of you might have actually had time to do the washing this month, or talk to the kids, or pat the cat! I'm even typing this newsletter early! That's a turn-up for the books. Yes, things have settled down a bit on the music scene after the frenetic activity of March and April. That's not to say life is dull around the old town though. You could still be out every night of the week. The Folk Club, The Boite, One-C-One and Cafe Yartz have all put on some good concerts. Catch 'Nude Rain' sometime if you can - they are fantastic - one of THE top female harmony a capella groups around. Siyo's new African music group, **Ababaku**, are pretty hot, too.

The **dancers** were well occupied, too. Lots of regular dances and classes, as well as the TSDAV Family Dance on May 17, and the VFMC Woolshed Ball on May 23. Get ready for a good time at the **Colonial Dancers Winter Solstice Ball** on June 20 (see Diary Dates).

Folk music's all about getting out there and having a go - so try out your voice or an instrument at one of the **sessions** or **open stages** around town - at the East Brunswick, Normandy and Tramway Hotels, the Irish Welfare Bureau, Cafe Yartz, the Green Lantern, my place for a singing session, or contact Phil and Elaine to find out about M.U.M.S. (see later article). If you know of others, let me know.

MELBOURNE FOLK CLUB

Thanks to **Ernie Gruner** for organising an entertaining month at the Folk Club. The attendances for the first two Friday nights were a little down, but the audiences made up for it in enthusiasm and in the quality of the sessions afterwards! The publicans almost had to sweep us out the door! Numbers picked up again for May 15 - perhaps everyone had begun to recover from the 'folk burn-out' of the previous two months! It was good to see all the *Rigby's* on stage again, with respective spouses and friends; also *Graham Dodsworth*,

who just seems to get better and better, particularly in harmony with *Claire Peters*. I do hope they record together soon. Other top performers included *Brian Hungerford*, *Jenny Simpson*, *Jamie Rigby*, *Christina Green*, *Judy Horacek*, *Bruce Watson*, *Jamie Lawrence*, *Jane Belfrage*, *Helen Wright* and the musicians *from the Piggery*.

June and possibly July are in the capable hands of **Dave Brannigan**. He would love to hear from you if you have any suggestions for performers, or if you would like a spot yourself. His number is: **(03) 762 2435**.

JUNE 5

'**Sneaky Pete**' **Mountney**, **Dave Brannigan** and **Richard Doctors** will give you a treat of songs and tunes. There will be room for floor spots at the beginning of the night, and time for sessioning afterwards.



JUNE 12

'**Tiddas**' have become one of the most popular groups around Melbourne. These three women are mistresses of harmony, and write some wonderful songs. Don't miss them!

The '**Cajun Aces**' had the audience really bopping last time they played at the club and I'm sure this time will be just as much fun.

JUNE 19

Geoff Hollings and **Pete Howell** get together on this night with some original and some older songs and tunes. We also see the return of **Maggie Murphy** and **Neil Adam**, who, with a combination of beautiful vocals and great guitar playing, brought a lot of people out of the woodwork last time they played.

JUNE 26

This night will be led by the inimitable trio of **Danny Spooner**, **Gail Shannon** and **Duncan Brown**. Bring your singing voices!

A SELECTION OF DIARY DATES

This section has been getting a little crowded of late! Please check in the 'Music Venues' etc centre-fold for any **REGULAR** venues and events. This column will this month be only for those **not** mentioned there, or for one-off events, or those which mention specific performers (check **centre pages** for **further details** on these).



FRIDAY JUNE 5

- **Melbourne Folk Club**. East Brunswick Club Hotel. 'Sneaky Pete Mountney', Dave Brannigan and Richard Doctors, floor spots and session. 8.30pm. \$6, \$5, \$4.

- **The Boite** World Music Cafe, Mark Street Hall, North Fitzroy. 8.15pm. \$10 and \$7. Friday Potpourri - Malambo Argentinian and The Chinese Music Ensemble.

- **Selby Folk Club**. Community House, Minak Reserve, Selby. \$5 or free entry if willing to perform a bracket. Tonight's guest: Fay White.

SATURDAY JUNE 6

- **The Boite** World Music Cafe, Mark Street Hall, North Fitzroy. 8.15pm. \$10 and \$7. Irish Ceilidhe, with Comhaltas musicians and harmony group, 'Three Bags Full'.

- **Ringwood Colonial Bush Dance**. VFMC. Music by 'Bush Remedy'. 8.00pm.



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FRIDAY JUNE 12

- **Melbourne Folk Club** - 'Tiddas' and 'Cajun Aces'. Also floor spots and session.
- **The Boite World Music Cafe** - Afro Jam, featuring a number of African musicians.

SATURDAY JUNE 13

- Essendon '**Parents for Music**' Percussion Workshop. 2.00 - 4.00pm. Enquiries: Jeff Mifsud: (03) 390 1506. 
- **The Boite World Music Benefit Concert for Community Aid Abroad.** 8.15pm. Mark Street Hall, Nth Fitzroy. Entry: \$10 and \$6. Enquiries: (03) 417 3550
Artists: Fay White (singer/songwriter); Siyo (Oromo rhythms from Ethiopia); and Haravicu (Andean rhythms and melodies).


FRIDAY JUNE 19

- **Melbourne Folk Club** - Geoff Hollings and Pete Howell; Maggie Murphy and Neil Adam. Also floor spots and session.
- **The Boite World Music Cafe** - A Greek Kafeneio, with Apodomi Compania.
- **Bendigo Bush Dance.** Birthday Dance with the Wedderburn Old Timers.

SATURDAY JUNE 20

- **Colonial Dancers Winter Solstice Ball.** Northcote Town Hall. 8.00pm - 1.00am. Tickets: \$12. Enquiries and bookings: Barry Simpson: (03) 484 4130. Free baby-sitting if booked before Tuesday June 16.
- **Pacific Island Dancing,** with Parents for Music. Come learn to hula dance! 2.00 - 4.00pm. Tropical afternoon tea. Ringwood East. Phone: Joanne Cardosi: (03) 887 2065.


SUNDAY JUNE 21


- **Midwinter Family Concert** in Burwood East. 3.00 - 7.00pm. Enquiries: Joy Odou: (03) 802 3081 (Parents for Music) 
- **Ronnie Gilbert and Judy Small** in concert at the Dallas Brooks Hall. 8.00pm. Tickets \$27/\$17 (plus booking fee) available through Bass. Top Drawer Productions.

FRIDAY JUNE 26

- **Melbourne Folk Club** - Danny Spooner, Gail Shannon and Duncan Brown. Also floor spots and session.
- **The Boite World Music Cafe** - Basically Balkan, with April Fool and Kurdish musicians.

SATURDAY JUNE 27

- **ALISTAIR HULETT** and **HELEN WRIGHT** at a special **Folk Victoria Concert!** East Brunswick Club Hotel, 280 Lygon St, East Brunswick. 8.30pm. 
- **The Boite Song Swap** - 2.00pm at the Mark St Hall. A chance to swap songs and sing informally with Danny Spooner, Fay White and anyone else who wishes to take part.


- **The Boite Singers Night,** with Danny Spooner (songs of the British Isles). Floor singers welcome. Mark St. Hall, Nth. Fitzroy. \$10 and \$7. 8.15pm. 

SUNDAY JUNE 28

- **Singers Afternoon** - Informal singing session at 225 Rathmines Street, Fairfield. Come at 12.00 midday for a **mid-winter lunch** (soup and mulled wine plus whatever you bring yourself), or at 2.30pm for some hearty singing. No experience necessary. Enquiries: Jeanette Gillespie: (03) 481 6051.
- **Family Music and Dance Day** - Northcote. Workshops for all ages with Gary King and Sara Glenie. Enquiries: Sara: (03) 482 3750.

OTHER ACTIVITIES OF INTEREST

- **Melbourne Underground Musicians Society.** See article elsewhere in Folkvine.
- **Explore Your Voice** with Therese Virtue. Various workshops during the year. Enquiries: (03) 417 3550.
- **Harmonic Singing** with Andrew Skeoch. Explore and enjoy your voice and vocal harmonies. Variety of evening courses. Enquiries: (03) 712 0486.
- **Singing tuition** - solo and workshops. Jill Scurfield. Phone: (03) 819 1990.
- Pauline Downe is organising workshops in **voice and movement.** Enquiries: (03) 417 3550.
- **International Folk Dance Teaching Course.** Three weekends in Term 3, 1992. Conducted by the AADE Victoria. Enquiries: (03) 372 1755.
- **Bulgarian Choir Workshops** with Bagryana Popov. Enquiries: (03) 417 3550.
- **Daylesford Singers Group** meets every second Sunday at 6.00pm. All welcome. Enquiries: Kerry (053) 241 759 or Caren (053) 483 569.



The RAINBOW FESTIVAL
 QUEEN'S BIRTHDAY WEEKEND
 JUNE 6th, 7th & 8th 1992
 DALLAS BROOKS HALL
 ALBERT STREET, EAST MELBOURNE

10 am-7 pm Saturday, Sunday; 10 am-5 pm Monday.
 Admission: Adult \$7, Children Free. Senior Citizens \$5.

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If your talents in any trade or work area are presently being under-utilised and you would like to be included in this column, please give name, trade and phone number to any member of the committee prior to the 15th. of each month. On the other hand, if there is a particular service for which you need 'person-power' please ask to have this listed and then hope some talented folkie responds. Listings are free for Society members, and please 'Folkvine' readers have your fingers do the walking when a job needs doing and *'hire a folkie'*

MUSICIANS and LEARNERS take note:

We have had a few inquiries from folks wishing to learn a folk instrument but not knowing where to begin looking for a teacher. If you would be willing to give lessons on your particular instrument - at your own rates of course - or if you would like to find a teacher, you may wish to utilise this column as well. As a musician you may also like to run a group workshop. The society would certainly be able to assist you in getting this off the ground.

Coralie Collins

"HIRE A FOLKIE"

Brian Hickey:	Handyman, painter & decorator:	481 7713
Don Jeffrey:	Gardener, handyman, odd jobs: (message)	419 0504
Keith Bell:	Carpenter & joiner:	337 9575
Eric Purdie:	Carpenter & joiner:	458 4969
Derek Brown:	Draughtsman:	497 3321
Tim Healy:	Leather Craftsman:	527 3243
Ian Simpson:	Concertina & whistle maker (and repairs):	060 771273
Eddie Scott:	Painter & decorator, handyman:	054 647273
Frances Wade:	Proof-reading; typing; editing:	481 7339
Scagull :	Typing:	481 6051
Brian Coleman:	House cleaning:	481 6051
Jill Scurfield:	Singing teacher - solo and workshops:	819 1990
The Irish Welfare Bureau runs a whistle workshop at its centre at 71 Gertrude Street, Fitzroy, at 7.30pm on Wednesday nights:		417 3682

"SITUATIONS VACANT"

Kim Daniels:	Wishes to learn button accordian (Geelong resident):	052 822935
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IN THE POT



ON THE MOVE

A few of our members and friends have been travelling around the country and the globe!

Andy Rigby has taken himself off to Ireland for a chance-in-a-lifetime Harp Festival. He'll be away for a couple of months! **Dave Rackham** flew to Queensland to take Andy's place in conducting a weekend harp workshop, which by all accounts was very successful.

Michelle Robie has been travelling through South East Asia, and has recently been joined by **Tony Falla**. I haven't heard at the time of writing, but I imagine they would have moved on from their rendezvous in Bangkok very smartly! Their English contact address, for anyone who would like to write, is: Tony and Michelle, c/o Tim Falla, Basement Flat, 6 Gladstone Terrace, Brighton, Sussex, BN23LE, UK.

Young **Cameron MacDonald** had a two week sojourn in Cairns with Enda, and Melanie.. He'd love to tell you all about it! **Melanie and Enda** continue their travels, as you will read elsewhere in Folkvine.

MELBOURNE REPORT

Apparently the magazine 'The Melbourne Report' welcomes with open arms any local 'alternative' recordings for review purposes. This seems a golden opportunity for our local folk artists to gain wider recognition in the community. (My brother does the reviews, so I can speak with some authority!). Send a copy for review to **324 Napier St, Fitzroy**, or better still, call in, or phone them first on: **(03) 417 3121.**



ENGLISH COUNTRY DANCE AND MUSIC - RING O'BELLS PUBLISHING

Ron Higgins, well-known folk person around Adelaide, has made contact with Ring O'Bells Publishing in the UK, and in particular Derek Jones of the English Barn Dance Agency and the Ring O'Bells Country Dance Band, who operate from Croydon in Surrey. Copies of publications or tapes may be obtained at very reasonable rates by contacting Ron. There are cassettes of English Country Dance Music, and books of dance tunes.

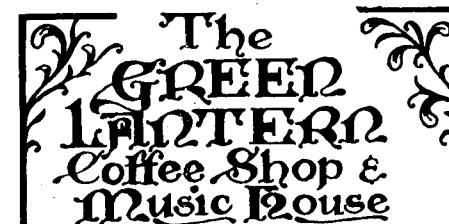
Contact: **Ron Higgins,**
PO Box 407, Norwood, SA, 5067.
Phone: (08) 278 5031



WANTED - ONE SET OF UILLEAN PIPES

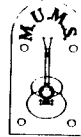
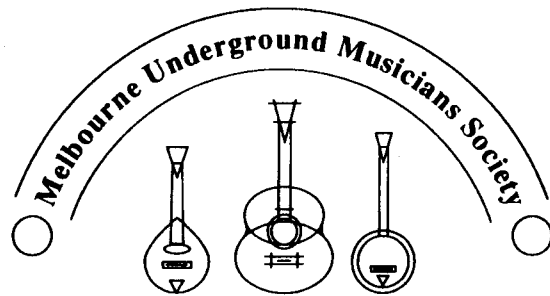
Jenny Lowe is looking for a set of Uillean Pipes (preferably a full set) for an absolute beginner to borrow, hire or purchase.

☐ **Jenny Lowe: (03) 510 5798.**



* 13 BURWOOD HWY, BURWOOD
PH: 808-8023

TUES-WED-THURS SUN-8.30-12.30 AM
FRIDAY & SAT. -8.30-2.00AM



MUSIC ROUND M.U.M.S. TABLE.

In November 1990 a small group of acquaintances from the Green Lantern Coffee Shop Open Talent nights, (Sundays), gathered in a private home in the South Eastern suburbs to plan something no less sinister than playing music round a table. So was born the **Melbourne Underground Musicians Society**.

The purpose of the gathering was to provide an opportunity on a regular basis for amateur acoustic musicians to air their music without the pressures and problems associated with public performance and to lend each other support and friendship in their musical endeavours.

From this humble beginning with six people, **M.U.M.S.** (as it is affectionately referred to), has grown into a just as humble organisation with a loosely structured committee, membership fees (\$5 for 1992) and official membership cards with discounts from at least one musical instrument store. Current paid membership is around twenty, with some living as far afield as Kyneton, Lilydale and Frankston, with at least half as many again casual attendees. (The total number of people who have at one time or another come regularly is somewhat higher, but as they gain confidence or pursue their musical course they sometimes move on.)

The group is open to suggestions of any music related activity and currently meet on odd numbered Wednesday nights in a community centre in the south east of the city, (attendance \$1 for members and \$2 for casuals). Once a

month on the last Tuesday night M.U.M.S. takes over the stage at the **Green Lantern** and provides the evening's entertainment, using mainly member performers, with the occasional guest. These have proved to be fun nights with good music plus a worthwhile stepping stone for members wanting public exposure.

A small community of tents at Port Fairy on Labour Weekend testified to the group's interest in Folk music, however this is by no means the only style accepted. Country, contemporary and a lot of original acoustic music can also be heard when M.U.M.S. people get together.

As people have come and gone or come and stayed during the eighteen or so months since we started, M.U.M.S. has gained access to resources and opportunities which we willingly share in the spirit in which good music flourishes. It has been very pleasing to find support for M.U.M.S. and its performers from people in the Melbourne Folk Club, One-C-One, Radio Stations 3CR and Southern FM and the Peninsula and Geelong Folk Clubs, and on behalf of the members I'd like to thank those involved and look forward to continuing and strengthening our friendships with them.

If you'd like to join in or have something to share, or even if you'd just like to come to listen and make friends, give us a call on the numbers below. We'd love to talk with you.

Phil Young,
Host.

**Contacts: Phil & Elaine - (03) 798-8040
Bruce - (03) 379-4073**

AN INTERVIEW WITH ANDY IRVINE

by Maireid Sullivan



Andy will celebrate his 50th birthday on June 10. We all wish him a Happy Birthday and we are delighted (amazed perhaps!) to hear that he landed safely back in Dublin after his extremely busy performance and social schedule in Hong Kong, Australia and USA.

While Andy was in Melbourne for the Port Fairy and Brunswick Festivals, I had an opportunity to sit down with him and draw out some fascinating stories from his long and illustrious career as a musician of pivotal importance in the development and expansion of Irish music.

I had planned to meet him in one of the gardens around Fitzroy or Brunswick on Sunday afternoon, before his concert at the Melbourne Folk Club for the Brunswick Festival. Instead, because of heavy rain, we took shelter upstairs at the Grub Street Bookshop, Brunswick St. Fitzroy, thanks to the cosy hospitality of Ian and Bob.

We've decided to print, over three issues of Folkvine, a direct transcript of that interview because he had so much to say that was of interest. This first section covers some of his more recent songwriting influences, then moves back into the past.

Se, here we go!

M. Can you describe where you find your inspiration for the musical directions you have taken, Andy?

A. Well, in the last couple of years I've started writing a lot of songs about heroes basically. I've been writing them for the last three or four years but I've probably been building up a stock of heroes for the last twenty.

M. When did you realise you were doing that?

A. I think I realised I was doing it when I selected the material for my last album and realised that most of the songs were about people that I held as heroes...it was all about individual people.

M. And did you think about why you might have wanted to do that and what overall relevance it would have had to the world, to the listeners, to the audience you were communicating with?

A. Well! I think it has a lot ... I suppose I discovered that I was basically interested in history ... But I wasn't interested in social history, the kind of history which is largely blocked from view to the person learning. History is a very selective science. I wanted to write my pieces about people like James Connolly for instance.

M. What about James Connolly was it that inspired you?

A. I find James Connolly an inspiring man. I find anybody who spends their entire life trying to better the lot of the underprivileged supremely worthwhile. I suppose perhaps being more selfish than people like Connolly it's something I can only look at and wonder at because I could not be a "James Connolly" myself. It is a life of strife and trouble and struggle and the success is largely the success of others because you are doing it for a class of people rather than for yourself.

James Connolly - Traditional with new music by Andy Irvine

James Connolly (1868-1916) was born in Edinburgh of Irish immigrants. He came to Ireland in 1896 as a Union organiser and founded "The Workers Republic," Ireland's first Socialist newspaper. He spent 7 years in the USA and was active in the IWW (Industrial Workers of the World). Returning to Ireland, he became organiser for the Irish Transport and General Workers Union in Belfast, and with Larkin led the workers of Dublin during the lock-out of 1913.

He was severely wounded in the General Post Office during the rising of 1916 and, unable to stand, was executed in a seated position at Kilmainham Goal.

M. So you can say that his qualities were to serve the underprivileged and the people enslaved politically. What are the attributes of the other heroes that you revered?

A. Well all right! Going through the album, obviously one that springs to mind is Raoul Wallenberg who is a Swede - came from a rich family - they were looking for someone to go out to Budapest in 1944 - because the "Final Solution" had already been put into practice for the Jews of most European cities, for instance the Jews from Poland had nearly all been sent to Austwitz -and the allies had realised there was a big push on in Budapest to clear the city of Jews. So they sent Wallenberg who had volunteered for the job with nothing behind him except the fact that he was a neutral Swede. He produced fake Swedish passports which he handed out to all these people and he used bluff and blackmail on the Germans because he knew by that time they were losing the war. So he was able to say 'You do this for me and I'll see that you get a good deal after the war'. It's a marvellous story, I mean he wasn't a Jew himself, he had no reason to do this - it was a crusade.

M. Do you know why he did it?

A. I don't know why he did it. I think he was probably looking for a reason, a meaning for life himself. He was obviously the kind of man that, once he had decided to do something, he would do it to its utmost.

M. I'm interested in the fact that you've also written about Douglas Mawson.

A. I've written a few songs about Antarctic explorers. That's a different kind of heroism and I don't quite understand that. But ever since I was a child and discovered books of Antarctic exploration I've always been thrilled by it.

M. While the other 'heroes' you've mentioned were serving their humankind around them regardless of their race and creed, etc.

A. Yes! Mawson and Shkelton were not.

M. So what do you think it was about them that inspired you?

A. Well I don't know. But it seems to me that I'll have to go down to the Antarctic one of these days to find out for myself because I think that maybe the clue is there. I suppose they were young, fit men and there was a call for people to go down to Shkelton's expedition and, of course, Mawson was a scientist, a geologist. I suppose that if you were a young geologist and you got the chance to go to some place where nobody had ever been before and practice your geology ... the Antarctic would be a more important, more interesting adventure than Everest.

M. Anybody else you'd like to mention?

A. Well, of course my main hero has always been the man who motivated me, Woody Guthrie.

M. Yes! How did you find him?

A. Well when I was a kid I was interested in music, but the kind of music I was listening to - I didn't like it. People like Bill Hailey arrived and my friends all went "WOW! isn't that great!" and I went "EM it's OK, you know". And then suddenly - this is in London - suddenly there was a Skiffle boom and Lonnie Donnigan, being the best remembered of the Skiffle boomers, he was singing all this stuff and I liked it. "It takes a worried man to sing a worried song" - I thought that was great you know and we formed a Skiffle group. And on the back of Lonnie Donnigan's EP's it made mention of this man, Woodie Guthrie, and I didn't know who he was but I think the name probably struck me. I'd never heard of anybody called 'Woody' before and I thought "That's kind-of nice". And then, some months later, an album came out called 'More Songs by Woody Guthrie and Cisco Huwson' and I thought "This is wonderful". I spent the weekend in reverie thinking - "If it's called 'More songs ...' there must be at least ... God! there could be any number of other albums".

So I went in and bought it and was very disappointed to find that it was the only album

they had! Anyway, as soon as I put it on, I was hooked immediately.

I didn't know who this man was. The sleeve notes didn't tell a lot and there were no pictures or anything like that.

And so I wrote this letter to 'Woody Guthrie, USA' because I thought he might be amazingly famous and every postman in America would know who he was. And it didn't come back and it didn't come back and I thought this is great! With every passing week I thought he must have got it and after six weeks it came back. I still have it too!

I then met rambling Jack Elliot who became a friend of mine. He had actually travelled around with Woody and he put me in touch with the people who looked after Woody on the weekends (Woody was in hospital at this time). So I used to write to Woody in the hospital and these people would write back and say what he said in answer. He was unable to write himself because of the Huntington's disease. This was about 1959 and he lived for another eight years.

M. Did you meet him at all?

A. No, I never did.

M. Did you continue the correspondence?

A. I did up to a point. There was a point where my life changed and also there was internal fighting over Woody between his wife and these people and they stopped taking him out at weekends. And Woody just got worse and was no longer really able to say "Hey! tell Andy I said Hello!"; his speech patterns were blurred and he was difficult to understand.

M. What do you think he contributed to your strengthening and direction?

A. I don't know! You ask me these questions as if I'm going to be the oracle on myself. A lot of this stuff is instinctive and emotional and not easy to quantify.

M. You must have thought back. Aren't you

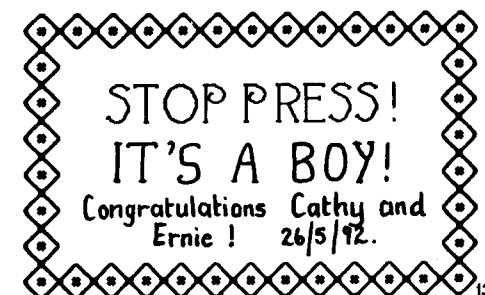
the oracle on yourself? Even to say emotionally, you remember certain feelings - that's something you can take insight from.

A. Well! I grew up with Woody Guthrie. I practised his guitar style till I had it off perfect. Woody wouldn't have boasted that he was the greatest guitarist, so I wasn't exactly copying Merl Travis or something, but I practised his style of singing, I practised his accent, I used to go to places where nobody knew me and put on this wonderful Oklahoma accent and they'd say "That's really interesting! Where are you from?" and I'd say "Oklahoma". They'd say "What's your name?" and I'd say "Woody". I became Woody!

M. Did you! How old were you when you did that?

A. About 17. Well, I wasn't the only one. There were a few contemporaries of mine who did the same thing. And, of course, Jack Elliott himself, he was the son of a doctor in Brooklyn, but he used to say he was a cowboy. I never heard him say "I come from Oklahoma" but I'm sure he intimated it - he certainly didn't intimate that he came from Brooklyn anyway. So the more I read about Woody, the more I listened to his home-spun philosophy, the more I agreed with what he was saying, what he was doing. The odd thing is that I have more or less become - I've become a lot like Woody myself; I travel all the time like he did, I write songs about underprivileged people like he did. So a lot of Woody rubbed off on me.

NEXT ISSUE: Middle Eastern European music; instruments; songwriting.



'**inFOLKus**', the SA Folk Federation's magazine, has been running a series of articles by South Australian musicians and instrument makers and restorers on the history, development, care and maintenance of a variety of musical instruments.

Folkvine will be reprinting some of these articles over the next few months. We hope they will be of interest to our readers.

In this issue we look at the Guitar.

THE GUITAR.

by **Ian DeGruchy**,
interviewed by **Barbara Preston**.

A SHORT HISTORY

The guitar as we know it today originated in the **East**, and found its way to **Europe** via **Spain**. Some of the landmarks in its varied history follow:

The first of the civilizations had strings. Single-stringed instruments with a bow and gourd sound chamber (tanbur) have been found in **Mesopotamia** and **Persia**.

3,300 years ago - in the Hittite Empire (between Armenia and the Aegean Sea), the first stringed instrument appeared with all the general requirements of the guitar.

2,200 years ago - Athenian musicians used the same techniques of fingering used today by classical and folk musicians.

500 BC - China developed an instrument with four strings with a small square sound box, a hole in the top and a heavy neck.

8th Century - gypsies came from the East with strange lyres and lutes. The Moorish Invasion and returning crusaders introduced the Arabian lute to Spain, believed to be derived from the Persians and influenced by the Chinese.

The Middle Ages - the gittern or guiterne and the three stringed, bowed rebec were widely used throughout Europe.

13th Century - the lute of this time is the structural ancestor of the guitar. Once only used by sorcerers, priests, kings and Emperors, relatively sophisticated stringed instruments were now coming into streets, cottages and farmhouses. The ordinary people adopted the rebec as their favourite instrument, ignoring the Church of Spain who banned it. Players discarded the bow and plucked with their fingers or picks.

13th Century - the flat-back vinuela was popular. It had five sound holes, ten frets and five pairs of strings and a single 'chauter' string. It was oval-shaped, slightly pinched at the waist with a short neck.

Late 13th Century - The vinuela was costly and ornate, so a similar, less fancy four string guitarra latina became more popular with ordinary people. It had eight sound holes in two curved rows of four holes each, and had pointed shoulders.

Early 16th Century - a fifth string is added to the guitarra latina and it began to dominate folk music in Europe.

Around 1780 - a sixth string is added and strings became single.

1810 - the first guitar with strings tuned EADGBE appears. The width of the guitar is increased and the fretboard is narrowed to two inches approximately. The guitar is almost identical to the classical guitars of today.

CARE & MAINTENANCE OF YOUR GUITAR

It's easy to become blase about looking after our musical instrument(s), and sometimes even the most obvious or commonsense of practices can be forgotten or over-looked.

The Bridge: (wooden piece)

Nothing needs done except to occasionally get a new set of bridge pins when they get tattered.

The Saddle (bone piece):

The saddle should be rubbed with sandpaper when it starts to wear and get grooves in it, because these will break strings. Keep it clean.

The Body:

The body of the guitar doesn't need lots of polish. All it needs is a rub all over with a damp (not wet) cloth, and a light rub with a guitar polish every six months. Check your machine heads occasionally that they haven't come loose. The nuts that hold the heads sometimes come loose too. Check the screws at the back, and also your strap pins (this could prevent a lot of embarrassment!)

General Care:

Generally speaking, if you feel bad, your guitar feels bad. For example, how would you like to be locked in the boot of your car on a hot day? I don't think you'd survive, and quite often the instruments don't survive. They dry out and crack, the necks warp, the bridges lift off or split, and the seams come apart in excessive heat. If you remember that the glue holding the guitar will soften in high temperatures, you can imagine what might happen!

Don't play or leave your guitar near an open fire or camp fire, even a pot-belly stove. Within 6-7 feet there is no humidity and your guitar will dry out.

Bear in mind that a lot of guitar books are written in America and therefore for American conditions. Some people have de-humidifiers in their guitar cases. They're not necessary in Australia!

In winter time store your guitar on top of a wardrobe where it is warmest and in summer keep it in a cool place under the bed.

Cases:

Always have a case for your guitar. When you're not using it keep it in its case because it protects the guitar from being damaged in transit (except during air travel of course!) The case also helps to acclimatize the guitar to

changing or new temperature situations at home or during travel.

Many good old guitars, eg. Martins, no longer exist because they weren't kept in cases.

Repairs:

Some people are capable of doing minor repairs to their guitar, for example adjustments to the neck, string height, saddle height etc, but if you're not sure how these things work, take your guitar along to a repair person to get it looked at if it starts to rattle or buzz.

However, don't wait until your instrument is in a bad state. Get it looked at regularly, about every twelve months or so. If you do have a major problem get it seen to straight away. Stay away from using resin glues and araldites etc. They don't belong on guitars, especially acoustic ones. You can't mend a guitar by filling up a crack with glue. Other work needs to be done to it.

98% of damage to guitars is caused by leaving them leaning up in silly places where they get knocked over, or leaving them lying around not in a case.

If a guitar is properly looked after it can last several life-times. It will need repairs during that time, but there's no reason why it can't last for one hundred to one hundred and fifty years!

Happy strumming!



POSTSCRIPT TO NATIONAL FESTIVAL

Colin & Jenny Go Dancing

Melbourne couple COLIN TOWNS and JENNY LOWE have put together this personal account of their experiences during and after the National Folk Festival in Canberra this Easter. They write particularly from the perspective of dancing and dance calling, though they paint a colourful picture of other aspects of the festival as well. We find them especially impressed with American guests, Rodney Miller and his wife, Jane. (Rodney is a fiddle player and master of Contra dance and music). However, Colin and Jenny found so many interesting things to see and do that their article will run to two issues. (It's amazing the tricks we use to get you to re-subscribe!) Read on for Episode One.

Jenny and I arrived in Canberra about 3pm on the Thursday having taken a leisurely two days to drive up, mainly to give Jenny some learner driver practice - she's the first person I know who found the Hume interesting! We chose a camping site, inspected the amenities, had a cup of tea, and pitched tent. Everything looked okay - but those stepping stones might pose an interesting challenge to midnight sojourns, inebriated individuals, and bleary-eyed pre-breakfast blunderers!

THE PROGRAMME: A DANCER'S DELIGHT OR A HORROR OF LOGISTICS

Our initial thoughts had been: "Oh how wonderful, a National Festival taking dancing seriously for a change - a good variety for the discerning dancer." However, a closer look revealed that everything started at 10am, 1.30pm or 3.30pm. Choice became essential, especially as the dance venues weren't really close enough to catch two half events. Please remind me never to be a programme organiser - you can never satisfy anyone at any time! A

real stroke of genius that I must encourage all festivals to use - the detail of where each artist is to perform listed along with their write-up. It made choice much easier and quicker.

We were committed of course to those dances and displays in which we were officially involved; along with other choices from the programme and promises to get ourselves reasonable food at a reasonable hour and to look round the craft stalls, the weekend was looking pretty full!

CHECK IN - OR WHICH QUEUE NEXT?

We found the Information desk easily enough, but due to the lack of signs they were spending most of their time telling people where to go for tickets! So where is the performer's queue? Not to worry - we greeted, hugged and kissed about fifty people - so far, friends outnumbered strangers! During this exercise, I found out where the queue was. The cheery smile and welcome offset the fact that all details had been lost! Still, I had brought photocopies of everything so no problems. Permanently enshackled in our hospital bands we started to explore - and met more friends!

I should have remembered from our Sidmouth Festival experiences - even when you've chosen your events, **it still takes commitment to get there!** (*Hear, hear! - ED*). Friends to chat to, sessions to listen to, food to eat (many, many thanks to the people at the Chai Tent who kept me stoked on cheap, excellent buckwheat pancakes and tea all weekend!), and recommendations of artists to see were all distractions. The weather was marvellous, if cool and it was really fun to watch the various birds playing in the trees completely oblivious to the mayhem surrounding them.



GOOD FRIDAY - FOR WHOM?

First thing, beginner's Contra and my first introduction to this maestro whom I've previously admired on recordings. **Rodney Miller** immediately showed why he is one of the most sought after dance musicians in America - he was fantastic. **Ian Blake** (keyboards) and **Fred Pridue** (double bass) ably supported him. **Dave Rackham** really does have a flair for dance calling and presentation - most of Australia's callers could learn heaps from this guy. Dave developed the workshop from a very elementary introduction for those totally new to Contra, gradually introducing new figures and dances, and finally concluding with *Symmetrical Force* - a dance where the prime element is to tie four dancers in a knot twice and then magically untie them and catapult them to the next couple to repeat the experience!

Skips provided lunchtime entertainment on the excellently positioned dance display stage in front of the Union. They presented some 45 minutes of Macedonian and Balkan dances to recorded music, together with some live playing from Adrian and Rachel during the costume change. I enjoy watching Skips, who are an entertaining group, and display a wide repertoire of dances in a relaxed and natural manner. Obviously the Canberra organisers agreed, as Skips were requested to do a second performance on Sunday, filling in for an absentee.



Early in the afternoon we held our own workshop which, contrary to the programme, was actually titled "*English Country Flirting*" - thanks Jenny for the inspiration! Not many of the usual Canberra dancers attending - they were probably busy helping out somewhere, but there were several new faces. One of the consequences of four concurrent dance streams was that the audience was split four ways. We had some forty dancers, enough to enjoy the space, but

definitely not anywhere near full. We did a series of English Country dances, dating from 1650 through to 1988, which demonstrated the various dance movements which are the main reasons for dancing - to flirt! Most people had a lot of fun - and learnt some nine new dances.

After a good meal from the Union salad bar, measured by weight (novel), and charged according to the public holiday excess labour rates (disappointing considering the captive audience), we decided that, as neither of us had slept much through the hoons celebrating end of term, vandalising Pam Connell's tent, and revving motorbikes at 5am, another dance was not on. The **Music Deli Concert** provided the entertainment we needed, and a chance to hear some performers that we would not normally see. The highlights were **Kavisha Mozella** from Perth whose voice, presentation and material belied her youth - fantastic. **Kev Carmody**, who followed, was moved to say, "If I had a voice like that then I could earn a living." I was pleased to see Kev, one of a fairly large representation of Aboriginal performers, who have been notable by their absence from the National Folk Festivals previously attended by myself. Kev, a committed flagbearer for black Australia, presented some poignant views and statements - unfortunately not shared by all the audience - the bar entrance seemed to attract a couple of white racists, but considerate ones as they did not disturb the performance. **Apodemi Compania**, the Greek wonder group from Melbourne, impressed me with their energy and musicianship, though not quite my cup of tea. Surprise, surprise, I spied two groups of dancers, prominently featuring members of Skips, unable to resist the captivating rhythms! The ABC cameramen were spoilt for shots, and wished they had more cameras to save charging from dance floor to musician close-ups and back again.

SATURDAY - OR WAS IT "SHATTERED-DAY"

Another sleepless night but this time because of the cold! But stability was restored by porridge, pancakes and tchai tea for breakfast. This morning was Craft Tent day as we

decided not to give in to the temptation of the workshops. Our own display of **Appalachian Clog** was due at 1.20pm - and a little practice was still needed by me!

Jenny was a little uncertain as to how we would be received, but even I was surprised at the applause that greeted the conclusion of our five minute display. I'm sorry but at our current level of fitness and knowledge, an encore was not available! I chose a Rodney Miller track from his *Airplang* album (before I knew that he'd be at the festival) and we choreographed a duet from a display sequence that we learnt at Sidmouth Festival, U.K., 18 months ago, with a couple of solos - the guitar break really complemented Jenny's solo of advanced steps. Annie Didcot was so impressed that she organised a repeat show in the Festival Ball that night - Rodney himself arrived in the last 32 bars, and the SBS cameras arrived just as we completed - what timing!

We immediately rushed off to help **Patricia Early** display a couple of tricky Playford dances in her workshop. I personally feel that if Patricia spent more time preparing the dances and thinking about her presentation it would improve the enjoyment no end. However, I did enjoy her choice of dances, and dancing with an above-average crowd who looked like they were having a good time.

We acted on a recommendation to catch the **South American concert** in the coffee bar. It seemed that all Canberra's South American residents had come to support the artists, for there was little room, and certainly no seats for the festival attendees! Some great music! I can't pretend to pronounce or remember whom we heard - but all the audience were foot tapping, clapping and generally grooving.

The **Festival Ball** with **Jenny Simpson** and **Quadrille** was a real pleasure to attend. The music was excellent and professionally played, the programme chosen to appeal to all abilities and tastes, and the sound was well-mixed (not usual at the dance events!). Restricted in numbers, it meant that while the hall was full, there was room to dance - well-done

organisers. The band was augmented by **Rodney Miller** for a couple of Contras called by **Dave Rackham**. This compared favourably to some of the incredible Contra dances that I've attended in the USA - it all 'gelled' - music, calling and dancing. Even after 33 minutes of *Symmetrical Force*, a marathon in anyone's books, we still cried out for more! Jenny continued with her programme, and finding that it was not necessary to explain all the movements in detail was in danger of running out of dances, so we got a couple of extras, and left at 1am, happy and exhausted. What a pity that *Quadrille* decided to split up that night, but I understand that several of the members (mostly Melbourne based) wish to continue playing together.

Episode Two - next issue.

The Declan Affley Memorial Songwriting Award Concert, Canberra, 1992.



Jill Watson



I've become quite hooked on songwriting contests as an armchair sport. You never know what you'll discover. The next song you hear might be just awful, or it might be a future folk classic. Either way, you're watching history in the making. Such events are, of course, problematic. How can any team of judges validly compare a mixed bag of apples, pears, pineapples and carrots and decide which is the worthiest candidate?

Conscious of this problem, MC Dale Dengate was at pains to emphasise that the Declan Affley Memorial Songwriting Award is an AWARD, not a prize, and that there is no winner as such (and therefore no second, third, etc.). If I close my eyes and wish very hard, I can just manage to cope with that concept.

Whatever you think of contests or awards or whatever you want to call them, the DAMSA

concert showcases a lot of good songs, and with the winner (sorry, award recipient) already in the secret envelope, the entrants or their proxies are free to put all of their energies into entertaining performances.

From approximately 79 entries, 12 finalists were selected for the concert, representing the cream of current song-writing.

Victoria was represented by **Adrian Verrinder** singing his own "Elma's Song", a sweet and simple tribute to Elma Ross, pianist for the Wedderburn Old Timers.

"Ooh, she knows everyone and their grandparents.

She knows where and when they fell in love. Ooh, she remembers them, she'll tell you there and then.

She knows just where and when they fell in love."

You may not know Elma, but you probably know someone just like her. I think this was probably my favourite song, but through no fault of its own, it's just not the kind that wins awards.

Also from Victoria was **Don Cowling's** song "The Ordinary Man", sung by **Dennis O'Keefe**. This was originally written for last year's Eureka songwriting contest: "Fight for the rights of the ordinary man..."

Western Australia dominated proceedings with five finalists, including the winner, written and sung by **Steve and Ros Barnes**: "The Green Among the Gold", telling the story of the Irish contribution to Australian culture in an upbeat, jazzy sort of reel: "Irish hands are weaving strands of Green among the Gold."

From WA also was **Gordon Tayler's** "Voices from the Wilderness", an ideologically sound account of three Australians with close ties to the land. **Jenny Wall** performed "Fiddlewood", written by last year's winner, **Louisa Wise**. It is a very challenging duet for fiddle and female voice, giving a fiddle's-eye view of life in a mesmerising, Appalachian-

style tune. This was one of the audience favourites.

Andy Copeman sang "The Ballad of Jimmy Newell", an interesting true story of a convict's triumph over adversity. **Greg Hastings'** "Testing 1-2-3" was a real crowd pleaser:

"Testing, testing 1-2-3,
We don't need electricity.

Don't need a microphone to sing a song,
So nice to hear music come back where we belong."



It was worth being there just to see the look of dismay on the faces of the SBS TV crew when Hastings stepped away from the mike to play acoustically. After frantically waving their big, furry, phallic mike for a while, they gave up and decided to take a few reaction shots from the audience.

This year, for the first time, there was an encouragement award, which went to NSW entrant **Jenni Cargill**. She is a newcomer to songwriting, but her powerful and very personal song, "Glad I knew him" shows that the talent is there. Unusually shanty-like in a Frankie Armstrong sort of way, it told of her relationship with her father and of his premature death, combining humour and grief so effectively that there was hardly a dry eye in the house.

Also from NSW, but poles apart in every way, was **Neil Murray's** "Menindee". According to this "tongue in cheek" account, a booze-up at the Menindee pub may have had about as much as anything else to do with the downfall of the Burke and Wills expedition. The song would probably go down well with all-male pub bush bands.

The third NSW finalist was **Brian Free** with "So Lucky", a song about parenthood: "You've given us so much in a few short months it's almost hard to believe, etc." I confess that this one leaves a lump in my throat because it reminds me of another, very powerful song about parenthood, or rather, the anticipation of parenthood, written by a Victorian friend of mine. I get shivers down my spine every time

she sings it, but apparently the DAMSA judges were lacking shivers, or spines or something because they inexplicably left it out of the final 12. Sometimes judges' decisions are hard to fathom!

The remaining entries were from QLD - **Roger Illott and Penny Davies'** "The Bankers are Taking the Land", sung by **Karen Ottley** and **Graham Wilson**: nice and tight and very topical; and from the NT, **Doug Fudge's** "Lassies who Follow the Drum", sung by Tony Suttor. I'd call this a New-Old song - it had the sound and feel of a traditional song, such as "Salonica", but took a more modern and unconventional view: very much the down side of being a camp follower.

All in all it was a very varied and interesting concert, and the quality was such that I believe we will hear many of the songs again. The DAMSA concert is already beginning to generate its own folklife, with Dale Dengate's traditional between-acts anecdotes of the life of Declan Affley, and Alan Scott's equally traditional interjections of "Get on with it!". Provided that the current uncertainty surrounding the future of the National doesn't prove to be its undoing, DAMSA looks like becoming a venerable institution, and deservedly so.



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The 1992 Songs and Stories/National Folk Festival Awards

ABC-FM Stereo presented its first **Songs and Stories/National Folk Festival Awards** for best workshops on an Australian Folk theme in Canberra at the **26th National Folk Festival** on Monday April 20.

The winners are **Enda Kenny and Jim Smith** for *Tales of the Pearling Industry*, **Bob Rummery** for *Chasing the Weight*, **Jim Haynes and Russel Hannah** for *Sleepers and Rails*, **Cathie O'Sullivan** for *Landscapes* and **Rocky Marshall** for *The Story of the Australian Mail Delivery*.

The award for each winner is \$500 and a contract to record and broadcast the workshop in 'The Songs and Stories of Australia.'

The awards were instigated by David Mulhellen, the producer/presenter of The Songs and Stories of Australia, in association with the National Folk Festival, in order to encourage the continuing performance and presentation of Australia's richly diverse folk heritage tradition in song, music and spoken word.

The Songs and Stories of Australia is broadcast on ABC-FM Stereo on Fridays at 11.30am.

Contact: David Mulhellen: (08) 343 4000
Sara Lander, ABC-FM Stereo
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RECORD REVIEW

ALISTAIR HULETT DANCE of the UNDER CLASS.

Reviewed by **ENDA KENNY**.

Those of you who have seen Alistair perform over the past year, or have heard some of his songs recorded previously by John McAuslan or Gordon McIntyre and Kate Delaney, won't be surprised if I tell you that you'll be singing along with this cassette quicker than you can say Scottish accent. To my mind it is an outstanding collection, the best released by a contemporary songwriter working in Australia since the heyday of Harry Robertson. What is it with these Caledonians? We seem to have imported more than a fair share of fine songwriters from the land of the freshly shot haggis. So much for division of wealth!

This album is unmistakably Hulett, but there are signs of influence from such working class legends as Ewan McColl and Woody Guthrie. The guitar work brings to mind Dick Gaughan, both in style and in faultless execution of tricky chords in unusual tunings. Those tunings are listed along with the song words on the fold-out cassette jacket; nice layout and design too by his sister Alison. Where other instrumentation is used it is never obtrusive, each track being clearly led by solid vocals and the rich melodic sound of a borrowed De Gruchy guitar.

Side One starts with childhood memories of Scotland; we learn that Alistair ate porridge and feared his bedroom curtains! Actually, **Proddy Dogs and Papes** goes on to comment on the one-sided history learned at school and from elders which pushes kids into the Rangers or Celtic feud before they are old enough to know what's happening. (A problem we know well across the water.) The song mentions the Battle of the Boyne, reminding me of Colum Sands' **Coming of Europe**, which likens the same to a football match played 300 years ago between the Scots

and the Dutch.

Yuppietown takes things up-tempo with the first hints of class division seeping through. **After The Smoke Clears** expands upon that theme in the style of Ewan McColl's songs about the travelling people. Shoved into new slums by sneering upper classes, little wonder that they began to tear them down. I particularly liked the last line of this song.

This is followed by the superb **Destitution Road** - an absolute classic which tells the tale of the Highland Clearances. Chilling image in the last verse of an English Lord hunting deer in a deserted glen - their favourite pursuit when away from the sleeping benches. **He Fades Away** is written from a woman's point of view as she watches her husband die with Asbestosis - a legacy of the Wittenoom Mine, formerly owned by the late Lang Hancock, recently reunited with his maggot mates. Side One finishes with **Suicide Town**, an up-all-night, early morning stroll that takes in such sights as bouncers kicking the brains out of some poor bloke and the usual tarts and hardened drinkers you find on the streets as dawn breaks. Make yourself a cuppa and turn the tape over.

Side Two starts with **No Half Measures**, previously recorded by Gordon and Kate and the High Notes. Whilst every author has the right to perform his or her own work, I prefer Kate Delaney's version, if only for the fact that again it is written (by Alistair) from a woman's point of view and sounds better with a woman singing it. This song is subtitled "Song of a Drinking Man's Wife" and leads the listener through that hopeless cycle of Alcoholism - affection, pity, anger and finally hopelessness - as the bottle wins. Some nice violin playing on this track by Davey Williams reminded me of Tom McConville's work on early albums with Kieran Halpin.

It is cleverly followed by the only traditional song on the album, a Gaughanesque(!) **Farewell to Whisky**. In this one the bottle takes a rare hiding and the wife is the winner.

If you took all the Celebration Crap that was

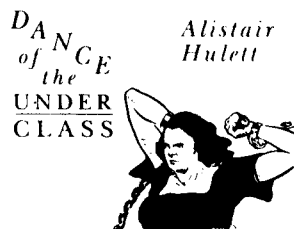
heaped upon us in 1988 in so called songs, I would trade the lot for **The Swaggies Have all Waltzed Matilda Away**. This song has everything ... even a pipe band without the pipes ... what more could you ask for? They should teach it in schools here.

The Plains of Maralinga is Alistair at his biting best, telling it like it WAS, in the style of Woody Guthrie. I've learned it already so I'd have to say this is my favourite. **Dictatorship of Capital** is a bluesy style of song with some fine dobro playing by Steph Miller. In its last verse the point is validly made that Capitalism chooses its friends, and on the way Alistair hears the arguments and keeps coming back with a stronger one as any good Socialist should. No album with this theme or title would be complete without a rousing **Internationale** to finish and this is as good a version as you'll hear anywhere.

One minor quibble is the amount of blank/silent tape (probably due to an imbalance in side lengths of around three minutes). With a bit of track juggling, I'm sure the next run could be slotted onto a 50 minute tape instead of a C60.

The album is also available on CD released on Interchord, Germany, distributed in Australia by **Group Leisure, 79-81 Buckland Street, Chippendale, Sydney, Ph. (02) 310 1866**. They tell me it will be available in Australia by the time you are reading this.

Don't miss Alistair Hulett on Saturday June 27th at the East Brunswick Club Hotel 280 Lygon Street East Brunswick 8.30 PM. Supported by Helen Wright.



ROAMING THE NORTH WITH MELANIE AND ENDA.

from Melanie Ball.



[Melanie Ball and Enda Kenny continue their epic voyage! Good to see them again in Canberra. Thanks to Melanie for this piece. Read on - ED.]

Guess who? Yes, us again.

Enda and I hugged many of you in Canberra, but with all the eating, drinking, dancing and singing there wasn't time to tell you what we'd been doing since our last Folkvane instalment (and by the end of the weekend we were too hoarse, anyway). So I'll persevere with the open letter idea (it saves on postcards).

Baptised by the late "wet", on 5th March we set off for Innisfail to explore inland Queensland.

Chillagoe via Irvinebank is a rugged route over the Great Divide, and an initiation into the joys of outback "unmade" roads. Our bones were still rattling when we explored Chillagoe's fantastic limestone bluffs and caverns.

We thought the therapeutic waters of Innot Hot Springs might soothe our over-extended personal suspensions, but instead I nearly broiled my feet when I walked up the creek to find the source of the boiling water. Found it, Enda!!!!

To clamber down into Undara's Lava Tubes is to enter an underground world very different from Chillagoe's. We gazed across plains to the once active volcanic cones and followed our torch beams through the darkness in Undara's magnificent tunnels of patterned sculptured rock. They are home to bats and

we felt the breeze of thousands of wings on our faces.

We travelled back over the range and through the historic town of Charters Towers to spend two days with the ghosts of Ravenswood: chimneys, weathered poppet heads and rusted stampers silhouetted against the brick-red sunsets. And to meet the worldly Reg, a hunting, rustling, drinking man who has disowned his family and taken up residence beneath a mango tree.

On 13th March we again crossed the Great Divide (motion-sick now). A drink!

Mud Hut at Richmond, Eddington Arms at Gilliat (now boarded up with "danger" signs), Walkabout Hotel at McKinlay (much quieter than when it featured in "Crocodile Dundee"), Blue Heeler at Kynuna (one of the few pubs in the world that doesn't serve green beer on St Patrick's Day, so Enda could enjoy a green-free birthday), Wellshot Hotel at Illfracombe, Clancy's Overflow, Isisford. We managed two of Barcardine's six pubs.

But occasionally we were tempted from our undertaking.

45km north of Hughenden in central west Queensland is a natural wonder too few know about. Porcupine Gorge is a spectacular sheer walled canyon excavated by Porcupine Creek. We envied the wedge tailed eagles their views.

Having walked down the only track to the foot of the Pyramid, we cooled off in deep green waterholes carved into the colourful sandstone floor of the gorge.

At Longreach we immersed ourselves in the cool of The Stockman's Hall of Fame, and the exploits of past and present bushmen and women; and on 21st March left Clancy's Overflow to visit the world's largest shearing shed at Isis Downs. Only a few of the 52 stands are now used, and much of the shed is draped in dust and cobwebs. It must have been quite a sight.



"Outback" is Avington Station on the outer Barcoo, the home of Des and Norma Fallon and a menagerie of animals. Several times a day for four days late in March we squelched down the bank and plunged into the muddy river, and now everyone keeps asking us about Barcoo Rot. We keep checking, but nobody's told us where we are supposed to look.

Whilst there we joined out hosts for dinner, "popping" into Blackall, 75km away on dirt roads.

From there we struck east and south to Carnarvon Gorge on a picturesque road that filled the car with dust. When we arrived at the park one of our tyres exhaled its last air - our first flat.

My legs nearly expired after walking 40km in two days, exploring the many fantastic branches off the gorge: fern valleys, waterfalls, amphitheatres, and galleries of aboriginal paintings. Enda couldn't make it on the second day - songwriter's knee.

Kangaroos boxed several entertaining rounds, the thwack of their hind legs echoing around camp. But elsewhere we came face to face with the fiercer side of Australian fauna. Is there anything more disconcerting than being eye-balled by an emu? Try a hundred of them at the Cherbourg Emu Farm.

Gympie had only just dried out after two devastating floods when we detoured through on 1st April on our way to the Bunya Mountains. There the rain was trying to break the 40 day/40 night record that set Noah afloat - but this time in two days. The bird calls were decidedly waterlogged, and we left after one soggy night, having decided we were not that dedicated walkers.

One final historic pub was the Dad and Dave Hotel at Nobby, a quaint country hotel where Steele Rudd penned some of his stories.

Warwick for ice-cream, Nimbin for hippies, Ballina for prawns (eaten at Byron Bay), Brisbane via the Natural Arch and Lamington

National Park, and somewhere in this little sojourn we clocked 15,000 km. From Brisbane we flew to Canberra for the National.

On our return we rolled out our friend's futons for the last time and slept the sleep of the exhausted.

Four days later we met Cameron at Cairns airport, and embarked on two weeks of swimming, crocodile viewing, reading, Scrabbling, marshmallow toasting, more swimming (yours truly acted as a rubber tyre so that Cameron could navigate a natural water slide, and it took days for my hands and bottom to recover). I'm sure the lad will gladly show you the photographic evidence of my self-sacrifice.

And then we returned to the fold of Mr Mark Both.

'Hey rain, rain coming down on the cane.'

Rain, rain, rain, rain. Innisfail turned it on for us.

Smelling distinctly mouldy, a few days later we returned to Cairns and saw Cameron off at the airport.

And now as the sun sinks slowly below the horizon we are following it, on a road which heads due west with an occasional skew, listening to Moving Harps, and watching the crack creep across our windscreen.

Melanie Ball

BLUES COLUMN

Many readers will, I'm sure, have enjoyed blues artists such as Matt Walker, Craig Woodward and The Hokum Gals who have performed at the Melbourne Folk Club from time to time. We should certainly not neglect the Blues as a part of the total picture of Folk Music, so I'll be including a few snippets every now and then, courtesy of the Melbourne Blues Appreciation Society. (Phone Noel Goodwin on 478 0329 if you'd like to join). Of course if any of you readers have a review or article you would like to submit, go for it!

THE DOWN HOME GUIDE TO THE BLUES by FRANK SCOTT

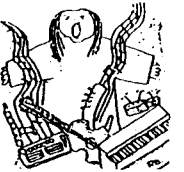
A Capella Books. Paperback, 250 pp, \$25

Why would anyone want to spend \$25 on a mail-order catalogue? That's a good question, and maybe answered by the fact that this is no ordinary catalogue. It is aimed at a specialist market and it contains information of interest to the prospective buyer. When you consider that the cost of this catalogue is about the same price as a CD and contains information about 3,000 annotated entries on Blues CDs, tapes and records available through one dealer, the cost becomes relative to usefulness.

The catalogue is presented in a larger book format and is a quality publication. Unless you read the information, it would be hard to tell that this is a mail order catalogue and not a mini encyclopaedia of the Blues. In fact, for those of you who are not prepared to pay \$50 to \$60 for Sheldon Harris' excellent *Blues Who's Who*, then this will provide much less detail at half the price. The book is structured firstly in alphabetical order by artist, then alphabetically by city, pre-war and post-war. Photos of album/CD covers are included in many cases along with the text. Released late last year, this publication includes up-to-date information on what Blues recordings are available today, and brings together all labels and concentrates on being able to deliver Blues recordings to customers. Another strength of this catalogue is a brief review of each recording. These reviews are quite honest and give the potential purchaser a better feeling about the quality of the performance and the recording before committing hard-earned dollars to buying an album. Often, buyers are faced with a dilemma - they wish to purchase a recording of a particular artist and are not sure which one to buy. This catalogue may therefore save its own cost many times over by preventing the purchase of unsuitable recordings.

So there you have it - an interesting approach to a mail-order catalogue that adds value to the consumer. Even if you never buy a recording from Down Home Music, their catalogue is an extremely helpful reference in its own right and deserves a place in the Blues lover's library. I have asked Kerry at Readings to order a couple in (phone 876 1885), and they are also available around some of the other bookshops for those desperates that can't wait.

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

MONDAY: 10.30pm - Midnight Traditionally Late.
Co-ordinated by Peter Goodyear with various presenters.
FRIDAY: 10.30pm - Midnight The Boite World Music Show.
Alternating Fridays.

3EA: AM 1224

SATURDAY: 11.05pm - Midnight Irish Gaelic (1st. Sat.)
Scots Gaelic (3rd. Sat.)

3SCB FM ... 88.3

THURSDAY: 8.00pm - 10.00pm 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

MONDAY: 11.30am - 12.30pm Music Deli. Repeat of first part of previous Friday's program.
FRIDAY: 11.30am - 12.30pm The Songs and Stories of Australia. David Mullhellen.
FRIDAY: 8.00pm - 9.30pm Music Deli. Steve Snelleman & Paul Petran
WEEKDAYS: 5.10pm - 7.00pm Sue Howard often plays local and international folk and acoustic music.

3PBS FM...106.7

WEDNESDAY: 1.30pm - 3.30pm Multicultural Music.
THURSDAY: 8.30pm - 10.00pm Continental Drift - World Music.
SUNDAY: 4.00pm - 6.00pm Global Village.
Acoustic, traditional and contemporary music from around the world.
9.00pm - 10.30pm World Music.

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)
10.00pm - Midnight (Alt. Wks) Meanderings. Bruce Potgeiter.
MONDAY: 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: 7.00pm - 8.00pm Irish Programme - Mary Moore.



FORTHCOMING FESTIVALS

June 5 - 8

Australian Social Dance and Music Weekend, Bendigo, Vic.

Run jointly by the TSDAV and the Bush Dance and Music Club of Bendigo.
 Something for everyone, from beginners to experienced dancers and musicians.
 Sessions during the days, with a Colonial Ball on the Sunday night.
 Enquiries: Lucy Stockdale (03) 380 4291 or Shirley Andrews (03) 328 1176.

Top Half Folk Festival, Alice Springs.

Concerts, dances, workshops, sessions, medieval feast, community fair.
 Territory and interstate performers.
 Enquiries: PO Box 883, Alice Springs, NT, 0871. Phone: (089) 52 2340.



Burrawang Folk Music Festival, NSW.

A celebration of traditional Australian music, song, dance, poetry and stories, with concerts,
 workshops, dances and sessions. Over 60 performers.
 Enquiries: PO Box 1016, Bowral, NSW, 2576.
 Phone: (048) 87 7271, (048) 87 7361, or (042) 57 1788.

July and August

Head for the nearest open fire and dig in for the winter!



September 25 - 28

West Australian Folk Festival, Toodyay, WA.

The best of WA's acoustic and folk artists, and selected interstate and international guests,
 with concerts, dances, workshops, sessions and street activities.
 Performers applications close Friday 12th June.
 Enquiries: PO Box 198, North Perth, WA, 6006. Phone: (09) 370 1145.

October 2 - 5

SA State Folk Festival, Goolwa, SA.

Enquiries: Keith Preston, Box 525, Adelaide, 5001. Phone: (08) 231 7247.

Australian Bush Music Festival, Glen Innes, NSW.

I have information sheets and application forms if anyone is interested at this stage.
 Otherwise direct enquiries to: (067) 32 1359.

Wagga Wagga Folk Festival, NSW.

Enquiries: PO Box S240, South Wagga, NSW, 2650.



THE SONGS AND STORIES OF AUSTRALIA



The Songs and Stories of Australia is now broadcast only on Fridays.

CAROTY KATE AND CO.

Friday, June 5 at 11.30am

"The last 30 years have seen an increased attempt to acknowledge the part women have played in Australia's early days of white settlement. The pervading impression is that they were a rather sorry bunch, victims of the convict hulks, the Female Factory and so on. But many were brave and bold despite the odds." So writes Margaret Walters in her notes for this special program. The program is devised by Margaret and performed by her with Gillian Rees and Lilo Blyton. This program was first broadcast in November and is repeated by popular request.

THE STOLEN MICROWAVE AND OTHER URBAN FOLK TALES

Friday, June 12 at 11.30am

Kel Watkins is one of Australia's leading collectors of urban folk tales. He has studied the origins and types of various "families of urban myths and noted a number of common strands throughout the world. Urban Folk Tales often are events that happened to or originated from a FOAF - a friend of a friend!

A SWAG OF YARNS

Friday, June 19 at 11.30am

A celebration of another swag of yarns in the continuing tradition of Australia's folk heritage. Writer, collector and story-teller, Bill Scott, is a special guest and shares some of his favourite yarns, including excerpts from his cassette album "Hey Rain".

THERE IS NO "SONGS AND STORIES" ON FRIDAY JUNE 26

David Mulhallen, producer and presenter. (08) 343 4000.

ABCFM
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(03) 419 0562
David Alderson

Leaflets
 Newsletters
 Reports etc.
 Mailing labels

A service for community groups, providing publishing to print ready artwork or to final print as well as training in most popular Macintosh programs. Consultancy is also available to sort out any problems you may be having with your software or purchasing of equipment.

MELBOURNE FOLK CLUB

JUNE

Friday night 8.30 pm - 11 pm; Session afterwards
Floor Spots ~ 8.30 til 9.00

5th *Sneaky Pete Mountney*
Dave Brannigan
Richard Doctors

12th *Tiddas*
Cajun Aces

19th *Geoff Hollings & Pete Howell*
Maggie Murphy and
Neil Adams

26th *Danny Spooner*
Gail Shannon
Duncan Brown

East Brunswick Club Hotel
280 Lygon Street
BRUNSWICK EAST
380 1206

Tram: 1 or 15
Enquiries: 387 5256

ADMISSION
\$4 Members
\$5 Concession
\$6 Non Members



WINTER SOLSTICE BUSH BALL

**NORTHCOTE TOWN HALL
SATURDAY 20 JUNE 1992**

PRESENTED by COLONIAL DANCERS.

Celebrate the ancient festival of winter solstice with us.
The day of the longest night and shortest day.
The depth of winter. The start of the new cycle leading to spring
and summer again.
The traditional death of the old year and birth of the new.



If you do not know bush dances don't worry. Melbourne's
experienced EUREKA DANCE BAND & dance callers will help you. All
dances will be called.

Dress Olde world, Colonial or neat casual (as you wish).
Come along and have a great night of dance and fun.
Free babysitting available if booked by Tuesday 16 June.

8pm - 1 am **\$12**
For tickets and information ring :-
GARRY (03) 687-5504 or BARRY 484-4130
Tickets limited. B.Y.O. SUPPER & DRINK.

FOLK Victoria

Proudly presents

ALISTAIR AND JIMMY
HULETT GREGORY

SINGER/SONGWRITER FROM
SYDNEY GROUP "ROARING JACK"

SINGER AND BOUZOUKI PLAYER
FROM "THE HIGH NOTES"

WITH
HELEN WRIGHT

Saturday 27th June, 8.30pm.

Brunswick East Club Hotel

280 LYGON STREET BRUNSWICK EAST

TICKETS: \$13.00 \$9.00 concession \$7.00 member
ENQUIRIES: 380 1206 387 5256

Parents for Music presents:

Rediscover! The Joy of Singing with Helena Hendel



ARE YOU between 9 and 90 years of age?
DO YOU like to sing?
DID YOU once sing but not any more?
HAVE YOU been told you are tone deaf?
WOULD YOU like to revive the dormant
songbird in your breast?



Then this workshop could be just the right thing for you!

Come and experiment with others in a relaxed, fun atmosphere, come and discover the full potential of your voice! Try Helena's special brand of swinging original exercises for breathing, relaxation and voice production. Gain confidence and explore a treasure of songs from all over the world.

HELENA HENDEL, Israeli-born singer of international renown, is currently working in Australia. Her courses and workshops in Sydney, Melbourne, Brisbane, Adelaide and Perth have been attended by many hundreds of people of all age groups and walks of life, with or without previous singing experience. Many of her students, enthusiastic about the enjoyment and benefit they have gained, keep coming again and again...

MELBOURNE WORKSHOP

Introductory evening: Friday 12th June, 7-9pm
\$15, concession \$10 — payable at the door

Weekend workshop: Saturday 13th June, 3-6pm
and Sunday 14th June 10am - 4.30pm
\$80, concession \$60

Venue: Box Hill Community Centre,
470 Station Street, Box Hill 3128

For enrolment and information ring: Joy on 802 3081
or Asmaniah on 562 5552

sponsored by Parents for Music, Box Hill Group



FOLK SONG AND DANCE SOCIETY OF VICTORIA INC.
MEMBERSHIP APPLICATION FORM

I/WE HEREBY APPLY FOR MEMBERSHIP OF THE FOLK SONG AND DANCE SOCIETY OF VICTORIA INC. FOR THE YEAR TO: **30th. JUNE 1993**

NAME: _____

ADDRESS: _____

_____ POST CODE _____

TELEPHONE: _____ (Home) _____ (Work)

HEREWITH \$ _____ BEING FULL PAYMENT OF MEMBERSHIP FEE.

SIGNED: _____ .DATE: _____

(Please circle the appropriate payment) FULL CONCESSION

SINGLE: \$36.00 \$25.00

FAMILY: \$54.00 \$36.00

CONCESSION RATES APPLY TO:- (Please tick)

1. FULL TIME STUDENTS. (No.....)

2. PENSIONERS. (No.....)
(Recipients of long term social security or
other government allowance.)

3. COUNTRY & INTERSTATE PEOPLE.
(Outside the 03 telephone area.)

PLEASE FORWARD TO: MEMBERSHIP SECRETARY,
F.S.D.S.V.,
P.O. BOX 1096,
CARLTON, VIC. 3053

OFFICE USE ONLY

Received by: _____ Cash/Cheque

Membership Number: _____ Expiry Date: _____

Receipt Sent: _____

The Folk Song and Dance Society of Victoria Inc. is an association registered under the ASSOCIATIONS INCORPORATIONS ACT 1981 under which liabilities of each member is limited only to payment of outstanding subscriptions.

MUSIC VENUES - METROPOLITAN

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

Fri

THE BOITE: WORLD MUSIC CAFE

Acoustic world music Every Fri. 8.15. 1st. Sat. Irish night.
4th. Sat. Singers night. Mark St Hall, Mark St, N. Fitzroy.
phone (03) 417 3550

Fri
Sat

CAFE YARTZ

Acoustic-Eccentric Cafe Music Wed to Sun, cheap snacks
Open Stage Sun. 224 High Street, Northcote Contact 481 8084

Wed
to
Sun

CELTIC CLUB

Every 2nd Thurs. approx. 10 - 12, each Fri & Sat, 7 - 12
Cnr. La Trobe/Queen St. Melbourne - phone (03) 67 6472

Thu
Fri
Sat

CLIFTON HILL HOTEL

Fridays & Saturdays, late 10.30 - 2.30
Queens Pde, Clifton Hill - phone (03) 489 8705

Fri
Sat

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

Wed
to
Sun

FOLKLORE COUNCIL OF AUSTRALIA

3rd Sat. each. month from 8 p.m. Eastern suburbs (venue alters)
Monthly social / meeting.
Contact: Anne Slykhuiss (03) 589 1237

Sat

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

Wed
to
Sun

'MOLLY BLOOM'S'

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

Every
Night

TWILIGHT COFFEE HOUSE

Every night 9 - 12 p.m. Open stage Tuesday
234 High St, Kew. Phone (03) 861 6587

Every
Night

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

Sun

NORMANDY HOTEL

Thurs - Sun. Irish bands 9.30 - 12.30 (9 - 12 Sun.)
Cnr Queens Pde / Gold St, Clifton Hill - phone (03) 481 3332
Sessions Fri. Sat. Evenings

Thur
to
Sun

"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. Phone (03) 689 5677

Fri

RINGWOOD FOLK CLUB

Every Tuesday 7.45 pm. (Last Tues. of month - Dance night)
East Ringwood Community Hall, Knaith Rd. E. Ringwood
Contact: Graeme Higman (03) 758 3438

Tue

TRAMWAY HOTEL

St. Georges Road North Fitzroy. Sessions: Sundays 4 - 8
English session 1st Tuesday of the month 8-15

GLENHUNTLY MUSIC CLUB

Tues nights 7.30 - 10 pm \$1 admission 1213 Glenhuntly Rd.
Enquiries Jane Moyne 578 7485

Tue

OTHER FOLK MUSIC ORGANISATIONS

ACROSS THE BORDERS

An 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

LEARN AND / OR PARTICIPATE MUSIC & / OR SONG

INTERNATIONAL MUSIC, SONG & DANCE

Occasional workshops organised by The Boite. Contact (03) 4173550.

IRISH FOLK MUSIC CLASSES

Wed. 7.30pm whistle classes 8 pm music and dancing
Irish set dancing Sat 12.30 -2.30
Australian Irish Welfare Bureau, Gertrude St, Fitzroy.
Contact Paddy O'Neill (03) 417 3682

MELBOURNE UNDERGROUND MUSICIANS SOCIETY

Contact Phil and Elaine 798 8040

CELTIC FOLK MUSIC CLASSES

Sat 3 - 5 pm

Australian Irish Welfare Bureau, Gertrude St, Fitzroy.
Contact Seagull or Jeanette (03) 481 6051

RINGWOOD FOLK CLUB

Tuesdays. (Except last Tuesday each month; Bush Dance night) 7.45
Dance music, singing, etc. E. Ringwood Community Hall,
Knaith Rd (off Dublin Rd) Contact Graeme Higman (03) 758 3438

VICTORIAN HARP SOCIETY

2nd Saturday each 2nd month 2.00 p.m.
(esp. for harp lovers, beginners & players) Contact: (03) 481 6051

LEARN AND PARTICIPATE DANCE

ST. KILDA INTERNATIONAL DANCE SCHOOL

Thursdays 7.30 - 10 pm. (School terms) \$5 European, Israeli, Circle
and line dancing. St Margarets Hall, Hotham St. (cnr. Denman Av)
E. St Kilda. Contact Marie 531 1284

COLONIAL DANCERS

Every Wednesday (live music every 1st Wed.) 8.00 - 10.30 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) 881 7338 (b.h.)

COLONIAL BUSH DANCE (run by VFMC)

Live Music. Last Tuesday of month 7.45 pm
East Ringwood Community Hall (Melways 50 B8)

Contact Graeme Higman (03) 758 3438

Also 1st Saturday of each month. Ringwood Uniting Church Hall
Station St. Ringwood. Contact: Ced Garrick (03) 729 4375

INTERNATIONAL FOLK DANCING WORKSHOPS

Tuesdays 7.00 pm Beginners. 8 pm. Intermediate
St. Michael's Hall MacPherson St. North Carlton. \$3.
Contact Graham Witt (03) 383 2869.

IRISH DANCING CLASSES

1. Celtic Club, Cnr La Trobe/Queen Sts, Melbourne, Thurs. 8-10
Phone (03) 67 6472
2. (Geelong area) Holy Spirit Parish Hall, Bostock Av, Manifold Hts,
Tues & Thurs 4.30-6pm. Contact Margaret Dempsey (03) 233 7835
or Siobhan Hoare (052) 784 249

ISRAELI & INTERNATIONAL FOLK DANCING (Enrolment required)
Classes at various venues. 'Sheffi's School of Multicultural Dance'
1 Stanley St, Collingwood, 3066.
Contact Sheffi Shapira (03) 817 1632.

MORRIS DANCING: BALLARAT MORRIS DANCERS
Thursdays 7 - 9 pm. Uniting Church Hall, Wendouree Pde/Forest St.
Contact Pamela Hince (053) 391 554

MORRIS DANCING: BRITANNIA MORRIS MEN
Thursdays 8 - 11 pm Jika Jika Cmty Centre, Plant St, Northcote.
Contact Peter Cartledge (03) 481 2337

MORRIS DANCING: OLD THUMPER N.W. CLOG MORRIS
2nd and 4th Tuesdays. 8 - 9.30 pm \$3.
St Mark's Community Centre, George St, Fitzroy.
Contact Colin Towns/Jenny Lowe 613 9409 (w) 510 5798 (h)

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 Mondays Cockatoo Neighbourhood Centre,
rear Community Hall, Pakenham Rd. Cockatoo
Contact (059) 688 829 P.O. 150, Cockatoo 3781

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

SQUARE DANCING CLASSES
Wednesdays Beginners/ Every 2nd Friday. 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

ENGLISH COUNTRY DANCING
1st, 3rd and 5th Tuesdays. 8 pm \$4 or \$3 cons.
St Mark's Community Centre, George St, Fitzroy.
Contact Colin Towns/Jenny Lowe 613 9409 (w) 510 5798 (h)

REGULAR DANCES - INNER METROPOLITAN

COBBERS 'GUMTREE' BUSH DANCES
Monthly
LaTrobe University Union Hall. \$14. Contact (03) 497 3227

COLONIAL DANCE WITH THE UP TO SCRATCH BAND
1st Wed each month 8 - 10.30 pm St Michael's Hall, MacPherson St.
North Carlton. Musicians and dancers welcome.
Contact Maureen Beggs, (03)347 1518 (a.h.)

PARADIDDLE BUSH DANCES
Saturday nights, every 6 weeks or so. 8 - 12 pm
Sth. Melb. Town Hall, BYOG & supper. \$10/\$9/\$5
Contact (03) 844 2476

RINGWOOD VFMC BUSH DANCE
First Saturday each month 8 pm. Ringwood Uniting Church Hall
Station St Ringwood Contact Ced Garrick (03) 729 4375

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.
Contact Mary Smith (054) 421153, 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 From 7.30 pm BYOG & Supper. Venues and
bands vary. Contact Evan Webb (03) 783 8820

GEELONG Colonial Balls and regular 'Bullockies Balls'
8 - 12 pm. BYO everything. Venues and bands vary
Contact Andrew Morris (052) 213 095 (a.h.)
or John Nash (052) 485193

TALLANGATTA 'Old Time Dance'
3rd Saturday each month 8.15 - 11.30 p.m.
Church of England Hall, Tallangatta. Contact (060) 712 545

YANDOOT Old Time Dance
Last Friday each month 8 pm.
Yandoot Hall, \$3 New country supper (bring a plate if possible)
Contact Brian Priest (054) 764 205
or Lorraine Ogilvie (03) 428 1810

MUSIC VENUES - OUT OF TOWN

ALEXANDRA 'U.T. Creek Folk Club'
4th Friday of month Shamrock Hotel
Contact Jim Catterwell (057) 722 157 a.h (057) 721 633 bh

BALLAARAT FOLK CLUB
Undergoing reorganisation. Contact Leanne (053) 456 202

CASTLEMAINE
Informal sessions at The Bridge Hotel
Contact Geoff Perrie (054) 72 1125

ECHUCA 'River Folk Echuca'
Once a month, night varies. Special guest nights
Pastoral Hotel, Sturt St. Contact Lisa Vinnicombe (054) 825 740 (ah)

FRANKSTON 'Peninsula Folk Club'
First and third Sundays 7 - 11.
Frankston East Hall. Cnr. Beach St. and Cranbourne Rd Frankston
Contact Evan Webb (03) 783 8820

GEELONG FOLK CLUB
Every Friday 8.30 pm at The Newtown Club, 12 Skene St., Newtown
Contact: Gailene Clifton (052) 442 242 ah
Jam sessions 2nd Wed. each month, 7.30 to 10.30 pm,
Argyle Hotel. 30 Aberdeen St. Geelong West
Contact Adrian Kelly (052) 218 394 bh (052) 432 282 ah

GUILDFORD FOLK CLUB
Guildford Hotel. 3rd Wed of the month. Acoustic concert and floor
singers and instrumentalists. Led by Phil Day \$4 (\$3 conc.)
Contact Kelly (054) 762 277

HEALESVILLE FOLK CLUB
No details Available

MALDON
Occasional informal sessions, 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

SELBY FOLK CLUB
1st Friday each month Community House, Wombalana Rd, Selby.
Contact 754 2039

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'Keefe (055) 62 9565

'CENTRAL VICTORIAN FOLK ASSOCIATION'
A regional organisation in the Central Victorian area which holds
occasional special concerts and other functions.
Contact Kelly (054) 762 277

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

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