

# 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 "Friend" 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!
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:
 

|   |  |
|---|--|
| <input type="checkbox"/> Colonial Dancers       | <input type="checkbox"/> Echuca Folk Club          |
| <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".

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

NAME: .....

ADDRESS: .....

.....Postcode.....

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

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

SUBSCRIPTIONS FOR JULY 1992 to JUNE 1993

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.

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



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**F.S.D.S.V. COMMITTEE 1991-1992**

GENERAL ENQUIRIES TO:- DEREK BROWN (President) (03) 497 3321 (H)  
 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)  
 Jamie Johnston (Gen. Committee) (03) 568 7958 (H)  
 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 to A5 in printing.

**ADVERTISING RATES**

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

Postal regulations restrict the number of inserts we can include each month: first four only accepted, so BE QUICK!!

FOLKVINE is printed by SNAP printers.

**FROM THE EDITOR'S DESK**

*Hullo Folks.*

This month we say a mighty big **'Thank You'** to a great bunch of people who have worked so hard during the past year to keep the Folk Song and Dance Society, and folk music in Victoria, alive and growing! The Society's membership is not huge, but the **Committee members** have done the job of a much larger organisation - in many cases the liaison and lobbying work which is carried out in other states by their more extensive folk federations - and they are to be heartily congratulated!

Quite a few of the committee have worked so hard they feel it's time for a rest, **so why not consider it yourself?** You'll be doing something tremendously worthwhile and having fun at the same time! Just think if there was no Folk Club, no Folkvine, no sessions, no funding for folk projects, no workshops, no singing. What a dull

old state it would be! At least come along to the **Annual General Meeting on August 9th** to find out what it's all about and put forward some of your own ideas. It might just degenerate into a music session afterwards. How terrible! Come along even if you've never been involved in the 'Folk Scene' before.

We hope we'll see you at one of the many folk events happening this month - and remember to save your bikkies for the Roy Bailey and Vin Garbutt concerts in September and October.

Happy reading

*Jeanette*



(Thanks to Seagull Graham, typing, and David Alderson, computer assistance and printing, and all contributors.)



**Folk Song & Dance Society of Victoria**  
**Annual General Meeting**

Sunday August 9th

2.00 pm till 4.00 pm

East Brunswick Club Hotel

280 Lygon Street, East Brunswick

Members and all others interested in the folk arts in Victoria are welcome to attend



# COMMITTEE REMINDERS

## GRAHAM SQUANCE AWARD

Its that time of year again; the Committee would welcome any suggestions members could make as to a worthy recipient of this year's award. This award is conferred annually by the Society, upon persons who have given outstanding service to the furtherance of the folk arts. Past recipients have been both practitioners and those who have worked in the promotion of folk arts. If there is anyone you would like to have the Committee consider for this year, please give their name to a member of the Committee without delay, as the presentation of this award will be made in October.

## MEMBERSHIP

At the last A.G.M. the decision was made to restore the membership year to the July/June format. To achieve this, membership fees over the past year have been determined on a pro-rata basis. With the exception of a few members, for which individual provision has been made, this has now been accomplished. This means that **all memberships** expire on 30th. June each year and are due for renewal before the end of July, if you wish to continue receiving your 'Folkvine' and discount membership entry rates.

## 'HIRE A FOLKIE'

This column has been running in 'Folkvine' for over six months now, but to date there has been no feedback as to its success or otherwise. Given the high cost of printing today, it is not practical to continue the 'hire a folkie' column unless there is some positive indication that it is of benefit to members. The column is to be discontinued as of the September issue, unless sound reasons to the contrary are forthcoming.



## A.G.M.

Members are reminded that the A.G.M. of the Society will be held at 2:00pm. on Sunday 9th. August at the East Brunswick Club Hotel, 280 Lygon St. East Brunswick. All Committee positions are open and elections will be held to fill these. Nomination forms are available at the Club on Friday nights, or will be mailed to you on request. They are to be received by the Secretary **prior** to the beginning of the meeting. Proxy voting forms are also available if you require them. These must be in the hands of the Secretary 24 hours before the time of the meeting. Members wishing to give notice of motion for any items of-business should forward these to the Secretary, in order that they may be included on the Agenda. Remember it is **your** Society; give it your support by making the effort to attend **your** A.G.M. and if you are able, please nominate for a Committee position. Given a punctual start, it is envisaged that the meeting should be finished by 4:00pm., leaving several hours for a convivial drink (or two) and some music, if you remember your instruments and voices.

The outgoing Committee has worked hard in its endeavours to promote and present the very best of 'folk'. We have enjoyed the past year and take this opportunity to thank members for their interest and support. See you at the A.G.M. and some of you, hopefully on the incoming Committee.

F.S.D.S.V. COMMITTEE 1991/92.

**MUSIC SWOP SHOP**

Used Musical Instruments

149 Elgin Street Carlton 3053  
Telephone (03) 348 1194

# A SELECTION OF DIARY DATES

Please check in the 'Music Venues' etc centre-fold for any **REGULAR** venues and events. This column will 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). Don't forget to also check the **Festivals** pages.

**Melbourne Folk Club - Friday nights at the East Brunswick Club Hotel, 280 Lygon Street, Brunswick East. 8.30pm till 11.00pm, followed by music session till the wee small hours. \$6, \$5 conc, \$4 memb.**

**7th Aug** Rick E. Vengeance; High Times String Band.  
**14th Aug** Danny Spooner and Friends - A Tribute to Don Henderson  
**21st Aug** Nude Rain plus other performers to be announced.  
**28th Aug** Kerry Ang; Salvation Jane.  
**27th Sept** Concert - Roy Bailey - a Sunday night special in conjunction with 'Across the Borders'.  
**4th Oct** Concert - Vin Garbutt - as above.



**The Boite World Music Cafe - Mark Street Hall, North Fitzroy. 8.15pm. \$10/\$6. Music and dance. Warm fires, drinks and snacks.**

**Fri 7th Aug** Friday Potpourri: Karallanta, Andean melody and rhythm.  
**Fri 14th Aug** Thula Sana plays South African Marabi music.  
**Fri 21st Aug** Greek Kafeneio, with Apodimi Compania.  
**Sat 22nd Aug** Singers' Night with Fay White and guests. Floor spots available.  
**Fri 28th Aug** Basically Balkan, with Linsey Pollak and Fouad; Macedonian Gajada players.  
**Fri 4th Sept** Percussion Plus, with Linsey Pollak and Andy Rigby.  
**Sat 5th Sept** Irish Ceilidhe Night, with Comhaltas musicians and guests.



**One-C-One in Concert - live music every Sunday night in Brunswick. 8pm - 11pm at the Brunswick Mechanics Institute, cnr Sydney and Glenlyon Rds, Brunswick. \$8 and \$5. Free tea and coffee; yummy cakes for sale.**

**9th Aug** Brendan Shearson plus other guests.  
**16th Aug** Concert to launch the 'Windsongs' album by Fillane and friends, including Helen and Stephen Wright, Craig Woodward, Chris White, Justin Price-Rees, Cumulus Hat, 'Sneaky Pete' Mounthey. Special price of \$5.  
**23rd Aug** Cloudsville: jazz buffoonery; Imogen's Diary: poetry with jazz.  
**30th Aug** Maireid: new contemporary Celtic band featuring Maireid Sullivan; Plenty Cargo: 4 piece acoustic original band.



## WEDNESDAY AUGUST 5

- **Women's Performance Night** at Cafe Yartz, 224 High Street, Northcote. 8.00pm. Intended to provide a secure comfortable space for women learning to perform or extending their skills. Contact Penelope Swayles (03) 318 4325.

## SATURDAY AUGUST 8

- **The Annual Noojee Bush Ball.** 8.00pm. Neerim Junction Hall. Boola Boola Bush Band. BYO, supper provided. Tickets: \$12 prepaid, \$15 at the door. You are welcome to stay overnight at the Vesper Community Co-Op for \$5.00 - bring sleeping gear. Contact Brian Reed (03) 481 5673 (H) or (03) 862 2122 (W).



- **Parents for Music** Mini Conference: Music and Dance for families. Bookings and enquiries: Leigh Wigglesworth (03) 857 7334.

### SUNDAY AUGUST 9

- **PSDSV Annual General Meeting.** East Brunswick Club Hotel, 280 Lygon Street, Brunswick East. 2.00pm till 4.00pm. All welcome.

### THURSDAY AUGUST 13

- **Tune Writing Competition:** Judging Concert at the Australian Irish Welfare Bureau, 71 Gertrude Street, Fitzroy. All welcome, and there's sure to be a bit of a session afterwards!

### WEDNESDAY AUGUST 19

- **Jeanette Gillespie** and friends performing at Cafe Yartz, High Street, Northcote. Be prepared to sing along! Small entry charge.
- **Brunswick Movies** screen films of Old Melbourne and Brunswick at the Mechanics Institute, cnr Glenlyon and Sydney Roads, Brunswick. 8.30pm. \$5.00

### FRIDAY AUGUST 21

- **Bendigo Bush Dance and Music Club.** Spring Gully Hall, 8.00pm.



### SATURDAY 22 to SUNDAY 23

- **Mansfield, Victoria. Community Music Workshops.** Family music workshops, folk dance sessions, baby and pre-school sessions, choral singing and music for the disabled. With Andre de Quadros and Sara Glenie. For details, phone Alannah Rice (057) 751 809.

### SUNDAY AUGUST 23

- **Family Music Afternoon** at the Dandenong Ranges Music Centre, Upwey High School. Contact Parents for Music on (03) 751 1216.

### TUESDAY AUGUST 25

- **Melbourne Underground Musicians Society's** night at the Green Lantern Coffee Lounge, 13 Burwood Highway, Burwood. 8.30 - 12.30.

### FRIDAY AUGUST 28

- **Sunshine North. Family Music Night** with Sarah Glenie and Gary King. Enquiries to David Randall (03) 484 6066 (ah) or (03) 312 3244 (bh).

### SATURDAY AUGUST 29

- **Geelong Bullockies Ball** with Paradiddle Band. Geelong West Town Hall \$12 BYO eats, and drinks. Contact Andrew (052) 21 3095 or John (052) 48 51 93.
- **Irish Night at Cafe Yartz.** High St. Northcote. Music song and dance. Traditional food available. Part of the Fringe Festival.

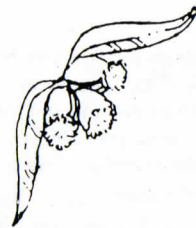
### TUESDAY SEPTEMBER 1

- **English Music Session.** Tramway Hotel, Nth Fitzroy. 8.15pm. All welcome.



### SUNDAY SEPTEMBER 6

- **Singers Afternoon: Informal singing session at 225 Rathmines Street, Fairfield. Theme Day** as there are so many Virgoans on the 'folk scene': Songs which mention months, years or seasons. Come at 2.30pm to sing or listen. Bring copies if you have a song you wish to share. Bring something to eat or drink and party on! Enquiries: Jeanette Gillespie: (03) 481 6051.



## IN THE POT



### ON THE MOVE

News from **Andy Rigby** is that, as expected, he has had quite a decent old time of it in Ireland and Britain! Last heard of busking in Glasgow; due back at the end of August, but who knows. . ! Look out, Moving Harps, your Paraguayan harpist may be moving for quite a while yet.

**Michelle Robie and Tony Falla** have also enjoyed their travels immensely and are currently ambling around Britain in a camper van.

**Melanie and Enda** should be in Broome by now, where Enda will be doing some more research into the history of the pearling industry. Enda was granted funding by the Australian Folk Trust for this leg of the journey. They attended the Top Half Folk Festival in Alice Springs in June - see Melanie's review elsewhere in Folkvine.

### NEW ARRIVAL

Congratulations to **Jennie and Ray Simpson** of Upwey on the safe arrival of young **Clancy** at 8.00am on Tuesday July 7th. He couldn't help but dance his way into this world with such musical parents!

### MELBOURNE FRINGE FESTIVAL

The Melbourne International Festival is with us again in **September**, and alongside it will be running the Fringe Festival activities. The musical component of Fringe will be quite extensive, so watch the newspapers for details. **Cafe Yartz** in High St. Northcote gets it all going with an **Irish Night** on Saturday night, **August 29th** - music, dancing, food and not a little madness!

### OVERSEAS ARTISTS TO TOUR

**Sweet Honey in the Rock** - Tuesday August 18th. Melbourne Concert Hall. Book through

Bass. If you have any interest in singing at all - don't miss them!

**Roy Bailey** - Sunday September 27

**Vin Garbutt** - Sunday October 4

### TASMANIAN NEWS

Last year in January, Tasmania hosted two 'ripper' festivals - one in the south in the Huon Valley and the other a week later in the north, at George Town in the Tamar Valley. Our 'overseas' Australians from all accounts did themselves proud.

Unfortunately, due to a number of circumstances, the Huon Valley's **Cygnets Festival** will not be running next January, though Mick tells us that there may be a chance of a 'mini-Cygnets' around the same time - someone from down south will keep us in touch.

The **Tamar Valley Folk Festival** in George Town is definitely on, however.

**Mick Flanagan** writes: "George Town Folk Club will be holding their second festival on the weekend of **15-17 January 1993**, and hope many of our mainland folk can take this opportunity to visit Tassie. Come and sample our hospitality and join the weekend festivities, be it as audience or as a performer.

Unfortunately, due to our being a small festival, we have only two paid acts from interstate, and can only offer performers a weekend ticket and a crash pad.

Our mainland acts this year will be **ANDY SAUNDERS**, from Berri, NSW and **APODIMI COMPANIA**, from Brunswick in Melbourne. Andy will be known to many from his days in the groups Steam Shuttle, and the The Symbolics, and can be heard on many Larrikin Records - 'Australian Tradition in Transition',



'Man of the Earth', and Phyl Lobl's 'On My Selection.'

Apodimi Compania are regarded as the leading traditional Greek band in Australia, who specialise in the 20th Century urban music of Greece, and also older songs and tunes of rural Greece. Apodimi Compania can be heard and danced to most Sundays at the Retreat Hotel in Brunswick, Melbourne.

**George Town** is situated at the mouth of the Tamar River about 50km north of Launceston. It is serviced by public transport from Launceston, and also the Sea Cat Ferry from Port Welshpool in Victoria. Those wishing to book accommodation should do so early, as this area is a popular holiday resort."

**For further information** please phone: Mick (003) 821 926 or Linda (003) 822 079 or contact: The Secretary, 12 Esplanade South, George Town, Tasmania, 7253.

#### AUSTRALIAN FOLK TRUST GRANTS

Your last chance for the time being to avail yourself of the opportunity to obtain **funding** for any project which is concerned with either a multi-cultural dance group or the 'promotion and performance of Australia's folk arts' or the 'research, collection and preservation of folklife heritage.' Closing date for applications is **31 August 1992**, so be quick and contact the Australian Folk Trust, PO Box 156, Civic Square, ACT, 2608. Phone: (06) 249 7722.

#### IN MEMORIUM

**Stan Hugill**, legendary singer of sea shanties and author of the definitive book *'Shanties of the Seven Seas'* (1961, originally in 3 volumes and still available in abridged form from Routledge and Kegan Paul, publishers), "slipped his cable" (passed away) in the UK in May at the age of 85 years. He was still belting out those great sea shanties alongside his friends, the Liverpool group *Stormalong John* in a farewell concert on the harbourside at Paimpol, Brittany, last August.

#### QUEENS BIRTHDAY HONOURS

Congratulations to folklorist **John Meredith**, who was promoted to a Member of the Order

of Australia (General Division) for Services to the Arts, particularly in the collection and preservation of Australian folklore, and to **Bill Scott** and **Ron Edwards**, who received the Order of Australia Medal for their services to Australia's heritage and folklore.

#### WANTED - ONE SET OF UILLEAN PIPES

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

**Phone: Jenny Lowe: (03) 510 5798.**

#### STREETS IN BRUNSWICK

Shannon Cairns, who has been doing some work alongside the Across the Borders crew in Brunswick, has produced a small publication called 'Streets in Brunswick', with snippets of information about musical happenings in the area, record reviews, ads, etc. He has also been instrumental in starting up a World Music Night on Saturday nights at the Retreat Hotel in Sydney Road, with musicians such as Geoff Hollings, Joe Paolacci, The Cajun Aces and John Norton and Siyo. If you are interested in finding out more, you can contact Shannon on (03) 388 1460.

#### BRUNSWICK MOVIES

Brunswick movies will be screening a series of film nights, showing interesting and unusual film footage that hasn't seen a screen for a long time.

16mm movies. Large screen. Tea, coffee and biscuits at interval. \$5.00 admission.

- Wed. August 19 - Old Melbourne and Brunswick
- Wed. September 2 - Film/Film making
- Wed. September 16 - Music, Art, Culture
- Wed. September 30 - Pythagoras and Friends.

Mechanics Institute, Cnr Glenlyon and Sydney Roads, Brunswick. 8.30pm.



## RECORDS CASSETTES COMPACT DISCS

This small business of the Society has continued to be offered to Friday night Folk Club goers, albeit this year on a much smaller scale. A new shipment of C.D.'s which arrived last month was quickly seized upon, so with the promise of a lighter workload on the horizon I intend placing another order, scheduled to arrive before the end of July. I am enthusiastic about the prospect having more time to devote to the business so please see me if there is any stock you would like ordered. Just remember that records are hard to come by, but C.D.'s and cassettes are readily available; there also seem to be lots of older albums now released on C.D. which I can order, if the interest is there.

Speaking of older material, I have a request from a collector who wants to purchase any of the following:-

|                             |  |
|-----------------------------|--|
| AUDIENCE                    | Audience; Friends, Friends, Friends; Beat them, you can't. |
| DR K's BLUES BAND           | Self titled  |
| DR STRANGELY STRANGE        | Kip of the Serenes; Heavy Petting.                         |
| FAIRPORT CONVENTION         | Tour Sampler.  |
| FAMOUS JUG BAND             | Sunshine Possibilities.                                    |
| HAPSASH & THE COLOURED COAT | anything   |
| DORIS HENDERSON             | anything   |
| INCREDIBLE STRING BAND      | Self Titled..1st.  |
| LIVERPOOL SCENE             | anything   |
| MAGNA CARTA                 | Self Titled; Times of Change.                              |
| MOGUL THRASH                | Self Titled.   |
| POET & THE ONE MAN BAN      | Self Titled.   |
| SPIROGYRA                   | anything   |
| AL STEWART                  | Self Titled; Bedsitter Images.                             |
| TRADER HORNE                | Morning Way.   |



If anyone has any of these they wish to sell, would you please either phone me or see me at the Club and I will pass on the information.

Coralie Collins.

**SUPPORT YOUR SOCIETY  
BUY THROUGH THE CLUB**

## WINDSONGS

**CASSETTE & SONGBOOK LAUNCH/CONCERT**

Songs from the pen of **Phil Young (Fillane)** and friends  
performed by:

**Helen & Stephen Wright, Fillane, Craig Woodward, Chris White  
Justin Price-Rees, Cumulus Hat, 'Sneaky Pete' Mountney**

**\$5** **1C1 - 8pm, Sunday 16th August** **\$5**

**Brunswick Mechanic's Institute Cnr Sydney & Glen Lyon Rds.**  
(Entry refunded on purchase of cassette)



# FORTHCOMING FESTIVALS



August 8 - 9

## Wandiligong Pub - Music and Snow Weekend

Those wishing more information, phone David Alleyway (059) 633 277, or the Mountain View Hotel, Wandiligong (057) 551 311.

September 19 - 20

## Aurora Clydesdale Stud Open Day and Folk Weekend - Wagga, NSW.

Camp out on a lovely country property, eat stew and damper and play music around the fire, and take part in an open day to aid the 'Riding for the Disabled' organisation. No cost. Contact Dave Rackham for further information. Phone: (03) 529 2947.



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.

Enquiries: PO Box 198, North Perth, WA, 6006. Phone: (09) 370 1145.

## Bellingen Folk Festival, NSW.

Enquiries: Carole Helman: (066) 558 587 or Brian: (066) 551 888



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) 321 359 or (067) 321 797

## Wagga Wagga Folk Festival, Uranquinty, NSW.

Enquiries: PO Box S240, South Wagga, NSW, 2650. Phone: (069) 225 614.

## National Pipers' Convention, Wagga, NSW.

For pipers, budding pipers, pipers' partners and fans of piping!  
Contact: Patrick Lyons (02) 569 0060.

October 23 - 25

## TSDAV Dance Weekend, Yackandandah, Vic.

Enquiries: Maureen Beggs (03) 347 1518.



November 6 - 8

## 5th National Folklife Conference, Melbourne, Vic.

Enquiries: Hugh MacEwan: (03) 489 2441.

## Newcastle and Hunter Valley Folk Festival, Morpeth, NSW.

Enquiries: (049) 265 297 or (049) 584033.

Christmas to New Year

## Nariel Creek Folk Festival, Victoria.

Contact: Neville Simpson. (060) 771 241.



December 27 - January 1

## Gulgong Folk Festival, NSW.



December 30 - January 3

## Maleny Folk Festival, QLD.

Contact: Bill Hauritz, PO Box 840, Nambour, 4560. Phone: (074) 76 0600.

January 15 - 17

## Tamar Valley Folk Festival, George Town, Tasmania.

Contact: Mick (003) 821 926 or Linda (003) 822 079.



January 21 - 24

## Turrumurra Folk Music Bush Camp, Victoria.

Contact: Ernie and Cathy (03) 386 7108 or Diane Wisby (052) 331 265.

March 5 - 8

## Port Fairy Folk Festival, Victoria.

Closing date for performers is August 31, 1992. PO Box 991, Geelong, 3220, Vic.  
Phone: (052) 21 3106 Fax: (052) 25 1232

March 12 - 14

## Jamberoo Valley Folk Festival NSW

Note: Change of dates



# 2<sup>nd</sup> Wagga Wagga FOLK FESTIVAL



### - : FEATURING : -

- \* Ratters + Tuins
- \* Melaleuca
- \* Wind 'n' Reed
- \* Gary Shearston
- \* Vince Brophy
- \* Noel Raynes
- \* Ross Smithard
- \* Norm Ellis
- \* Margaret Bradford
- \* Sue Chalmers

DANCES  
CAMP FIRES

CONCERTS  
HOT SHOWERS

WORKSHOPS

OCTOBER 2, 3, 4, 5, 1992 at URANQUINTY

FURTHER INFORMATION - Jenny 069) 227493  
- Margie 069) 331158





# GOOLWA FOLK & MUSIC FESTIVAL

Oct 2-5 1992

ACCAPPELLA ASSOC \* ADELAIDE CELHI BAND \*  
ADELAIDE MORRISMEN \* AFRICAN WAZA \*  
ARRAMAIEDA \* AUST TRAD & BUSH DANCE \* GREG  
BAKER \* KATE BATTERSBY \* BEEBEE & GRAYSON  
\* ALSTAIR BLACK \* BLUE MOON \* BUCKLEYS  
\* CHANGE \* THE BUSHFLIES \* CACTUS \* CARAMBA \*  
KATRINA CARPENTER \* GREG CHAMPION \* MICHAEL  
COGHLAN \* DAVID CRONIN \* DARK ISLAND \* CHRIS  
DAVIES \* JOHN & DALE DENGATE (NSW) \*  
DIDDYCHWY \* MELINDA DOWD \* DYA SINGH \* BRIAR  
& QUENTIN EYERS \* HIYAS PILIPINO \* FILIPINO  
COMMUNITY \* CHRIS FINNEN \* FISHTRAP TRIO \* SA  
FLAMENCO CENTRE \* JOHN FRANCIS \* JO DUDLEY &  
FRESH AIR \* VIN GARBUIT (UK) \* GILL FAMILY \*  
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# TOP HALF FESTIVAL - ALICE SPRINGS

## Queen's Birthday Weekend, 1992

by Melanie Ball.

More sensitive people might have taken umbrage at the issuing of camel nose-pegs as 22nd Top Half Festival weekend tickets; was the implication that we are animals capable of consuming vast quantities of liquid? At least ticket holders weren't expected to wear them in the traditional manner.

In fact the quaint objects were in keeping with the theme "**Back to Alice**" and T-shirts bearing a camel train. The wooden pegs, cut in half and printed with "Alice 1992", drew many interested enquiries from patrons of the Woolworths Great Community Fair on the oval on Monday.

Territory and interstate folkies began massing from tea time on Friday night, the majority of them around the beer van - which reminds me of another notable vagary of our Territorian neighbours. They pay artists in cash on arrival, thereby encouraging reinvestment of profits in the festival. This was a plan with which most were more than happy to comply, via the aforementioned beer van.

The venue for the 1992 Top Half was Anzac Hill High School, site for the crash pads for the 1987 National. With new hall and shower complex the school provided everything necessary for an intimate festival (with floor space for visitors and overcome Alice people).

Friday was a relaxed night with a bush dance and a Welcome Barbeque run by the local and vocal Irish Club.

It seemed the weekend might begin dramatically when Ted Egan was spotted tearing up a beer box. Several people rushed over to convince him not to give up his singing career, but he was only making kindling. The bonfire he built did more than warm the

cockles of those who gathered around it for the first session.

After Saturday morning's guitar and children's workshops it was back to the camel theme, with a large festival contingent boarding ships of the desert and sailing out to Chateau Hornsby for mulled wine, stew, bread, and a chilly open-air concert. This production of "*Song With The Wind*" featured **Colcannon**, with a supporting cast that included **Rocky Marshall (S.A.)**, **Ken Ferguson and Don Bruce** (a double shot of W.A. Scotch). **Ted Egan** sang a great new song (official title undecided) about Caroline Chisholm's work bringing English women to Australia to tame our men. It was timely not just because Ted is a descendant of one of "Chisholm's girls", but because the Reserve Bank was threatening to replace Chisholm with the Queen on our new \$5 note (now a fait accompli).

Local and interstate artists were billed on the Saturday night concert. Some highlights for me were **Enda** singing new songs and cracking "short" jokes about our host for the week (as did nearly everyone else); the aforeshortened (sorry) aforementioned **Bob Sharp** (ex-Facial Expressions) singing a mix of his own and other's songs (one of many who have probably added a James Keelaghan song to their repertoire since the National); **Tony Suttor** removing his M.C.'s hat to aid and abet wonderful local poet **Dave Berman** bringing the house down (look out for him); and, to close, the other festival headliner, **Dave Wright**. This amazing Blues guitarist from NSW dances on a battered guitar, often launching into incredible breaks that bear little resemblance to the basic melody. "Yeah, it's self-indulgent," he said later. "But I love it and I'm going to keep doing it."

The bush dance that followed was sparsely attended by enthusiasts who danced till they dropped (but **Bloodwood** and Friends were still going).

The **Bilge Ratz** provided a Sunday lunch workshop on drinking songs - a bottomless pit of folk tradition from which to draw. We could have used something to fortify us for the windy afternoon Riverbank concert.

On Sunday night the school hall, venue for physical and cerebral pursuits over the preceding days (bush dancing, clog dancing, An Opera in Progress) was filled with a weird and wonderful array of merry-makers, well-endowed wenches, jovial jesters and melodic minstrels - all part of the **Medieval Feast** (included in the price of weekend tickets).

**Peter Bugden (W.A.)** was cajoled into performing in full feast regalia, and only his riotous performance kept the audience's attention from settling on his other obvious attribute. Was that a banana or a cucumber he shoved down his leotard?

More tempting food was available at the Woolworths Fair on Monday, but most of the Top Halfers ended up at the **Old Alice Inn** where plates of chips fuelled an afternoon-long singing session - a voluble finale to a great weekend.



## THE ACCORDION AND CONCERTINA

*Folkvine continues its series of articles on the history, care and maintenance of musical instruments. (The first, on the guitar, was published in the June issue.) This series was originally published by InFOLKus, the SA Folk Federation's magazine. This month we look at the concertina and the accordion.*

### The History Of The Accordion and Concertina

by Barbara Preston.



#### Concertina

The concertina was in some ways a product of the Industrial Revolution. In 1825 the English physicist **Sir Charles Wheatstone** began to study the acoustics of the 'free reed'. This was

the essential element of the shong, an ancient Chinese mouth organ. He went on to make a large bellows-blown version which he called the 'Concertina'. The bellows and reeds were already in existence, but he invented the key layout. He patented his 'concertina' in 1829.

The English Concertina is operated by a series of finger-piston studs - one piston per note whether the bellows are sucking or blowing. (The 'German Instrument' produces a different note according to the motions of the bellows). It has hexagonal ends and leather bellows.

The concertina was brought to Australia by early white settlers and was very popular as a musical accompaniment for folk singing. It could be heard in work gangs and during homestead recreation. However, like the accordion, the concertina almost disappeared after the First World War, partly due to so many men being killed, and to the advent of radio. Only those people persevering with the concertina in the folk music scene have kept it alive. Added to this the fact that the instrument has always been reasonably expensive to buy, its low profile in recent years is quite understandable.



#### Accordion

The button accordion or melodeon is a more recent traditional instrument than the concertina. Not a lot is known about its origins, but it was probably developed around 1860. (Although one source states it "was invented by Damien in 1829").

There were two early types, the German and the French (Flutina). A much cheaper instrument than the concertina, the accordion was widely used, and was mass produced by the German company **Hohner**. Not surprisingly, it was the mainstay of bush music in Australia, and was particularly popular among the early German communities in South Australia. Many an early settler supplemented his meagre income by playing at the local dance!

After a falling-off in interest after the First World War, the accordion, like the concertina, is enjoying a renewed interest. The dominance of the Italian style accordion with its wide



tremelo, put many people off in the past. It was difficult to play or sing with unless you had perfect pitch. The modern accordion, however uses a 'drier' tuning and is therefore more versatile and more widely appreciated.

The accordion is certainly more popular than many people would believe. It is played in Afghanistan, Sudan (tuned similar to Cajun tunings), America, the Arab States, the British Isles and Europe. Even the Chinese make and export them!

[Sources: Peter Hyde. "Australian made...Australian played". Michael Atherton. NSW Univ. Press 1990.]

### Looking After Your Accordion or Concertina.

by Peter Hyde.

These instruments are very robust - there's not a lot to look after. In the past, however, when something's gone wrong, out of necessity, people have repaired their own instruments. Some of this repair work is pretty unbelievable, especially by country players. I'm waiting for the day when I actually find fencing wire in one! Looking after your accordion or concertina is basically common sense, but here are some tips to keep the instrument in good playing order.

#### Reeds:

Keep the instrument away from dust as this will clog up the reeds. Also, don't leave your accordion in the boot of your car on a hot day because the reeds may drop out, especially on a Hohner Accordion which is not designed for the Australian climate. (The wax I use is built for our climate and becomes tacky in the heat, but doesn't actually melt).

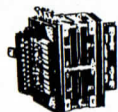
The only place the accordion really starts causing problems is in the tuning. I suggest very strongly that people don't try and retune them themselves. A lot of damage can be done to reeds if you don't know what you're doing. Take your accordion to someone who knows what they're doing. They can do it quickly and cheaply compared to shops which can be very expensive and take a long time.

#### Bellows:

You could put some lemon oil on the concertina bellows, but with an accordion, the rest will give way before the leather on the bellows does. As soon as you start playing the mass-produced accordions, however, the corners of the bellows begin to break in order to work properly. (My hand-made bellows play with no damage). The concertinas have higher quality bellows with no corners, so that's not a problem.

Bellows are often very badly repaired. Things like contact adhesive or sticking plastic are deadly. More damage can be done by trying to fix them - everything you do has to be reversible. Again, take it to someone who knows what they're doing!

[Maker and repairer, **Peter Hyde**, can be contacted on (08) 339 5436. Victorian instrument craftsman **Ian Simpson** also welcomes players' calls on (060) 771 273, and brother **Ray Simpson** can be contacted to teach the Anglo Concertina on (03) 754 2249.]



## Two Rooms Available For Rent

The Rathmines Street residence occupied by your Editor is once again in need of further habitation. Anyone fancy living in Fairfield, in a quiet but musical house close to conveniences? No smokers or TV addicts, please, and I would prefer females, though willing to consider all options! Rent is \$240 per month, plus expenses. Phone Jeanette: (03) 481 6051 (ah) or leave a message at (03) 889 4295 (bh).

## AN INTERVIEW WITH ANDY IRVINE



by Maireid Sullivan

Part Three

*When Andy Irvine was in Melbourne earlier this year, Maireid Sullivan took the opportunity to draw out some fascinating stories from his life and musical career. In this third and final part, Andy reveals some inner thoughts on songwriting, relationships, inspiration and creativity, life on the road and his life blood - the audience.*

M. As a songwriter there are a couple of questions I wanted to ask you. This relates to the experience of a human being who is trying to be creative and live on the creative edge. More and more today, people are writing songs themselves, people who didn't think they could write songs are making the effort, putting themselves to the task. Tell me, what was the inspiration for you when you first wrote your songs, what made you do it?

A. Well my songwriting goes in two phases because I started off writing songs in Eastern Europe purely because I needed new material. I was 18 months off on the road and I was inclined to fall in love very easily at that age. So I wrote whole bunches of songs about girls I was in love with who were never in love with me. If I ever did meet somebody who was as interested in me then there was no song in it.

M. Why was that? That is an interesting key to your poetic process.

A. Well, for me, a love song has to be a sad one. Because if it's a happy love affair then you haven't got time to be writing songs.

M. That's an interesting point. It's not that there was so much time that you were preoccupied but what would you say? That, I think would be a challenge, how do you write a love song that was not about a failed love, but is a celebration of love?

A. I don't know. Paul McCartney-type love songs are ... they're cloy. I feel that if you've got a good love affair going you should, maybe, keep it to yourself. For me, it's not interesting to write, sing, or listen to a song saying "What a wonderful woman I have and how happy I am with her", etc.

M. Singers like Van Morrison are doing it successfully.

A. Good for him. It's not my bag.

M. Maybe it's because you're not in that kind of relationship.

A. Maybe I never had such a happy love affair that I wanted to write about it. I've been through my ups and downs, in the marriage and relationship stakes.

M. How old are your children?

A. 19 and 14 and I love them dearly too. When I split up with my children's mother, it was a long split up, not easy to say exactly when we split up, but when she finally said "I don't want you living here anymore," and that was nine months ago, I immediately went into a shell, I think, and I thought "Well OK! that is one problem terminally finished with", which is 'women' - I am not interested anymore. They have, through no fault of their own, and probably more my own fault, they have not been a success with me, and they've taken up a lot of my bloody time. And it's not an age thing - well maybe it is - it was too much of a hassle. I was a romantic, would you believe it, in my youth. I've got too much to do.

M. Becoming pragmatic is a new insight, discovering yourself by yourself is a really big adventure.

A. I quite agree, and it's strange that you have to wait so long in your life to get the ability to do it. I find life increasingly fascinating because, as you get older, veils drop away ... a veil drops from another part of my personality and I am able to see it clearly for the first time. So this is obviously called "wisdom".

M. I wonder about this too, because it seems to me that the male/female issues just drop away, it's not important anymore, it's the human being that we are finally seeing.



A. Exactly! Down to the nitty-gritty with all the shit on the side finally out of the way.

M. And all the social paranoias that get in the way of even meeting people. If I meet people who radiate their individuality then I want to know them. To me that's the key, because that's where the energy exchange happens with people and that's the kind of energy exchange that is healthy. It doesn't destroy your soul, it inspires you and gives you energy.



A. Absolutely!

M. So it's only nine months since you came to the end of that particular process and you're now coming out of that transition. How is that affecting your creative process?

A. I'm not sure about that, because, with me, creativity is not an on-going situation, it happens in bursts. If you're travelling a lot, which I do, I've been on the road now for three months on this tour, America and Australia, you don't really have the time, or your surroundings are changing so rapidly ... I feel that to write you need a certain kind of stability. You don't have that on the road. You can get ideas and keep notebooks.

M. Where do you find your stability on the road then?

A. In my head.

M. Is it in meeting people and a certain kind of interaction with people, a sense that you are not, in fact, leaving but that you are making further connections?

A. Yes! It's making further connections and reconnecting. And I suppose, also, there is a slight irresponsibility and shallowness to it as well, because you never really get to know these people all that well, you never actually live with them, you're moving on next day or two days later. It's kind of nice to have a good, strong relationship with somebody that is unexplored, so that you see somebody every 18 months, and when you do see them you realise by the look on their face that they are devoutly happy to see you and you are to see them, and yet if someone was to ask you what their favourite colour was you wouldn't be able to answer that.

M. That is an interesting thing because you can have that relationship with a lot of people and it's always true.

A. And there's no strain either, whereas, sometimes a really deep relationship can be a hassle.

M. Well, it's a challenge because while a person is 'unravelling' their own mysteries you're then having to 'unravel' with each other and that's a big job.

A. Yes exactly! But I think I also suffer from a diminished sense of responsibility. I'm anti-authoritarian and I don't care for deep responsibilities ... I hide behind other people to do that. I think this is reflected very much in my lifestyle - I flit from here to there like a butterfly. I'm very good at being with myself.

M. That's a good thing. People need to be reassured that it's OK to be by yourself.

A. Some people are not able to do it, you know yourself, you see people and they say "Oh! let's go down to the pub or let's do this or that" and you think "Jesus these people can't bear to be with themselves for a minute". Whereas, if I get to an airport and the plane is delayed for six hours, I'm quite happy, there's a kind of surge of happiness because I can sit there and I can read or I can write - I can marshall my thoughts, basically, for six hours.

M. This brings me to the question, that is, on the stage, working with the audience, is there a quality of that 'meeting' with people? Of course your own subjective mood, when you go on the stage, has something to do with it. If you're feeling extroverted you can immediately make the connection, but if you go on and you're tentative, do you find that it takes you a while, perhaps, to get a rapport going with your audience?

A. In my case my performing is completely subjective. What I am doing is, I am playing the music that I like to play and I'm playing it the way I like to play it. The audience is an essential part because it makes me show off better than I would be able to on my own. Therefore, if the audience is receptive I will play better and better.



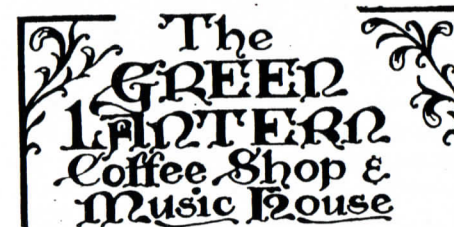
M. How will you communicate to the audience that they have been receptive? Will it change the way you feel yourself?

A. Yes! At the end of a good gig your ego is re-affirmed and at the end of a bad gig your ego is on the floor again. For me, life as a performer is a continual struggle to have your ego in balance, you know. What I'm saying is not an egotistical thing at all, it stems from having a fragile ego, my ego has to be flattered in order to be in a place where most people's is all the time. I could do 48 good gigs and one bad gig and then the next gig is kind of tentative and I'm saying "Jesus! am I any good?"

M. The point here is that most people don't put themselves to that kind of test. When you're up there on the stage you are being told where your ego is, so you're being played by the audience.

A. It's a daily test. But you know yourself, as a singer and a songwriter that there is nothing quite as satisfying as writing a song, singing it and the audience appreciating it and clapping it and saying afterwards to you "God! that's a great song! Who wrote that!" - "I did" - "You wrote that song? Wow! Great!" There is nothing as good as that!

*Maireid Sullivan is a Melbourne based singer and songwriter, who will be performing with her new band, 'Maireid', at One-C-One in Brunswick on Sunday night, August 30th. Many thanks to Maireid for this interview.*



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## AN INTERVIEW WITH RONNIE GILBERT AND JUDY SMALL

by **Maryanne Sweeney**

*Maryanne Sweeney, journalist and FSDSV member, spoke with Ronnie Gilbert and Judy Small in Melbourne on the eve of their Australian tour in June.*

Ronnie Gilbert and Judy Small's mutual admiration began when they met at the Vancouver Folk Festival ten years ago, although Ronnie had been singing much earlier than that. In the '50s and '60s, she was a respected member of the **Weavers** - the first folk group to make the charts in the U.S.

"The Weavers were the people who wrote 'If I Had A Hammer' and had the first commercial version of 'Wimoweh'," says Judy.

Their hit 'Goodnight Irene' sold over a million copies. But their popularity was cut short when they were blacklisted during the McCarthy era. "We made no secret about our left-wing proclivities," says Ronnie. "We sang for unions, we did all the things that Americans are supposedly allowed to do because we're a democracy."

Weavers material inspired groups like Peter, Paul and Mary, the Kingston Trio and the Seekers, and indirectly inspired **Judy Small**. "Peter, Paul and Mary talk about being the children of the Weavers," says Judy, "and if that's so, then I'm a grandchild of the Weavers."

From '60s folk, Judy progressed to the singer-songwriters of the '70s such as Joni Mitchell and Melanie Safka. "Then I discovered the Women's Movement," Judy says, "And all the wonderful feminist singer-songwriters, Peggy Seeger, Holly Near. And on the back of a Holly Near album, there was this statement that I didn't understand - it said: 'This album is dedicated to Ronnie Gilbert of the Weavers, a woman who knows how to sing and what to sing about' and I thought: 'Who's Ronnie Gilbert?' But I didn't think twice about it."



It wasn't until 1982 when she was asked to sing by Eric Bogle at Vancouver that Judy met Ronnie. She sang her own recently recorded anti-war song 'Mothers, Daughters, Wives'. "Holly Near and Ronnie Gilbert were singing together there, so I had discovered who Ronnie Gilbert was, as a member of an audience," says Judy.

"After I had sung this song, suddenly there was this woman in front of me with tears in her eyes: 'That's my life you're singing up there'. And I think I said something like 'Can I give you a hug?' because it seemed appropriate. I remember she just wept on my shoulder for a minute or so. We've been friends ever since."

Says Ronnie: "Meeting Judy was an enormous validation - when I could get past my emotional response to her song - to see this movement of idea and music all the way around the world ... It's not a little thing you do when you step out there and say 'This is what I believe'."

Ronnie recorded 'Mothers, Daughters, Wives' and in 1986 she toured Australia, with Judy Small opening the concerts. For this tour, they decided to remain on stage together, each doing some solo material.

This tour's theme '**Music to move you - songs of conscience**' "encapsulates what we both do," says Judy. "I want to move people. I want to move them to laughter, I want to move them to tears, I want to move them to action, so they can go out into the world renewed and hopefully replenished by the music."

For Ronnie, it's a matter of what moves or "energises" her. "It's not always political music, it's a song so beautiful or so funny that I just want to do it."

Her current project is performing and singing in a one-woman play which she wrote about Mother Jones, a controversial labour organiser known for her work with coal miners. "It's a kind of coming together of all the things I've done - singing, politics, history, acting," says Ronnie. "Most people know me as a singer, but in fact I've had more than twenty years of acting experience."

Judy says she's trying to organise a spring tour of the U.S. so she can see the show.

## DEVELOPING STAGE PRESENCE

by Rachel Green

Reprinted from *Town Crier*, April, 1992,  
newsletter of the WA Folk Federation

Every good folk musician needs an appreciative audience! Why is it though, that so many talented folkies undermine the value of their performance and put their audience off-side from the start? As a member of the audience I want to listen to people who are musically interesting, easy to hear and enthusiastic. I do not want to have to endure rambling apologies, people I can't hear or understand, negative dissertations on personal irrelevancies, eaten microphones nor the introspective introversions of performers who don't even realise the audience is there. As for the "it's good enough for folk" excuse for out of tune instruments, those musical members of the audience may hate it. For years I've gone away muttering these things under my breath but I realise that doesn't help anyone so I thought I'd finally own up and put my pen where my mouth is!

So, on a positive note, here are my suggestions for ways to present an act so that I, at least, want to listen.

1. Start off **POSITIVELY**. Make it sound as though you're glad to be there and appreciate the chance to perform. It means not apologising or making derogatory remarks. If you really believe "it's not very good" (to quote one of Roger Montgomery's poems) then work out how to make it good, let us be the judge, or don't do it! Don't draw attention to things which may go wrong.

2. **GET ON WITH IT**. Stick to the point. Explaining the background to your instrument or song is great. Waffling on about issues of only personal relevance to yourself isn't. Whatever, keep it short and sing, if that's what you're there to do.

3. Have an instrument that's **IN TUNE**, and wherever possible, before you go on stage. If you find it difficult to tune an instrument by ear, don't expect that the stress of being on stage will make it any easier, it won't. Instead use help, be it electronic or human.

4. Look at your audience - this will involve you opening your eyes! Acknowledge their existence and make them feel welcome - after all you want them on your side, don't you?

5. Talk to and with your audience - this means that you sound and look as though you are having a conversation with them. It means not muttering to yourself.

6. Talk about things which the audience can relate to. For example, the audience is interested to hear about your music, poem, your instrument. The audience is not interested in hearing your anxieties about what will happen if you break a string, or whether you'll manage to hit the high C.

7. Introduce your songs or pieces positively. "This is a great song" gives the audience a positive mind set. Saying "If I remember the words" sets up a negative expectation on behalf of the audience and increases the likelihood of you actually forgetting. In addition to which it is tedious.

8. Sing so you can be heard. Project your voice sufficiently well so it is easy to hear you. Losing your voice inside your throat may sound good to you but it's wasted on the audience. The audience will give up rather than straining to hear. Getting enough volume may require many things from learning to open your mouth, using voice projection techniques, making sure you do want to be heard or using a microphone.

9. Use amplification **EFFECTIVELY**. This means that voices need to be heard over instruments and that your voice quality and diction (speech sounds) are clear enough to be easily understood. Putting your mouth right up to the microphone does not necessarily give you the best sound (depending on microphone type) and the audience appreciates seeing your face and mouth as this aids understanding through lip reading and facial expression.

10. Finish positively. Have some sense of firmness and enthusiasm when you finish. At least you can feel pleased that you've made it to the end! The last thing you do stays with the audience so finish on a high. Don't leave your weakest or least known song or piece till the end. Play one of your best or most uplifting items. Do not creep off stage with mumbles of "sorry can't remember the rest" or "that will do"...

Your audience is important. It feels so much better being in the audience when performers present themselves well and promote themselves positively. Go for it. We will all benefit and so will folk music.

Rachel Green.



## LEARNING A TUNE



By JUDY JONES.

Taken from *Cornstalk Gazette*, February, 1992; reprinted from *Cumberland County Rag*, the magazine of the *Bluegrass and Traditional Country Music Society*, Vol. 14, No. 2, 1989.

Over time, people develop their own way of learning tunes. What works for one person might not work for another person. In this article, I'm going to describe the method that I have found most successful. When I learn a tune this way, I find that I can remember it much better. Although its name might not always stay in my memory, the tune usually does.

### Background Listening

Listen to lots and lots of music, **especially** tunes; different ones played on the same instrument (especially the one you mainly play) and the same tune on different instruments. No need to sit down to listen;



play them while you're cleaning the toilet or in the car.

Watch other people playing whenever you can. Although you don't necessarily consciously absorb exactly how to play this or that, you'll be surprised how much enters via your eyes and ears to get logged away for future reference.

### Getting It Into Your Head

Once you have picked out (pardon the pun!) a tune you would like to learn, listen to as many versions of it as you can. Choose the version most like what you would like to play and put it on cassette. It's helpful if the version is one in which the tune is close to the original. That is, it isn't merely a series of licks, arpeggios and runs with only a passing reference to the chord structure of the tune. (We're mainly talking here about traditional, old time or bluegrass tunes.)

Now listen to that tune as much as you can. Sit down and listen, really concentrating. Play your cassette in the car, at home, on the train, while you're working, whenever you're able to. A continuous cassette can be helpful so that you don't have to keep rewinding the tape. Work out what key the tune is in. Work on the chord changes (get a friend to help if you need it.) The idea is to get that tune into your head until you can hum it, sing it, mentally play it. This doesn't necessarily mean note-for-note with the taped version, but keep listening until you know how that tune goes, until you could recognise it anywhere, on any instrument in any style (even K-Mart muzak).

### Playing the Tune

Trying to learn a whole tune all at once can be daunting. It becomes manageable, however, when you break it up into workable segments. Many traditional tunes have two distinct parts, the "A" part and the "B" part. This is the first division you can make - into these two parts.

Next take each of these two parts and subdivide them further. It's often the case that bluegrass and old time tunes divide quite naturally. Certain musical phrases in a tune seem to mark clearly the end of a segment, for example, an A-part of 16 bars divides neatly

into four 4-bar segments and each of those equal segments is like a mini-tune on its own. These small segments are the building blocks for learning to play the tune.

Now, work out how to play the first **small** segment and learn to play it. Then learn the next segment, add it to the first and play them together. Keep practising this until you can play straight through from the start of the tune to the end of the second small segment without a break.

Next learn the third segment. When you can play it, add it to the end of the second segment. This is how you gradually learn the whole tune, by keeping on adding your newly-learned segment to all the previous ones. By the time you add the last segment in, you'll find you have learnt the whole tune.

*(Dave Rackham recommends starting with the last small segment, then adding the second last, and building up the tune this way. His theory is that too many tune learners know the first parts of lots of tunes, but have never quite mastered, or even learnt, the tune right through to the end - ED).*

Whilst you're learning in this way, it's best to keep everything at a slow, manageable speed until you have learnt right through to the end of the tune. This will help you to avoid speeding up in the "easy" places and slowing down in the "hard" parts. Initially, it's best to keep it all at the speed at which you are able to play the most difficult parts. Speed it up gradually as you get better.

Learning this way might seem a bit tedious and many people can take shortcuts with tunes that come easily to them. However, with tunes that don't come easily, this process is very useful for learning a complete tune so that you can play it smoothly, without jerks and bumps, from beginning to end.

In working out how to play the tune, experiment with different ways to get the same notes. Use existing tablature or standard notation if you wish, to help with sections that you have trouble figuring out, or to see how someone else plays the tune. But when you have done that it's best to put away the music or tab and go on *learning* the tune rather than

playing it while you read it. You can use the tab or music as a memory jogger from time to time, but I have found that if I keep reading it, it takes me a lot longer before I really *know* the tune.

### Practice Makes Perfect

So now you know how to play tune X. You can start at the beginning and go through to the end without too much hesitation and without looking at any music or tablature. What now?

*Practice*, that's what. That's how you get to be able to play the tune with other people, to go on playing it for years and to be able to dredge it up out of your memory in 10 years' time when you haven't played it for ages.

This is the time to smarten up your timing. Most people tend to speed up on easy bits and slow down on hard bits of a newly-learned tune. I've found that when I've jammed with someone who has previously only ever played alone, their speed is often really variable and they don't realise it until they play along with someone else.

You may be lucky enough to be able to get a friend to help you who is willing to play back-up whilst you play the tune at whatever speed you're capable of. If so, thank your lucky stars and take advantage of them. (You may be able to do the same thing for someone else one day.) Just steady, basic back-up is all you need. Guitar is probably most appropriate; piano is an alternative. These instruments give you the up- and down- beats when played in the back-up style that you hear in bluegrass and old time music. (Take care, though, that your back-up friend does have good timing - and patience.)

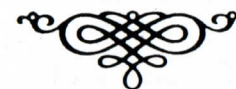
In the absence of a convenient friend, you can use other techniques: use a metronome or (just for the timing aspect!) a drum or other rhythm machine; or record your own back-up on cassette and play along with yourself.

In the meantime, resolve that you will play the new tune through a certain number of times each day or each practice. Practice while watching TV (not a music show, perhaps); what you're doing is teaching your fingers to

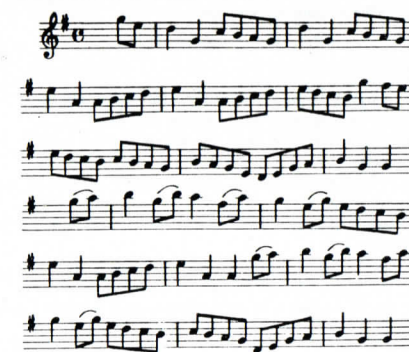
go to the right places automatically - the TV focuses your attention away from worrying about whether you can play the tune, or where your fingers go. (I'm indebted to Murphy Henry, columnist with "Banjo Newsletter" for this useful hint.)

Tape yourself playing (at whatever speed you can play smoothly and correctly) and listen to that tape when you can't actually be playing the tune (e.g. when you need both hands to steer the car). Visualise your fingers playing the correct notes, especially any bits you may have difficulty with. Believe it or not, these last two techniques can actually be as useful as real practice.

You're aiming at *overlearning*, just like when you have to give an important speech. Keep on practising, *gradually* working up the speed until you really feel like you can play that tune! Work out some variations, different ways of playing the tune, new ways of getting the notes.



### Planxty George Brabazon Planctai George Brabason





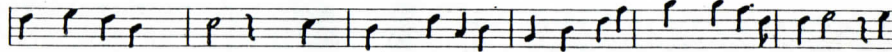
# Skill Share and Music Exchange - Hire a Folkie.

## GREEN AMONG THE GOLD

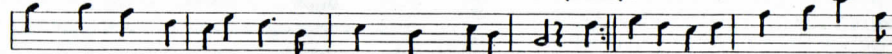
© Steve and Rosalind Barnes 1991



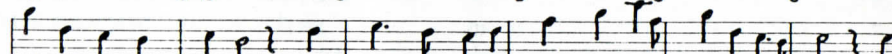
1. Dusty plains and iron chains met Erin's sons and daughters. Cast upon a barren land, a  
2. Limestone walls are all that's left of times of pain and failure The country yields the secrets of the



far - off fatal shore. They dreamed of misty mountains in their home across the water, they  
beauty that it holds. The songs of Erin's Isle become the Music of Aust - ralia, and



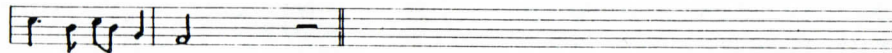
sang of Conn - e - mara and the homes they'd see no more. Now So beneath the Southern Cross They  
Irish hands have woven strands of green among the gold And We



sang our songs of Ireland, who sent her sons and daughters here in hungry days of old They  
sing



Played our jigs and reels beneath the skies of their new homeland, Irish hands have woven strands of  
Play our are weaving



Green among the gold.

Dusty plains and iron chains met Erin's sons and daughters.  
Cast upon a barren land, a far-off fatal shore  
They dreamed of misty mountains in their home across the  
water  
They sang of Connemara and the home they'd see no more  
Now limestone walls are all that's left of times of pain and  
failure  
The country yields the secrets of the beauty that it holds,  
The tunes of Erin's Isle are now the music of Australia  
And Irish hands have woven strands of green among the gold  
(Chorus)  
And so beneath the Southern Cross they sang their songs of  
Ireland  
Who sent her sons and daughters here in hungry days of old  
They played their jigs and reels beneath the skies of their new

homeland  
And Irish hands have woven strands of green among the gold  
Times were hard at home and so we took a crazy notion  
To start a brand new life upon the far side of the globe  
And now we find our hearts are stranded somewhere in mid-  
ocean  
Though our days are full of sunshine and our future full of  
hope  
Our children sing of droving life, of shearers and bushrangers  
They learn to play our music and to dance the steps of old  
Though their hearts are in Australia they never will be strangers  
To the land we left behind us, they're the green among the gold  
(Chorus)  
And so beneath the Southern Cross we sing our songs of

This is the song that won the 1992 Declan Affley Memorial Songwriting Award at the 1992 National Festival.

Please note that, unless we get some feedback and positive indication that this column is actually being of benefit to members, it will be discontinued after this issue.

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   |
| Eddie Scott:   | Painter & decorator, handyman:              | 054 647273 |
| Frances Wade:  | Proof-reading, typing, editing:             | 481 7339   |
| Stephen Wright:  | Professional quality calligraphy:           | 741 5343   |
| Seagull Graham:  | Typing:                                     | 481 6051   |
| Ian Simpson:   | Concertina & whistle maker (and repairs):   | 060 771273 |
| Ray Simpson:   | Anglo Concertina tuition, mostly beginners: | 754 2249   |
| Peter Anderson:  | Accordion tuning and repairs:               | 380 2275   |
| Jill Scurfield:  | Singing teacher - solo and workshops:       | 819 1990   |
| The Irish Welfare Bureau runs a whistle workshop at its centre at<br>71 Gertrude Street, Fitzroy, at 7.30pm on Wednesday nights: |   | 417 3682   |

## "Situations Vacant"

A Traditional Irish Story-teller is needed for the Irish Night at Cafe Yartz on Saturday night, August 29. Payment negotiable. Contact Seagull on (03) 481 6051.

## ERIC PURDIE

### CARPENTER & JOINER

(and long time folkie)

PHONE: 458-4969

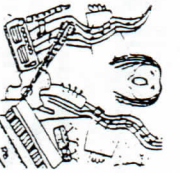
TWENTY FIVE YEARS EXPERIENCE  
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# Folk On Radio

IN MELBOURNE



RADIO NATIONAL: AM 621

SATURDAY: 1:30pm - 2:00pm Talking History.  
 MON. - FRI: 11:10pm - 1:00am Nightly Planet.  
 Robyn Johnston often plays local and international folk music.

3LO: AM 774

SUNDAY: 5:30am - 10:00am Australia All Over.  
 Folk Country and Chat with Ian "Macc" MacNamara.



3CR: AM 855

MONDAY: 10:30pm - Midnight Traditionally Late.  
 Co-ordinated by Peter Goodyear with various presenters.  
 TUESDAY: 10:30pm - Midnight Local and Live. Marion Cincotta presents local recordings, with local acts live-to-air most weeks.  
 FRIDAY: 10:30pm - Midnight The Boile 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

TUESDAY: 12:00 - 1:00pm The Boile - World Music.  
 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 Del. Repeat of first part of previous Friday's program.

FRIDAY: 11:30am - 12:30pm

The Songs and Stories of Australia. David Mulhallyen.

FRIDAY: 8:00pm - 9:30pm

Music Del. Steve Snellenman & Paul Petran

WEEKDAYS: 5:10pm - 7:00pm

Sue Howard often plays local and international folk and acoustic music.

International folk and acoustic music.

3PBS FM...106.7

WEDNESDAY: 1:30pm - 3:30pm Multicultural Music - The Boile.

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.  
 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)

MONDAY: 10:00pm - Midnight (Alt. Wks) Meanderings. Bruce Polgier.

SUNDAY: 7:00pm - 9:00pm

Folks Alive. Various presenters.

3GCR FM...103.5 (Gippsland)

THURSDAY: 8:00pm - 10:00pm What the Folk.

3CC FM...103.9 (Central Victoria)

MONDAY: Lyndal Chambers/Geoff Harris/Hans Strating.

MONDAY: 8:00pm - 9:00pm

Open Door - Roddy Winlaton. Singers, Songwriters and Troubadours.

MONDAY: 9:00pm - 10:30pm

Andrew Pattison/Jim O'Leary. The Organic Swagman.

MONDAY: 10:30pm - Midnight

Kerry McDonald.

3RRC 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.



## THANK YOU - FROM PETER GOODYEAR AND 3CR

I would like to thank all the performers who came along to 3CR and performed on our 'Traditionally Late' Radiothon broadcast.

Thanks to:

Dave Alderson  
 Maureen Beggs  
 Cathy Cranage  
 Jeanette Gillespie  
 Seagull Graham  
 Tony O'Rourke  
 Kevin Parsell  
 "Three Bags Full"

Kelly Johnston  
 Meg Macdonald  
 Annie Pigdon-McGlade  
 Helen Wright

Presenters:

Tony Connell  
 John O'Leary

To all of you I'd like to say a big "thank you very much". You all deserve a medal for turning out on a Melbourne winter night.

I would also like to thank those listeners who phoned in to make a contribution to the Radiothon. If there's anyone who missed the programme and would still like to donate, phone 3CR on 419 8377.

If you haven't heard 'Traditionally Late', tune into Radio 3CR at 855 kHz on the AM band, from 10.30pm to midnight on Monday nights.

Happy listening.

Peter Goodyear.





# MELBOURNE FOLK CLUB

## AUGUST

Friday night 8.30 pm - 11 pm; Session afterwards

7th **Rick E Vengeance** Blues, silly songs, all round good entertainment.  
**High Times String Band** Old Timey American music.

13th **Danny Spooner and Friends** A Tribute to the Life and Music of Don Henderson.

21st **Nude Rain** Exciting women's 'a capella' harmony group.

28th **Kerry Ang** Original songs and acoustic blues.  
**Salvation Jane** Women's harmony group of a different nature.

Floor Spots ~ 8.30 til 9.00

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

Folk Song & Dance Society



Victoria Inc.

One-C-One in concert - live music in Brunswick

Sunday 19th July

**The Accidentals**

(jazz trio)

**Helen Durham** (poet)

**Gentle Persuasion**

(layered male vocals, acoustic rock)

**Matt Walker**

(bluesman)

Sunday 26th July

**Peter Hicks**

(song-writer from Sydney)

**Geoff Hollings & Pete Howell**

(folk duo)

**Annie McGlade**

(original and traditional ballads)

**High Times String Band**

old timey music

Sunday 2nd August

**Nude Rain**

**Tiddas**

**Fiona Boyes**

**The Mavises**

(young band from Ballarat)

all concerts 8-11 pm at Brunswick Mechanics' Institute, cnr Sydney and Glenlyon Rds, Brunny

Door costs: \$8 or \$5; free for children

and hot drinks are complimentary

Sunday 16th August

concert to launch the *Windsongs* album by Fillane and friends

Sunday 23rd August

**Cloudsville** (jazz buffoonery)

Sunday 30 August

**The Raving Beauties**

(acoustic 4-piece who play new songs)

**Tiddas** (Australian Soul music)

6th September

**Andrew Pendlebury**

(guitar music- flamenco to Appalachian and jazz)

**Pesa Mozika**

(African danceband)

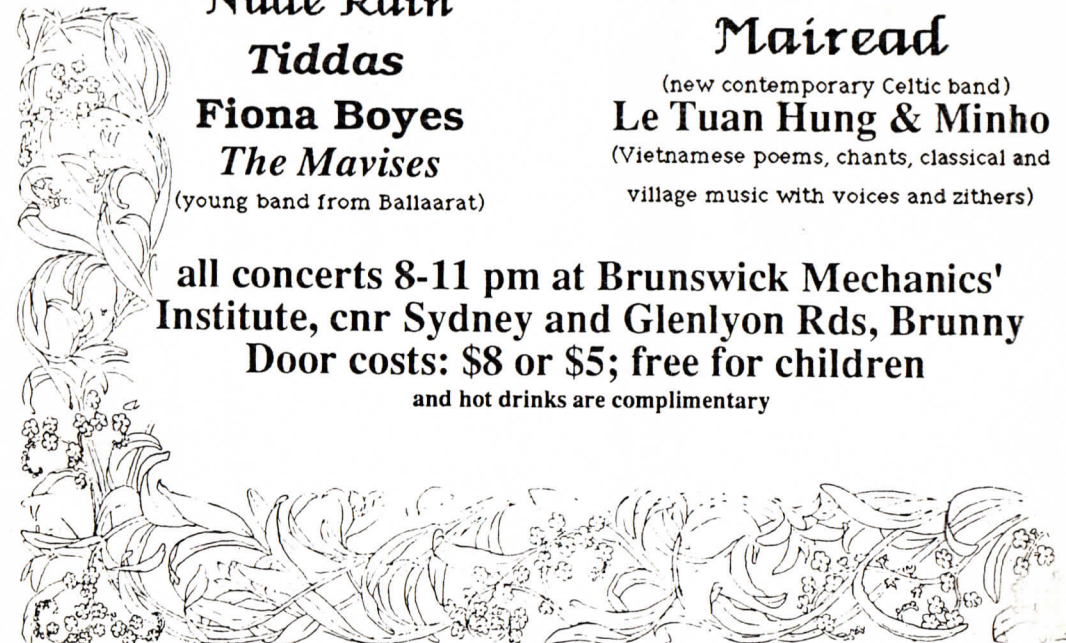
Sunday 13th September

**Mairead**

(new contemporary Celtic band)

**Le Tuan Hung & Minho**

(Vietnamese poems, chants, classical and village music with voices and zithers)





# BOITE WORLD MUSIC CAFE

## CHANGES OF VENUE

DURING RENOVATIONS IN AUGUST AND SEPTEMBER

| DATE        | EVENT                      | SPACE  |  |
|-------------|----------------------------|--|--|
|             |                            | Fitzroy Community Room<br>Edinburgh Gardens<br>North Fitzroy | Presbyterian Hall<br>cnr Michael &<br>McKean Sts.<br>North Fitzroy |
| Fri July 31 | KOORI                      |  | ✓  |
| Sat Aug 1   | CEILIDHE                   | ✓  |  |
| Fri Aug 7   | HARAVICU                   | ✓  |  |
| Fri Aug 14  | ABA BAKU                   |  | to be announced  |
| Fri Aug 21  | APODIMI COMPANIA           | ✓  |  |
| Sat Aug 22  | SINGERS' NIGHT             |  | ✓  |
| Fri Aug 28  | LINSEY POLLAK              | ✓  |  |
| Fri Sept 4  | PERCUSSION PLUS            | ✓  |  |
| Sat Sept 5  | CEILIDHE with Moving Harps |  | ✓  |
| Fri Sept 11 | THULA SANA                 | ✓  |  |
| Fri Sept 18 | APODIMI COMPANIA           | ✓  |  |
| Fri Sept 25 | BALKAN with Stale Popov    | ✓  |  |
| Sat Sept 26 | MARGRET ROADKNIGHT         | ✓  |  |

Check The Age EG: That's Entertainment Fridays for details of Boite events.

**Please tell your friends.**

# ALBUM LAUNCH

# PETER YORK

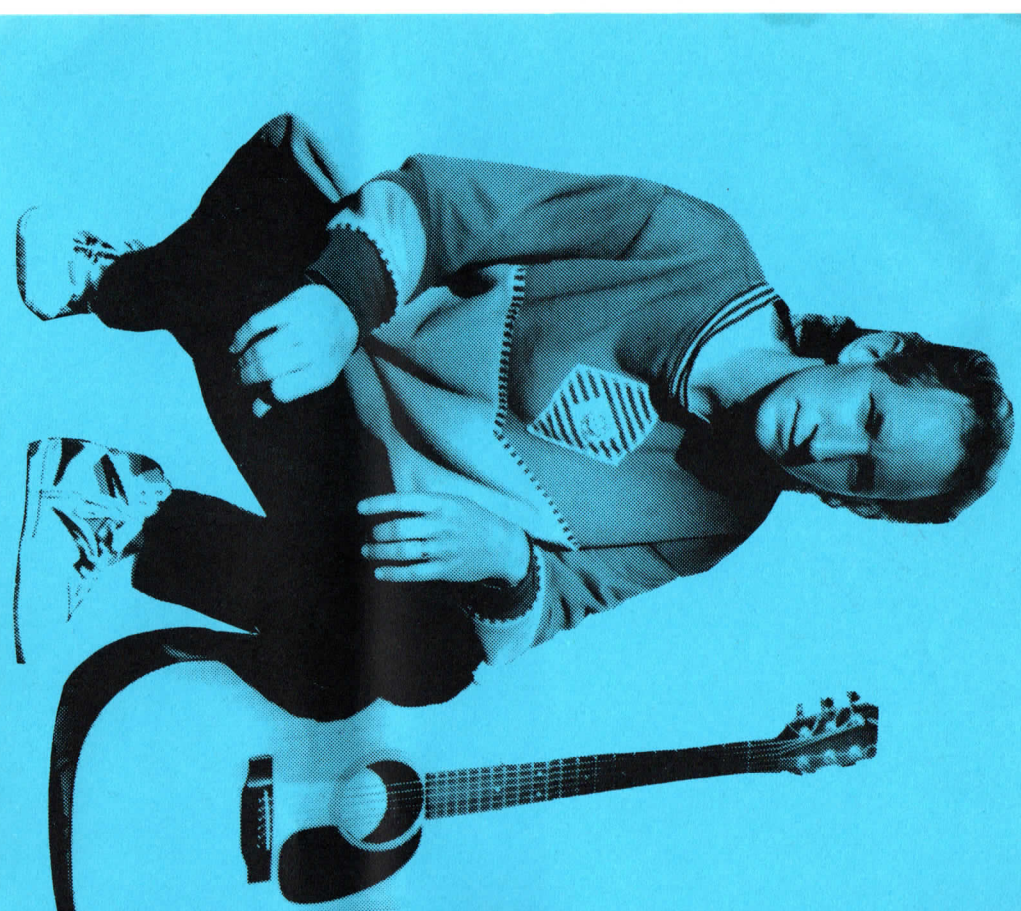
**\* Listen With Your Heart \***

|                      |   |
|----------------------|---|
| <b>Fri<br/>Aug 7</b> | Selby Folk Club, Community House<br>Minak Reserve 8.30pm<br>Admission \$4 - at the door |
| <b>Sat<br/>Aug 8</b> | T.L.C., 265 Canterbury Road<br>North Bayswater 8.00pm                                   |

Please send me ..... tickets @ \$6 each  
for August 8 album launch

Name: -----  
 Address: -----  
 Phone No.: -----

Send to: Hedgehog Music, 273 Bayswater Road, Nth Bayswater 3153





## 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

### CAFE YARTZ

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

Wed  
to  
Sun

### CLIFTON HILL HOTEL

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

Fri  
Sat

### 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

### 'MOLLY BLOOM'S'

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

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

### "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

### TRAMWAY HOTEL

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

Sun  
Tue

### 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

### 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

### DAN O'CONNELL HOTEL

Wed.-Sun. Irish bands. 9.30-12.30 (8.30-11.30 Sun.) Car Princes/Canning Sts, Carlton - phone (03) 347 1502

Wed  
to  
Sun

### GREEN LANTERN COFFEE LOUNGE

Tue. - 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

Tue  
to  
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

Thu  
to  
Sun

### 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

### 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

### TRADITIONAL AND SOCIAL DANCE ASSOCIATION OF VICTORIA

Dances and dance workshops for adults, children and families; days, evenings and weekends throughout the year. Newsletter for members.  
Contact: Maureen Beggs (03) 347 1518 or Lucy Stockdale (03) 380 4291

## 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) 860 2293 (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 LaTrobe/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**

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

**GERLONG**

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

**YANDOIT**

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

**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'Keeffe (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