



FOLK VINE

The Newsletter of the
Folk Song & Dance Society of Victoria

ISSN: 0811 - 0107
PRINT POST APPROVED
PUBLICATION NO. PP 326895/00009

FEBRUARY 1995
Volume 20 No. 1

FROM THE EDITOR'S DESK

Hello Folks,

Welcome to 1995 - I hope a year of fulfillment and peace for all our readers, and a year filled with great music in Melbourne.

I know many of you will have experiences to relate from your travels to Nariel, Maleny, Tasmania, Turramurra and other summer festivals. Thanks to Carol Higman for her review of Nariel Creek (liberally sprinkled with comments from a certain friend who had a sneak preview!). We'd love to hear from others for the next issue. I've just stepped off the boat from Tasmania after a wonderful time at the Huon Valley and George Town Festivals (plus a little wandering around the island). With Maleny/Woodford before that and Turramurra to follow, things have been a mite busy, but I'll try and collect a few thoughts for our new editor next month!

Speaking of new editors, I'd like to take this chance as I leave the position to thank all who have sent articles and reviews and kept me supplied with information to pass on, and to all who have helped keep the magazine going, particularly Pam Connell and her team of wrappers each month, and Brian Grayson for taking over much of this month's work.

Keep supporting your new editor, whomever he or she may be, and your committee, and your new Folk Club convener. What we have here in Melbourne is very precious. I realise that more and more as travel around interstate. **DON'T LOSE IT!**

I hope to see many of you at the Folk Club during February.

Cheers now,

Jeanette Gillespie

FROM THE PRESIDENT

As I seem to have barely turned off the computer since completing the January mail-out, just as you have probably barely finished filling out your questionnaire, this will be a brief report of Society interests and include some information from the **Australian Folk Trust Journal**.

I'm sure I didn't need to remind anyone of you to fill out and return the questionnaire, **BUT**, should you have forgotten, please make your cuppa and do it right away! Prompt return of the information is vital, as it will not only serve as a guide to the Committee in the selection of the new Convener, but also in the planning of the future Club program.

When I reiterate the importance of the Society's responsibility for the preservation of our folk traditions I sometimes wonder if I am overstating this aspect of our role. I am however frequently reassured, for example by the number of phone calls made to the Society's phone numbers requesting information of this nature.

Another example is that, since the raising of the profile with the publicity given to the annual **Graham Squance Award Ceremony**, there has been an marked increase firstly in the interest shown towards the award, and secondly in the number of contacts made with the Society regarding both Graham and the award.

Following the 1993 Award Ceremony, to which all past recipients were invited, thanks to Ken White, contact was made with Graham's son, David, and this gave us the opportunity to hear David and his mother, Marnie Sheehan, at the '94 award night. More recently information, followed by a request to see the Memorial Roll of Honour, has been

sought by Graham's brother and family, who, it appears, knew nothing of the Award.

Committee discussion on the proposed **Victorian Folklife and Heritage Centre** determined that the preservation of such traditions is a Society priority, and that increased attention should be given to facilities to protect and to showcase this history. I would be interested in gaining additional member opinion on facilities deemed important for the proposed Centre. Please phone me or catch me at the club if you wish to contribute ideas.

The AFT journal discusses at length the financial plight and the financial requirements of the present AFT structure. It provides an historical statement of this existing structure, a rationale for the need for change, and a description of the role and the basis and composition of the proposed new structure.

Also included is comment on the Federal Government's Cultural Policy Statement; discussion of the structure and functions of the Foundation for Australian Cultural Development, to be linked to the Australia Council; the "Festivals Australia" program, which will provide funds to bring artists (viz. 'crowd-pulling performers/artists') that festivals otherwise could not afford to take part in regional arts festivals; the project, "Australia on CD" (production over two years of a series of 10 CD-Roms) presumably directed towards schools; the establishment of a National Music School in Melbourne; and notice of the Contemporary Music Summit.

The recipients of grants from the Folklife Grants Program and the Multicultural Dance Program are listed. Three Victorian applications were successful in the first category and one in the second. Congratulations to all, and particularly to Society members **Shirley Andrews** and **Lucy Stockdale** for their grant to produce videos of lesser known revived Australian traditional social dances.

A notice of the release and an order form for The New Tunes Book: A Selection of Contemporary Dance Music is enclosed. Let me know if you want a copy of any section of the Journal, or phone Victorian Trustee, Mary Traynor (387 2506) for more detailed information.

I won't make a further reminder of **That Questionnaire**, but the answering machine is awaiting and we are regularly checking the Society Post Box for offers to fill the two vacant committee positions; viz. those of **Folkvine Editor** and of **Folk Club Convener**.

If I didn't see you at Burns Night I hope to see you at the **Jay Turner** Concert on the opening night of the MFC, other Friday nights in February and certainly at the **Julie Felix and Judy Small** Concert on Saturday 18th February. (As predicted, bookings are moving very rapidly)

Sincerely, Coralie

A Swag Of Yarns

David Mulhallen is back on radio. ABC Radio National. Saturdays, 9.05pm. Yarns and stories from all over the country.

FOLK IN VICTORIA

As you can gather from the information below, the next couple of months promise a feast of music all around the state! The Melbourne Folk Club itself is in a transition period, and following four nights of great entertainment in February will be going into recess for the month of March. This will enable our members to amble amongst the plethora of musical events already scheduled around town and elsewhere as well as giving the society time to plan the Club's future directions.

Having spent one festival already listening to **Jay Turner's** music, I urge you not to miss his first Melbourne performance which will be at the Folk Club on **Friday February 3rd**.

Jay Turner is a powerful singer, guitarist and songwriter who seems to have done it all - from original folk to country to rock and pop in the early 80's to doing cover versions at interminable pubs and working men's clubs in the late eighties, then in 1989 back to his roots - one man and a guitar - and back to acoustic music. Since then four CDs and tours all over Britain, Europe and Texas have kept him busy. Thanks to Jenny Simpson's foresight he's now here to sample the delights of Australia - and we're able to see and hear him in action. He captured the hearts of his audience at George Town in very little time at all! His songs can be gentle and poignant or hard-edged and challenging, his stage presence is warm yet commanding - and he's a jolly nice bloke! He will be joined on this occasion by harmony trio **Simpson, Gillespie & Wright**. We will be saying farewell to Jenny Simpson as she moves interstate a few days later, so this will be the group's last performance in Melbourne.

For the last Folk Club night in February, we will be welcoming back the **Guildford Mob**! Last time these fine performers from central Victoria visited the Club, it was a night of fun and frivolity. Since then the Guildford Folk Club has released a cassette featuring many of their artists. This will be a chance for them to officially launch it in Melbourne.

FEBRUARY

FRIDAY 3

- **Melbourne Folk Club:** Welcoming **Jay Turner (UK)** with **Simpson, Gillespie and Wright**. East Brunswick Club Hotel, 280 Lygon St. 8.30pm. \$10, \$7. Enquiries: (03) 481 6051.

SATURDAY 4

- **Dances Of Eastern Europe:** A Workshop with Gary Dawson and The Transylvaniacs. Melbourne Uni. 12 - 2.30pm Enquiries: The Boite: (03) 417 3550.

FRIDAY 10

- **Melbourne Folk Club:** With singer **Bill Dettmer** and multi-talented group, **Heartwood**.

FRIDAY 17

- **Melbourne Folk Club:** With Tasmanian guest singer, **Tony Rees**, plus floor musicians.

SATURDAY 18

- **Folk Victoria presents in Concert**
July Felix and Judy Small. Brunswick Mechanics' Institute, cnr Sydney & Glenlyon Rds., Brunswick. 8.00pm \$15, \$12conc, \$10.memb. Enquiries: 568 7958 or 480 1020.

SAT 18 - SUN 19

Slivanje with Linsey Pollak and a group of musicians from a variety of cultures, present concerts and workshops. (03) 417 3550.

FRIDAY 24

- **Melbourne Folk Club:** The Guildford Folk Club Tape Launch. Kerryn Randall, Duncan Brown, Phil Day, Graham Dodsworth, Judy Howell, Simon Sail, and more!

SATURDAY 25

- **Boite Music Market.** 9am - 5pm at the Boite, Mark St Hall, North Fitzroy. Buy, sell or swap. Stalls \$10, entry free.. Enquiries 417 3550
- **Boite Annual General Meeting.** 6pm - 7.30pm at the Boite.
- **Singers' Night:** 8.15pm at the Boite

OTHER

SATURDAY MARCH 4

- **Acoustic Music Club:** Iona Centre. 8.00pm. Watch for further details next issue.

FRIDAY MARCH 17

- **In concert:** Tom Paxton, Roy Bailey Martyn Wyndam-Read, Danny Spooner, Meg MacDonald and MORE! Dallas Brooks Hall. Enquiries/bookings: (03)387 5256

FESTIVALS

February 18 - 19

Fiddlers Convention, Yarra Junction, Victoria.
A great weekend of music, mostly old-timey, bluegrass, cajun, etc, but all styles, instruments and voices welcome. Contact: (03) 484 7981.

March 3 - 6

Southwest Music Festival, Nannup, WA.
Phone: (09) 458 2751

March 10 - 13

Port Fairy Folk Festival, Victoria.
PO Box 176, Port Fairy, Vic, 3284. For info. phone: (0055)10313. Bookings: Bass.

March 16 - 26

Brunswick Music Festival, Victoria.
Various venues in Brunswick area. Enquiries: (03) 387 3376.

March 24 - 26

3rd Apollo Bay Music Festival, Victoria.
Wide variety of musical styles. Bookings & Enquiries: (052)377180/(052)376761 or BASS.

March 31 - April 2

Fairbridge Festival, WA.
Contact: Max: (09) 227 1154 or write to PO Box 143, Willetton, WA, 6155.

April 7 - 5 May

2nd Big Beat Percussion Festival. Registrations of interest phone Angelina: (03) 417 3550

April 13 - 17

National Folk Festival, Canberra.

Phone: (06) 249 7755. Fax: (06) 247 0906. Write to Phil Wilson, PO Box 156, Civic Square, ACT, 2608.

June 9 - 11

Top Half Folk Festival, Mt Isa, Qld.

Expressions of interest are invited. Phone Annette Gordon: (077) 43 8993

July 22 - August 27

3rd Melbourne A Cappella Festival. Enquiries: The Boite: (03) 417 3550.

FESTIVAL REVIEW

NARIEL FESTIVAL

Once again a very enjoyable festival was held over the New Year. The weather was superb, with no storms and not even any rain until the festival was over.

I didn't get to the Boxing Night dance [*Sorry Carol, you missed a great one!*], but I certainly enjoyed the other two at the old Nariel Hall. There was however, a sour note at one of these when I had without question won the Monte Carlo. I held the winning card, but the M.C. [*Carol didn't want that person named!*] wouldn't give me the prize and his excuse was quite unsatisfactory.

Many visiting musicians, including an 86-year-old accordion player, Charlie Burgess from Tumarumba, joined with the locals for some nights of great music and dancing. The dances held during this festival are the only opportunity many of us get to enjoy the old dances originally collected at Nariel by Shirley Andrews, at a time when Beat Klippel and Charlie Farden were keeping these dances alive and were eager to share their knowledge with Shirley and others. In fact that's the reason the festival was first held there.

It's become traditional for the final dance to have a few 'concert' items and this year we were treated to some really good ones. I did miss Beat there this year though.

Some fantastic costumes were produced for the cocktail party. Did they actually get more weird as the party progressed, or was that just the effect of the famous punch? [*And were the photographs of Mary Smith's condition the result of the cocktail party, or just in the eye of the photographer?*]

New Year's Eve at the festival ground was lots of fun as usual, with the temperature pleasantly mild. Afterwards most of the Colac Colac contingent returned to the caravan park and played on until the 2 am curfew; [*Carol, your observation of the curfew was the reason YOU didn't get a parking ticket with the rebounding penalties!*]

A few hours later [*very few for some of us!*] we had the traditional raucous chicken [good chooks, Bert!] and champagne breakfast [*was it the chicken or the breakfast which was raucous?!*] where many unprintable yarns and jokes were related. Peter never did explain what happened to the cigar!

Another **FEW** hours later, in Eddie Scott's absence, the afternoon concert was ably compered by Jamie Johnston and Jim Smith.

Approximately 40 festival-goers, mostly from Bendigo and Melbourne, camped at Colac Colac Caravan Park, where we enjoyed a number of music sessions and lots of fun. Of course there was a steady flow of the '*creekies*' coming to socialise and to enjoy the hot showers.

Once again thanks and congratulations to Neville and Maureen Simpson and their fine fellow committee members for another great Nariel Festival.

Carol Higman.

[Material in brackets not written by Carol]

RECORD REVIEWS

NON-REVIEW OF TALIESIN'S NEW ALBUM

Reviewed by John Warner

I had promised myself and others that I would not write a review of Taliesin's new album because my friendship with that crew would bias my objectivity. Here, then, is a completely biased, unmitigatedly partisan NON-review. Buy the album and listen to it! Not that you will need my recommendation.

On first hearing it was full of the expected brilliance, but also full of magical surprises. I have come to expect masterly arrangements by Kim Poole and assume accurate but passionate harmonic singing from all of them. They have done all this, but deeply rooted in the Anglo-Celtic tradition as the music predominantly is, it is in no way predictable.

Kim's guitar, bouzouki, hurdy-gurdy, mandolin and harp playing have the reserve, style and precision of the master who is friends with his instruments. Miles from the frenetic pace of some jig and reel players whose masculinity is asserted by their speed of manipulation, Kim's playing is relaxed, his complex playing (very complex playing indeed) understated by a loving hand. Ian's bouzouki playing is equal to it, and the whole feel has a braided gold and copper quality about it. Michael's accordion emerges now and then, adding a cottage or ship's fo'c's'le warmth to the sharper edge of the strings. There is a constant emotional gear-changing that demands rivetted attention.

Ian and Michael freeze the blood and raise the hair with a number of classical whistle duets. Evocative of the best of Celtic musicianship, these rise like the Milky Way in glowing contrast and complement to the hills and valleys of the guitar and bouzouki. In the context of groups such as Silly Wizard, Planxty and The Chieftains, I have heard none better.

Stephanie Osfield comes into her own with some dark and powerful blues pieces, accompanied in raunchy style by Michael on piano and Kim on

slide guitar. A completely unexpected Taliesin! These songs, too, are Steph's own writing. Bristly writing, without clichés and full of direct personal response and emotion; she slashes her thoughts with the same well-chosen, unforced but savage passion as Alistair Hulett. Kim's tunes, built to match the words, and the group's warm musical solidarity, drive the songs home. These are not heartwarming almost-issues songs that feel good at chorus sessions; these are gutsy statements on behalf of a specific Aboriginal community, specifically threatened women, and they sting the heart into response.

All of the members sing solos and contribute their unique vocal style. The many traditional pieces, and traditional settings of more contemporary works, are the areas in which the surprises emerge. The harmony goes almost in the direction many of us Roaring Forties and session singers know and love, and then young Poole throws in a different structure, musically valid, close to the edge, and the thing jumps high out of the commonplace. I'm a bit disappointed that his devious treatment of "Parcel of Rogues" is not on this album, as he typically arranged it in a major key, rather than the traditional minor mode, and it keeps the fierce majesty expected of that angry song, while taking on a totally new flavour. The lad's a magician.

Sorry - I *said* this was going to be biased. My first hearing of this work was an experience that had me unable to stay in my seat. I was constantly shooshing at people so I could catch the musical and lyrical nuances. I absolutely refuse to look for faults and inaccuracies. I didn't hear any, and I was too deeply delighted by this fiery diamond of a collection to pollute my mood with cold judgment. What else can I say? Buy the album, listen to it many times and do whatever you can to encourage these wonderful kids to write, arrange, perform and record more stuff, before they have their babies, homes, mortgages, and settle down.

CDs are \$25 and cassettes \$15. Copies can be obtained by phoning (02)387 2106. If all else fails, contact Margaret Walters or John Warner on (02)698 2206, who will make certain you get a copy of this marvellous work.

National Folk Festival Canberra, Easter 1995

If you are intending to fly to the National this year, fly **QANTAS** and you can receive APEX fares with no conditions attached.

Phone: (06) 249 7755 for further enquiries.

MUSIC SWOP SHOP



Used Musical Instruments

147 Elgin Street Carlton Victoria 3053

Tel: 03 348 1194

**PORT FAIRY
FOLK FESTIVAL
WORLD ROOTS & ACOUSTIC
MUSIC**



MARCH 10 - 13 1995

Festival Infoline

0055 10313

0. Call perm 25c/21A sec

Bass 03 11500, 008 338998

Mail Bookings

PO Box 176, Port Fairy 3284

Australia (055) 68 2227

PORT FAIRY...95!

INTERNATIONAL

Roy Bailey
Heather Bishop
Kate Campbell
Martin Carthy with
Norma Waterson and
Eliza Carthy
Guy Clark
Mike Cooper
David Essig
Keith Hancock &
Lee Collinson
Jess Hawk Oakenstar
Tom Paxton
Jay Turner
Martin Wyndham Read

NATIONAL

Arramaelda
Vince Brophy
Debra Byrne
Kev Carmody
Colin Hay
Chain of Hearts
Greg Champion
Christoph!
Colcannon
Graeme Connors
Country Express
Difficult Women
Pat Drummond
Maria Forde
Jeanette Gerl
Alistair Hulett
Kellys Revenge

Kavisha Mazella & Matthew
Arnold
Mojos
My Friend the Chocolate Cake
Norma O'Hara Murphy
Ian Paulin
Red Pepper
Sensitive New Age Cowpersons
Southern Exposure
Danny Spooner
Texicali Rose
The High Notes
The Men Who Knew Too Much
Tiddas
Jean Paul Wobati
Whirling Furphies
Wongawilli
Zydeco Jump.

Plus many more to be announced including headliners, street performers and supporting artists.



Childrens Folk Circus, Craft Fair, Food Festival, Parade, Buskers, Markets, Theatre, Sessions, Singalongs, Storytelling, Awards, Street Performance.

FOLKVINE is the monthly Newsletter of the Folk Song and Dance Society of Victoria. Except where it is indicated that copyright is reserved, all articles in Folkvine may be freely reprinted, provided source and author are clearly acknowledged. Views expressed herein are those of the contributors and do not necessarily reflect those of the Society or the Editor

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

NEWSLETTER EDITOR: Jeanette Gillespie: (03) 481 6051 (H)

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

INSERTS: 250 copies required by the Wednesday prior to the last Friday of the month.

ADVERTISEMENTS: Please supply as bromides or CLEAR black & white copies.

ADVERTISING RATES

\$80	Full Page	\$20	Quarter Page	MEMBERS: Discounts apply for folk related and non-commercial advertising. (\$10 minimum)
\$40	Half Page	\$10	Eighth Page	
\$30	Third Page	Inserts: \$30-A5: \$60-A4		

FOLK SONG AND DANCE SOCIETY OF VICTORIA

THE SOCIETY, active since 1965, has as its aims the collection, preservation, presentation and promotion of all aspects of the folk arts. Trading as FOLK VICTORIA, the FSDSV, presents a variety of concerts and music and dance activities, and the regular Friday night Melbourne Folk Club. The Society strives to work with and assist other folk organisations, and supports a number of local and interstate festivals. MONTHLY MEETINGS are held (usually the second Tuesday of the month), where members' views and suggestions can be voiced. Members receive "Folkvine" magazine monthly, and can claim discounted entry fees to the Melbourne Folk Club and a number of other events run by the FSDSV and associated folk organisations. Discounts are also available on recordings sold at FSDSV events and on advertising in "Folkvine". The FSDSV is a member body of "The Victorian Folklife Association", which is the state's umbrella folkarts organisation. Director of the VFA is Susan Faine: Phone: (03) 417 4684 (VFA). Victoria's representative on the Australian Folk Trust is Mary Traynor: Phone: (03) 387 2506 (H)

GENERAL ENQUIRIES FOR THE FSDSV: Coralie Collins (03) 480 1020 (H)
MELBOURNE FOLK CLUB AND "FOLKVINE": Jeanette Gillespie (03) 481 6051 (H)

•••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 to June 1995: **Single** - \$18 (Concession - \$13) **Family** - \$27 (Concession - \$18)
 (Concession applies to pensioners, full time students, and people living outside the (03) phone area.)