



FOLKVINE

The Newsletter of the
Folk Song & Dance Society of Victoria

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AUGUST
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1995
No. 7

FROM THE EDITOR'S DESK

Hello, Folks

Well, how did you like the VFA supplement? We need to know if it works for you, so *tell* us. Anyhow, here we are in full flight again.

The Folk Club hosted an evening, at very short notice indeed, for Miguel Heatwole, down from Sydney for a brief visit (one of those "I'm going to Melbourne - want to come?" deals). Miguel's best known for his Union Choir work, and it was good to see him doing a free-standing gig. Friends Bill and Ellen were there with harp, guitar and exquisitely tasteful piano accordion. Miguel bids fair to be the Theodore Bikel of the Australian folk scene - he sang in Pitjantjara, Russian, French, Spanish and Italian, and it all made perfect sense. His Swiss mountain-climbing song is exceeding silly, for a man who claims to know no happy songs.... Bill and Ellen are deft presenters of songs and tunes of Latin American and Celtic cultures. All in all, a great evening for those who could be there. More notice next time he's down. Promise.

(See also Frances Wade's review below. Nice one, Frances!)

Rob Bartlett, sadly for us resident in Adelaide, featured at the club on 14 July. Good, strong, adaptable voice, *very* tasty guitar-playing, a twisted sense of humour and good with the audience. He could, with very little effort, inherit the Spooner One-Man-Revival tradition. Why is he hiding in SA? He has the same vocal warmth as Dave Burland: a voice,

as was said of Stan Rogers, you could take a bath in. Come back soon, Rob.

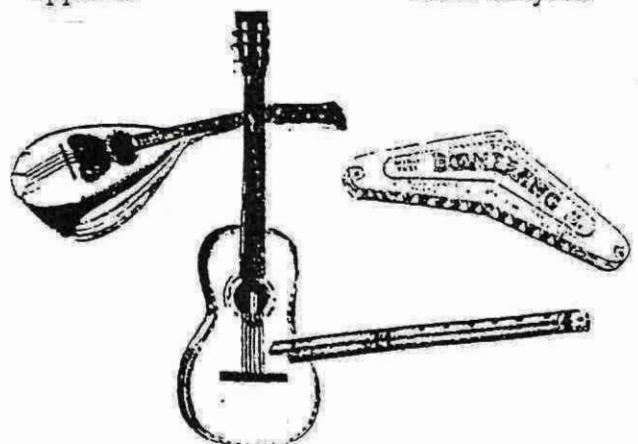
Suzette Herft, who provided the balance of the evening's entertainment, also has a good voice, sweet and strong. She also provided the bulk of the audience - what seemed like the entire Herft extended family and friends were there!

I've just read in horror that a *French polisher* in Melbourne has received abusive phone calls. I mention this because the current trend in politically mindless protest has been creeping into the folk scene again. You can get cheap applause by Frog-bashing, sure, but it's as inaccurate, not to mention distasteful, to punish an entire nation for the sins of its polities as it is to blame all of *us* for Australia's policy re East Timor. As a Jew, I get a little uneasy whenever scapegoats are sought. We're supposed to be *tolerant* folk, *us* folk. Can't we at least act with the sort of maturity we expect from those we protest against?

The Society's AGM is on Sunday 6 August, 2 o'clock at the Broom Factory. Coralie has written her report this month as an agenda for vital issues to be dealt with at the meeting. Your presence and support would be appreciated!

Uppards!

Brian Grayson



AF
784.49945
N47

FOLK IN VICTORIA

AUGUST

•MELBOURNE FOLK CLUB• Mac's Hotel, Franklin St. City.

Enquiries: Coralie (03)9480 1020/Brian
(03)9484 1855.

Friday 4

- Session in the Horseshoe Bar 8 till late.

Friday 11

- SEE FLYER
- Upstairs 8.30pm.
- Session in the Horseshoe Bar.

Friday 18

- Session in the Horseshoe Bar.

Friday 25

- SEE FLYER
- Upstairs 8.30pm.
- Session in the Horseshoe Bar.

Friday 26

- Session in the Horseshoe Bar.

OTHER

Saturday 12 August

Back to Brunswick Ball with the Emu Creek Bush Band, St Ambrose's Hall, Dawson St Brunswick. Enquiries: Coralie (03)9480 1020/Margot and Brian (03)9481 7713.

Sunday 13

World Music Series 1995 - Greg Champion & Band, Shell Foyer, Geelong Performing Arts Centre.

Sunday 17 Sept and Monday 18 Sept

Billy Connolly, Concert Hall. Bookings: BASS.

FESTIVAL UPDATE

22 July - 27 August

3rd Melbourne A Capella Festival.
Enquiries: (03)9417 3550.

9 - 17 September

Festival of the Red Earth, Dubbo, NSW.
Enquiries: (068)84 1876.

30 Sept - 2 Oct

Uranquinty Folk Festival, Wagga Wagga, NSW.

29 Sept - 2 Oct

1995 State Folk & Music Festival, Victor Harbor, SA.

Enquiries: Keith Preston (08)340 1069.

21 - 22 Oct

Wongawilli Seaside Colonial Ball & Bush Music by the Seaside, Kiama, NSW.
Enquiries: Dave de Santi (042)57 1788.

27- 29 Oct

Toodyay Folk Arts Festival, WA.
Enquiries: (09)370 1145.

PERFORMERS' ADVISORY

Applications are now being taken for the following festivals:

4 - 8 April 1996

1996 National Folk Festival, Canberra, ACT.

Expressions of interest by 31 August 1995.
Phone (06)249 7755/Fax (06)247 0906. or write to

Festival Office
PO Box 156
Civic Square ACT 2608.

OVERSEAS FESTIVALS

I'D APPRECIATE INFORMATION FROM ALL AND SUNDRY ON UPCOMING EVENTS ANYWHERE OVERSEAS. IN PARTICULAR, IF ANYONE HAS INFO ABOUT FESTIVALS IN NEW ZEALAND, CANADA OR THE US, I'D APPRECIATE HEARING FROM YOU.

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(and long time folkie)

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HARRY ROBERTSON

1923 - 1995



Harry Robertson made a significant contribution to the development of the Australian folk movement as a singer-songwriter, poet and activist. Over a period of more than 25 years, he was involved in the revival from its humble origins to the respected position it holds in Multicultural Australia today.

Harry was born in Scotland in 1923. At an early age, he developed a keen interest in poetry, music and language. His uncle Willie introduced him to the art of storytelling and the poetry of Robert Burns, while playing music was a normal part of his family's activities. The early introduction to informal transmission of culture gave Harry the foundation on which he built a lifelong commitment to the importance of folklore in a society.

Harry did an apprenticeship as a fitter and turner at the Rolls Royce industrial workshops in Glasgow, where he learned the importance of being methodical and precise. Whether he was carrying out his work as a fitter or creating images in word or song, his dedication to detail ensured him the greatest respect and confidence.

The popularity of Harry's works with singers, film-makers and radio producers was based not only on the beauty of the work, but also on its authentic origins. Harry wrote from his experiences, and he had an extensive background to draw from. He served as a marine engineer with the Royal Navy in the North Atlantic in the latter part of the Second

World War; he sailed the world on tankers in the Merchant Navy; and he spent two seasons with the Norwegian whaling fleet in the Antarctic. After visiting Brisbane several times on tankers, he decided that it was where he wished to settle one day.

He migrated to Australia with his wife in 1952 and worked in the steelworks at Port Kembla, the power station in the Latrobe Valley, and the whaling stations at Tangalooma and Byron Bay. Harry's first permanent home in Australia was a highset Queenslander at Manly on the shores of Moreton Bay, where he set up a studio under the house and began to write and record the images of his life's experience. Like many of his generation he had lived through the Great Depression and World War II. He had seen the slums and witnessed human deprivation in the ports of South and North America, and lived through the often violent world of incarcerated whalers in the isolated Antarctic. Harry demonstrated through this art how he dealt with such a hard world. He created enchanting melodies with lyrics that conveyed images of friendship and solidarity.

In 1967, Harry participated in the Port Phillip Folk Festival, the first national folk festival held in Australia. At the second festival in 1968, there was a strong feeling that the festival was only attracting an academic audience, and Harry became the Chairman of the Moreton Bay Folk Festival Committee that was established to organise a festival to be held in Brisbane in 1969. The committee developed a format for the festival so that it became more relevant and accessible to a diverse range of Australians.

Harry believed in the energy and commitment of young people, and under his guidance a group of inspired youth of the Sixties became the driving force behind the festival. He was determined to demonstrate the importance of the folk movement to Australian society, and set about this by inviting a large number of diverse performers who had established audience outside the folk scene. There was an air of disbelief at the main concert on Saturday night when a very polished performance of guitar-playing and singing was delivered by a young Sydney fellow named Mike McClellan. A newspaper article at the time reported that *large numbers of young people with long hair, and attired in weird clothing, were moving freely and associating with older and more respectable people.*

Harry moved to Balmain, in Sydney, in the early 70s, and put his skills of writing, singing, organising and fitting to good use. The album 'Whale Chasing Men' was recorded in 1972; many of the songs on the album have been recorded, published and used in films internationally. Nic Jones, on his 1980 record 'Penguin Eggs', credited *Ballina Whalers* and *The Wee Pot Stove* to Trad. - an unconscious

compliment to Harry's feel for the material and the tradition in which he was writing.

Harry worked for the BBC writing the narration and acting as a consultant for the highly-acclaimed Big Country production, 'The Whalers', which received the Penguin Award and the Shell Documentary Award. He worked on two more Big Country films and several radio productions.

Harry's success in the world of the arts had little effect on him personally; he continued to pick up his fitter's toolbox and go off to the waterfront to earn a living to keep his family. One evening, on overtime rates at the Cairncross Dry Dock, in the sanctuary of the bog he put the industrial-strength toilet paper to good use and wrote one of his best songs, *The Homeless Man*.

In 1984 Harry was approached by the NSW Labour Council to work in the Chullora Railway Workshops as an artist-in-residence. The original brief for the project was rejected by him, and he set out to weave some of his special magic. He asked for a quiet office, and then wrote an open invitation to anyone who wished to come and talk to him about expressing themselves in poetry or song. The response was so positive that the project was extended.

Harry believed that people had more in common than differences. To this end, he was instrumental in the establishment of the Maleny festival as a neutral and peaceful environment where people of all ages with different cultural and social backgrounds could come together to celebrate their life and heritage.

In May 1970, 'Australian Tradition' published an article about him. Its title is a good summation:

HARRY ROBERTSON'S SONGS ARE GOOD TO SING

Adapted from an article in 'Folkvine' by Keith Rice.

[See *Ship Repairing Men* below]

**MELBOURNE FOLK
CLUB 7 JULY -
REVIEW**

My one regret about this concert is that I didn't get to hear Miguel Heatwole's entire performance. (If I'd had any idea of the treat it would be, I'd have been there from the start, no worries!) Well, what can one say? Wow. Anyone with one ear tied behind their back would see why he won the Lis Johnston Memorial Award for Vocal Excellence. He's an

artist (craftsman?). The songs were good songs. It's one of those voices that sneaks up on you - a pleasant, understated tenor. Very listenable to. After a while you realise that he's also managed to grab and hold your undivided attention. For me, the high point was that knee-melting rendition of *The Rose*. (And then there was that thoroughly ridiculous action-song about a mountaineer - yes, he's a good entertainer, too!)

Appearing with Miguel were local duo 'Tierra Dulce' (Ellen Hundley and Bill Desailly). I personally feel that Ellen's beautiful voice doesn't really gel with Latin American music, which I've always associated with raw, agonised peasant tones. However, it's possible to stop fussing and just luxuriate in the warmth, which was what I did. And I had no argument with *Shule Aroon* accompanied on the harp - no argument at all. Bill plays good, gutsy stuff. I enjoyed myself thoroughly.

Miguel also teaches singing, and he held a workshop in group harmony singing the following Sunday afternoon at the Mark Street Community Hall. My only complaint: One afternoon is too little time!

Reviewed by Frances Wade

**JEZ LOWE
TOURS AUSTRALIA**

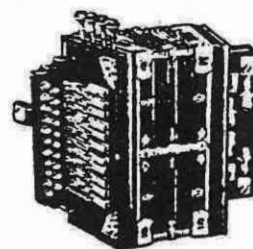
Jez Lowe, one of the most popular acts on the British folk music circuit, will be touring Australia this October. This will be his first time in the southern hemisphere.

As a live performer Jez is one of the busiest people in British acoustic music, and has toured all over Europe and North America. As a recording artist, he has been a consistent best-seller, and his compilation CD 'Back Shift' was among the top ten listeners' favourites on BBC Radio's Folk on Two programme.

It is as a songwriter that Jez Lowe has found most acclaim. His songs of Northern England are amongst the most widely sung on the British scene, and have been covered by artists as far away as California and Australia.

He'll be in Melbourne on Saturday 14 October at 8pm at the Brunswick Mechanics' Institute, supported by Enda Kenny.

Phone Jeanette Gillespie (03)9481 6051 for information.



WHICH WITCH IS WHICH?

Words: John Warner; Tune: The Burning
Times (oh, really?)

*Ices, Gelati, Pistachio, Boysenberry, Mango,
Vitari, Banana*

(repeat ad nauseam)

In the sweaty heat
Of a Sydney evening
You'll see them gather
Dire need upon each face
In little knots
Like bullants feeding
Around the striped umbrellas
The length of Martin Place

And one of their number
Steps out from among them
Trying to outflank hordes of others
Fuming in the queue
The police step in
Too late to save him
Two hundred yearning ice cream buffs
Have beat him black and blue

*Ices, Gelati, Pistachio, Boysenberry, Mango,
Vitari, Banana*

*Ices, Gelati, Pistachio, Boysenberry, Mango,
Vitari, Banana*

Can you tell which is which
In the rows of flavours
In blazing techno-colours
With those weird unlikely names?
It might be Greek
Italian or Danish
But it's probably synthetic
And it all tastes much the same

Oh, who would be
An ice cream dealer
Scooping the gloop into waffle cones
And ringing in his fee
The ice cream drips
Down shirt or cleavage
What price the profit
When they're dying to get one free?

*Ices, Gelati, Pistachio, Boysenberry, Mango,
Vitari, Banana*

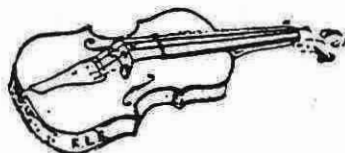
*Ices, Gelati, Pistachio, Boysenberry, Mango,
Vitari, Banana*

*Ices, Gelati, Pistachio, Boysenberry, Mango,
Vitari, Banana*

(repeat ad nauseam)

Reprinted from 'Cornstalk

Good to see John hasn't lost his sensitivity
or his sense of political rectitude (look it
up).



DON'T CALL US BELLYDANCERS!

Troupe Orientahl - 1001 Nights Show

Please DO NOT call us Bellydancers! The word 'Bellydance' does not exist in the Arabic language, and was an example of a cultural intrusion upon an ancient dance discipline that is diverse and complex, to reduce it down to to a basic level of titillation.

At the beginning of this century, an American entrepreneur by the name of Solomon Bloom brought a troupe of Egyptian dancers to perform at coffee houses at Coney Island and at the 1901 Chicago World's Fair. They were known in the Egyptian language as *Beledi* dancers, and it is easy to see how the transliteration came about.

[It also occurs to me that Aubrey Beardsley's drawing of Salome dancing before Herod, entitled 'The Stomach Dance', might have influenced the genesis of the term 'Belly Dance'. When was it drawn? - Ed.]

Raqs el Beledi, which in Arabic means Dance of the People, or in other words Folk Dancing, was refined in the 1920s by Samia Gemal, who, in her words, "took the dance out of the streets and into the theatre", thereby creating the 'Cabaret' style.

The dance became more glamorised, especially during the 1930s and up to the early 1960s, which was considered the Golden Age of Egyptian cinema, which produced for the first time dance 'stars'. This meant that performers gained more respect in the community and were regarded as artists. Some of the dancers became very wealthy, and as a result were placed in a unique position in their society. For the first time, Middle Eastern women had a viable means of income and support.

Once again America influenced the dance, this time through the Hollywood musicals of the 1940s and 1950s with their impressions of Arabic dress, ie diaphanous fabrics and the two-piece costume. Dancers in the Middle East adopted these ideas in costuming in an attempt to appear more 'Western', but to their surprise found that the two-piece outfit allowed a greater freedom of movement.

At this time, musicians in the Middle East were looking for new influences for their compositions, and also turned to the West for inspiration. Musicians like Muhammad Abdel Wahab integrated traditional Middle Eastern instruments with full Western-style orchestras

to create his soaring film scores and dance accompaniments. This is referred to as the 'Classic Period' of Middle Eastern music.

This is not to say that the West was not swayed by the Middle East, and since the first contact with the Arab art world, music and dance have been heavily influenced in return.

These blends/fusions/influences amongst the various cultures is the core of our show, and demonstrates the secret of the resilience of this beautiful dance form.

For further information about the Troupe Orientahl, and the Australian Arabic Ethnic Dance Association, please contact Ms Deborah Kananghinis (03)9417 7017.

Contributed by Alia Kananghinis

BOOK REVIEW

The Baby Train
and Other Lusty Urban Legends
Jan Harold Brunvand
W W. Norton & Co (1993)

The author of *The Vanishing Hitchhiker*, *The Choking Doberman* and others has come up with another delightful collection of FOAF-tales (you know, the stories you hear that happened to a Friend of a Friend). For those of us who never seem to be amazed at how ubiquitous these stories are, and at how quickly they spread, this is, except for the estimable Bill Scott's tireless work, a side of folklore that seems to be sadly neglected in Australia.

As I was engrossed in the book, I even came across a tale which I realised I'd incorporated so thoroughly into my own memory that I remembered it happening to *me* - I could even describe the time and the place it happened. Powerful stuff, these legends...

Brunvand has also assembled for this collection an invaluable Type-Index of Urban Legends: a great tool for the serious student, and a hellova good read for the rest of us - as is the whole book.

I thoroughly recommend it, and its preceding siblings.

Reviewed by Brian Grayson

RECORD REVIEWS

Rosenfole: Mediæval Songs from
Norway

It is an adventure into strangeness: to hear such uncompromising, raw energy harnessed to a vision of such subtlety and magnitude. There is a voice, harshly beautiful; and then the intricate and stylish patchwork of instruments.

The production is carefully restrained. Its sophistication seems to lie not so much in technical wizardry as in the understanding of atmosphere, of subject-matter, and in the fact that silence can be an instrument. In this fashion the voice sails on in clarity, somewhere between that of a child and that of an ancient woman.

The first piece, *Innferd*, leaps out at you from the silence, almost savage. I do not know the language of modern nor of old Norway, but the expression strikes me as being universal. Some of my other favourite passages are the distant plucking, tinkling notes in the background of many of the pieces. No names of the instruments on this album are listed in the booklet, leaving me with a few wild guesses: perhaps these are the sounds of a spinet, virginals or clavichord? I would love to know, so if someone better versed in mediæval and/or Scandinavian music can enlighten me on this point...As for the third song-title, *Margjit og Targjei Risvollo*, ...

This is not a tame interpretation. Earlier, I used the word 'savage' deliberately, for this is part of the album's spirit. The 'interpreters' neither glorify, nor condescend to, the subject of exploration they have chosen. It is without sentimentality, for with it there could be no genuine respect.

Vocal Performance: Agnes Buen Garnas
Arranged and Played by Jan Garbarek
1989 ECM Records GmbH (CD 839 293-2)

Reviewed by Louisa John-Krol

RECORD REVIEW: A POSTSCRIPT

Back in March I reviewed a tape by Peter Baxter in 'Folkvine'. I got a call from Peter expressing his dissatisfaction with the review, and I suggested that he write to me and I'd print the letter. I prefer not to debate reviews - they are, after all, the opinion of one person only - but I have re-listened to the tape, and my comments in the original review stand.

Here's the original:

This is an EP cassette released to finance Peter's CD *Since Then* which was reviewed in last October's 'Cornstalk'. I haven't heard the CD, but two tracks on the cassette are from it.

Of the six songs on the cassette, two are his own compositions, and one (*Ned Kelly*) sets Peter's text to the traditional tune *John Hardy*. The last, for me, does not work. The tune seems to have forced Peter into pseudo-Americanising the Kelly story in both text and style of presentation. He has the same problem on the

first and last tracks, the song *Alonely* [sic], which is distinctively Australian in language and subject, yet is sung in an annoying Songwriter-Yank accent. It detracts from a good song otherwise well arranged in both multi-instrumental and acoustic versions.

On the upside, Peter has a strong, listenable singing voice and a nice sense of tasteful arrangement, put to impressive effect with a well-chosen group of musicians, and I'm an intolerant curmudgeon. Look, get the cassette and make up your own minds, eh?

And here's Peter's letter.

Dear Brian

Thank you for reviewing my EP "Providence" in your March issue. I would like to address some of the comments that you made which I feel are most unwarranted.

The cassette contains five different songs, mostly original, two of which have been recorded to be released on my debut album later this year. I also included a few songs that were recorded live - amongst these was an original song "Ned Kelly".

I put words to the traditional tune "John Hardy". You said that "... the tune seems to have forced Peter into pseudo-Americanising the Kelly story both in text and style of presentation". I disagree. To write a narrative ballad to a tune that is popular in America does not constitute "pseudo Americanising". The subject matter was Australian because I can relate to it, there was no hidden agenda. The ballad and, I would assume, the tune itself are not American creations and unlike so much else in the modern world, they do not have a USA patent on them either. As for the text, I have included a copy of the lyrics if you have room to print them:

Ned Kelly was born in Eighteen fifty five
In North East Victoria

- About the same time another legend had
it's birth

On the gold fields of Eureka
On the gold fields of Eureka

Well the days rolled on and the years
passed by

Ned grew up proud and strong
But the troopers followed his every move
And Ned felt compelled to roam
Ned felt compelled to roam

Now when Ned was young, all the songs
that were sung
Spoke of the rebel cause
And the patriot blood it ran like a flood
Through the veins of Ned Kelly
Through the veins of Ned Kelly

With his brother Dan and other brave
young men

They rode the bush far and wide
As they slept by the light of the stars at
night

In their hearts they carried a plan
In their hearts they carried a plan

On a November morn, Ned Kelly was
hanged

His life cut short in it's prime
An example to all not to follow his call
The police had won this time they thought
The police had won this time they thought

Like a Phoenix flew from the jail a-new
A spirit both true and strong
And his name lives on both in myth and
song

Stronger than it ever was before
Stronger than it ever was before

From time to time across this great land
Whenever a good man is framed
When the police collect instead of protect
Somethings are still the same I'm afraid
Somethings are still the same

Repeat 1st Verse

There was also an inference that my accent is contrived, you wrote that I have ".....the same problem on the song "Alonely"....sung in an annoying Songwriter-Yank accent" This is particularly disturbing. I was born in Northern Ireland and grew up in Australia my accent is a result of living in these two countries, nothing else. I don't know what a Songwriter-Yank accent is exactly and for the record, I have never been to The USA.

I released the cassette "Providence" to raise money and also to help establish a profile. By charging \$5.00 I feel people might be inclined to try an unknwn artist and I thought by putting on five songs they would also be getting value for money. I certainly didn't expect to have to justify my accent or defend a song that was never meant to be it's focal point. The cassette also includes versions of "The Homes of Donegal" & "The Galtee Mt Boy" which would give a more accurate reference point to my influences.

Thankyou for allowing me the right of reply. I do appreciate it and also the other comments that you made. I know that by releasing material I have to accept criticism, but I do feel in this instance that some of the points required a response on my behalf.

Yours Sincerely

Peter Baxter

FOLK ON RADIO

IN MELBOURNE:

RADIO NATIONAL: AM 621

MON. - FRI: 11.05pm-1.00am
Nightly Planet - Robyn Johnston often plays local and international folk music.
 SATURDAY 7.10pm-9.00pm
Music Deli. - Steve Snelleman & Paul Petran
 SATURDAY 9.05pm-10.00pm
A Swag of Yarns - David Mulhallen
 •5 August
 Shirley Friend in Concert, from the Australian Bush Music Festival, Glen Innes.
 12 August
 Stories of Adelaide with Max Fatchen.

19 August
 A Tribute to Harry Robertson.

26 August
 Troop Train to Victory - stories recorded on the VP Troop Train from Brisbane to Townsville.

3LO: AM 774

SUNDAY 5.30am-10.00am
Australia All Over - Folk, country and chat - Ian "Macca" 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 and friends play local artists, both recorded and live.
 FRIDAY Noon-2.00pm
The Boite World Music Show.
 SUNDAY 2.00pm-2.30pm
Careering Arts - Helen Millicer and Vincent O'Donnell. Arts industry issues.

3ZZZ FM...92.3

TUESDAY Noon -1.00pm
Voices of Our World - World Music.
 SATURDAY 11.00am-Noon
Irish Programme.
 SUNDAY 6.00pm-7.00pm
Irish Programme.

3INR FM... 96.5

SUNDAY 5.00pm-6.00pm
That's All Folk. - Rhonda Cadman.

3RRR FM...102.7

TUESDAY 2.00pm-4.00pm
Old Folk Show - Rick E Vengeance

3PBS FM 106.7

WEDNESDAY 1.30pm-3.30pm
Multicultural Music - The Boite.

SUNDAY 3.00pm-5.00pm
Global Village - Acoustic, traditional and contemporary music from around the world

10.30pm-Midnight
Continental Drift - World Music.

SHIP REPAIRING MEN

Words and Music by Harry Robertson.



From the workshops off we go, tool-kits heavy in our hands,
 To the big one that's come in from a trip to foreign lands,
 Salty streaks of rust have marked her, but the moorings hold her right,
 And we'll work to fix her engines all today and half the night.

Refrain:

Don't wait up for me this evening, I'll be out all night again,
 Working on the Brisbane River, with the ship repairing men.

Oil fired boilers throb with power drinking up the furnace heat,
 Water turns to driving steam to make the engines beat,
 But the feed pumps sighing wail to us, cuts through all other sound,
 And sings a song of triumph for the valves that we have ground.

Engine bearings that knocked and hammered through the wild and stormy seas
 Will be machined and fitted till they run with silent ease,
 And the winch that rattles every time the pisto turns her shaft,
 Will hum along and sing its song to men skilled in their craft.

When you see an ocean liner glide between the river banks,
 And the captain in his gold braid, orders men of lesser ranks,
 Have you ever thought that stately craft might never sail again,
 If it weren't for the toil and sweat of ship repairing men.

Australian Tradition, May, 1970.

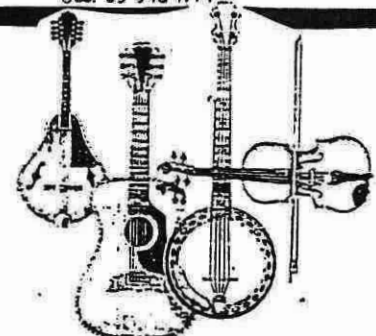
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INSERTS: 250 copies required by the Wednesday prior to the last Friday of the month

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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 **VEA** is **Susan Faine**: Phone: (03) 417 4684 (VEA). Victoria's representative on the **Australian Folk Trust** is **Mary Traynor**: Phone: (03) 387 2506 (H).

GENERAL ENQUIRIES FOR THE FSDSV:
FOLK VINE:

Coralie Collins (03)9480 1020 (H)
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