



Ed: Jess Dunnadge
(469 4078)

Last month, you will recall that I was jumping up and down and raving about a promised report that had not shown up, but when you got your newsletters said report was enclosed. Miraculous? You see those offspring of unwed glow-worms had already had it typed and sent it direct to Sue to be copied and included - you know they did it that way just to stop me adding any caustic remarks to it. Anyway, you got the report, and the newsletter was not such a skinny one after all. What's more there's lots of bits and pieces for this one as well.

First things first. The Melbourne Folk Club's opening night surpassed our wildest dreams. We needed a "House Full" sign. Thank you "Spooks" and "Shadows" and all your friends for coming along and making it such a success. For myself the highlight of the evening was "Captain Moonlight". Their bracket was superb. No bloody great amplifiers - just music, and you could actually hear each instrument, and appreciate each musician. Peter Kueffer's Bass is after all an electric instrument, not a "bugged" acoustic instrument, and his amplifier is part of the instrument, and fine player though he is, the group wouldn't sound the same if that amplifier hadn't been plugged in. See, I'm not all that hard to get on with, I just don't like being deafened by solid noise. I haven't heard Tim O'Brien for quite a while, and he was very good indeed on our opening night. Duncan and Alison did their usual good bracket. Our second night was not so crowded - at least we were not turning people away, but we couldn't have fitted many more in, even with the seating differently arranged. Our special guest last Friday was Janet Andrewartha, who was new to most of the crowd but proved extremely popular, singing many of her own songs. We hope we can persuade Janet to come again.

In the latest issue of J.A.M.M. there is a long article on Copyright. It is several pages long so there's no way I intend to reproduce it here (it is probably copyright too), but for those of you who are interested, it is well worth reading. It is a must if you have to do much copying of any sort of material in your jobs. It covers every aspect of the copyright laws as applied to the average person.

For the A.B.C.F.M. Sunday Folk fans, David Mulhallen sent me details of December and January programmes. A repeat of the Shirley Collins April programme on 6th December. On 13th Dec. "The Brendan Voyage" - an orchestral suite for Uilleann Pipes played by Liam O'Flynn, composed by Shaun Davey. The narration is by the author of the book "The Brendan Voyage", Tim Severin, and the programme includes an interview with Liam and Shaun. On 20th December we have a Christmas Concert presented by Denis Tracey and friends. Starting on 27th December we have the first of six programmes of Ewan MacColl's Radio Ballads - "Ballad of John Axon". These radio Ballads will continue through the next week - "Song of the Road" on 28th December; "Singing the Fishing" on 29th December; "The Big Hewer" on 30th December; "The Fight Game" on 1st January; "The Travelling People" on 2nd January. During January A.B.C.F.M. will present "The Steeleye Span Story" to coincide with that re-formed group's tour. Just as well most of the folk clubs will be closed I think - they might not get many people along with that sort of programme to listen to at home.

The F.C.Y.C. Benefit at the "Rainbow" was apparently very successful and the people at F.C.Y.C. would like to thank all the people who played and paid at the Benefit Concert on 14th November. \$200.00 was raised and this will be used to buy equipment and run activities for the Centre. "Thank you all" - LYN BLADES.

MELBOURNE WIN WAGGA CHORUS CUP

"After recent Chorus Cup wins in Brisbane (at the National Festival) and Albury (Albury Folk Weekend), the Melbourne "elite" took out three in a row by winning the Wagga Chorus Cup at Uranquinty as a finale to the Wagga Festival early in October.

Under the name:- "Boult's Barbaric Bar-room Bladder Bursters", the team of Christine Boult, Tom Reid, G'Norm Ellis, Joe White, Andrew Rossiter, Lesley Smith and Gordon Stone, did a touchingly choreographed rendition of "All the Good Times" and followed it up with a Space Shanty called "Sammy's Gone Away Aboard a U.F.O."

The judges (Bob McInnes and Mary Jane Field) were overwhelmed by our bribes and threats, and reduced to having to award the cup on merit!

The other highlight of the Festival was the excellent Sunday night dance - uncrowded and featuring Bob's band "Prickly Pear" - an excellent programme. Other high spots were the Friday night storm that wiped out the camping area, breakfasts, Bob and Dave O'Neill's concert and workshop spots, and ----- Ted Simpson's recitations. Thanks to the ----- Wagga mob." G'Norm.

Another Festival I have missed. When will those magic carpets start coming off the assembly lines? Will I be too old to climb aboard by the time they do. Perhaps Sammy's U.F.O. might be a better bet.

The Anglo or English Concertina advertised for a month or so back still has not emerged. If you have one for sale or know of one for sale please ring Ray on 578 9008 - he really wants one.

Members will be pleased to know that discounts are available - on production of membership cards - at Fretted Instruments, 333 Brunswick Street, Fitzroy, and at the Independence Shop, 245 Smith Street, Fitzroy. So you see that membership card isn't just a pretty little card - its worth money as well. You just don't realise what lucky people you are - you get this fantastic newsletter and discounts. That is if you have the money to afford the things in the first place.

Last month I mentioned that Brian Mooney was floating around the country and would be in Melbourne towards the end of November. I think it would have been more correct to say he is zipping round the country - like a bee in a bottle. However, as you will see by your Activities Sheets he will be in Melbourne on 27th November at the Exford Hotel as a guest of the Melbourne Folk Club. Have you all got used to the name yet? It sounded pretty good as advertised by David Mulhallen on Sunday Folk. David Cook (the publican) seems to be happy with the Club, and in spite of some extremely ill-founded criticism bandied about by one or two persons who shall not be named, it is a better venue than any folk club has had since the demise of the Three Drunken Maidens. In fact I venture to suggest that it is marginally better than the venue of the T.D.M. My opinion only, so if you disagree - shout at me (preferably in writing so I can put it in the newsletter).

You may have gathered that I am "waffling" to fill in space. This month I started the newsletter back-end first and so am stuck with the necessity to fill this page. Doing it that way does away with the awful blank feeling that assails me when I start feeding the first sheet into the typewriter - I feel about the same as the sheet looks, BLANK. Think how blank it would have been this month except for G'Norm.

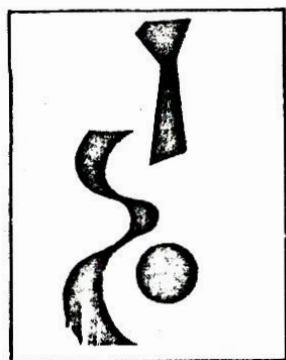
Just a bit of social chit-chat - you don't get much of that do you? Jamie Johnston is the proud father of a daughter - Lyndell Elizabeth. The little one must have figured she would like to see her audience and put her birthday forward a few weeks. Liz is fine and I don't think she has missed a performance. We can expect to see them both on Friday, as Lyndell will be home by then - that means out of hospital.

SYDNEY
EASTER 1982
9-12 April



16TH NATIONAL FOLK FESTIVAL

PEOPLE WISHING TO BE INVOLVED IN THE
NATIONAL FESTIVAL IN ANY WAY -
PRESENTING WORKSHOPS, PERFORMING AT
CONCERTS, HELPING WITH FUND RAISING
ETC. ARE INVITED TO WRITE TO THE
ORGANISING COMMITTEE NOW.



16th NATIONAL FOLK FESTIVAL
NSW FOLK FEDERATION
P O BOX A182
SYDNEY SOUTH 2000



STRINGYBARK & GREENHIDE 7

I should have further information shortly on the National Festival. Publicity and Promotional material for the Sydney (1982) National Festival will be discussed at the next meeting of the A.F.T. The Chairman of the A.F.T. has promised me an article on the work of the A.F.T. as well.

At the next meeting of the F.S.D.S.V. (you are all entitled and welcome to attend) will be on 15th December and after that meeting I will be able to tell you what the holiday arrangements are for M.F.C. (Melbourne Folk Club for your information).

8TH ANNUAL NUMERALLA FOLK FESTIVAL

AUSTRALIA DAY WEEKEND

January 1982

Friday 29th January	Reception
Saturday 30th	Afternoon - Ceilidh Evening - Bar-b-que & Traditional Dance
Sunday 31st	Afternoon - Concert Evening - Ceilidh
Monday 1st February	Farewell session

The small town of Numeralla located 14 miles east of Cooma has been the venue for outstanding folk festivals since 1975.

The Numeralla Folk Festival is one of the few genuine FOLK festivals held in Australia. Today, it is organized by the locals who provide the venues, camping grounds, meals and bar. We, the visitors, provide the music, dance callers, singers and audiences. This coupled with the fact that there is no camping or door charges, generates a warm friendly relationship. Also, there are no hassles about who is being paid what, because no one gets charged and no one gets paid.

The Numeralla community cater to a high standard with reasonably priced Bar-b-ques, sandwiches, fruit, drinks and bar service on an almost continuous basis. Profits from these sales are used to improve the facilities and vast improvements have been made to the amenities available since the festivals' conception.

This festival restricts its limited advertising to the folk music media, Federation magazines and the like, and while you can expect to meet people from all over Australia in attendance they are normally from the folk music scene.

The camping ground is located at the junction of the Numeralla and Badja Rivers. There are several excellent swimming holes, bush walks for the active and plenty of peace and quiet for those who want to relax. At present both rivers are running and the area is lovely and green.

The festival is only 70 miles from Canberra and it receives considerable assistance and support from the Monaro Folk Music Society who not only attend in their hundreds but also assist with P.A. gear etc.

How long since you have seen a dance where every musician who wants to, could have a tune, or a concert where every one is given a chance to perform or a festival that does not have to be organised: because that is Numeralla. So go and relax and have a beaut weekend.

For further information contact

DAVID BLYTH
C/- Numeralla P.O.
(064) 83312

Everyone will need magic carpets this weekend. Festivals at Kyneton in Victoria and Longford in Tasmania and Kangaroo Island in South Australia. As far as I know there aren't any more anywhere else.

"WE are the secret people," wrote Kipling, speaking for the peasantry of England. How secret, Cecil Sharp discovered when he began collecting folk-song.

At that time (60 years ago) most educated English people thought we had no folk-music; none, at any rate, to be compared with that of Russia, Italy or Germany. What little we had, it was supposed, was "either bad, or Irish."

The first song Sharp collected, and one of the loveliest, was called *The Seeds of Love*; and he got it from a gardener. The vicar who employed the gardener was astounded to discover that his parishioners were singing things like this, without his knowing anything about it. Within a few years Sharp had unearthed a wealth of native melody which staggered him.

In *English Folk Song*, published first in 1907, he announced his conclusions. "The main thesis of this book," he wrote, "is the evolutionary origin of folk-song." But it was more than that; it sounded like a trumpet call to wake the Eng-

lish from two hundred years of slavery to foreign music. Sharp was not the sole crusader; there were Lucy Broadwood and Ralph Vaughan Williams, to mention only two. There were others, earlier. But it was Sharp who planted the standard firmly on the hilltop and gave his whole life to the cause. And when, in 1930, the English Folk Dance and Song Society built a centre in North London, they named it after Cecil Sharp.

* * *

The present renaissance of English music is rooted in the work of men like Cecil Sharp. Something similar took place in Spain, in Russia, in Czechoslovakia. The rediscovery of a native idiom, based on folk-music, revitalised art-music. In England it was the more surprising, in that folk-music was practically dead before it was discovered. Most of the singers from whom Sharp collected songs were over seventy. Young people were no longer singing them. "In less than a decade," wrote Sharp, "English folk-singing will be extinct."

In this, happily, he was proved wrong; and for three reasons. The first was Cecil Sharp himself: he sounded the alarm in time. The second was the invention of the phonograph, which enabled folk-song to be preserved as it was actually sung—with all those unlikely cadences and modal intervals which educated musicians were inclined to overlook, when they tried to write it down on paper. The third was the radio, which carried the sound of folk-song into quarters which it would never otherwise have penetrated.

Today, English folk-song is probably more alive, and certainly more honoured, than it was a hundred years ago. From being the secret possession of a dwindling peasantry—secret, because they were afraid it would be laughed at—it has become the property of the nation as a whole.

* * *

As a musician, Sharp was interested first and foremost in the music. But the songs had words as well; in fact, the English folk-singer is concerned more with the words than with the music. He were the first collectors: Percy's *Reliques of Ancient English Poetry*, published 1765, was a

Songs of the Secret People

by SYDNEY CARTER

book of words alone. The great English and Scottish traditional ballads were already established as part of our literature long before Sharp was born, and had profoundly influenced Scott, Coleridge and the Romantic Movement as a whole.

When Sharp and his fellow collectors came upon the scene over a century later, they found that many of the ancient ballads were still being sung. They also discovered many songs of which not only the music, but even the words, had never been recorded. Sharp conscientiously wrote them down; but many of these he could not publish at the time. They dealt with love, and with a realism which would have shocked many people. Sharp was no hypocrite, and in *English Folk Song* wrote coldly of "those who rank reticence and reserve amongst the noblest of the virtues." But he had to consider tactics. He wished to get English folk songs taught in schools. If he had offered the authentic versions of, say, *The Foggy Dew* or *O No John*, he would have wrecked his chances. So he rewrote the words, or withheld them altogether.

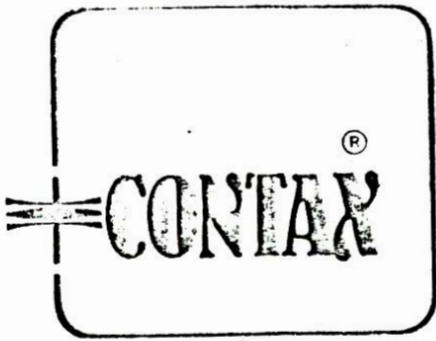
In 1958, canons of taste have changed; and James Reeves has thought it time to give the world the original versions of one hundred and fifty of these songs from the manuscripts of Cecil Sharp. If some of them frankly display what one collector has called "a cleanly wantonness," they display also a vigour, freshness, beauty and, at times, a tenderness which is quite remarkable. They have also a directness and singability rare in contemporary poetry.

The notes and the long introduction by James Reeves are as lively as they are scholarly. No student of English literature, or historian of English taste—no English poet, either—should neglect this book. And so, in 1958, the sixtieth anniversary of the English Folk Song Society, Cecil Sharp now rides again, to strike a blow (though posthumously) for the songs he loved: for the words, this time, not the music.

"The Idiom of the People": English traditional verse from the mss. of Cecil Sharp, by James Reeves (Heinemann).

"English Folk Song": Some conclusions, by Cecil Sharp, revised by Maud Karpeles (Methuen).

Norm Ellis unearthed this review from a very old magazine. I think the book would have raised a few eyebrows in 1958 too, even though, as Sydney Carter comments, the canons of taste had changed. They have changed a good deal since then as well, but the message is still the same - the books are well worth having if you have a general interest in folk-lore and music. They are a must for the serious student of our folk-lore/folk-music heritage.



SUITE C
12 COLLINS STREET
MELBOURNE, 3000
Telephone 63 6209

9/10/1981

Dear Mr. Dunnadge,

I am writing to offer members of your Association a 15% discount on Contact Lenses and associated accessories. We are doing this mainly to promote our new City business however this discount will also be available from our Dandenong office at 45 Robinson St. ph. 7924352 and Fairfield office 123 Station St. ph. 4814989.

We are Manufacturers, Importers, Wholesalers and now Retailers of all types of contact lenses and for this reason we can offer the best prices and service.

We have chosen your association because the wearing of spectacles could at times become a hassle while participating in your chosen sport.

If you think our offer would be of interest to your members would you be good enough to include the above information in your next newsletter.

Tony Jackson

Yours faithfully
Tony Jackson.

I hope everyone appreciates that you are getting a change in layout and presentation this month. The main reason for that being that I didn't feel like retyping miles and miles of copy, so it has been fitted it just as it came, and that means "differently".

NAME OF YOU "SPOOKS" ARE BOUND TO BE INTERESTED IN THIS OFFER. DON'T FORGET TO PRESENT YOUR MEMBERSHIP CARDS TO GET THE DISCOUNT OFFERED, AND DON'T EVER SAY YOU NEVER GOT ANYTHING FOR NOTHING. There does not appear to be any time limit on this offer, nor any exemptions, but I haven't been able to check it out, so I've just put it in as requested. Of course I am not impressed by the arbitrary changes of sex - I'm getting too old for such shocks to the system. I'll have to sign off here for this month - I didn't leave myself enough room anywhere else. See you all at the Melbourne Folk Club - please introduce yourselves so I can put names to the "Spooks" and "Shadows".

MORRIS DANCING

BALLAARAT MORRIS, Trades Hall, Camp Street, Ballarat, Thursday nights, 7:30 p.m.

BRITANNIA MORRIS MEN, Curtain Square Annexe, Newry Street, Wednesday nights, 7:30 p.m.
(Simon Leverton 481 6379 A.H.).

PLENTY MORRIS, Lower Plenty Primary School, Practice & Learning every Tuesday 7:30 p.m.
(Neil Murray 439 9120 AH)

SHE-OAKS Ladies' Morris, Wednesday nights 7:00 p.m. Melb. Uni. Sports Centre, Trophy Room
(Chris Digby, 527 2993 A.H.)

LEARN COLONIAL DANCING

COLONIAL DANCERS, Carlton Primary School, Palmerston Street, Carlton. Wednesday nights
Beginners Class: 7:30 - 8:30; Intermediate Class: 8:30 - 10:00 (Norm Ellis 62 7197 BH)

BALLARAT CURRENCY DANCERS, Uniting Church Hall, Barkly Street, Ballarat, Wednesdays, 8:00 p.m.
(Christine Parkin, 053 34 7486)

SANDHURST DANCE CLUB, Bendigo (Peter Ellis 054 43 2679)

OVERLANDER FOLK CLUB, Noble Park Kindergarten, first Wednesday each month.

REGULAR DANCES - CITY:

F.S.D.S.V./COLONIAL DANCERS Sunday Afternoon Dance, Carlton Community Centre, Princes Street, Carlton,
1st Sunday each month (Paul Borg 560 1584) - Doors open 2 pm, Dancing Starts 2.30 sharp
NEXT DANCE: SUNDAY 6th DECEMBER 1981 with BACK TO NARIEL GROUP

GUMTREE DANCES - Latrobe Uni. Students Union Hall, 28th November, Smith's Gully, Black Sheep, Sage
(Brian Moran, 49 4759)

PARRADIDDLE, Heidelberg Town Hall, 3rd Friday each month. (John Zigmantis, 844 2100)

Y.H.A., Cnr Church Street & Highfield Road, Canterbury. 2nd Wednesday each month - Patterson's Curse.

V.F.M.C. COLONIAL DANCE (with instruction) at Carlton Community Centre, 3rd Saturday each month.
(Non-licensed) 8:00 pm - 11:00 pm.

REGULAR DANCES - COUNTRY:

BARANDUDAH BUSH DANCE (6 miles from Wodonga on Kiewa Highway) 2nd Saturday each month
(Mary Anderson 060 25 6535)

BENDIGO, Spring Gully Hall, 3rd Friday every month. (Peter Ellis 054 43 2679)

BETHANGA, Old Time, Bethanga Hall, 2nd Saturday each month with "Bush Rats"

WIREENA CENTRE, Croydon. (059 96 3215)

TALLANGATTA, Old Time, Church of England Hall, 3rd Saturday each month with Nariel Band

COMING EVENTS

TRADITIONAL SOCIAL DANCING SEMINAR - BENDIGO. 27th - 29th November. Ball on 27th
Workshops: Saturday AM Playford, PM Greek, Childrens Dance, Dance Music, EVENING Grand Ceilidh
Sunday AM Scottish Ballroom, PM New Vogue/Old Time Dance Ceilidh.
Peter Ellis, 27 Reginald Street, Bendigo, 3550 (054 43 2679).

FOLK TOURING CURCUIT - "Facial Expressions" from Alice Springs. - Thurs 26th Nov. at DAN O'CONNELL &
RAINBOW HOTELS.

WALHALLA FESTIVAL 5th & 6th December Bush Turkey, Paradiddle, Sundowners, Denis Tracey, Jan Wazitsky,
Richard Litch, John McCauslan, Chris Duffy, Paul Wookey, Eric Bogle, Hayseed, Rick E. Vengeance,
Ragwort & Thistle. (481 0045)

BUSH DANCE, Kyneton Shire Hall, 8 pm 12th December - "Bushwazee"
BYO \$6.50. Fruit & paper cups provided. (Sabrina Lethbridge 054 29 1412)

SELBY FESTIVAL Sunday 13th December 11 am till dusk - FREE. Shearers Tally, Tony Lavin, Julie Wong,
Haravicu, Captain Moonlight plus others, stalls for food, crafts etc. Stalls available to interested
vendors. (Francois Rogean 754 6043 AH)

KYNETON ARTS THEATRE Thursday 17th December, Paul Wookey. (Dave Sprigg, 054 22 2576 or 054 22 2598)

MEMBERSHIP RATES

SUPPORT FOLK MUSIC - JOIN THE F. S. D. S. V.

Single	\$ 8.00	Concession (Country, Pensioner, Student	\$5.00
Family	\$12.50	Group (Clubs & Societies)	\$20.00

Life memberships - Ten times the current applicable membership - not applicable to concession memberships except for certain pensioners.

Membership of the Folk Song & Dance Society gives lower admission prices to all functions run by the F.S.D.S.V. (including Melbourne Folk Club); Lower admission prices to most functions run by affiliated clubs (such as the V.F.M.C., Dan O'Connell, Geelong Folk Club, Border District Folk Club, Wangaratta Folk Club, Shepparton Folk Club and others at the discretion of the organisers); discounts on records at Fretted Instruments, 333 Brunswick Street, Fitzroy. There may be other concessions available later (negotiations under way), but membership can pay for itself well and truly in less than a year.