



NEWSLETTER - APRIL, 1982 (Vol.12, No.4)

Registered by Australia Post
Publication No. VBH 3680

P.O. Box 96
CARLTON, 3053

Editor: Jess Dunnadge (469 4078)
62 McMahon Rd.
RESERVOIR, 3073

It looks as though you will get this newsletter in April - just. After all the small irritating problems with getting the last one out, I can't be sure of anything. Some of you will have got the last one in folders instead of envelopes (couldn't get them from the printers in time - but Sue was able to come up with the goods, saving my bacon in the process). Actually it would work out quite a bit cheaper to do that all the time - will have to consider it. Added to that, you will also have noticed that the black ink ran out, and the last paragraphs on each page were extremely faint (that's why you got blue Activities Sheets). Another lot of garbled info. regarding the National Festival. I wasn't able to get large envelopes from "my usual supplier" for the multiples (extra Activities Sheets) for the Folk Clubs and had to rush round and buy some and I ran out of the duplicated covers for the large envelopes. I really feel that there must have been a jinx on the last newsletter. Let's hope this one goes better. It should - people have actually given or sent things to put in. Lovely!

PORT FAIRY FESTIVAL - 1982. I didn't make it for the Friday evening, arriving Saturday morning just in time for the "Come-All-Ye" Poetry session, which was shared by "Screech" (Richard Leitch) and myself with only one other person wanting to participate.

Music and activity everywhere; you had to sit down with your programme and work out what you wanted to do. At one stage it had the feel, to me, of a festival within a festival. There were people who wanted to workshop and so forth, and there was the mob who only came for the dance on the oval. Would like someone else's opinion on that.

Danny Spooner's Come-All-Ye was a great ball, Danny getting people to do a bit, plus some good shanty-singing. Pub sessions were superb to great, I reckon one singing session went for three hours - the Irish of course were going flat out in the other corner.

Sunday morning I went to the workshop on Percy Grainger, which was interesting. The Boys of the Lough, either as a group or singly, doing workshops were involved all the weekend.

As a whole the weekend was superb and well-run; only one thing I was not happy about and I took that up on a one to one basis. Congratulations to Jamie and his crew on a well-run Festival. JIM SMITH.

Brief Comments on Festival also, from Jamie McKew, who as organiser was naturally reluctant to report on it at all, but I feel that his report from the organisational side is important.

"On 22nd March the Port Fairy Festival Committee presented the Borough of Port Fairy with a cheque for \$1,000 for playground and/or B.B.Q. equipment for the town.

- The town was most enthusiastic about the Festival, and feel it is a great event in the life of the town.

- Three to four thousand people attended, and many letters of congratulations were received.

- Festival was a great success from visitors' and performers' points of view, alike.

- The feedback has been tremendous, and so was the response of performers.

- It really is a fine and established mainland folk event with a high standard of workshop and folk music performance.

- Suggestions/Workshops/Proposals/Innovations/Helpers, all most welcome for 1983. P.O. Box 269, GEELONG, 3220."

'Folkies' flock in

By JENNIE CLARKE

It was early Friday morning when the first 'folkies' started arriving in Port Fairy...

By 10 a.m. they were at the Geelong Folk Club's information desk in the town's community centre wanting to know when the festivities would begin. They came with banjos, fiddles and flutes, bringing children and dogs as well as all the provisions necessary for a good weekend's outdoor entertainment. The sixth annual Port Fairy Folk Festival, which started Friday night and will end this afternoon, has been a testimony to the growing popularity of traditional music in Australia.

Australia's top folk album Gordon McIntyre and Kate Delaney, went on throughout the morning, and by 1 p.m. the green was crowded for a two-hour concert by Yasmine and the Tea Leaves.

The workshops and sing-a-rounds continued in the afternoon, but the greatest drawcard was the tall story-telling in the Commercial Hotel.

Although the story-telling, a regular festival feature, was scheduled to start at 3 p.m., the hotel's lounge was well and truly packed by then.

The organising committee, made up of six members of the Geelong Folk Club and numerous helpers, reported the sale of large numbers of weekend and day tickets for the first three days of the festival.

Committee member Fay McAllinden said that the crowd "would have to be up on last year". Dances and concerts - held in as many as four venues at once - attracted capacity crowds, and intermittent showers didn't deter people from the outdoor events.

"Most of the people play some sort of musical instrument, and brought them along; so there were lots of informal jam sessions," Fay McAllinden said. Musicians were also attracted by the presence of leaders in their fields, and flocked to workshops conducted by members of the visiting overseas group, Boys of the Lough.

The festival kicked off with Friday night's dance in the community centre, featuring Dogwood Itch, Bush Cellidh and Belfast Scratch Band. Because of the early arrivals the dance was well attended.

About 146 people partook of a traditional Irish breakfast - fried slabs of potato, bread, eggs and bacon - on Fiddlers Green on Saturday morning. The green was also the scene of an outdoor market conducted by Warrnambool's Loch Ard Co-operative and other stall-holders.

Assorted workshops, including one by the

musicians behind Australia's top folk album Gordon McIntyre and Kate Delaney, went on throughout the morning, and by 1 p.m. the green was crowded for a two-hour concert by Yasmine and the Tea Leaves.

Some of the best yarns were those told by Geelong Folk Club member Richard Leitch. He kept the audience entertained for the best part of an hour, before anyone else got the nerve to get up and spin their own.

Most of the stories were true-blue Aussie tales of swaggies and shearsies.

A five o'clock Fiddlers Green concert by the Sea Shantys didn't quite eventuate, but the evening's musical entertainment got underway with several concerts and "darnes" featuring artists like Patersons Steam Driven Band, Idi Amin's Ensemble, Muddy Creek and Ripplside.

The Gardens Oval was pounded by the stomping of hundreds of pairs of feet to the sound of the Rick E. Vengeance Band and Captain Moonlight.

Yesterday's activities were much more low-key. The afternoon's rain brought relief to those who sweltered in the sun at the midday concert by Five and A Zac and others.

The Warrnambool Pipe Band turned out for yesterday's celebrations, complete with its gold corduroy bagpipes, and there were clowns to entertain the children who weren't being borne about the streets in a bullock wagon.

Alcohol was notable by its absence, even if it was because everyone had exhausted his supplies the day before.

About 700 people listened to poetry and music at the Gardens Oval in the late afternoon.

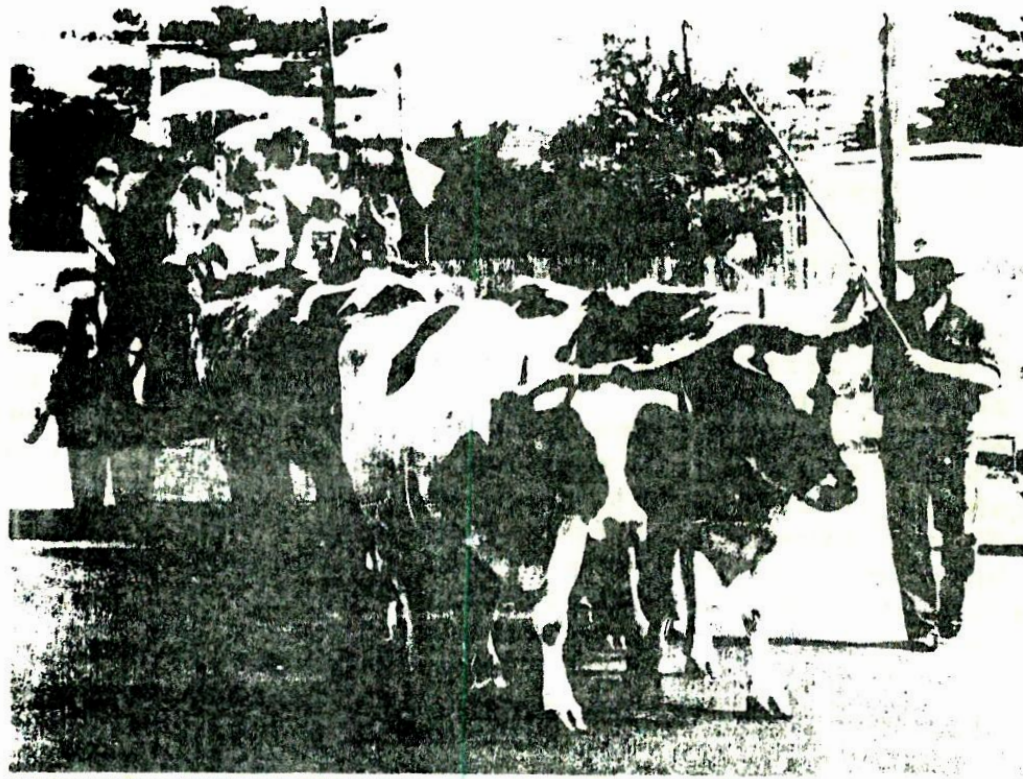
The highlight of the festival were two appearances of the Boys of the Lough, one at the community centre and the other at the oval, last night.

The festival continues today with a farewell concert and dance, as well as a "payout" at the Star of the West hotel and a "singout" at the Commercial. Tickets are still on sale.

Winner of the inaugural Percy Grainger award for field collection of music, song and spoken word was Peter Hay.

He received a prize of \$100 for the most significant work collected in the past year.

Business was brisk for Port Fairy shopkeepers during the weekend.



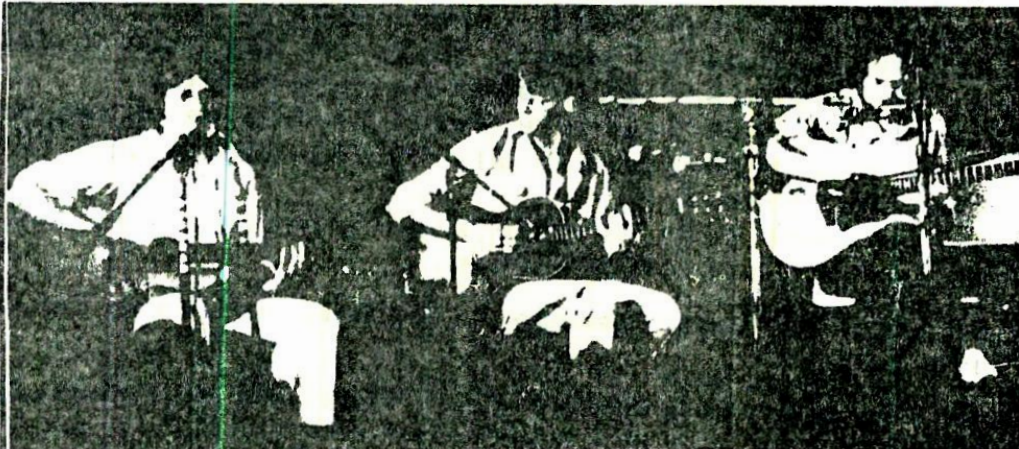
ABOVE: A bullock dray took children for rides around the streets of Port Fairy on Saturday and Sunday.

BELOW: Eureka flags were in abundance at the weekend festival.

BOTTOM: Rick E. Vengeance (left), Peter Roberts and Paul Wookey took part in an informal blues concert in the Port Fairy community centre yesterday morning.

Hope you can all read the small print. I would have been typing for a week to copy it - and unable to type for a week afterwards because of the resulting eyestrain.

Obviously the Port Fairy population fully supports the Festival in all ways, and the Port Fairy Festival is the success it is because of that community support.



T.S.D.S.V. Day-School & Social.

There were lots of Melbourne dancers at Geelong for this day and evening of hard work and fun. The workshops fairly long and very concentrated - in other words we got a lot of work done. Owing to my great age and infirmities, I watched the last of the Scottish

Dancing (Bruce McClure) and opted to try the Playford on the grounds that it is supposed to be very genteel and courtly, and as such I thought it would be less energetic than the Scottish dancing. I learned differently quite smartly. Make no mistake - if you have never done it before you find muscles you never knew you had, and they complain bitterly quite soon. Norm set the tapes at 80% speed for most if not all the session, and I for one was grateful for small mercies.

The Social was a great success and enjoyed by everyone. During the evening a small presentation was made to Fay McAlinden who was leaving for a trip to Ireland in the very near future. Fay has been one of the small energetic band of dancers organising the T.S.D.A.V. since its inception almost two years ago. (F.S.D.S.V. members may not be aware that F.S.D.S.V. and T.S.D.A.V. are affiliated organisations, with reciprocal membership.) Much imagination was obviously put into the costumes for the evening. There were a couple of Dashing White Sergeants, which for some strange reason were announced as Soldier's Joys (I would have expected the ladies to come into that category; also they didn't look that kind of boy either); a couple of gypsies, one of whom wore a large brightly polished tap (ordinary garden variety) on a band round his neck, and naturally enough won the prize for the males; a couple of Walls of Limerick, one complete with the limericks (not all decent either); a couple of brides representing Marie's Wedding and Haste to the Wedding (this lass persevered all evening with her artificial "happy event impending" rather precariously moored and very mobile - she should have got an extra prize for endurance). Jill Stamp wore a very imaginative costume to represent Gumnut Quadrille and looked very fetching - particularly about the legs, in fact there were some very nice legs and figures on display. I did have all this information written down complete with all the names, but as frequently happens I now cannot find the bit of paper. I don't think journalism (reporting) can really be my field. Anyway everyone enjoyed themselves.

Two people, well-known to Melbourne dancers, expected to be at Geelong, but were unable to be there because of the imminent arrival of a third dancer in the family. I refer to Ian Thwaite and Val Shortal who are now living in Yarragon. Val wrote to me to ask that I include a message from them in the last newsletter. Unfortunately I had just sent it out so I include it here. "Ian and I would like to thank all of the Morrisies who came down to Warragul early in February and danced at the Centenary celebrations. We appreciated their help in advertising the joys of Morris to the people of Warragul, and are hopeful of getting a side going.

Would you believe that we have an enthusiastic enrolment of twenty for a Colonial Dancing class we are running for "Proceed", the local C.A.E. organisation. Regards Val Shortal & Ian Thwaite."

On the 2nd April, Janine Moya Shortal Thwaite made her debut, a little later than was expected but all three are well. Is she also enrolled in the Colonial Dance class, Val?

The National Festival was great - really great. I did not try to get to as many things as I usually do (I'm like a kid in an old-fashioned lolly shop when I get to a National), so can only speak for what I saw myself. Workshops (I attended mostly dance workshops admittedly) were of high standard, well organised, and STARTED ON TIME. There was always someone on the door and tickets (badges) were always checked. Changes were announced at the previous workshop. The organisers seemed to be in control at all times, and had everything running smoothly. Leaving aside the lack of publicity (which was mentioned freely and often and not gently) the internal running of the Festival was a credit to N.S.W. I gather that they had a lot of problems prior to the Festival, but these were not evident to the general public at the Festival. The pre-Festival concert must have been sadly disappointing to the organisers, but over all, I heard that financially they broke even - hearsay only.

From my point of view "Bloodwood"'s workshop was the highlight of the entire Festival. A very tightly arranged feast of goodies, songs, music, poetry, film, history, social/political comment, and damned good performers. Not a split second that they didn't know exactly what they were doing and where they were at.

Nothing fumbled, nothing loose and no apparent tension. The room was large but packed nearly solid with bodies, all of whom seemed as enthralled as I was myself. One of the very nice things about the workshop was that they used songs, music and poetry written by people who they would probably call "locals". I hope we hear a few more of Barry Skipsey's songs in the near future. "Bloodwood" themselves put together some nice music and song too.

The main concert was very good indeed. Keith McKenry is a superb M.C. with a fine sense of timing in the presentation of a few of his own poems during the programme; one of which would have had him "in jug" had he presented it a decade ago on the stage of such a prestigious venue (in a section of the audience near me there was shocked silence broken only by the click of dropping jaws being snapped back into a firmly locked position of paralysis which was also relayed to their hands at the end of the poem). If one can claim an international celebrity (Marg. Roadknight) as Victorian, and an ex-Victorian now playing with Chief O'Neill's Favourites, then Victoria was represented (come to think about it I'm not really sure if "Pearly" originally came from Victoria), in the two concerts I attended. Ian Paulin and Rick E. Vengeance performed on Sunday afternoon's concert, but that was one I didn't get to.

Victoria was certainly well represented in the dancing. Norm Ellis, Shirley Andrews and Peter Ellis. Parochial of me, I know but I figured I'd better get as much dancing in as possible while I had the chance, so naturally where those workshops clashed with others, the others missed out; or I missed out depending on your views. I felt that not many of the Sydney dancers were quite ready for the discipline and style of the Victorian-produced workshops. One of the dance workshops was arranged by a Victorian now exiled in Sydney who has obviously had to make a few compromises in the dances. I didn't really believe him when he told me early on that it was impossible to get Sydney dancers to do certain things, but after a couple of exposures to their styles, I can see what he means. I cannot help but feel that their dancing style is influenced by their roads and traffic patterns. I was appalled when I was in Sydney two years ago to come upon the unstructured Waltz Country Dance where the progression is "catch as catch can", but I thought then it may have been simply a local aberration, but it is not - the bands even allow for it with the normal "waltz-on" period, a pause and a call "time to find new partners" followed by an indefinite "waltz-on" until the floor regains some semblance of order. Horrible! Theoretically the dance bands use "Take Your Partners" as a basis, but there were times when rather than different versions, we appeared to be doing totally different dances. As in Melbourne, there appear to be different interpretations (or just plain ignorance) of dance forms and setting up by different bands - probably through the same problem; non-dancers calling dances, with no appreciation of the movements involved.

It was brought home to me once again that no matter what festival organisers do, it is wrong. If you feature your own State or City's artists, you are being parochial and denying the visitors the opportunity of seeing interstate artists. If you feature the interstate artists at the expense of locals, you are denying visitors the opportunity to see the artists from the host State, and accused of "duchessing" the interstate artists. If you don't get your publicity out early and get your act together you are abused as bumbling incompetents, as N.S.W. was. If you do as S.A. did at this National just gone, and have all your pre-publicity there and ready to roll, you are abused as being over-eager and trying to up-stage the host State. In fact there is no way festival organisers can win; so who but a masochist would take it on. Sydney had enough of them to produce a fine festival and Adelaide has enough of them to produce a fine festival for next year. Perhaps Sth. Aust. came on a bit too heavy here and there, but by being so active at the National Festival prior to their own, they reached a far greater number of people with solid information, than they ever could otherwise without an absolutely bottomless financial backing, which as everyone knows does not exist for folk music. Besides that, their efforts also made the point that National Festivals are not "one-off events" which may never happen again. In other words, new people to the scene who may have never

heard of such events as National Festivals until they found their way to one, accidentally or under pressure, learn that there is a continuity. Gives them something to look forward to even. There was naturally enough some reservations about Sth. Aust.'s concentrated effort, mainly in the form of forebodings of their not being able to keep it up, "burning out" etc. Personally, having met the organising corps, it doesn't look likely - there is an awful lot of bulk to burn between them, and they appear to have the spirit to match their bulk/s.

My favourite "dumb-bunny" overheard comment on the subject of S.A.'s publicity - "Gee, they have got it all together - it it's even on their car numberplates". I didn't even dare smile, she was dead serious.

You will find included in this newsletter the pre-publicity on the 1983 Festival, along with the form to fill in if you are interested in taking part.

My comments on political songs drew a reply from David Read. "I note with interest your comments re "Political" Songs in the last newsletter. I must say I agree regarding the diatribes of Lobl etc. However, the tradition of political narrative established by the Irish and Scots has produced some very fine songs, e.g. "Come Ye All From France", "Down by the Glenside" and many others."

I did say that I had noticed that those songs of political or social comment that have last through the years to our time have appealing music and have a wider scope than personalities - which is pretty much what David has said as well.

At the last Committee Meeting it was decided that memberships taken out between now and 30th June will carry over until 30th June, 1983, with the proviso that should membership rates be increased at the A.G.M. (review of membership rates being a standing part of the Agenda of the A.G.M.), then the difference between the rates must be paid. Re-enrolment forms will be in next Newsletter.

In case you have forgotten the Annual General Meeting is set for Tuesday, 25th May at the Carlton Community Centre. In order to avoid two meetings in two weeks, the normal Committee meeting for May has been put forward to Tuesday, 11th May.

Nomination forms are included with this newsletter. At this stage I cannot say with any certainty what positions will fall vacant. There are certain conditions to do with the incorporation which will have some bearing on the filling of committee positions. These conditions will be explained at the A.G.M. Nomination forms will be available at the meeting, along with acceptance forms for membership of the incorporated body "Folk Song & Dance Society of Victoria Ltd." which may be filled in before the commencement of the meeting. As of now I have only received fifty-four completed forms, so one hundred and ten of you are not at present eligible to vote.

There are two Notices of Motion (see below) for your consideration, for which Proxy Votes may be used. Forms for Proxy Votes are included herewith.

NOTICE OF MOTION - A.G.M.

"That Membership Fees be increased as follows:

- | | |
|------------------|----------|
| 1. Single | \$10.00 |
| 2. Family | \$15.00 |
| 3. Concession | \$7.00 |
| 4. Life (Single) | \$100.00 |
| 5. Life (Family) | \$150.00 |

or such other amount as the AG.M. may decide"

Proposer: John Byrne
Secunder: Robert J. Smith

20th April, 1982

NOTICE OF MOTION FOR A.G.M. OF THE FOLK SONG AND DANCE SOCIETY OF VICTORIA

(to be held 25th May 1982)

1. That at functions run by the F.S.D.S.V., all types of folk performances be encouraged whatever their nature.
2. That payment to performer/s booked by the F.S.D.S.V. shall not be dependent on the type of material presented.

proposer DAVID ALLEWAY 23rd April 1982

seconder LYNNE STONE 23rd April 1982

The above motion is simply clarification of guidelines already in existence. This does not, however, make the motion either frivolous or unnecessary.

Some suggestions offered for a name for our newsletter:

"Folkvine" - "Lyrebel" - "Menura".

My personal preference so far is for "Folkvine" on the grounds that it does not so readily lend itself to scurrilous distortion. Just think what a couple of typing errors could do to the third suggestion, even though it is correct terminology for our symbol which I am not allowed to call "the Chook" any more.

PROGRAM DETAILS FOR SUNDAY FOLK

MAY & JUNE 1982

In May Sunday Folk features recordings by ABC FM at the WALHALLA FOLK FESTIVAL in Victoria in December 1981.

- SUNDAY, 2nd - Chris Duffy and John Kane
9th - Paradiddle
16th - Jan Wositsky and Dave Kidd
23rd - John McAuslan
30th - Paul Wookey.

In June, a variety of music mainly from Europe.

- SUNDAY, 6th - The Boys of the Lough in Concert, recorded by ABC FM in Adelaide during their recent tour of Australia.
13th - From Finland. Highlights of the 14th Kaustinen Festival featuring the traditional music of Finland and Scandinavia.
20th - From France. The International Folklore Festival, featuring music from France, Hawaii, Nigeria, Belgium, Thailand and Rumania.
27th - Steeleye Span in Concert, with special guests, Cobbers, recorded by ABC FM in Adelaide during their recent tour. You heard the story, now hear the concert!

The Editor
F.S.D.S.V. Newsletter

Dear Jess,

As one of the "Spooks" you continually refer to in your newsletter, I have finally decided to put pen to paper.

I am sick of the constant references to the spooks, those who don't participate in the F.S.D.S.V., either its organisation or activities. These remarks are invariably followed by references to the hardworking, overworked members of the Committee. In my opinion, no effort is made by these vary committee members to involve other members in the work required in organising F.S.D.S.V. activities. I speak from my own experience, but how many others have experienced similar things. I have repeatedly offered my assistance for anything that is required, particularly at the time when the Common or Garden died and the Exford was being planned. Offers made usually to a particular committee member; never to be followed up. Then when the Exford opened a board appeared for the first few weeks, inviting offers of help. Thinking here at last was a chance, I duly wrote my name in the company of at least one other on the sheet. No response, the board has since disappeared which is just as well if its contents are to be totally ignored by the committee. My question then is how does one cease being a spook? other than by jumping up and down and demanding to be allowed to participate, which I for one am not prone to doing. Not everyone is a loud mouthed extrovert who can force themselves on people or organisations, but this seems to be the only way for offers of involvement to be taken seriously and used.

I very much resent the attitude of total non take up of offers of assistance, and then as a member being subject to continued abuse for non involvement. It is time the closed circle of the committee made itself slightly more receptive to other non committee members who wish to participate.

A recent example I feel indicates the closed nature of the committee, and its lack of willingness to take the opportunity to involve or even inform members of its activities. I refer to the radio programme on 3CR, "That's all Folk" which the F.S.D.S.V. is going to present every six weeks, and did so for the first time last week. What better opportunity to invite comment, ideas and participation by members. There has as yet been no mention of this in the newsletter, and I doubt that the majority of members know of its existence.

So here is at least (one) member who has tried to become involved in the F.S.D.S.V. to a greater extent and completely failed. Maybe I am just not pushy enough or you don't want my help or anyone else's for that matter. But why not be honest enough to say so and stop harping on about the amount of work the committee does. There is a remedy which is to share it, but in my experience the committee isn't willing to (do) this. Maybe the naive remarks about politics and power in the last newsletter could be applied elsewhere. I just wonder how many other of your so called spooks have tried and failed to enter the closed circle of the elite of F.S.D.S.V.

Yours sincerely,
C. Bigby.

P.S. Please alter the entry in the activities sheet for She-oaks Ladies Morris to Read Wednesday nights 7.30 not 7.00. I did request this when you rewrote the entry a while back.

Well, I am always begging for response or feed-back and now I have some - a bucketful in fact.

I have written personally to Chris, apologising for not checking that the alteration she requested was indeed made. Lynne Stone also apologises for her oversight in missing one of the two alterations to the entry. I also promised Chris that I would publish her letter in full, and table it at the next Committee Meeting. Both of which have been done.

The tabling of this letter at the meeting began a discussion that ranged very widely and set off some soul-searching. The end result of which was that David Alleway has undertaken to co-ordinate offers of assistance with committee efforts, in the form of a duty-roster for both Melbourne Folk Club and the Sunday Dances. If all people desirous of helping could contact David, he will ensure that their offers will be taken up; David's address is 53 Aylmer Street, North Balwyn, 3104 and he may be reached on either 859 3525 (AH) or 63 7981 (BH).

If Chris had taken the trouble to read her December Newsletter she would not have misunderstood the rationale behind my referring to members as "spooks". Incidentally, Chris along with many others ceased being "spooks" during the pre-Christmas mail strike, when I was able to hand out the newsletter at the Folk Club. Remember? I was actually able to get faces attached to names. I repeat to you other members, as I explained to Chris, the term is not one of abuse and has nothing whatever to do with participation in the organisation. I am sorry if some of you dislike the term, particularly as I have since learned from a family source that "Spook" has rather nasty racist overtones in some contexts. That does not mean, however, that I am prepared to go all formal and refer to "honourable members of F.S.D.S.V."

Perhaps there is an "inner circle", "elite" or "closed circle" but it must be pretty nebulous and constantly changing or else does not include the Committee as a whole, because most of us are unaware of it. We do undoubtedly form groups with others who share our particular interests or the current projects of the Society, and as the basis for the grouping changes so does the group. It is usually called using what capabilities you have to the best advantage of the Society.

The only thing I can remember in the newsletters that could be construed as abusive (if you were very sensitive) was on the occasion of a special meeting that had to be adjourned for lack of attendance. However, in the matter of abusiveness, Chris can hold her own as demonstrated.

Members deserve an explanation for the lack of publicity for the 3CR programme. It was a pilot programme which was finalised at about the same time as the newsletter went to the printers. It had been discussed earlier - or rather the offer had been discussed. When the first programme went on the air, there was no way of knowing whether there would be another. It was very pleasing to Gail and Jamie to learn that so many of you listened. Yes, there will be others, and yes members are requested to help. Firstly, could you please let Jamie and Gail have a list of any records that you may be willing to lend for use on the programme. Secondly, let them know what you would like to hear on the programme. At present there are some technical problems to be overcome, and members may be willing and able to assist here also.

On Monday, Tuesday and Wednesday, 10th, 11th and 12th May an Irish girl, Mary Bergin - will be giving master classes or workshops in whistle-playing from 8.00p.m. Mary and her partner Eibhlin ni Riordain who plays button accordeon are in Australia as guests of Comhaltis Ceoltoiri Eirann. They will be performing at the Exford with Danny Spooner on 21st May. Mary also plays fiddle. It looks like we will have to be early at the Club on that date.

The Australian Folk Directory is now on sale. It is a handsome publication with a great deal of information contained in its pages. Margaret Walters took on a huge job with it and it is a credit to her. Unfortunately there was something of a communication breakdown somewhere along the line, and Victorian entries are incomplete, and in some cases out of date. Contacts are given in nearly every case so as a reference alone the Folk Directory is, or should be a great help, particularly if you keep minimal contact with your own State body, and so can keep informed of changes. The work of the Australian Folk Trust is explained, along with the projects being undertaken by the Trust. Members may obtain the Directory from John Shorter at a cost of \$4.00 - non-members \$4.00.

In its present format, and at that cost, it cannot be mailed out to members as a bonus of membership. At that price, it is a very good buy though.

Now to hear from someone who obviously has no objections to the term "spook":

"Hello! I'm the Spook! Yes, that's the name I shall be using. I shall try to have a small article for the newsletter each month, but knowing my lazy habits, I might miss occasionally.

I shall start with the National Festival in Sydney. I made it for a couple of days. First - the gripe; booze was very dear: also with the Union Building being locked at midnight it had the effect of just killing it off, so in some ways it was a 9.00a.m. to midnight festival.

The good things! Bloodwood! Their workshop was excellent; one has to be early for Bloodwood as the room was jam-packed as usual. Their work and research into what they do is superb.

The seashanty workshop seemed to ride along with the wind with no set pattern but enjoyable just the same. Also caught about half an hour of Mike and Michelle Jackson's workshop for kids. Nearly the best thing of the weekend. Keith McKenry's workshop on Victor Daley and emocratic approach to verse was interesting, the research again was the focal point.

You cannot have a festival and not mention the Morris - they were really well-behaved, and not one of them needed their bells (!) cut off. One nice little thing - a few Victorians wearing a "Morris-free Zone" tee-shirts which caused a few chuckles.

Sessions over in the dining and bar area - great! Took the singers a little time to warm up, but the musos corner got away to a quick start. Also noted: Graham Dodsworth's record "Summer Madness" is now available. Dancers were well catered for with the "Old Timers" from Wedderburn doing a lot of work.

Well Folkies, that's all this month.

THE SPOOK."

Sorry, the spooky identity is just that - spooky. You might find him/her looking over your shoulder almost anywhere. Perhaps I should start calling the rest of you some other sort of spectral being. Anyway, he/she has restored my faith in the folk scene's sense of humour. Thank you whoever you are.

Another interesting publication spotted in Sydney called "Dance & Movement" covers all sorts of dance, mime and clowning. Large format excellently produced, with interviews and articles from people involved in the arts. So far only two issues have been published. Peter Hunter commented on it in "Fedmag" but until I read that, I knew nothing at all about its existence. Subscriptions cost \$14.00 per year (bi-monthly issue) and can be obtained from Diana Harris, Editor, "Dance & Movement", P.O. Box Q95, Queen Victoria Building, Sydney, 2000.

Contribution to the collection of useless information; sent to be by my Sth. Aust. 'oppo.'. Dunnage is the name given to railway sleepers and bits of timber used to put under stacks of wheat to stop the bottom bags from rotting. He did not mention that it is also the name given to the timber used to separate and brace cargo in pre-container ships. Now you know why I am picky about the inclusion of the "d" in my name.

Decorations overleaf collected in Sydney.

Cheerio peoples - I am tired of typing, and I am also running out of time.

GRAFFITI: Wentworth Union Building
SYDNEY UNIVERSITY

WATCH OUT SPOOKS

(male toilets)

♂ + ♀ + ♀ + ♀ + ♀ + ♀ = ♀

(ladies toilets)

Also from graffiti in Sydney Uni. loos:

"What do you call a flea in an Irishman's head?"

"Space invader".



APRIL 1982

Ed: Jess Dunnadge, 469 4078 P.O. Box 96 CARLTON 3053

Contact the above address if you would like to know more about the F.S.D.S.V., or obtain the newsletter.

PLEASE RING JESS DUNNADGE on 469 4078 IF YOU KNOW OF ANY CHANGE OR ADDITIONS TO FOLK CLUB/DANCE LISTINGS ON THIS SHEET. IF YOUR CLUB IS LISTED HERE PLEASE MAKE SURE THE ENTRIES ARE KEPT UP TO DATE.

REGULAR ACTIVITIES & COMING EVENTS

CITY

MELBOURNE FOLK CLUB at the EXFORD HOTEL, Cnr. Russell & Little Bourke St. (Downstairs, enter from Russell St.)
(John Shorter 380 2544 or Jess Dunnadge 469 4078) WINTER HOURS: 7:30 - 10:00

30th April	ERIN NUA, KEITH O'LAWRIE	21st May	MARY BERGIN & EIBHLIN NI RIORDAIN,
7th May	ERIC PURDY & JOHN McAUSLEN, DI McNICOL		DANNY SPOONER
14th May	BILL SMITH, BARBIE SCOTT & JOHN ROSS	28th May	GOSHAWK, GRAHAM SMITH

CONNECTION, 2 Stephenson Street, Richmond Every Saturday night, \$2 donation (Sue, 347 1685)

CUPIDS Coffee Shop, 50 Commercial Road, Prahran

DAN O'CONNELL FOLK CLUB, Cnr. Princes & Canning Sts., Carlton Thurs. (Randall Percy 64 0661, ext 847)

FOOTSCRAY ARTS CENTRE 45 Moreland Street Footscray (689 5677) All sorts of interesting music things.
Acoustic concerts each month.

GREEN MAN COFFEE LOUNGE, 1221 High Street, Malvern (20 5012)

LANTERN COFFEE LOUNGE, 9 Burwood Highway, Burwood. Tues, Wed, Thurs, Fri, Sat, & Sun.

LORD JIM'S FOLK CLUB, 36 St. Georges Rd Fitzroy, Wednesday - Alternating Traditional Folk & Contemporary Music

NEW LINCOLN INN, Cnr Rathdowne & Faraday Streets, Carlton. Friday & Saturday (Wayne Robinson, 689 3348)
Groups - Some Dancing.

OVERLANDER FOLK CLUB, Wednesday night, Noble Park Kindergarten. (Hilary Oliver 059 962 402)

RAINBOW HOTEL, 27 St. David Street, Fitzroy (419 4193). Contemporary Music (Dave Hoskings and Guests) Tuesday nights. Folk Club Thursday nights. 6th May, JINDIVIK; 13th May, DERICK & MORAG CHETWYND; 20th May, DANNY SPOONER, 27th May, PHIL DAY & ANNIE WILSON.

ROYAL PARK HOTEL, Queensberry Street, North Melbourne. Fri. night - Acoustic. (John Miovich 480 3695)

SHAKESPEARE COFFEE SHOPPE, 478 Chapel Street, South Yarra

SPAGHETTI THEATRE, 181 Collins Street, Melbourne (63 5787)

TROUBADOUR Coffee Lounge & Restaurant, 4 Bowen Crescent, Albert Park (26 4409)

TWILIGHT COFFEE HOUSE, 234 High Street, Kew. (Wednesday to Sunday)

VICTORIAN FOLK MUSIC CLUB, (Elma Gardner 497 1628)

* FOLK MUSIC, Curtain Square Annexe, Cnr. Canning & Newry Sts., Carlton. 4th Friday each month, 8:00 pm.

* WORKSHOP Mon. nights Anglers Hall Cnr. Rathmines & Clarke Sts. Fairfield, Re-open February.

* SINGABOUT (Eastern Suburbs), 1st Saturday each month C.of E. Hall 49 Patterson St. E. Ringwood. Re-open Feb.

COUNTRY

BALLARAT, Criterion Hotel, Doveton St. Nth, Ballarat. Alternate Tuesdays (Maureen Jardine, 053 42 8632 AH)
9th March - RICK E. VENGEANCE

BORDER DISTRICT FOLK CLUB, (Albury), Australia Hotel, Cnr. Wilson & David Streets, Every Thursday night
(Mary Anderson 060 25 6535)

CHILTERN FOLK CLUB, 4th Wednesday every month

COROWA FOLK CLUB, Every 2nd Wednesday

GEELONG FOLK CLUB, (Jamie McKew 052 65 6123 AH)

* Golden Age Hotel, Gheringhap Street, Geelong - Singalong/Come-All-Ye, Tuesday nights, 8:00 p.m.

* The Gallery, Geelong Performing Arts Centre, Friday nights 8:00 p.m.

30th April - DANNY SPOONER, TOM NICHOLSON

KALLISTA FOLK CLUB, Community House, Kallista (750 1222), Informal Folk Music. 2nd Friday each month.

KYNETON FOLK CLUB, C.Y.S.S. Office, Old Methodist Church, Ebdon Street, Kyneton, Thursday nights
(Dave Sprigg 054 22 2576 or 054 22 2598)

SELBY FOLK CLUB, Community House, Wombalana Rd., 1st Friday each month (Francois Rogean 754 6043 A.H.)

SHEPPARTON FOLK CLUB every second Thursday - shifting venues- ring Val Colyer (055) 20 1547 BH or 29 9465 AH

WANGARATTA FOLK CLUB, Vine Hotel. Last Friday each month (S. Bridges 057 21 2176)

See "Age Weekender" for details on regular band gigs - all your favorite bush, folk/colonial, folk/rock, bush/punk and permutations thereof listed under "Folk", "Dance" and/or "Music".

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.
(Graham Wright 874 5581)

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 7:30 p.m. Melb. Uni. Sports Centre, Trophy Room
(Chris Bigby, 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. (059 96 2402).

VFMC DANCE WORKSHOP/CLASS 8 pm, Carlton Community Centre - 3rd Tuesday each month.
Series of lessons catering for all levels.

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 2nd May 1982 with HOBGOBLIN

GUMTREE DANCES - Latrobe Uni. Students Union Hall, "Cobbers" (Brian Moran, 49 4759) \$7.50 BYO

PARRADIDDLE, Heidelberg Town Hall, 30th April, 14th May. (John Zigmantis, 844 2100) 26 March, 30 April

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

V.F.M.C. COLONIAL DANCE at Carlton Community Centre, 3rd Saturday each month. 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, Wedderburn Old Timers. (Peter Ellis 054 43 2679)

BETHANGA, Old Time, Bethanga Hall, 2nd Saturday each month

WIREENA CENTRE, Croydon. (enquiries 059 96 2402)

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

COMING EVENTS

You are welcome at our Committee Meetings held at 8 pm on the 3rd Tuesday of each month
in the Committee Room, upstairs at the Carlton Community Centre.

MAY COMMITTEE MEETING of F.S.D.S.V. - Date changed from 3rd Tuesday to 11th May.

ANNUAL GENERAL MEETING, FOLK SONG & DANCE SOCIETY OF VICTORIA LTD., Carlton Community Centre
25th May 1982, - 8:00 p.m. All members welcome - remember your vote counts.

WHISTLE MASTER CLASSES/WORKSHOPS - Mary Bergin, Melbourne Uni, 10th 11th & 12th May. 7:00 - 9:00 p.m.
(Contract Julie Shiells - Activities Office (345 1844)

GEELONG 15th May "Palais" Bandicoots Bullockies Ball - BYO

V.F.M.C. AUTUMN BALL - 22nd May - Central Hall, Fitzroy 497 1628.

TOP HALF FOLK FESTIVAL - Alice Springs, Queen's Birthday Weekend 12th/14th June.

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

MEMBERSHIP RATES

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.

DON'T FORGET !! MELBOURNE FOLK CLUB NOW OPENS AT 7:30



CONCERT
DANCE ACTIVITY
WORKSHOP

ORGANISED BY THE FOLK FEDERATION OF S.A. INC.
BOX 525 G.P.O. ADELAIDE

APPLICATION FORM FOR CONCERT, DANCE ACTIVITY, WORKSHOP

PREAMBLE: This application form is to be used for all Festival activities, including concert performances, dance activities and workshops. If you wish to apply for more than one type of event, please complete separate sheets in full as they will be handled by different people. No tapes are required at this stage. There will be two concerts and three dances, major, colonial and ethnic. Workshops will be held on Friday, Saturday and Sunday and will be of two hours duration, beginning hourly from 10 a.m. to 4 p.m.

The principal venue will be the Magill Campus of the S.A. College of Arts and Education (formerly Hartley College). The campus complex has a 700 seat auditorium, 200 seat theatre, two lecture theatres and various tutorial rooms. The grounds are extensive, with several sheltered spots suitable for outdoor events. A larger concert hall will be available at a separate location.

Name of group/performer

Contact person, address and phone number

Group members and what they do.

Resume of presentation for concert/dance activity workshop.

Maximum number of audience/participants

CHAIRPERSON DAVID MOSS

TELEPHONE (08) 260 4971

P.T.O

THIS NOMINATION FORM IS INVALID UNLESS PROPOSER HAS SIGNED THE PAPER ACCEPTING MEMBERSHIP OF THE INCORPORATED BODY OF "FOLK SONG & DANCE SOCIETY OF VICTORIA LTD.". (This paper has been circulated to all members via their newsletters, and will also be available at A.G.M.)

Area required for workshop (indicate three preferences from first to third).

INDOORS

- Large open space eg: hall
- Small open space eg: tutorial room
- Auditorium with stage
- Lecture theatre (fixed, raked seating)
- Carpeted area with flexible seating
- Carpeted Area without seating

OUTDOORS

All outdoor venues will have an alternative indoor area booked as a backup in case of bad weather.

- Intimate eg: courtyard
- Open eg: oval, roof-top area

Do you require amplification?

Do you require sound controller/mixer?

Number of microphones, if required

Any special requirements, comments

.....

.....

.....

Please return completed form(s) to the address overleaf before 30th September, 1982.

Have you ticked the appropriate category at the head of the first page?

Thank you.

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.

DON'T FORGET !! MELBOURNE FOLK CLUB NOW OPENS AT 7:30

Folk Song & Dance Society



ANNUAL GENERAL MEETING TO BE HELD AT
CARLTON COMMUNITY CENTRE ON
TUESDAY, 25TH MAY, 1982 AT 8.00p.m.

FORM OF PROXY VOTE

I,, being a financial member of Folk Song & Dance Society of Vict. Ltd. hereby authorise or to cast a vote on my behalf on one (No....)* or both (Nos.1 & 2)** Motions on Notice to come before the Annual General Meeting to be held as above.

On Motion No. , I wish to delegate my vote to or ***

In the event of neither of the persons named as my proxies for either or both motions, I understand and accept that my vote will be cast by the chairman.

Signed.....
Membership No.
Address
.....
Postcode

* If you wish to separate your proxies, or abstain from voting on one or other motion, please FILL IN Motion No.* and delete **. Ignore or complete *** as appropriate.

N.B. Verbally delegated proxy votes will not be accepted. Proxy may be posted in or handed to any member of the Committee prior to the meeting.

VOTING PROCEDURE

Voting rights are restricted to financial members of Folk Song & Dance Society of Victoria.

Nominations forms to be in the hands of the Committee prior to the commencement of Annual General Meeting.

Proxy Vote Forms must be sighted by Committee prior to commencement of Annual General Meeting.

Verbally delegated proxy votes will not be accepted.

Ballot papers will be distributed as necessary.

Nomination forms will be available at the meeting, but must be in the hands of the Committee prior to commencement of Annual General Meeting.

In the event of there being insufficient nominations (for general committee), bearing in mind that a person nominated for, but failing to gain specified office, is presumed to be willing to serve in a general committee capacity, nominations will be accepted from the body of the meeting.



AUSTRALIA'S TOP ANNUAL
**festival of
folk music**

**THE S.A.C.A.E.
MAGILL CAMPUS
Adelaide, S.A.**



What do you want?

- Folk music amongst the gums along a creek?
- A top theatre programme of an Australian classic?
- World class folk music concerts?
- Minimum costs – camping, crash pads, caravan sites?
- Dances with casts (and bands) of thousands?
- Workshops on your heritage by experts?
- Bush music at a bush picnic?
- Rip-roaring singalongs, medicine shows & come-all-ye's?

Why not have them all in the Festival State?



Organised by the Folk Federation of S.A. Inc.
in conjunction with the Australian Folk Trust.

The 17th national folk festival, Adelaide - croweating in '83

The 17th National Folk Festival will be held in Adelaide over Easter, 1983 (31st March to 4th April).

Acting with the permission and assistance of the Australian Folk Trust, the Folk Federation of S.A. Inc. formed a special organising committee in September 1981 and planning is already quite advanced.

VENUES

The principal venue will be the Magill Campus of the S.A. College of Advanced Education (formerly Hartley C of A.E.). Although the campus is only 7 km from the city centre, it has extensive lawns and grassed areas, natural flora and fauna (yes - gum trees, kookaburras and a creek) and is positioned on the rising ground that is the start of the Mt Lofty Ranges.

The campus complex has a 700 seat auditorium, a 220 seat theatre, sundry indoor and outdoor workshop facilities and a swimming pool.

Supporting this are the nearby Norwood High School with a 1200 seat auditorium/dance hall and Morialta High School that will be used mainly for accommodation. Smaller support venues are available if needed.

PROGRAMME

The programme will generally follow the accepted format for "Nationals". Workshops will be held daily on the Friday, Saturday and Sunday and allowance has been made for a strong emphasis on dancing. Concerts will form a very strong component of the festival and naturally, there will be the festival club to provide singalongs, come-all-ye's, jam sessions and medicine shows.

The Magill Campus enables the committee to include innovatory events in the programme. These will include performances of "Reedy River" by the

Drama Department of the college and a giant "wind-up" bush picnic at the nearby Morialta Falls Park. The picnic should therefore provide us with the rare spectacle of bush bands playing in the bush and, hopefully, pipers and alpenhorn players in the hills.

The organisers are encouraging local folk clubs to continue their normal programmes throughout the festival so that visitors can have the widest possible range to choose from.

FACILITIES

Camping, indoor crash-pads (in the gymnasium) and non-serviced caravan sites will be available at Morialta High School (2 km from Magill Campus). The site includes showers and toilets as do the camping sites along the creek at Magill Campus. The swimming pool and toilets and showers are nearby.

The campus food and grog facilities will be available to us and, since they can handle 1200 students daily, they will only need moderate extension. It is also planned to use the existing childcare arrangements and a continuous bus shuttle service is being considered.

PERFORMERS

Anyone who wishes to put on a workshop, perform in concerts or play for dances should apply in writing to the Festival Organising Committee by 30th September, 1982 so that we can plan for the inclusion of as many performers as possible.

Financial arrangements have not been finalized yet but we are offering, (1) free week-end tickets for all performers who take part in scheduled events at the festival, (2) travel subsidies for performers to assist with their transport costs which

will not be dependent on taking part in any scheduled events and (3) fees that will be negotiated for groups and individuals putting on workshops and performing at concerts and dances. Audition tapes are not required initially but may be requested in some cases. Applicants should supply as much information about themselves as possible and applications on behalf of groups should name all members.

OTHER FESTIVALS

Intending visitors should note that the Traditional Instrument and Singing Competitions conducted by the Celtic Music Club and the Folk Lore and Folk Music Society will be held at Kapunda (80 km from Adelaide) on the week-end preceding the "National" and that the Barossa Valley Vintage Festival starts on the day the "National" finishes.

Our festival "Official Carrier" is T.A.A. and a 10% discount on groups in excess of 15 applies while, for stays of over 7 days, the 30% Apex Fare is applicable.

ENQUIRIES

David Moss - Chairman
10 Southbury Crescent,
ENFIELD 5085
Phone: 08 260 4971 (H)

Ken Sievers - Co-ordinator
G.P.O. Box 525,
ADELAIDE 5001
Phone: 08 275 2052 (W)
08 275 2292 (W)

Rob Charlton - Publicity
64 Balmoral Avenue,
MAGILL 5072
Phone: 08 332 5735 (H)
08 31 7476 (W)

