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VictoriaRegistered by Australia Post
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CARLTON, 3053Co-Editors: 983 Jess Dunnadge
Sue Harriage.

Take disclaimer (exhaustive) as read. I'm only here in spirit anyway. By the time you get this I'll know which way the coin flipped with the "impending family event" and be relearning the rudiments of child-minding after too many years away from it.

The 1983 National Festival is over and no doubt the South Australians are at last relaxing. It was a very good Festival - bedevilled by all the usual glitches plus not enough people, that is not enough people attending as well as not enough people being available to do the work. Sounds familiar doesn't it? As long as there are festivals being run by voluntary labour these problems will be the same. Unfortunately, as the festivals get bigger and more ambitious the glitches also get bigger. The fact remains that S.A. put on a great festival of enormous variety. Something to suit everyone.

The highlights of the festival for me were "Bloodwood's" workshop, Cyril Tawney's workshop, Jim Smith and David Alleway with "Death of a Wombat" (Beautiful - Jim used a throat mike which is a hell of a lot more effective as well as being less intrusive than a standing mike - and David accompanied the spoken narrative with some lovely harping.), and of course, the inaugural Poets' Dinner. I am told that the Colonial Ball was superb, but because of the aforesaid dinner I missed the Ball. Please PLEASE, future festival organisers, don't let such a clash happen again. The P.D. looked very dicey for a while but the determination of the M.C. (Keith McKenry) won the day and the dinner went ahead, although not exactly as planned. However, the evening was fantastically successful, and I think will certainly become a regular feature of future festivals.

The Johnston family (either singly or in combinations - oh! something's wrong with that, but you know what I mean) took out no less than four medals at Kapunda this year. Congratulations to Kelly, Liz and Jamie. Does this mean that they will be banned next year?

It seems that the spoken word got a good airing at Kapunda as well as at the National. In fact the National seemed to be also a book-launching for poets. Both books mentioned in the last newsletter were available at the Festival, and also Denis Kevans' "Great Prawn War" so naturally enough all three now grace the bookshelves of 62 McMahon Rd.. I really need an ever-expanding series of bookshelves and an ever-expanding extra room to house them.

My personal complaint about the National Festival was that it was light on for the Colonial Dancing, but many other people would have been very pleased with the amount and type of ethnic dancing offered (I include Irish, Scottish, etc. as ethnic) as well as Morris.

Well it seems that the support for the Folk Club was not forthcoming and the Club has closed, not with a bang, but with a tiny muffled whimper. As I write this, there is still some doubt, but if you read through to the end of the newsletter you will find out for certain - or maybe you will receive (or have received) specific notice. As you see from the head of this page, for this month anyway, I have a co-Editor who will be doing the last half or more (or less) of this issue.

John Ramshaw who does the Folk Calendar each month, along with many many other things for the folk movement, has been very disappointed by the lack of comment about the calendar. Take heart John, I have heard three people say that they have it pinned up over their phones for quick reference, and several others have commented favourably on the calendar. NO ONE AT ALL has commented unfavourably. That's better than I get for the newsletter, although my ego got a nice lot of stroking over Easter. It might have been me that got the compliments, but I feel that a hefty slice of them rightly belong to Sue, Lynne, David, John and Judy for their part in getting it out. They have always been willing to give their time and effort

SF

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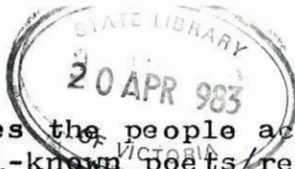
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when ever required - and that means just that. As you know, we have no set publishing date, and if there is something special on we just try to get the newsletter out prior to the function. There are times when we just don't make our connections, but it is never for want of trying.

Glancing back over what I have written and comparing it with the mammoth programme of the National, I realise that I have only scraped the surface. There was a Concertina workshop by Richard Evans which I am told was excellent - knowing the amount of preparation and material that went into^{it} that does not surprise me at all - congratulations to Richard and to John Ramshaw. John R. was also responsible for "busting a gut" to get the Folk Directory done and over to Adelaide in plenty of time for it to be available for sale at the Reception desk as soon as it opened - that was one of the unfortunate areas of the Festival - the Directories were not on display, and although "a commendable catch-up effort was made" (I quote John R.) it was too late to make up for the loss of initial impact. Since returning, at least one person I have spoken to, was totally unaware that the Directories were available at the Festival, and that person was not parked in the grog tent throughout the Festival - he was virtually everywhere, seeing and doing everything possible.

I have also neglected to mention that ^{the} "father" of the Poets' Dinner idea - Rob Charlton, may his shadow never grow less. Rob, along with two or three other "iron men"^{John} carried the burden of the work for months prior to the actual Festival, and, as has become almost standard, were not able to hand over some of the "donkey work" during the Festival. It is no real wonder that so many hard working "folk" get so disgusted that they simply turn right off doing anything at all for the movement, and their knowledge and experience is lost to future organisers. From what little I saw of the organisation side of it, the symptoms were recognisable. Not enough people to begin with and some of them more talk than action, and the result was similar to Melbourne 1979's Festival. By the time the festival itself came around the "working section" were so snowed under that they didn't have the time to show anyone new the ropes, and so could not make proper use of what few volunteers did make themselves available. Now I may be corrected (perhaps politely, perhaps impolitely) on this but as I say I was not looking primarily at the organisation side of the Festival. By anyone's standard they had set themselves a colossal task and a formidable programme/format. At the A.F.T. Forum meeting the remark was made that unless some scaling down of National Festivals in future was carried out, the W.A. Festival could well be the last of the "BIG" festivals. It is my understanding that W.A. is not planning as elaborate a Festival in 1985, so perhaps it will be a gradual scaling-down rather than an abrupt cutting-down. I am heartily in favour of such system as I find it upsetting seeing people put in up to two years' hard work and end up frustrated, exhausted and disappointed. At the same time I would not like to see the formal (organised) style of Festival disappear, any more than I want to see the demise of acoustic folk clubs. Of course Canberra's 1984 National is showing all the signs of a "BIG" festival in the making. Canberra is a somewhat different situation from the other cities - in some ways easier and in some ways harder, but one cannot judge one city's efforts by the same yardstick as any other. There are just too many factors involved. The general economic climate, the proximity to large centres of population, the strength of the folk movement in the city itself, the working capacity of the organisers, the enthusiasm of said organisers, and even in the final analysis the weather. The weather was not kind to the Folk Concert/picnic in the Barossa Valley, but it was still a damned good concert.

The other highlights of the Festival I neglected to mention was Britannia Morris' Pantomime - gorgeous!!; also the Fools' Concert. I only was able to score standing room on the stairs for the last bit of this concert, but I'm told that it was all as good as the bit I saw. After a great deal of uncertainty and switching venues the Reciters' Corner was finally placed in a very suitable venue, but in spite of great efforts of publicity undertaken personally, the attendance was not as good as hoped for, but was obviously enjoyed by the



people who came along. Besides the people actually listed in the programme, many others (well-known poets/reciters) requested time on the programme and what was originally planned for 1½-2 hours ran for over 3 hours. The majority of the audience was made up of poets/reciters all of whom were obviously interested in the material and style of other poet/reciters - a marked contrast if I may say so with many of our singers who seem to think that it is quite O.K. to talk and gossip all through someone else's bracket, and frequently take umbrage at people talking through their own. I have long held the cynical theory that many singers only listen to other singers if they want to learn another song to add to their own repertoire. Now before all the singers gang up on me and burn me at the stake - I agree it is a cynical theory and I do not say all singers, but a surprising number do act that way.

I think it is high time that I let Sue have this issue - I seem to be more and more disjointed as I go along. There are several contributions from members to go in this issue, and possibly other views on the National Festival, so you obviously won't be short of reading matter. I'll see you (that's wrong too, but you take my meaning) next month, which hopefully will not have to be done on the run to try and catch an early deadline - Anzac weekend in this case. I should be able to give you some information about memberships by then too. Our A.G.M. will not be in May this year but later to allow for audit, etc. after the end of the financial year.

There is something else. The Old-Time/Colonial dances in the Bendigo area are now held on the 2nd Friday of the month not the 3rd, and for the present they are held at the Mandurang Hall, until such time as the Sedgewick Hall is finished. Peter Ellis tells me that if you are coming from Melbourne you reach Mandurang first and if there is no action there to come on to Sedgewick which is on the same road. The V.F.M.C. Newsletter describes Sedgewick as South of Bendigo and East of Ravenswood. Apparently the new hall is so near completion that the venue could be changed before the next dance. I might even be able to get to some of them yet. Just a snippet of information to those people who have been solicitous of my health over the last many months - I HAVEN'T WHEEZED OR GASPED FOR BREATH FOR THREE WEEKS OR MORE AND HAVEN'T HAD TO FILL MYSELF UP TO THE EYEBROWS TO STAY THAT WAY - added to which I did a Brown Jug Polka on a rough brick floor at one of the wineries without absolutely collapsing. BLOODY AMAZING!! It also feels wonderful.

In the last newsletter, I was supposed to let members know that the tapes of the Dave Burland House Concert at Jamie Johnston's can be ordered at the Commercial Club and/or direct from Jamie himself. They are C-90's and will cost you \$7.00. Remember, the Commercial Club or Jamie Johnston (568 7958).

The Following is a cover letter received from some old friends, that many who go to Sunday dances or are members of the Colonial Dancers will remember.

Dear Jess,

I hope this isn't too long to squeeze into the newsletter. I've spent years trying to think of something to write! Edit it at will, if necessary. I apologise for the wobbly bits at the bottom, but they don't sell foolscap in the U.S.

Best wishes to one and all, and our heartfelt condolences over the demise of the Rainbow. We'll always remember it fondly, not only for its great entertainment and atmosphere, but also for its role in our short-lived Squatter career. Here's hoping that both will be resurrected before too long.

Jill Watson.

And now to their Article.....

Dear Chook,

It's taken 10,000 miles worth of homesickness to do it, but at last this expatriate spook has put pen to paper. Bruce and I have been living in Princeton long enough now to soak up some interesting impressions of the local folk scene. Being in a university town midway between the melting (flesh?) pots of New York and Philadelphia we were not surprised to find plenty to do.

Dancing is very popular - you can dance every night of the week. We've opted for New England Contradancing with occasional Scottish and Morris. Devotees of clever Morris names would appreciate the sword dancing team "Plain Brown Rapper" and the women's side, "Morris Belles". Local dance exhibitionists don't rant, they clog, which is just as noisy, and allows lots of flamboyant improvisation.

The contradance nights, which draw as many people as an FSDSV Sunday dance, always have live music, and the musicians are all keen dancers, which is a step in the right direction (!) The music has a very American flavour - strong, even rhythm with very little lilt, which is just right for the walking, shuffling step, and ideally suited to the forward momentum of contras. Dances are usually embellished with stylish, individual turns and twirls that throw the dancers from one figure into the next.

We inhibited Aussie: could take a lesson from the U.S. style of Playford dancing, where intense eye contact turns hands-off figures like siding into the sensuous experience that it must have been to the chaperoned young ladies of old.

Where the Yanks really fall down (!!) is in couples dances. A dance floor full of good American dancers trying to polka is a sorry sight indeed. With waltzes, the Australian "Viennese" style is totally incompatible with what the Americans call the "two-step" waltz, and they waltz too slowly for old favourites like the Parma waltz to be possible.

Music is well served too. There are good folk clubs in both NY and Philly. The Tannahill Weavers came recently to both, and if they could be persuaded to come to Australia you'd be in for a treat. The Chieftains and the Watersons have also passed this way.

Princeton's local folk song society is a strange institution. It is principally middle-aged and Jewish - not a representative cross-section of local society. Folk song and music are unnaturally segregated. Musicians play very little apart from dance music - no Paradiddle, Bushwacker etc. style concert/dance bands.

The Folk Song Society holds concerts featuring high quality acts such as Priscilla Herdman and Eric Bogle - who has become a cult figure in these parts. They hold monthly "sings", where 30 or more people huddle in a lounge room and take turns to sing songs on a predetermined theme. There's no need to be a superstar, in fact these sings have produced some of the worst singing that I have ever heard, and some of the worst songs: such hoary classics as "Bluetail Fly" and "Cockles and Mussels". The only thing that's not really acceptable is political songs. Bruce wrote an American version of Bogle's "Malcolm Fraser had a Farm" (Ronald Reagan had a Ranch) which they enjoyed to the point of wanting to print it in their newsletter, but they were pulled up by their non-political charter!

We miss the Chook. The Princeton newsletter is a poor offering in comparison, with not a whinge or a spook in sight (insight?)
Keep up the good work! Jill & Bruce Watson.

And while we're still in the U.S. we received a letter from Dick Hamlet, who some of you will know, those that is who went to the Exford, he was a regular before returning to the U.S..

13 February 1983

Dear Jess,

The FSDSV Newsletter (January) arrived (forwarded by Melbourne Uni) last week, and I wanted to write and tell you how much I enjoyed it, even though the calendar is no longer so useful to me. I thought you might also be interested in the corresponding publication of the FSGW, which I enclose. (If you want to locate the folkies, just look under "FS", which may stand for different things, but it's seldom "Farmers' Social..." The FSDSV isn't in the phone book, but I saw those magic initials for the Exford, and knew it had to be you...) Kathy Hickerson, who does the work on the FSGW Newsletter pretty much as you do for FSDSV, is about as different as she can be, and the publication reflects it: she won't stand for any personal comment, and rewrites articles if they have any. I think she's in training to be some sort of third-person journalist. Not a very likable woman, but she is good with graphics. As you can tell, I much prefer your efforts. (The FSGW mailing list gives her a little more trouble than yours, because it's about 2000 people. The labels are run off on a member's personal computer (he also handles the membership), but still, folding, etc., is a fairly big job.) Despite the difference in size, both of Washington, and the two organizations, I think there is really more activity in Melbourne, activity that most members can get to. If a person attended a sizable fraction of the widely scattered events in our calendar, he'd be ⁱⁿ a car several hours a day getting between them...

In a way, the differences between the FSGW and the FSDSV are the differences between life in the two places, and at this moment I'm not in the location that goes with my basic preference for a mode of life. But I'm readjusting slowly. Winter isn't bothering me much, except that I missed all our festivals, and now am missing yours. There's over a foot of snow on the ground, but I like sitting in by the fire, and playing in the stuff to get ready for sitting by the fire...

I couldn't agree with you more about organizing festivals. If you look at the FSGW calendar for January 18, you'll see that the committee for our June festival is already at work. I enclose some publicity from last year, but don't call the "hotline" number: I got it wrong (only about five papers printed it that way, and it turned out to be a bridge-inspection office in the government who were lonesome for calls and didn't mind, but K. Hickerson gave me a really hard time about it).

Most of my tapes and records are on the ocean, but I brought a few to tide me over until they arrive, including Coralie's gift of a tape of Phyl Lobl, and "Emu Plains." Both very nice. Today was bike repair day, and I listened to part of the Geelong festival while I was working--Danny Spooner is great! I have at least two dozen songs on tape that I want to learn but it's slow when you're as musically thick as I am. And of course new stuff is appearing here, as well. I am happy to back with a couple of instruments that I couldn't bring to Australia, particularly a mandolin-banjo (it looks like the former, but is strung like the latter) with a nice, quiet sound.

I'd hoped to send you something that would contribute to the newsletter you have to turn out, but nothing presents itself. When the announcements for the 7th Washington Folk Festival are out, perhaps you can run one as a half-joke.

Mike Hamlet

He also sent us a publicity blurb for the 6th Annual WASHINGTON FOLK FESTIVAL that is presented by the Folklore Society of Greater Washington which seems to be an excellent way to run a festival. Said blurb follows-



FOR IMMEDIATE RELEASE

5 April 1982

PRESS CONTACT
(Until May 10)
Dick Hamlet
(301) 454-4251 (office)
(301) 345-5899 (home)

The 6th Annual WASHINGTON FOLK FESTIVAL

June 5 & 6
Glen Echo Park

More than 400 musicians, dancers, and craftspeople representing 30 countries will be featured at the Sixth Annual Washington Folk Festival (WFF-6) to be held Saturday and Sunday, June 5 and 6, at Glen Echo Park, Maryland. WFF-6 is presented by the Folklore Society of Greater Washington in cooperation with the National Park Service.

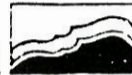
RAIN OR SHINE, continuous concerts, workshops, and dances will be held from 11 AM to 10 PM Saturday, and 11 AM to 6 PM Sunday. There will be five outdoor stages; all events can be moved indoors.

ADMISSION IS FREE. Free parking on the festival grounds. Many special events are designed for children. For more information call the Folklore Society's hotline, (703) 282-2228.

The Festival brings together the unique resources of the Washington area -- a combination of North and South, Heartland and West, national and international cultures. WFF-6 is a local festival, but an immense diversity of talent is local to the Washington area.

WFF-6 is entirely planned and run by volunteers who donate their time and talents to the Festival. All performers appear without compensation. Many Washington-area merchants and institutions contribute needed supplies and equipment. The 20,000 people who come to Glen Echo in June thus see Washington at its best--free of charge.

presented by **The Folklore Society of Greater Washington**
with the National Park Service



It's amazing what you can do with Voluteers!!!

The next interesting letter we received was from Martin Wyndham-Read (as you will see written in a great hurry)

Wednesday

Melbourne Airport

Dear Jamie

Please excuse this hurried scribbled short note, but I felt I had to write to you. Last Wednesday when you presented me with The Graham Speare Award I was total taken by surprise and completely overwhelmed, as I feel that I didn't thank you or everyone enough. You have no idea of my feelings at the time - it was a moment I shall forget. I have always felt my reward for singing Australian songs was by just singing them as I love them so much. Every time I come to Australia I have a bit more of my heart here, as the award means so much to me. Graham was, as I said, an experimenter with music and it was certainly a great loss that he should ~~be~~ not be with us. I'm sure he would feel as honoured as I do that he should be remembered in such a way. Please pass on my thanks to every one involved with the music and thank you all so very very much. I hope you read this and understand my spelling!! I look forward to seeing you all again in about 2 years.

Yours
Martin

It's so nice to receive such letters from people especially from such a gentleman as Martin, and I'm sure we will all be looking forward to seeing him again in that 2 years.

And before I sign off, the other great thing to come out of the last week is that the TROUBADOUR is starting a Tuesday night Folk Club, now you can get folked three nights a week. The publicity follows---

IT'S NEW! IT'S FUN! IT'S THE

Troubadour Tuesday Club

YES FOLKS! WE'RE TURNING TUESDAY NIGHTS INTO A FOLK CLUB, 1983 STYLE, and, amongst other things, you will be able to enjoy a whole night of entertainment for \$2.50, and that includes all the coffee you want. Each Tuesday Club night we will have one or more featured artists, plus floorspots where anyone can get up on stage and perform up to three songs, plus the stage will be open to any established performers who feel like a jam, wish to try out a new song, whatever. Music will start earlier than on our other nights, at 8.45pm. Instead of our normal dinner menu we will have a Tuesday Club bistro and supper menu offering main courses, desserts, and supper snacks from \$2. Entry, which includes unlimited coffee, will be \$3.50, and \$2.50 for Tuesday Club members, Folk Victoria members, students, pensioners, unemployed.

The Troubadour Tuesday Club will operate every Tuesday except in Special Cabaret Weeks (eg Tues May 10, when Mike McClellan is here)

TUESDAY CLUB MEMBERSHIP costs \$10 for the remainder of 1983 and gives you the following benefits:

- ▶ Entry on Tuesday Club nights for you and one guest at \$2.50 instead of \$3.50
- ▶ 20% discount for yourself and one guest, and 10% discount for all other guests on Tuesdays of Special Cabaret Weeks (eg Mike McClellan on Tuesday May 10th....dinner and show will cost you \$14 instead of \$17.50)
- ▶ 10% discount on dinner and show price for yourself and one guest on any night.
- ▶ \$1 off 'Show Only' price for both yourself and one guest on any night
- ▶ 10% discount on records and tapes on sale at the Troubadour.
- ▶ Discounts at selected retail outlets. (We are currently negotiating with retailers to obtain discounts on a variety of goods, - records, musical instruments and accessories, wines, etc. - more details later.)

TO JOIN ?YOU MUST COME DOWN ON A TUESDAY NIGHT. Membership valid 24 hours after payment of subscription.

ON OPENING NIGHT, TUESDAY APRIL 26th, WE PRESENT THREE PEOPLE WHOSE INFLUENCE ON THE FOLK AND ACOUSTIC SCENE HAS BEEN IMMENSE, AND HAS SPANNED, COLLECTIVELY, MORE THAN 20 YEARS.....
FRANK TRAYNOR, DANNY SPOONER, PAUL WOOKEY.

SO COME DOWN FOR OPENING NIGHT, TUESDAY APRIL 26th, AND HAVE A GLASS OR TWO OF CHAMPAGNE ON US!

So that brings us to the end of another one, thank you Jess for the opportunity to cut and paste (she didn't trust us after the last one we did for her) and we hope that the new Grandchild comes home soon so you can be back on deck for next month.



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 9250)

R. I. P.

THE "CHOOK" LOOKS FOR ANOTHER ROOST?

WHERE? WHEN? WHO KNOWS?

ALBION HOTEL, 356 Lygon Street, Carlton. Friday/Saturday nights (347 3363)

COMMERCIAL CLUB HOTEL, C/R Nicholson & Westgarth Sts., Fitzroy, 8.30 - 11.30 pm, Wednesdays, (John Shorter 380 9250) March 30th - Alais Bill Smith - 4th Black Sheep, John Ross 11th Paul Wookey, Liz Johnson, 18th Oasis, Brendan Shearston, 24th Larkrise, Paul White

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

Saturday 23rd at 3.00 pm. Louis McManus & Trevor Lucas, The Rank Strangers, Jamie Lawrance.

GREEN MAN COFFEE LOUNGE, 1221 High Street, Malvern. Acoustic/Folk every night (20 5012)

HEART & SOUL CAFE, Dandenong Road, Caulfield

NEW LINCOLN INN, Cnr Rathdowne & Faraday Sts, Carlton. Thursday, Friday & Saturday (Wayne Robinson 347 3995) Groups - Some Dancing.

ONE-C-ONE, Rear cnr. McPherson & Arnold Sts. Nth. Carlton. Fortnightly, Sundays 1st, 15th & 29th May (347 8858 or 550 1756 A.H.)

OVERLANDER FOLK CLUB, Noble Park Kindergarten. 2nd Thursday each month. (Hilary Oliver 059 962 402)

RISING SUN HOTEL, Lygon Street, Carlton - Wednesdays - INFORMAL - MOSTLY IRISH

TROUBADOUR Coffee Lounge & Restaurant, 388 Brunswick Street, Fitzroy. (Andrew Pattison). Open seven nights a week. Special club night each Tuesday... FSDSV Members concession price \$2.50.

TWILIGHT COFFEE HOUSE, 234 High Street, Kew. Wednesday to Sunday (861 6587)

VICTORIAN FOLK MUSIC CLUB, (Elma Gardner 497 1628)

* FOLK MUSIC, Carlton Community Centre - Upstairs. 4th Friday each month, 8:00 pm. NOTE CHANGED VENUE 22nd April - "Shenanigans", 27th May - Danny Spooner, Duncan Dunnadge

* WORKSHOP Mon. nights Anglers Hall Cnr. Rathmines & Clarke Sts. Fairfield. Re-Open 7th February.

* SINGABOUT/DANCE (Eastern Suburbs), 1st Saturday each month C.of E. Hall 49 Patterson St. E.Ringwood.

COUNTRY

BORDER DISTRICT FOLK CLUB, (Albury), Terminus Hotel - Thursdays (Mary Anderson 060 25 6535)

GEELONG FOLK CLUB, Mill Theatre, Pakington St. Geelong. Friday nights 8:00 p.m. (Jamie McKew 052 65 6123 AH)

GOLDEN AGE HOTEL, Gheringhap Street, Geelong. Folk Music every Tuesday night.

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

KYNETON - FIDDLIN' DUCK FOLK NIGHT, Arts Centre, Yaldwin St. West., Kyneton. 2nd & 4th Wednesday each month 8:00 p.m. (Dave Sprigg 054 22 2576 or 054 22 2598)

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

SHEPPARTON FOLK CLUB, 2nd & 4th Thursday each month - St. Augustine's Hall, Orr St., Shepparton (Julie McPherson (058) 21 3956 A.H. 20 1541 B.H.)

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

WARRNAMBOOL, Education Centre Hyland Street 8.00 pm every Thursday

See "Age Weekender" or "Herald Gig Guide" 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.
(Peter Cartledge 697 4714 BH, 523 7346 AH)

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
(Pan Connel, 387 3160 AH)

LEARN COLONIAL DANCING

COLONIAL DANCERS, Carlton Community Centre. Wednesday nights Beginners Class
7:30 - 8:30; Intermediate Class: 8:30 - 10:00 (Lucy Stockdale 380 4291 A.H. 609 9298 B.H.)

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

IRISH DANCING CLASS, Carlton Community Centre - Tuesday 7.30 pm (upstairs)

VFMC DANCE WORKSHOP/CLASS 8 pm, Carlton Community Centre - 3rd Tuesday each month.
Series of lessons catering for all levels - advanced and not so advanced.

REGULAR DANCES - CITY:

F.S.D.S.V./COLONIAL DANCERS Sunday Afternoon Dance, Carlton Community Centre, Princes Street, Carlton,
1st Sunday each month (Brendan Walker 49 2497) - Doors open 2 pm, Dancing Starts 2.30 sharp
NEXT DANCE: 1ST MAY - PATTERSONS CURSE

GUMTREE DANCES-Latrobe Uni. Students Union Hall, "Cobbers" (Brian Moran, 49 4759) \$8.00 BYO
30th April

PARRADIDDLE, Heidelberg Town Hall, (John Zigmantis, 844 2100) 4th Friday Each Month
Williamstown Town Hall - 2nd Friday Each Month

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 pm - 11 pm.

REGULAR DANCES - COUNTRY:

BENDIGO, every 2nd Friday each month at Mandurang (Peter Ellis 054 43 2679)

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

LANGWARRIN, Old Time, Langwarrin Hall, Cranbourne Rd - 1st Saturday every month.

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

COMING EVENTS

T.S.D.A.V. Seminar/Day School & Ceilidh - Sat., 23rd April - Rotary Youth Club Camp - Axedale -
Accommodation available (dorm. \$3.00 per night). Saturday lunch provided - B.Y.O. Everything else -
Day Ticket \$7.00 (\$6.00 to members) - contact Bett Davis 478 9656 AH - Friday, Registration &
Socialising 8.00 pm onwards - Saturday, Advanced Quadrilles with Peter Ellis 10.30 - 1.00 pm
Welsh Dancing Workshop with Alice Williams 2.00-4.30pm. Ceilidh, 8.00pm-1.00am.

V.F.M.C. Autumn Ball, Central Hall, 28th May. Tickets \$5.00 (Post only, P.O. Box 83 East Melbourne 3002)

PLAN FURTHER AHEAD (& FURTHER AWAY):

LAGU LAGU FESTIVAL In Broome, Western Australia, 23rd May.
TOP HALF FESTIVAL, Darwin, Northern Territory, 11th & 12th June.
GOLD RUSH FESTIVAL, Tennant Creek, Northern Territory, 2nd Weekend In August.
FOLK WEEKEND, Albury New South Wales, sometime In August.
EUROA WOOL WEEK, sometime In August/September.
MUSIC WEEKEND, Geelong, sometime In August/September?

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

MEMBERSHIP RATES

Single	\$10.00	Concession (Country, Pensioner, Student	\$7.00
Family	\$15.00	Group (Clubs & Societies)	\$25.00
		Bands	\$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, Folk at the Club and others at the discretion of the organisers); discounts
on Australian records, T-Shirts etc. at Independence Shop, 245 Smith Street, Fitzroy. There may be other
concessions available later, but membership can pay for itself well and truly in less than a year.



WORKSHOPS

for Beginners
for Folk Instruments
and Voices

saturday afternoons
from 2.30~4.30

buy the 'pro's' a drink
and learn!

contact Kelly on:
419.7204

COMMERCIAL CLUB HOTEL

344 Nicholson St (cnr Westgarth) Fitzroy