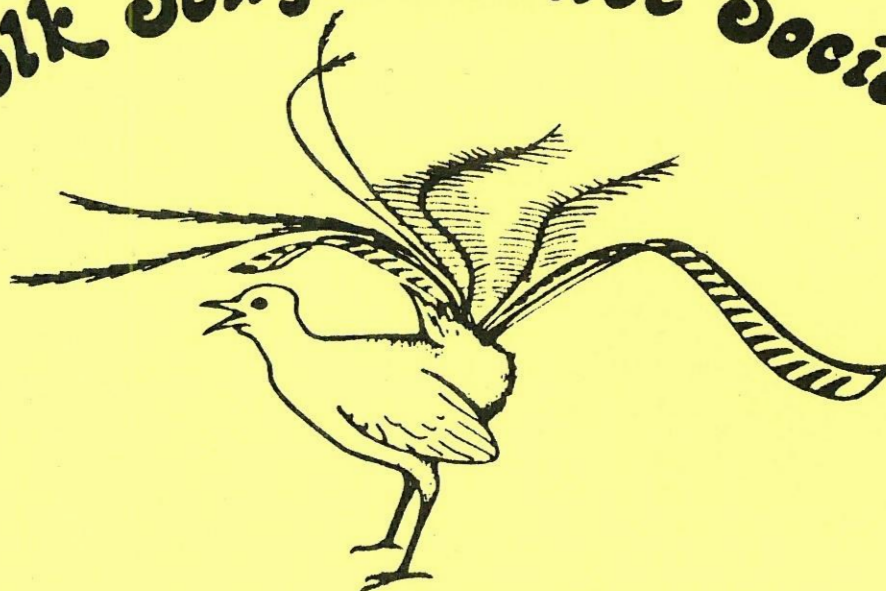


NEWSLETTER

of the

Folk Song & Dance Society



of
Victoria

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Folk Song & Dance Society



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The shortened form of the Society name:-

FOLK VICTORIA

is used in fund-raising appeal and for Public Relations, and is the registered trading name of the Society.

The Society is a member body of the

AUSTRALIAN FOLK TRUST

which is the National body, through which Federal Government funding is devolved via the Arts Council, to the various State (member) bodies for the promotion, preservation and presentation of the Folk Arts.

The Australian Folk Trust uses these devolved funds to sponsor and support the folk arts on a National level, e.g. National Folk Festivals.

The Society's present Delegate to the A.F.T. is
Mr. John Ramshaw (A.F.T. Secretary)

Supporting Delegate yet to be appointed.

The Society is affiliated with, or has reciprocal membership benefits with other groups whose aims are in accord with the aims of the Society, such as the Victorian Folk Music Club, Colonial Dancers, the Traditional Social Dance Association of Victoria, the Geelong Folk Club, Commercial Folk Club, Border District Folk Club (Albury), Overlander Folk Club (Dandenong), the Dan O'Connell Folk Club, Wangaratta Folk Club, Shepparton Folk Club, Troubadour Tuesday Night Club - others at the discretion of their organisers. (See Membership Application Forms for further benefits, discounts, etc.)

The Society's Folk Club is the MELBOURNE FOLK CLUB (at whatever venue), but the Society also sponsors/organises other Clubs and functions.

In co-operation with the Colonial Dancers, the Society organises a regular (1st Sunday each month) afternoon dance at the Carlton Community Centre.

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

MEMBERSHIP RATES

Single	\$10.00	Single concession (Country, Pensioner, Student)	\$7.00
Family	\$15.00	Group (Clubs & Societies)	\$25.00
Family Conc. (Country/Pensioner Student)	\$10.00	Bands	\$20.00

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

Hi, peoples and folks (and hibernating spooks). The hibernation idea I agree with, MOST HEARTILY. Hibernation is all the Winter is good for as far as I am concerned, but I can expect to be told very sharply indeed by the skiing enthusiasts among the membership that Winter is the only season worth living. I realise that I'm feeling this one to be a bad one because I wasn't in Melbourne for the last two - well not for all of the last two Winters. Alas! NO MORE LONG-SERVICE LEAVE LEFT. Still, there are the dances, so I get warm sometimes.

I hope you like the cosmetic improvements, face-lift, new look of the Newsletter. Unfortunately, there is a grave shortage of material to put inside the new look. I haven't been around enough myself lately to pick up much of what is going on and where, and although I could publish a couple of apologies from people who were going to give me reports, I don't think that would endear me to the people concerned - especially as I will no doubt be badgering them again in the future.

I can tell you that the McCalman's Concert was a treat. The venue was excellent, and I hope that we will be able to use it again - many times. Midweek on a lousy damp cold night with special sports programme on T.V. (no prizes for guessing thank you) was a real test for both venue and programme.

The McCalman's have my favourite sort of voices (Jamie J. does too) and they sing as well. What was even better they sang a lot of my favourite songs - loudly it is true, but then they didn't drown their voices with their accompaniment either. Some really lovely music (do the round-backed guitars have a special name?) and a lot of fun as well. I don't know the group at all, but the young man who replaced Hamish McBain (?) some months ago came in for a lot of good-natured rubbishing, led by Ian McCalman who couldn't keep up the dead-pan lugubrious act for long at a time. Jan Wazitsky (Bill Smith) did a fine supporting job with song and poetry, a particularly biting song on wood-chipping and associated evils, to a favourite kids' tune. The McCalmans did a couple of very clever take-offs of well-known groups (not to me I'm afraid, but then I'm no pop fan) but from the gales of laughter, most of the audience knew what they were on about. An audience comment on the history of Scotland momentarily stopped them in mid-stride - tut! tut! we Australians are an irreverent mob.

The only bad thing about the concert was the fact that we were not able to get enough publicity out early enough. I think that the place would have been jam-packed except for that problem. Too much uncertainty early on, and not enough time once we knew it was going ahead. More aggressive "selling" at the Clubs may have helped and certainly more "passing the word" from those who did know would have been an advantage. Once this benighted A.G.M. is over and we know who is going to be doing what (we will dispense with the other queries thank you), we may be able to plan ahead to some purpose.

About said A.G.M. You will find nomination forms, proxy vote forms, information sheets, etc. with this newsletter. Please note the venue - THE MELBOURNE FOLK CLUB, at the Jika Jika Hotel beginning at 7.30pm. It is hoped that if we get started on time (that means you lot being there on time) we will have some entertainment to follow the meeting. Since the programme (sorry, agenda) for the meeting does not appear to be overloaded at present, this idea seems hopeful - an extra Club night that won't cost you anything EXCEPT (hopefully) a membership subscription. PLEASE NOTE THAT NO ALCOHOL WILL BE SERVED DURING THE MEETING. Another inducement to get there on time and don't waste time during the meeting.

The Top-Half Festival report that I had hoped to include last month, arrived just one day too late, but reading it over makes me jealous all over again - getting away from this climate being only one, and minor at that, reason.

"Here's a report on the Top-Half Folk Festival and some other activities. Firstly the Cumberland Folk Club (Adelaide) on Friday, 3rd June - arrived to be greeted by Peter Hunter and Co., who made me feel at home straight away. Some great chorus singing - I think there was without three keys being used in a very stirring "Barratt's Privateers". To digress, it is sad to hear that Stan Rogers, who wrote the song was killed in an Air-Canada accident recently. It was hoped that he would have been on tour here next year. Back to the business in hand, (Was the "business" packed in glass or a can? ED.) next evening, off to Traitors' Gate - the guests were Idi Amin's Ensemble, Dennis Tracy, Suzette Watkins and Kel Watkins. Warwick, the fiddler from Idi's Ens. never ceases to amaze, and it was great to hear Kel recite in a club situation where he could build a bracket. He had the crowd silent and paying attention. (There should be more of it! ED.) Next morning flew on to Alice, and that evening went to the Folk Club. The artists that evening included Bob Sharp, Dave Evans, Ken Ferguson, Alan Hughes, who sang a song he had written himself about a rocking chair - superb. All these people sang song of their own writing, Dave Evans doing one called "The English are Nice", having a kindly slap at the Irish, Scots, Welsh and Aussies - really worth listening to.

Next day - off to Darwin and the Top Half. Pleased to see that two others made it from Melbourne (They are another pair of lucky B's. ED) The welcome was very warm with plenty of "tinnies", and the crash pad was a welcome sight in the wee hours of the morning. Up early next day for a trip to Mandorah by ferry across the harbour - songs and music all the way there and all the way back. That evening the main concert at the Amphitheatre - the main attraction being the compere, Paul Lawler, the "Gnome", who appeared in many different locations with a cordless microphone, which was handled with real professionalism. Acts for the evening being presented by Tony Suttor, Facial Expressions, Bernard Bolan, Isabel Margrett, Mike Hayes (any A.B.C. Listeners would know him from "Prickle Farm") and the Cossack Bush Band. The Cossack Bush Band come from the Karratha-Wickham area in W.A., and their line-up include Greg Scott, ex-Geelong, on fiddle. Altogether a good solid concert after which it was back to the Festival site and singing until the early hours of the morning; a bit of sleep and up and at it again.

Isabel Margrett did a workshop (during the day of the concert), called "When Women Sang the Blues". Ken Ferguson won the song-writing competition.

There was a concert in the afternoon at the Gun Turret, compered by Bob Sharp and Bernard Bolan - it was a bit like Pete and Dud. Everybody who wanted to do something was given a go. One outstanding performer was Terry Piper, ex-Jabiru, now a ranger at Murganella. Terry's song, "Baw Baw Big Bill", about the coming of the uranium mines to Kakadu, is great.

Monday - farewell at Maranga Hotel where Paul Stewart, reciter, drinker, folkie extraordinaire made an impression. Paul is a "larger than life" person and it would take pages to describe him. The Chorus Cup was very funny - full of bad taste and great singing.

I did not hear one ounce of "flack" during the whole weekend. Congratulations to Johnny Mac and his crowd for a great Festival, and my thanks for letting a Southerner in again. See you in Mount Isa next year." JIM SMITH.

Sue Harriage would like to hear from anyone who has records of Barry Humphries - EARLY ONES - suitable for use in an English Ballad school programme. Sue's number is in the activities sheet at least twice, probably more, but I'll give it again - 890 0677, Ext.15 (BH).

Lyell Sayer and Clem Parkinson now have their record, "Two Up", on sale - released through Larrikin Records. If you listen to our next 3CR programme, which will be 8th August, you will probably hear some of the tracks. It is all Australian Contemporary with a lot of good music. I have not yet heard it myself, so I can't say a lot about it.

Members are requested, nay, entreated, to ring 3CR during the programme. The Radio Station reckons the popularity of any programmes by the number of calls coming in about them, so if we don't interrupt our listening to ring up and say we are listening the programme is liable to go off the air. Now if it was T.V., we could ring during the commercials and still hear them.

Another sad little plea - this time from John Shorter. The Commercial Club is ILL and requires large and regular doses of T.L.C. to survive. It seems that people are coming - to meet people at the bar, and don't seem to get much further than the bar. If the Folk Club closes, then the people that meet the people at the bar won't be there to meet them will they? Think about it folks! The admission charges are what pay the artists and if there are no artists there is no folk club, and those "folkies" (?) who use Folk Clubs as Social Clubs will have neither. So even if you aren't interested in the Club as a Folk Club, pay your admission charges and you might still have a social gathering place.

Next month, when I get used to this face-lifted newsletter, I will head a page like this "BITS'N'PIECES" because bits and pieces it is. And now, because I am basically a lazy person, I am going to pinch bits and pieces from other people's Newsletters, and even the daily papers. Since I get asked to let members know of forthcoming events (not necessarily F.S.D.S.V.-run functions) when I find how said functions turn out, it is only fair to let the members know that too. That's why the reverse of this page is newsletter itself.

The bit below (sideways - sorry) was part of a much longer piece about politicians being concerned that women's votes do not necessarily follow the same lines as men's votes - in other words politicians have to consider what appeals to women as well - and the poor dears are worried. Since the rest of the piece was ever so slightly cynical, and the same sort of cynicism got me into severe trouble in this same newsletter a year or so ago, I have refrained from printing it in toto. The term "gender gap" is in itself intriguing when you stop to think about it.

Like the much-abused "rhetoric", the word "gender" hasn't been heard much until recently outside the classrooms of language teachers, for whom it is a highly arbitrary technical term defining a property of nouns. Some languages have more than 20 genders, but English, like most Western tongues, makes do with three - neuter, feminine and masculine - or it, she and he.

There is, to be sure, a real gender gap in the Western world. It is exemplified by the fact that the word for "ship" is feminine in Italian, masculine in French, neuter in German, either feminine or masculine in Spanish, and in English either neuter or feminine. If you think this is not serious, try referring to a navy man's ship as "he".

The real gender gap shows most plainly in the words most basic to all languages. "Life", for example, is feminine in Italian, French and Spanish, but neuter in German. "Death" is also feminine in Italian, French and Spanish, but masculine in German; while "birth" is feminine in Italian, French and German, but masculine in Spanish. Love? Feminine in German, but masculine in Italian, French and Spanish.

This is gender gap with a vengeance. Curiously, on the word "execution", as in hanging, there is no gap. In all four languages it is feminine.

- New York Times

ETHNIC DANCING

ST MARY'S ANGLICAN CHURCH HALL, QUEENSBURY ST, NTH MELBOURNE
(NEAR CORNER OF HOWARD ST -- USE SIDE ENTRANCE)

NEXT DANCING SESSION : Tuesday 2nd August 7.30 pm - 9.30 pm

with BEV. BARNES from Adelaide -- see poster.

WEEKEND WORKSHOPS : 30th and 31st July 2.00 pm - 5.30 pm.

Visiting South Australian dance instructress and author of 'FOLK DANCES OF EUROPE', Bev. Barnes, will run two workshops for us on the last weekend of July. Each workshop will begin at 2.00 pm and finish at 5.30 pm. They will be held at St. Mary's Hall and will cost \$4.00 each, or \$6.00 for both. The Saturday workshop will be geared to beginners and the Sunday one will be a little more advanced.

EVERYONE IS WELCOME TO BOTH.

We are hoping to make a substantial contribution to Bev's travel costs, so please come, bring your maiden aunts etc to join us.

PLEASE DISPLAY THE ENCLOSED POSTER PROMINENTLY --

If you are a school teacher would you please put your name on the poster and display it on the school notice board. You never know who might be interested.

WITCHWOOD BALL :

Thanks to all who came and made the night such a success -- particularly those who helped to set up and clean up. A gold star goes to Kenyon who nobly warmed her hands over the mulled wine all night. About \$300 went to Community Aid Abroad and \$120 to the St Mary's Church Hall restoration fund. The fuzzy sound was caused by an amplifier fault which was not detected until it was too late. It cost \$12 to repair! (Ken thought he needed a new amplifier -- \$300) We managed to pay back most of the \$130 we lost on the last ball.


NEXT BALL

NOVEMBER 26th

PROCEEDS TO AMNESTY INTERNATIONAL

MINDBOGGLING NEW SYSTEM

In an effort to keep our costs as low and as fair as possible we will now charge \$1.00 each session to cover hiring the hall and \$5.00 per year for the newsletter. If you would like to stay on the mailing list, please return this snaffly form today. Otherwise, see you at St. Mary's on the first Tuesday of each month.

Love Therese & Roger. 

Please find enclosed \$5.00 subscription to the Ethnic Dance Newsletter for the period July 1983 to July 1984

NAME: _____
ADDRESS: _____
PHONE: _____

SEND TO: 37 BENNETT ST, NTH FITZROY, 3068.

And here's something else to cheer the dancers - sounds a mite too energetic for these old bones, but for all you young ones out there it would be just the thing to warm you up.

Coming from Adelaide:

Bev Barnes

author of

Folk Dances of Europe

to hold two
WORKSHOPS

in European Dance:

July 30th 2.00 pm - 5.30 pm (beginners)

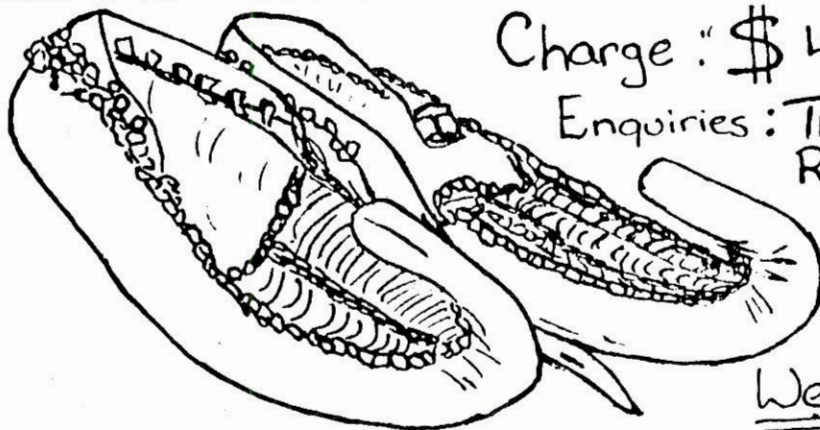
July 31st 2.00 pm - 5.30 pm (advanced)

at: ST. MARY'S ANGLICAN CHURCH HALL

QUEENSBERRY ST.

NORTH MELBOURNE

(near cnr. Howard St. use side door)



Charge: \$4.00 per session

(\$6.00 for both)

Enquiries: THERESE OR

ROGER -

4896173

Everybody

Welcome!

Please note new venue for Geelong Folk Club - notice pirated from Geelong's Newsletter. Don't know who will be on for the first night.

The Telegraph Hotel

THE GEELONG FOLK MUSIC CLUB has finally decided on our new venue after many discussions, consultations with members and an exhaustive look at 30 local pubs. The winner is THE TELEGRAPH HOTEL, 2 Packington St. Geelong West. With a cosy room, bar, no counter meals and a friendly atmosphere we are sure of many nights of folk music and fun ahead. Our hosts will be Jack and Georgina Farrell. We will aim for a format of Band or Group starting and finishing with resident artists and floor singers in the middle. OPENING NIGHT will be FRIDAY AUGUST 5TH.

Reprinted from Queensland Federation Newsletter
for July, 1983.

A PUB WITHOUT BEER By Dan Sheahan

*It is lonely away from your kindred and all
In the bushland at night when the warrigals call-
It is sad by the sea where the wild breakers boom
Or to look on a grave and contemplate doom.
But there's nothing on earth half as lonely and drear
As to stand in the bar of a pub without beer.*

*Madam with her needles sits still by the door -
The boss smokes in silence - he is joking no more
Theres a faraway look on the face of the hum
While the barmaid glares down at the paint on her thumb.
The cook has gone cranky and the yardman is queer
Oh, a terrible place is a pub without beer.*

*Once it stood by the wayside all stately and proud -
'Twas a home to the loafers - a joy to the crowd -
Now all silent the roof-tree that oftentimes rang
When the navvies were paid and the cane-cutters sang.
Some are sleeping their last in the land far from here
And I feel all alone in a pub without beer.*

*They can hang to their coupons for sugar and tea
And the shortage of sandshoes does not worry me -
And though benzine and razors be both frozen stiff
What is wrong with the horse and the old-fashioned ziff.
'Mid the worries of war there's but one thing I fear
'Tis to stand in the bar of a pub without beer.*

*Oh, you brew of brown barley, what charm is thine?
'Neath thy spell men grow happy and cease to repine.
The cowards become brave and the weak become strong
The dour and the grumpy burst forth into song.
If there's aught to resemble high heaven down here
'Tis the palace of joy where they ladle out beer.*

Ed's note: THIS POEM WAS FIRST PRINTED IN THE NORTH QUEENSLAND REGISTER IN JANUARY 1944. THE FAMOUS PUBLISHED SONG "A PUB WITH NO BEER" BY GORDON PARSONS IS DATED 1958, BUT IT IS OBVIOUS THE WRITER OF THAT HIT SONG KNEW OF DAN SHEAHAN'S ORIGINAL POEM, AS SOME LINES ARE QUOTED IN THE SONG. DAN SHEAHAN CAME TO AUSTRALIA FROM DALWOGAN IN IRELAND IN 1905, FOUGHT FOR AUSTRALIA IN THE FIRST WORLD WAR AND WROTE MANY POEMS DURING HIS LIFETIME. HE LIVED NEAR INGHAM NORTH QUEENSLAND AND WAS IN HIS NINETIES WHEN HE DIED.

Seems like "Folk Processing" in this case could be called by a much harsher name. Just thought our members might be interested - so many of us snort with disgust at "hit tunes" but would we have snorted if we had heard the poem first?

WINERY TOUR: This follows our opening night & leaves The Gull bus depot on Sat. August 6th. at 11.00a.m. B.Y.O. picnic lunch, voice, and instruments. The tour ends up at ANNE & JOHN FRIEND'S in Clarkes Rd. Anakie for further tastings! and a session. Ring Denis (92400) or Kathy (93295) to book your seat.

**MORE
SNIPPETS
PIRATED FROM
GEEHONG'S
N/L.**



The BULLOCKIES BALL on July was a sold out huge success just like our original ones back in '77 & '78 ! As there are no door sales book early at MUSIC WORLD for the next.
SEP. 10 KELLY GANG
OCT. 15 VENGEANCE DANCE BAND.

MUSIC WORLD, 90 Lt. Malop St. (99 652) or Denis Merlo at the Folk Club or phone (92 400)

At the next Committee meeting of the Society - on 9th August - one week prior to the A.G.M., a support delegate to A.F.T. must be chosen. Nominations and/or volunteers for this position are sought. The requirements of the position are that the candidate have a general interest in the folk arts and be prepared to look beyond the local scene to a national view, without forgetting that A.F.T. delegates also represent their own States. (A.F.T. conferences should not be modelled on the State Premiers' Conferences with Prime Ministers, where the prevailing attitude seems to be "Us first, Us last and anything in the middle for us too and the devil take the hindmost." Some general knowledge of A.F.T. aims and objectives (I hope you have read all your newsletters) would be an advantage, but these can be explained and information provided. The candidate will be expected to work together with our present delegate (John Ramshaw) and give him assistance where required, attend A.F.T. Conferences when/if John is unable to be there. In fact we require someone who is prepared to put in a fair amount of effort. It is interesting work for someone prepared to do just that.

It has been the system in the past and I should think will continue in the future, that initially Delegates are appointed for a period of two years - staggered so that the support Delegate has time to learn the ropes before "cooping the lot". This two-year term can be extended if all parties are agreeable, and some shuffling of duties can follow under the same conditions of agreement, but the basic arrangement is that the support delegate becomes senior Delegate in the second year - this has to be flexible as not everyone can guarantee a two year term to begin with. ANY TAKERS? We already have one nomination, but the position is one that must be advertised. It is not necessary for the candidate to be a member of the Committee or even a member of the Society, but attendance at Committee meetings on a fairly regular basis would certainly be advantageous, although it is not mandatory.

The letter reprinted below gives a graphic picture of the imbalance in musical funding. You will note that Folk Music is not included at all, nor any other of the Folk Arts - one wonders of the gentleman writing is even aware that Folk Music exists and needs funds even more desperately than ever, as our sources for the collection of our early Folk Heritage are dwindling fast as age and death take their toll of the informants on whom we must depend for the knowledge. Agitation for more funding for collection and preservation has been going on from A.F.T. Delegates for some time, but funds are short and calls on available funds are heavy.

Victoria does not get a fair share of music cash

from R. Divall, music director of the Victorian State Opera

Last year the Australia Council allocated almost \$7 million for the music industry throughout Australia. After deducting the funding provided for the Australian Ballet's orchestra, the figures reveal a disturbing pattern.

Musicians and organisations based in New South Wales received approximately 81 per cent of this total Federal allocation. Part of this funding was allocated to Musica Viva which performs regularly in every State.

The vast majority of the New South Wales allocation was provided to the Australian Opera. As that company plans to present 82 per cent of its 1984 season in the

Sydney Opera House, it is unrealistic to regard it as a national company. In that year, Queensland, South Australia, Western Australia, Tasmania and the ACT will receive no staged performances from the Australian Opera.

Only 19 per cent of the Federal Government's allocation for music is spent outside of New South Wales to assist music performance and training. Victoria's share of the Federal music budget is only 6.4 per cent.

This unbalanced funding situation has worsened during the past five years. Musical growth in every State other than New South Wales, has been emasculated, with employment and performance opportunities being largely con-

finned to Sydney. By comparison, audiences in every other State are seriously deprived of regular performances of music and opera.

Despite the results of numerous enquiries and the exhaustive opera report commissioned by Professor Geoffrey Blainey, this unhealthy, and I believe artistically insolvent situation, is allowed to continue with seemingly no redress.

Will the State and Federal Ministers, now meeting at their Melbourne conference, please examine this situation and resolve a more equitable means of distributing the Federal support for music across the nation.

RICHARD DIVALL,
Melbourne.

I know you will have all seen (if you looked at your A.F.T. Journal included in the last Newsletter) the advertisement for the A.L. Lloyd Fellowship - the RE-advertisement rather. There has either not been any, or not been any suitable applications received. I include it not so much as an exhortation, but as a lead-in to the three articles reprinted from "Stringybark and Greenhide" on the next page. The A.L. Lloyd controversy points up the difficulty of preservation of early Australian Folk Music and Folk Lore. John Meredith, Alan Scott, Bill Scott, Ron Edwards and others have been active in the collecting field for more years than they probably care to tot up, in the years before many of us on the scene to-day had even discovered all the ramifications of our Australian Folk Heritage. (I know the term sounds pompous and pretentious but it covers a lot of ground so I'll use it.) This controversy about who did what and when is part of the problem presented on Page 6 with a published poem predating a commercially published song claimed by a different writer. Is it still the old dichotomy of values that says that if the performer makes money from it - it isn't "folk"? This view was standard when I came into the folk scene, admittedly at a fairly late age, and there does seem to be some lingering remnants of it still. We only want the moon with a little picket fence round it - top-quality performances, top-quality venues for said performers at rock-bottom prices or better still for free. Harder lobbying for more funds may help get us a little way toward our aims, but a change of attitude from many of our people would help too. All comes back to the nasty old saying "to them that hath shall be given" in the long run AND HOW DOES ANYONE COMBAT THAT ONE?

RE-ADVERTISEMENT



THE AUSTRALIAN
FOLK TRUST Inc.

Assisted by
The Australia Council

THE A. L. LLOYD FELLOWSHIP

The Australian Folk Trust has established a major Fellowship of \$4000, which will be awarded annually for a project concerned with collecting the Australian folk heritage.

Applications for the initial award close 31st October 1983. For further information and application forms, please write to :

The Executive Officer,
The Australian Folk Trust Inc.,
P.O.Box 265,
Paddington, Qld. 4064

Here is what A.L. Lloyd himself had to say about his collecting folk songs in Australia. It is taken from a lengthy article published in *Overland* (Autumn 1970) when A.L. Lloyd was interviewed by Mark Gregory. We reprint this extract with kind permission of the Editor of *Overland*.

How did you become interested in the songs you heard in the bush?

Simply because my fellow station hands - particularly the shearers coming through - had a sizable repertory of songs. Indeed, wherever I was, in the relatively densely populated parts of the bush like the country round Cootamundra, or in the less populated country around Condoblin, or in the parts barely populated at all, like the black country around White Cliffs, I found that station hands and shearers did a lot of singing. A great many of the songs caught my fancy and I wanted to learn them. They amused me; some of them struck me by their poetry, some struck me by their tune, and I began to write them down. Not at all as a collecting thing - at that time, I'd never heard of the business of folk song collecting. That was a piece of sophisticated information that I only acquired later. So it was entirely to suit myself that I used to write the songs down in exercise books.

At that time I couldn't write music so I used to memorise the melodies as best I could. I must have had many lapses of memory, and a complete absence of discipline, because I wasn't concerned as a folk-lorist, I was concerned mainly to take the songs into my own cultural baggage. What with lapses of memory, the tendency to tinker with the stuff, and also the fact that when you've been singing a song for a long time, you find the song has undergone a lot of involuntary changes as well as the voluntary ones, I'm sure the songs I learned in the bush now emerge melodically (much more than textually) fairly different from what I originally learned.

For instance, the "Lime Juice Tub". That was a song I learned by just listening to it when I was rouseabouting, on this station near Bethungra. We had a mob of shearers come through one day - it must have been 1926 I suppose. One of them was a short squat silt-eyed

extremely cheerful bald headed shearer named Turnbull. He used to sing all the time he was working. His repertory wasn't large and I suppose it was about a three weeks' shearing in the sheds, so Turnbull ran through his repertory several times while I was there. So, without having him dictate the songs to me, I picked them up fairly easily.

"Lime Juice Tub" was one of the songs that he sung. I memorised the words and more or less memorised the tune, but I didn't think a great deal about the song until rather later. Then, when I came back to Europe, I used to sing it now and then. I was never sure to what extent I had reconstructed that melody. However, I put a version of it - I imagined that it was sung reasonably close to what Turnbull had sung - on a record for an American company, Riverside, around 1954. Since then the song has appeared in sundry publications identical with the way I sang it on the record. As I say, I had grave doubts about its authenticity, because I had a feeling that I only remembered rather vaguely what Turnbull sang. But there it is, this song has cropped up several times both on record and in print - sometimes with the accreditation, "Collected from" this, that and the other geyser, in rather remote parts of the bush where I doubt if the American records had ever seeped. That's one of the oddities. Now it seems to be accepted as the standard version. John Meredith recorded a version, too, but the old boy from whom he recorded it hadn't much of a tune for it. Perhaps he was not the kind of singer who carries a tune well. He sang it as a rather featureless recitative, whereas in the version I vaguely remember, the melody was rather distinct and very compelling. I rather like to think that in some way it is to a certain extent my composition, because I'm rather fond of it; but how much it is Turnbull's and how much is mine I don't know. Anyway, it's now accepted as standard. That's one of the hazards of folklore I guess. And I suppose, even if it is a reconstructed version, what difference is there between that and the folk process in the classical sense? - because was I, a bush worker, learning the song orally, and it is understood that it is one of the processes of folklore that songs undergo transformation in the course of oral transmission. Certainly, my alterations to the song, if any, were involuntary, made while I was a bush worker and not while I was a conscious folklorist, so it would be very difficult to say this is a piece of spurious folklore.

John Meredith's COMMENTS

I have been informed that the Australian Folk Trust plans to establish an A.L. Lloyd Memorial Scholarship of some kind. As an Australian and a folk-lorist, I wonder, what on earth for?

Surely, if they have that kind of money to give away, it would be more fitting to commemorate one of the Australians who have contributed so much to the folk song movement in this country - such as Duke Tritton, Sally Sloane, or Simon McDonald, or a collector, such as Joy Durst.

In my opinion, the best memorial A.L. Lloyd could have would be a bonfire of all the phony concoctions he has passed off as Australian folk songs over the last 25 years or so, the bulk of which has little in common with Australian traditional material collected in the field.

Many young people today are unaware of the real source of most of Lloyd's material. In the 1950's, Russel Ward, Nancy Keesing and I used to exchange significant texts of songs with each other, and a copy of this combined collection was taken to London by Edgar Waters, where A.L. Lloyd had access to it. Most of his Australian songs are made up of words from this collection set to whatever British tune Lloyd considered suitable - in other words, concoctions.

Without doubt, some people will ask why I waited until he was dead before I raised this matter. I didn't.

When I obtained a copy of his first LP recording, "Australian Bush Songs" in 1956 (Riverside RLP 12-606), edited by the ubiquitous Kenneth S. Goldstein, I doubted the authenticity of many of the songs and wrote to Lloyd to tell him so.

In his reply, he admitted making "settings" of the texts to other tunes, and further, stated that he had made so many alterations and additions to, and arrangements of, his original field notes that he no longer knew what was genuine and what concocted.

The enthusiastic, although misguided, promotion of Lloyd by Wattle Recordings has been a great setback to the work of others in their endeavors to re-establish a real Australian musical tradition. This is particularly so in the matter of his whining, gutless singing style - foisted on the gullible by Wattle, and to my everlasting dismay, mimicked by his unthinking followers. There is nothing Australian in it, and Duke Tritton, for one, used nearly to throw up whenever he heard Lloyd sing.

Some of the texts he borrowed are hopelessly mixed. Such as his mistaken belief that "That's how the shears go", a triple time song, and "Click go the shears" were parts of one song, and which he lumped together as such. He deliberately altered place names in others, so that his versions differed from those collected in the field here - such as "Euabalong Ball" for the "Whooyeo Ball", and more recently "The young man from Kiandra" for his recording of Sally Sloane's song "The Wee One", just to mention a couple of examples.

In his written articles Lloyd made a number of foolish claims about the Australian tradition - statements that could only have come from a "Stranger". One was that Australian songs tended to avoid bawdiness! My God! What sort of men did he work with during his visit in the 1930's? Did they never treat him to a rendition of "The Shearer's Lament", "The Bastard from the Bush", or "The Dog Shat in the Tuckerbox"? I refuted this claim in an article which appeared in *Meanjin* ("Bawdy Bush ballads", December 1958), in which I quoted a number of examples I had encountered in the field.

Another of his amazing claims, made in an article in the *Journal of the English Folk Dance & Song Society*, 1958, was that miscegenation was a topic missing from our songs. I replied to this one with an article to *Quadrant* (Summer 1959/60, No. 13), titled "Study in Black & White", which included, for his enlightenment a few examples, such as "Black Alice", "Black Velvet", "The Warrego lament", and some Jacky-Jacky stories - all of them nastily racial, but none-the-less miscegenative.

So, if the Australian Folk Trust must commemorate somebody with their scholarship, let it be an Australian who has made a positive and real contribution to the understanding of Australian traditional songs and music and not some jumped-up "To-and-from" whose efforts have undermined its entire structure.

✦ FROM Alan Scott

When we heard that A.L. Lloyd had died, a friend said to me, "Someone ought to write a tribute to him and his contribution to Australian folksinging, which has been considerable as many local singers copy his singing style and choose to sing his versions of bush songs. I wondered how to honestly appraise his achievements as a collector of bush songs which some people take very seriously indeed. I got as far as reading the notes with the Wattle record "Across the Western Plains" and gave up the idea; dropped it into the "too hard" basket. Why buy a fight? Why be seen to be attacking someone who can't answer back? Who wants to make enemies?"

Then I heard that the Australian Folk Trust had decided to set up an A.L. Lloyd Memorial Fund for field collecting and someone further told me that David Mulhullen had said on his ABC Radio folk programme that A.L. Lloyd had met Sally Sloan. I thought "Are these people living in Dreamland?" and decided to write something anyway.

I know we send Christmas cards with pictures of robins in the snow and holly berries. The extreme Cultural Cringists meet overseas visitors at the airport saying, "What do you think of Australia?" before their feet touch the ground. Or inquire, "How do you like it Down Under?" or "Out here?". But do we have to believe all the blurb on record covers when we now it's there to sell the record?

A Memorial Fund to help collectors is presumably called after a collector and A.L. Lloyd was not distinguished in the area of collecting Australian folk songs.

I recall that Dr. Percy Jones provided Burl Ives with songs for him to record. (Including "Click Go The Shears" where he began the "blue bellied joe" misinterpretation that persists even today.) William Clausen was similarly assisted by Australians when he came out here on a concert tour.

The songs that A.L. Lloyd recorded were all available from published sources or from the archives of the Australian Folklore Society which disbanded about 1958. Those archives were the result of work by Douglas Stewart and Nancy Keesing, Russel Ward, John Meredith and the Society's Archivist Harry Kay. Why not name a collecting fund after them? Or indeed, after Banjo Paterson or Percy Jones who were the serious pioneers?

We had to cop "Waltzing Matilda" on top of the hit parade sung by a Yank and more recently "The Wild Colonial Boy" from Dr. Hook. Since 1955 we've had to put up with A.L. Lloyd and his imitators wailing their mangled vowels. Do we have to cop a collecting fund named after him too? As for the absurd idea that Lloyd ever met Sally Sloan let's nip that in the bud before it goes any further. It never happened and I can't understand why anyone would invent such a story. It's an attempt to re-write history, that reminds of a story Duke Tritton told me:

In 1963, to raise money for the Flying Doctor, it was decided to run an old Cobb & Co. coach from Port Douglas to Melbourne. As it passed through some of the country towns where the coach line used to ply there were celebrations to mark the event. The Mayor of one town suggested that the local lads could dress up as Red Indians and hold up the coach! Red Indians and Cobb and Co.? Sally Sloan and Bert Lloyd? Bert Lloyd collecting bush songs? Bullshit! Let's honour the real pioneers.

I am repeating some of this for the benefit of those people who simply W.P.B. forms and anything that looks like a non-entertainment insert.

NOTICE OF MOTION to be put before the A.G.M. on 16th August.

John Ramshaw proposed and John Byrne seconded "that the present body (F.S.D.S.V.) incorporated under the Companies' Code, become a body incorporated under the Associations Incorporation Act of 1981, such incorporation to be carried out as the Committee of the Society deems fit".

Now before you all throw up your hands in horror, let me assure that as far as I can tell you this move will be not particularly traumatic, and if such incorporation had been available at the time we set the Companies incorporation of the Society in motion we would have chosen the Association incorporation. Basically it is much simpler in structure and conditions, and in fact removes many of the objections that members had to the first incorporation. All non-profit organisations/associations must be registered under one or other within the next two years. It will protect members but at the same time will not require the stringent guarantees from members that the Companies Code required.

I am hopeful that members who did not rejoin because of their sincere objections of the Companies Incorporation, will reconsider their decisions under the Associations Incorporation. As it has only become a legal obligation since the 1st July, I am not familiar enough to give you much information on it as yet, but as soon as possible I will. All that is being asked now is that the Committee be empowered to look into it and go ahead if it is to the advantage of the Society and its membership.

There are advantages to doing the newsletter in bits over a few days - I suddenly find that I have much more material to go into it than I originally expected.

Last month my "et al." added a couple of pages - you would have noticed the different style. I wasn't too sure just what the "How to Kill a Club" article was directed at, but it seems now that the Commercial might be the next victim (see mention earlier in newsletter). I felt that it might have been directed more at the Melbourne Folk Club when it was at the "Exford" which is old history now. I have seen the article before, in the newsletter of one of our sister organisations where it may have applied, so if the rest of you were puzzled - you were not alone. Anyway PLEASE DON'T LET ANY MORE CLUBS DIE FROM LACK OF T.L.C. AND SUPPORT - THE SOCIETY HAS TRIED TO CATER TO VARIED TASTES AND THERE IS MORE TO DO THAN SIMPLY BE THERE TO SIT ON THE DOOR AND MAKE ANNOUNCEMENTS - which may be all our patrons see.

I would like to thank the Colonial Dancers for their most appreciated assistance with the collating of the last newsletter. It was magic after doing it all myself for so long. By the time they have finished this one they may feel some regret though. Never mind this is the biggest one you will get for the year - I think!

Was talking to Brian O'Donoghue, who by the way has recovered completely from his bad trot on Labour Day weekend and fit and healthy again, and came over all bitterly envious again. He will be in the Greek Islands by the time you get this - HE WILL BE WARM for at least a month. How much loafing in the sun he plans to do I don't know - he will probably be "mountain-goating" over hills and rocks (the equivalent of bush-walking in a space a little more confined than his dearly beloved "Prom") but he will still be WARM!!

So long for now folks. See you at the A.G.M.



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.

ALL FUNCTIONS/VENUES MARKED # UNDER SPONSORSHIP OR MANAGEMENT OF F.S.D.S.V.

REGULAR ACTIVITIES & COMING EVENTS

CITY

MELBOURNE FOLK CLUB at the JIKA JIKA HOTEL, Cnr Alexandra Parade & Rae Street, North Fitzroy (John Shorter 380 9250)

July 29	Black Sheep, Bruce Williams
Aug 5	Goshawk, Graeme Smith
12	Shenanigans, Jim Smith, Jan Wazitsky (Bill Smith)
19	Keitho Lawrie, Bernard Carney
26	Graham Dodsworth, Maggie Duncan

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) Aug 3rd - Witchwood, Aug 10th - Eric Purdie, Bernard Carney. - Check Weekender or Herald, Gig Guide for programmes for the rest of the month.

DAN O'CONNELL FOLK CLUB, Cnr. Princes & Canning Sts., Carlton Thurs. (Sue Harriage - 890 0677 ext 15 BH) Aug 4 - Brendan Shearson, Jamie Lawrence, Emil van der Zee. Aug 11 - Rab Mitchell, Simon, Mella & Friends. Aug 18 - Phil Day Trio, Rick E. Vengeance. Aug 25 - Captain Moonlight.

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

HEART & SOUL CAFE, Dandenong Road, Caulfield

ONE-C-ONE, Rear cnr. McPherson & Arnold Sts. Nth. Carlton. Now Open EVERY Sunday Evening. 8.00 p.m. (347 8858 or 550 1756 A.H.)

OVERLANDER FOLK CLUB, Dandenong Library Meeting Room, Stuart Street. 1st Thursday each month. 8.00 p.m. Members & Affiliates \$1, Non-members \$2. (Hilary Oliver 059 962 402 or Alan Mallows 659 2312 BH.)

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

ROYAL PARK HOTEL, C/r Queensbury & Howard Streets, North Melbourne - Sunday Afternoons 12.00 - 3.00 pm (John Shorter 380 9250). July 31 - Chris Cooney, himself & others, Annie Wilson. Aug 7 - Joe Paolacci, Tim O'Brien. Aug 14 - Skinners Mates. Aug 21 - Bill Smith, John Crowle.

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. - 26th August - David Alleway & Jim Smith.

* WORKSHOP Mon. nights Anglers Hall Cnr. Rathmines & Clarke Sts. Fairfield.

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

WORKSHOP - Beginners - Folk Instruments & voices, Sat. 2.30 - 4.30, Commercial Club Hotel, 344 Nicholson St. (Kelly 419 7204)

COUNTRY

BEECHWORTH FOLK CLUB - Every 2nd Wednesday, "Woolshed" Restaurant (next to pub)

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

GEELONG FOLK CLUB, Telegraph Hotel, 2 Pakington St. Geelong. Friday nights 8:00 p.m. from 5th August. (Jamie McKew 052 65 6123 AH)

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

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 (Anne Cheers 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

BALLARAT 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 7340 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 (Sue Harriage 890 0677 ext 15 BH) - Doors open 2 pm, Dancing Starts 2.30 sharp
NEXT DANCE: 7TH AUGUST - SHEARER'S TALLY

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

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.

SHENANIGANS INTERNATIONAL DANCING - 2nd Sunday each month, 2.00 pm Elizabeth Younger Ross Memorial Hall
Lytton Street, Carlton. From July 10th!

REGULAR DANCES - COUNTRY:

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

BERWICK, 3rd Saturday every Month - Oldtime, Masonic Hall, Princes Highway (Main street)

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

V.F.M.C. Woolshed Ball, Central Hall, 24th September, Tickets \$5.00. (Elma Gardner, 497 1628)

Concert - Dan O'Connell Hotel, Sat Afternoon 2.30 September ? Gordon & Kate. - (John 380 9250)

Colonial Dance, Springvale Town Hall - B.Y.O. - (Kelly 419 7204) - "KELLY GANG" - Friday 29th July

PLAN FURTHER AHEAD (& FURTHER AWAY):

GOLD RUSH FESTIVAL, Tennant Creek, Northern Territory, 2nd Weekend in August.

ALBURY FOLK WEEKEND, Albury New South Wales, 1st weekend of NSW School Holidays, August.

MUSIC WEEKEND, Geelong, sometime in August/September?

WAGGA FOLK WEEKEND, 7th - 10th October

EUROA WOOL WEEK, October 14, 15 & 16. Muddy Creek Bush Band, Booy Bill's Bush Band, She Oaks
(John O'Leary 481 7268).

MALDON FESTIVAL - 28th, 29th, 30th October.

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

MEMBERSHIP RATES

Single	\$10.00	Single concession (Country, Pensioner, Student	\$7.00
Family	\$15.00	Group (Clubs & Societies)	\$25.00
Family Conc. (Country/Pensioner Student)	\$10.00	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 (Commercial Club Hotel), Troubadour (Tuesday nights), Royal Park Hotel Folk Club, Napier Hotel Folk 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.

WHO'S WHO AND WHO DOES WHAT - COMMITTEE AND
SUB-COMMITTEES, ETC.

JOHNSTON, Mr. Jamie
63 Carlisle Crescent
OAKLEIGH, 3166
568 7958 (AH)
323 0241, Ext.233 (BH)
President, 3CR, Benefit functions.

NICHOLSON, Ms. Gail
7 White Street
NORTH FITZROY, 3068
481 7268 (All hours)
Treasurer, Benefit Functions, 3CR.

DARBY, Ms. Sue
7 White Street
NORTH FITZROY, 3068
481 7268 (AH) 359 9266 (BH)
Publicity, Folk Clubs, 3CR.

RAMSHAW, Mr. John
121 Blyth Street
BRUNSWICK, 3056
387 9197 (AH) 342 4292 (BH)
A.F.T., Folk Calendar

SHORTER, Mr. John
27 Piera Street
EAST BRUNSWICK, 3057
380 9250 (AH)
Publicity, Folk Club Bookings,
Folk Calendar.

WALKER, Mr. Brendan
107 Ford Street
IVANHOE, 3079
49 2497 (AH) 41 6681 (BH)
Sunday Dances.

BYRNE, Mr. John
158 Bell St.
COBURG, 3058
350 1002 (BH)
Vice-Pres., Legal/Corporate
Enquiries.

DUNNADGE, Mrs. Jess
62 McMahon Rd.,
RESERVOIR, 3073
469 4078 (All hours)
Secretary, N/Letter Editor,
M/ships, General Enquiries.

O'LEARY, Mr. John
7 White Street
NORTH FITZROY, 3068
481 7268 (AH)
Benefit Functions, Folk Clubs.

SCOTT, Mr. Eddie J.
225 John Street
ELWOOD, 3184
531 4860 (AH)

SKINNER, Ms. Kelly
18 Sackville Street
COLLINGWOOD, 3066
419 7204 (AH)
Publicity, Napier Bookings,
Kelly Gang Dances, Instrument
W/shops.

WOODGATE, Mr. Michael
209 Victoria Street
BRUNSWICK, 3056
380 9185 (AH) 418 8200 (BH)
"Folk Victoria", Public
Relations, Fund-raising.

NON-COMMITTEE MEMBERS SERVING ON SUB-COMMITTEES:

HARRIAGE, Ms. Sue
7 Patterson Street
NUNAWADING, 3131
890 0677, Ext.15 (BH) 878 5950 (AH)
Publicity, N/Letter, Sunday Dances.

STONE, Ms. Lynne
53 Aylmer Street
NORTH BALWYN, 3103
859 9583/4 (All hours)
Newsletter.

* * * * *

Any persons interested in assisting in ANY way on any of the sub-committees listed above, or in any of the multifarious "jobs that have to be done" for any of the functions listed above WILL BE MOST WELCOME. Please contact the person or persons listed whose duties seem relevant to your interests.

* * * * *

Views expressed in this Newsletter are not necessarily those of the Song & Dance Society of Victoria, the Committee thereof, or the Editor(s), nor are events, persons or organisations mentioned herein necessarily connected with the Society.

FOLK VICTORIA '83



The examination and remand of Ned Kelly in Melbourne Gaol
(From Australasian Sketcher, 14th August 1880)

August

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
ROYAL PARK (afternoons) Heart & Soul Green Man ABC-FM: 'Folk on Sunday'	Green Man Heart & Soul Renown VFMC Workshops RADIO: 3CR 9.30pm-11pm	Green Man Heart & Soul Troubadour Club Twilight Irish Dancing Plenty Morris RADIO: 3RRR 10am- Noon	COMMERCIAL FOLK Green Man Heart & Soul New Lincoln Inn Renown Twilight Colonial Dances Britannia Morris She-Oaks Morris	DAN O'CONNELL FOLK Green Man Heart & Soul New Lincoln Inn Renown Troubadour Twilight	JIKA-JIKA folkclub NAPIER HOTEL Albion Hotel Green Man Heart & Soul New Lincoln Inn Renown Troubadour Twilight	COMMERCIAL HOTEL Albion Hotel Green Man Heart & Soul New Lincoln Inn Renown Troubadour Twilight Dan O'C (Pottee)
	1	TROUB: 2	COMM: Wytchwood, ... 3	DAN: Brendan Shearson, Jamie Lawrence, Emil van der Zee 4	JIKA: Goshawk, Graeme Smith. 5	VFMC Singabout. GUMTREE DANCE: With Paraddiddle → ditto
DANCE: COLONIAL DANCERS / FIVE; With Shearers Tally. ROYAL: Joe Paolacci, Tim O'Brien ??? ONE-C-ONE;	8	TROUB: 9 V.F.M.C. DANCE WORKSHOP FSDSV Committee.	COMM: 10 Y.H.A. DANCE Troubadour: John Eubank, Bernard Carney	DAN: Rab Mitchell, Simon Mellis & friends 11 OVERLANDER FOLK CLUB. → ditto	JIKA: Shenanigans, Jim Smith, Y'an 12 → ditto	→ ditto
ROYAL: Bernard Carney, Skinners Mates, ... Shenanigans International Dance. ONE-C-ONE;	15	TROUB: 16 FSDSV AGM at JIKA-JIKA.	COMM: 17 Troubadour: John Eubank, Bernard Carney.	DAN: Phil Day Trio, Rick E Vengeance 18 → ditto	JIKA: Bernard Carney, Keith O'Lawrie 19 → ditto	VFMC COLONIAL DANCE GUMTREE DANCE: With Cobbers → ditto
ROYAL: Bill Smith, John Crowle, ... ONE-C-ONE;	22 TROUBADOUR 5th BIRTHDAY PARTY: Come see many old friends	TROUB: 23	COMM: 24	DAN: Captain Moonlight 25	JIKA: Maggie Duncan, Graham Dudsworth 26 PARADDIDDLE at Heidelberg	
ROYAL: 28 ONE-C-ONE:	29	TROUB: 30	COMM: 31	INFO: ARE YOUR CLUBS EVENTS LISTED ON THIS CALENDAR? IF NOT, 'PHONE JOHN SHORTER, 380 9250. (Listings are free!)		

VENUES

CITY EVENTS

CLUBS ETC

- ALBION HOTEL:** 356 Lygon St., Carlton. Friday & Saturday nights, 'till 1.00am. (374 3365).
- COMMERCIAL FOLK CLUB:** Cnr Nicholson & Westgarth Sts, Fitzroy. Wednesdays. (Call, 481 7268, John, 380 9250). Saturdays. (Kelly, 419 7204).
- DAN O'CONNELL FOLK:** Cnr Princes & Canning Sts., Carlton. Thursdays, 8pm on, (Randall Percy, 64 0661).
- GREEN MAN:** 1221 High St., Malvern. Nightly, (20 5012).
- HEART AND SOUL:** Dandenong Road, Caulfield. Nightly.
- JIKA-JIKA HOTEL:** MELBOURNE FOLK CLUB. Cnr Alexandra Pde & Rae St, Nth Fitzroy. Fridays, 8.00pm - 11.30pm. (John, 380 9250).
- NAPIER HOTEL:** Cnr Napier & Moore Sts., Fitzroy. Friday & Saturday, 8.00pm - 11.30pm. (Kelly, 419 7204).
- NEW LINCOLN INN:** Cnr Rathdowne & Faraday Sts., Carlton. Wednesdays to Saturdays (Ray, 758 6817).
- ONE - C - ONE:** Rear Cnr McPherson & Arnold Sts., Nth Carlton. Sundays, 8.00pm-11.00pm (347 8858 / 550 1756).
- OVERLANDER FOLK CLUB:** Noble Park Kindergarten, Second Thursday of month. (Hilary Oliver, 059 962 402).
- ROYAL PARK HOTEL:** Cnr Queensberry & Howard Sts., Nth Melbourne. Sundays afternoons, Noon - 3.00pm. (John 380 9250).
- TROUBADOUR:** 388 Brunswick St., Fitzroy. (419 4563).
- TWILIGHT:** 234 High St., Kew. Tuesdays - Sundays. (861 6587).
- VICTORIAN FOLK MUSIC CLUB:** Elma Gardener (497 1628).
- Workshop:** Anglers Hall, Cnr Bethune & Claxton Sts., Fairfield, 8.00pm, Mondays.
- Singabout:** Church of England Hall, 49 Patterson St., East Ringwood. First Saturday of Month, 8pm.

DANCES

- F.S.D.S.V./COLONIAL DANCERS:** Carlton Community Centre, Princes St., Carlton. First Sunday of Month, Open from 2.00pm, dancing from 2.30pm. (Brendan, 49 2497).
- GUMTREE DANCES:** La Trobe University, Students Union Hall. With Cobbers. (Brian Moran, 49 4759).
- PARRADIDDLE:** Heidelberg Town Hall (Bookings 762 7883, Enquiries 341 7042).
- Y.H.A.:** Cnr. Church st. & Highfield Rd., Canterbury Patterson's Curse.
- V.F.M.C. COLONIAL DANCE:** Carlton Community Centre, Princes St. Carlton. 8pm - 11pm.
- SHENANIGANS INTERNATIONAL DANCE:** Elizabeth Younger Ross Memorial Hall, Lytton St., Carlton. 2nd Sunday of month, 2pm onward.

LEARN TO DANCE

- BRITANNIA MORRIS MEN:** Curtain Square Annexe, Neury St., Carlton. (Peter Cartledge 523 7346)
- COLONIAL DANCERS:** Carlton Community Centre, Princes St. Beginners 7.30 - 8.30pm; Intermediate 8.30 - 10pm. (Norm Ellis 62 7197th)
- IRISH DANCE CLASS:** Carlton Community Centre, Princes St. Upstairs. 7.30pm.
- PLENTY MORRIS:** Lower Plenty Primary School. Tuesdays. 7.30. (Neil Murray, 439 9120).
- SWE-DAXS MORRIS:** Women's Morris. Wednesdays 7.30. Melbourne University Sports Centre Trophy Room. Pam Connel, 387 3160.
- V.F.M.C. DANCE WORKSHOP/CLASS:** Carlton Community Centre, Princes St. All levels. 8pm.

COUNTRY EVENTS

CLUBS ETC

- BALLARAT:** Criterion Hotel, Doveton St. Nth Ballarat Alternate Tuesdays (Maurice 053 42 8632)
- BORDER DISTRICT FOLK CLUB:** Albury (Mary 060 25 6535)
- GELLONG FOLK CLUB:** (Jamie McKew 052 65 6123)
- KALLISTA FOLK CLUB:** Community House, Kallista (750 1222) Informal, 2nd Friday each month.
- KYNCTON FIDDLING FOLK CLUB NIGHT:** Arts Centre, Yaldwin St. Kyneton, 2nd & 4th Wednesdays 8pm. (Deva Sprigg 054 22 2576 or 22 2598).
- SELBY FOLK CLUB:** Community House, Mombelana Rd., Selby 1st Friday. (Francois 754 6043).
- SHEPPARTON FOLK CLUB:** Junction Hotel, Toolambi. 1st & 3rd Thursdays (Angie Hussel 058 54 8241).
- WANGARATTA FOLK CLUB:** Vine Hotel, Owens Hwy., Wangaratta. 1st Friday of month (Dr.S. Bridges 057 21 2176).
- WARRNAMBOOL & DISTRICT FOLK CLUB:** Education Centre, Hyland St. Warrnambool. Every Thursday 8pm.

DANCES

- BARRABOODAH BUSH DANCE:** 6 miles from Wodonga on Kiewa Hwy. 2nd Saturday of month. (Mary 060 25 6535)
- BENDIGO:** Spring Gully Hall, 3rd Friday of month. Wedderburn Old Timers. (Peter 154 43 2678)
- BETHANGA:** Old time. Bethanga Hall. 2nd Saturdays.
- TALLANGATTA:** Old Time. Church of Eng. and Hell. Narial Bend. 3rd Saturday of the month.

LEARN TO DANCE

- BALLARAT CURRENCY DANCERS:** United Church Hall, Barkly St., Ballarat. Wednesdays 8pm. (Christine 053 34 7486)
- BALLARAT MORRIS:** Trades Hall, Camp St., Ballarat. Thursdays 7.30pm.

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

Membership of the Folk Song & Dance Society gives LOWER ADMISSION PRICES to all functions sponsored by Folk Victoria and to most functions run by affiliated clubs (ie VFMC, Commercial Club, Dan O'Connell, Gellong Folk Club, Border District Folk Club, Wangaratta Folk Club, Shepparton Folk Club, Troubadour Tuesday Club, etc.). Discounts on Australian records, T-shirts, etc. at Independence Shop, 245 Smith St., Fitzroy.

The costs of subscriptions are as follows:

SINGLE	\$ 10.00
FAMILY	\$ 15.00
CONCESSION ⁽¹⁾	\$ 7.00
GROUP ⁽²⁾	\$ 25.00

*** I would like to make a donation \$ _____

(1) Concession memberships are offered to student, country and pensioner members.

(2) Group membership applies to clubs, societies, etc.

*** Enquire further if you are interested in life membership