

NEWSLETTER

of the



Folk Song & Dance Society



**of
Victoria**

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"FOLK VICTORIA"

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

The Society is recognised as representing Victoria in matters involving all forms of Folk Arts, and as such is a member body of the

AUSTRALIAN FOLK TRUST (P.O. Box 265, PADDINGTON, Q'ld. 4064)

which is the National body, through which Federal Government funding is devolved via the Australia Council (for the Arts), to the various State (member) bodies to assist in the promotion, preservation and presentation of the Folk Arts. The Australian Folk Trust uses these devolved funds mainly to sponsor and support the folk arts on a National level, e.g. National Folk Festivals which are held annually in a different State each year. The Society chooses two Delegates to A.F.T. for staggered two-year terms - these delegates are not necessarily members of the F.S.D.S.V. Committee, and may be re-elected at the end of their terms.

The Society's present Delegates to A.F.T. is Mr. John Ramshaw (A.F.T. Secretary), whose supporting Delegate is Ms. Sue HARRIAGE.

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, the Colonial Dancers, the Geelong Folk Club, Overlander Folk Club (Dandenong), the Dan O'Connell Folk Club, the Troubadour Tuesday Night Club, Wangaratta Folk Club, the Shepparton Folk Club and 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.

The Society's meetings, held monthly, are open to all, with voting rights limited to the members of the Committee.

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MEMBERSHIP RATES

Single	\$10.00	Single Concession (Country, Pensioner, Student)	\$7.00
Family	\$15.00	Group Membership (Clubs & Societies)	\$25.00
Family Concession (Country/Pensioner/Student)	\$10.00	Band Membership	\$20.00

Life Memberships - ten times the current applicable membership rate.
Life Memberships are not available for concession memberships which are not of a permanent nature.

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Any members/persons interested in assisting in any way, either on sub-committees, or any of the multifarious jobs that have to be done, either on a regular basis or for specific "one-off" occasions or functions WILL BE MOST WELCOME. Please contact the person or persons listed above whose duties seem most relevant to your interests, or failing that contact the Secretary.

Views expressed in this Newsletter are not necessarily those of the Folk 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.

For advertising in this Newsletter, please apply to the Editor for costs, sizes and numbers.

Contributions and/or copy needing typing to be in hands of Editor (private address please) by second Tuesday of every month. Copy not requiring typing or setting to be in hands of Editor by third Tuesday of every month, unless otherwise arranged. THIS NEWSLETTER IS COLLATED ON FOURTH TUESDAY EVERY MONTH (unless otherwise advertised). Material for insertion (as handbills) in sufficient quantities, for which an insertion fee may be incurred, MUST be in the hands of the Editor prior to that day.

Hi, Folks and People and Friends. Good news first - it is barely possible (I'm hoping though) that you will get this newsletter on time, more or less. Bad news (or do I kid myself?) you may not get one at all next month for reasons outlined in the last one. I will do the best I can to organise it but no promises. Will include as much information for next month as possible with this one just as a precaution.

Due to changes in the "Kelly Gang" lineup and the general unprofitability of the dances the band were running in the Keysborough area, in conjunction with the F.S.D.S.V., they have finally been called off completely and officially. We have to thank the Overlander Folk Club for their assistance over the time the dances were running. We do not have many members in that area and the distance was prohibitive for most of the people who are available to help with our closer to the city functions (not that there ever seems to be enough people even for them), so the Overlander Folk Club stepped in and gave much of their time. That means that a lot of people - band, organisers, helpers, F.S.D.S.V., Overlander Club - have put in time, energy and money, to a worthwhile project all to no avail. The other losers are the people of the area who did support the dances - obviously not enough of them; but you can see why and how discouragement sets in can't you? Have any of you people out there (the ones I am not supposed to call "spooks" any more) got any ideas that are workable? Have you got the time and/or energy to help make them work?

That terrific Festival at Bateman's Bay that I was raving about in the last Newsletter appears to have hit some snags too - in fact it has been postponed - until August perhaps. I have no details, only that message. Such a pity, because it sounded so good. Yes, I'm afraid I'm suffering from a bad dose of discouragement. You see, beside all the things that have been bedevilling me personally in working for the Society, I have been searching through old minutes for bits of information of various kinds and have come across plans put forward by successive Committees for this that and the other, that are the same almost word for word, certainly the same aims, as have cropped up three or even four times in the last twelve years; NOT PUT FORWARD BY THE SAME PEOPLE EITHER. At present I am the longest serving (almost ten years straight) member of the Committee followed by John Shorter, now that John Byrne has resigned because of other commitments and pressure of work. John will be very much missed. Mike Woodgate has also resigned for the same reasons. Of course the Committee that is left (effectively as far as meetings, about eight) are hoping that they can be conscripted for specific occasions or tasks as necessary, in line with their specialties. The Society would like to take this opportunity to thank John and Mike for their efforts over the past years.

Now to something happier. The Port Fairy Festival was as predicted close to National dimensions as to the programme and the venues, especially the pubs, were very crowded (close to National dimensions as to numbers of people). For serious Colonial dancers the Festival was disappointing, but the concerts and other workshops were excellent. Chris Sullivan and Mark Rummery did a workshop on Collection of Old-time Dance Music (Colonial) which was a gem and should have been made compulsory for listening for all dance musicians. Can you imagine one instrument (fiddle or accordion) playing for sixty to seventy couples? Some of the tapes were collected from players in their eighties and the music was superb dance music with perfect tempo, so clean, clear and undecorated that teachers of waltzing (for one) would have sold their souls to have the sort of music available for classes now - of course dancing is not now considered a necessary social grace, and in consequence although it is still "social" there's a shortage of "grace" in most cases. It is also obvious that there must have been a great deal more courtesy and consideration given to musicians, M.C./Callers and other dancers than is currently the case, to make it possible for just one instrument without any amplification to be sufficient for a large number of dancers. I can remember going to dances with my parents, as a very small child where the music was from one accordion (I still feel wrong using "ion" instead of "eon") played by an elderly man sitting on a chair at the end of the little hall - by the time I was considered big enough to get on the floor the music was from a

piano and fiddle, played from a platform a few inches higher than the dance floor. The platform was put in when a "supper room" was added - the supper room was about the size of the kitchen at the Upper Nariel Hall, and really meant that instead of the men having to boil the water in kerosene buckets on an open fire outside the hall, make the tea and coffee and carry said buckets inside, the buckets were boiled on a stove inside and the women did everything and called on two able-bodied men to lift the boiling buckets off the stove. Only common sense you see - suppers etc. are after all "women's work" but you can't afford to let the women get scalded or there might not be any suppers. Besides that only the men paid to come in - the ladies' admission price was "a basket" which most times was not one but several plates of food representing hours of work. The open fire was not however done away with, because the men all took their cuppas outside to drink and yarn round the fire, and with few exceptions, after returning the cups to be washed, went back outside to smoke and yarn while the women cleaned up the supper things. The nearest pub was about thirty miles away and the sly-grog place didn't appear in the town until after the old hall was burned down and a new and larger one with a higher platform was built in its place - the bigger platform meant that we then had a three piece drum-kit as well as piano and fiddle, no amplification of course (practically unheard of at that stage), but rowdy kids got swift cuffs and rowdy adults were ushered out the door with stern warnings to stay out until they could behave. There you have had your dose of folklore for the month.

The other outstanding workshop was that of Ted Egan's on the Kimberley region of W.A. Magic! Some beautiful Aboriginal songs and a wealth of information presented by a man who obviously knows his subject and respects it. I am not saying that a lot of what I didn't get to was not good but those two workshops were outstanding and would have been outstanding on any programme anywhere.

The Australian Dance workshop was just the opposite and had the appearance of having been thrown together at the last minute with no particular knowledge of dancing; poor selection of music for the dances chosen, poor calling, none of which was improved by a volume that was overpowering (perhaps the idea is to turn it up until the walls collapse like Jericho's and then the acoustics of the hall won't matter - admittedly the acoustics in that hall are BAD). To cap it all the band played a few instrumentals in between times - A DANCE WORKSHOP, DID SOMEONE SAY?

It was interesting however, to note that on Sunday night in the same hall the High Times String Band, playing for a dance, managed to produce an extremely good dance workshop. With two callers alternating, Nick Webb and Lesley Smith (both of whom know their dancing) and no percussion instrument as such, Mike O'Rourke taking the time and care to tailor the music to suit the dancers, it was a real treat, even the "sound man" was dancing which kept his cotton-picking fingers off the knobs with the pleasing result that the volume was comfortable. If you look at your activities sheets you will see that "High Times" are running a regular dance at the Melbourne Uni. Students' Union buffet (mezzanine floor of the Union Building) where there is a very good floor of a nice size on the first Friday of each month.

You may also note that "Shenanigans" are starting their International Dances again, this time on the 2nd Friday of each month in Rosina Hall in St. Helliers Street, Abbotsford (the I.E.C.D. Campus). They plan to have warm-up sessions to lead into the dances so that people coming along will not be in a "sink or swim" situation with the learning of the dances. Various multi-national dances will be taught.

- * An open meeting is called for 2.30pm on Saturday, 5th May at Carlton
- * Community Centre of all persons, groups, Clubs, organisations who
- * may be interested in assisting with the National Festival here in
- * Melbourne at Easter, 1986. Billeting for country visitors will be
- * arranged through Jess Dunnadge (from 1st of May), address and phone
- * Number on inside cover of Newsletter. Prior to 1st May please ring
- * John or Sue O'Leary on 481 7268. The purpose of this meeting is to
- * choose a Committee and Co-ordinator to be the nucleus of the Festival
- * Organisation Group, and to ascertain what assistance may be available
- * to the F.O.G. during the lead-up time as well as the actual Festival.

As promised in last Newsletter, I have collected up the information on Graham Squance, with acknowledgement to "Tradition" Magazine and "Tradition" Newsletter (V.F.M.C.). At that time the Society, under its original name, and the Victorian Folk Music Club were in very much closer association than is the case at present, in fact both organisations having smaller Committees than at present, many members were common to both Committees - made for a lot easier exchange of information and ideas. Times have to change I guess.

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Graham Squance at the second Port Phillip Festival

GRAHAM SQUANCE

Frank Traynor

A shadow fell over the Canberra Folk Festival when it was announced that Melbourne singer, Graham Squance, had been killed when his car overturned while travelling from Armidale, N.S.W., to the Festival.

Born in Wallan, Victoria, Graham was first interested in country/western and popular folk, but soon developed a deeper interest and became popular as a fine traditional folk singer. On hearing Trevor Lucas, he turned his interest to blues and contemporary songs and with his close friend, Ken White, was one of the earliest to sing Bob Dylan's compositions.

He became dedicated to the blues and built up one of the finest record collections in the country, studying early styles and guitar techniques.

His singing changed and coupled with a formidable blues technique, he built up a large following of blues fans who were interested in hearing the blues sung and played in a really authentic manner. This was before the present interest in blues, and Graham was undoubtedly the cause of turning the interest of many folk singers to blues of the acoustic variety favoured and made popular by John Mayall.

He was also the first to introduce early negro guitar techniques, playing the guitar with a bottleneck, and other musicians followed his lead. While devoted to the blues, he retained an interest in country music, and with Glen Foster, formed a duo which was the first to play real "Old Timey" American country music. After completing his studies and qualifying as a field geologist, he ceased playing professionally and turned his back on a career as a professional blues and country singer, preferring to sing for pleasure and love of the music alone. His frequent "sit ins" at folk clubs in Sydney and Melbourne and his appearances at folk festivals throughout Australia were eagerly awaited by fans, and were an inspiration to all.

Although young at the time of his death, he had become a mature musician, who played with authority, commanding respect from all for his singing, playing and profound knowledge of his music. As a person he was quiet, modest and self-effacing, preferring to express himself through his music, which he played with great fervour and feeling.

He made many friends, both through his music and as a person and his loss is a sad blow to them as well as the many fans who loved his music. The blues and folk world has lost someone of great creative talent who will take years to replace. He was acknowledged as the best guitarist and singer in his field that this country has ever produced, and his love of the music shone through when he played.

— From GO SET.

EDITORIAL

We met Graham Squance last year in Armidale when we were doing our grand tour, and spent a few hours talking. In that time we found that he had an informed interest in Australian folk lore as well as in his own field. In fact he discussed collecting, and I'd hoped to come back to the area and join him in a field expedition. I did go back recently but, of course, Graham was not there, having lost his life in a car accident on the way to the Canberra Festival. However, despite the diffidence he felt in going "collecting," he had taken his tape recorder with him and recorded at least one old timer, and I was able to collect valuable material not only from his friend, Basil Cosgrove, but from his mate Terry.

The son of a miner, Graham had become a geologist, and was an accomplished musician and he had intended to join Glen Foster in North America to further his musical studies. He was, despite his talent, a modest and unassuming person, and we are the poorer for his death.

— Wendy Lowenstein.

VALE - GRAHAM SQUANCE

The Victorian folk scene suffered a very great loss with the tragic death of Graham Squance in a car accident during the Queen's Birthday weekend. Graham was travelling from Armidale to Canberra where he was to be one of the featured singers at the Saturday night concert at the Monaro folk festival.

Graham was undoubtedly the most popular of any of the young singers with whom I have come in contact since working with the Port Phillip Folk Festival Committee. Singers and musicians tend to be rather critical people but I have never heard anyone say a single word of criticism about Graham.

Graham was a particularly good guitar player in rhythm and blues style. Although his singing voice was not strong, he always used it most effectively. He was a very popular performer at Traynor's in its early days, where he often played with Kenny White.

Graham was also making a very successful career as a geologist. His father had been a miner and Graham acquired his intense interest in geology early in life. He worked very hard and completed his technical school course with distinction.

He had also completed field research which took him to the New Hebrides, New Guinea and the Gulf country and was currently working for Rio-Tinto on mineral survey work in the Armidale district.

Graham had always had so much pleasure from his music that it is particularly sad that he should have been killed on the way to one of the festivals he enjoyed so much.

His burial in the bleak little cemetery at Wallan on a cold and rainy day was a truly moving occasion. The sincerely felt grief of the large gathering of folk singers and musicians who attended was obvious.

On behalf of the Victorian Folk Music Club and the Port Phillip Folk Festival Committee I would like to express our sympathy to his parents and other members of his family. I am sure that all of us who knew him will remember him as a charming, gay, and talented young man and we will always think of him with affection and admiration.

Shirley Andrews

(Taken from "Tradition" Newsletter of June, 1970)

Recipients of the Graham Squance Memorial Award since its inception in 1971 have been:- Ken White, Chris Wendt, Anne Enfante (Q'ld), Mary & Frank Traynor, Con Klippel, Shirley Andrews, Danny Spooner, John Watson (W.A.), Jamie McKew, Randall Percy, Neville Simpson and Martin Wyndham-Read. Yes, I know that one year (or one person) is missing, well from what records I have, and after digging in some other people's memories and records, it seems that one year there was no award made. The gap appears to have been 1976 but the reason for the gap (if gap there was) is not apparent. The awards have been made at suitable functions which may not have been at the same time of the year each time - certainly they have not always been the same function each year - so perhaps a year was lost that way. I know that over the years some of our records have gone astray one way and another. Wouldn't it be lovely to have a "home of our own"? We would of course still need a custodian of records etc., because people would still tend to "borrow" papers, cuttings, photos, etc. to make copies or use otherwise ALWAYS promising to return same. I am sorry to say that only a few people can be relied on to do just that - woefully few.

As of the present moment, it seems highly unlikely that you will get this newsletter before the end of the month - I can still hope, I suppose. Same old problem - pressure of work and disrupted schedules.

Plans have been made to run Colonial Dancing on a regular basis at Mooroolbark - that is the sum total of the hard facts I have about it, but if you ring Ross West during business hours on 726 5488 or at home on 728 4239, he will be able to give you the details. I owe Ross an apology too - I did know about the "Red Earth" Festival last weekend, but because I had so many other things (mostly bothersome) on my mind I forgot to mention it all in the last newsletter. I did say I'd remember something else, once I had got it off to the printers, but it was too late by then. I really do need some sort of handbill that can be reproduced if necessary to remind of these functions. Anyway, the "Folk" part of it was good if not overcrowded. The people drift in and drift off as it suits them, as it is all open-air, so it is hard to say just how the numbers were for any particular segment. Overall, there was a fairly large crowd but spread over a large area. Some very interesting stalls, and a small but varied art display. I saw the area where the dancing will be held and it looks a very nice hall indeed. It is in the Community Centre in Mooroolbark Reserve on Brice Avenue which is not far from the Mooroolbark Rly. Station.

I am including with this newsletter handbills for the National Festival. It is possible that there might also be a Festival Newsletter but at this stage I cannot be sure, so this way you will get some more information even if it is not as detailed as one could wish.

Plans at present indicate that there will be a concert at the Dan O'Connell Folk Club on Tuesday, 10th May featuring Andy Irvine. For further information on this check with John Shorter on 383 2706. If further information is available before this is printed, check your Activities Sheets.

Oh, and by the way, I would advise getting hold of a proper street map of Canberra - I checked the sketch map given on the back of the Festival handbill and unless the Union Building etc. has been shifted in the last few years, it doesn't look like the official map of the A.N.U. There may of course be a better map available on the official programme - but you've got to find the place to get one of them.

This should really have a special heading, but as you all should know by now, I tend to avoid headings of any sort because it limits my freedom to switch from one subject to another and back again. However, here goes!

Over the past two or three years, I have been requested many times for a particular recipe for pickled mushrooms - they have made quite a hit with many interstate visitors in particular. I have so far only got it written out for a couple of people and that from memory, but apparently there has been a certain amount of word-of-mouth publicity and that has led to further requests, so I thought I would do it in style. First I found the recipe that was given to me AND WAS QUITE HORIFIED to realise how I had "folk-processed it". The lady who gave me the recipe in the first place and who is quite happy to have me spread it round, happens to be what I call a stylish cook - her dishes come to the table cooked perfectly and looking exactly as the cook-book illustrations show them. This is an art I have not mastered - I lack the patience to attend to the finicky details of method that produce the best appearances. I am also a bit of a "hand-measurer" and I substitute and adapt quite casually, as well as economising both in time and expense wherever possible; as long as the taste stays good, I don't worry greatly - once it's "down the hatch" the appearance is immaterial. I have to admit a sneaking envy of the ability of imparting "style" to dishes though.

PICKLED MUSHROOMS: In a saucepan (enamel for preference), combine 1/3rd cup Red Wine Vinegar *, 1/3rd cup of oil (not olive), 1 small onion (thinly sliced and separated into rings), 1 teaspoon salt, 2 teaspoons chopped parsley (dried parsley flakes quite O.K.), 1 teaspoon prepared mustard and 1 tablespoon brown sugar. Bring to boil before adding 500 grams button mushrooms. Cook on medium heat for five or six minutes. Leave covered, and chill for several hours. Drain, bottle and seal. That is the recipe, as given to me in the

first place - now to elaborate. * Red Wine vinegar of the type required is an American import and rather expensive as well as being not so freely available in your neighbourhood supermarket, so I have found that Seppelts Red Wine Vinegar although pretty sharp can be used when broken down with any dry red wine that may have been overlooked from the last party or dinner you gave. I was lucky, I have the remains of a cask of dry red from years back. You may prefer a mild mustard or a very hot mustard (the choice is yours). Bear in mind too that household spoons vary considerably in size - I took all spoon measurements to be "heaped" and had to cut down on the sugar because my tablespoons are the real old style, BIG. When draining the mushrooms, don't be too particular because when bottled they still need enough liquor to cover them. The use of enamel in the beginning means that you can simply leave the lid on and let it stand to cool before chilling, instead of fiddling around putting the lot into a basin and covering to chill - I don't like washing-up. You need to stir occasionally while cooking to make sure that all the mushrooms get well saturated. Button mushrooms certainly make the most attractive bottling, but I quite happily use open ones that are still pink - they have to be cut up a bit of course. Another bonus is that you can re-use the drained liquor and cook another lot of mushrooms if you do it straight away, otherwise the drained liquor can be frozen and added to pumpkin or potato & leek soup to make a very tasty drop. I did say I economise wherever possible. As a matter of fact, I rarely bottle the mushrooms now, they get used more as a salad and don't last long enough to bother sealing, so I may have folk-processed this out of the pickles class altogether. You now have the recipe and can work it out to your own tastes.

I am sad to announce the demise of "Captain Moonlight" as a group. I've said a lot of hard things about their volume but musically I felt that they have always been an extremely good group and their final gig at Port Fairy on the Sunday night, to which I only made it for the last couple of dances, was obviously up to their usual standard, and a lot of people have commented since how very good they were - still loud in such a small hall apparently but a damned good group who will be missed on the "scene". Best of luck to all the members in whatever they take on next.

Another band who I felt were extremely good and not drowned out by over-use of volume in a small hall, was "Tam O' Shanter" from Geelong, headed by Pat D'Oole - need I say more. Their dance tempo was really great, and I was sorry to see them go off the stage to be replaced by atill another lot of volume freaks. The second lot I didn't stay with long enough to even get on the floor to find out what their tempo was like - their warm-up instrumental was almost sufficient to take out the back wall as well as blow the dancers away.

I am closing off at this point, because it is possible that there will be a President's report to go on the end of this. Cheerio folks.

Hi Folks,

Thought you'd get away without any 'Burlblings from Above' did you? No such luck!

This is just briefly to let you know about some things coming up in the near future - hopefully others of you out there are sending Jess lots of reports about past events!

Firstly, several people were so impressed by the venue of the Fiddlers' Convention that there was talk about going

up to Camp Eureka for an informal weekend just prior to Easter. There are cabins enough for 80 people, a kitchen, a rec room and a dance "hall" but it would be b.y.o. everything. We were thinking about a small entrance fee to pay for the place and anything over would go towards setting up the '86 National which by then will be less than two years away. If you're interested please let myself or Sue Harriage know so we can go ahead and book it a.s.a.p.

Sean and Seamus McMahon, together with The Pure Drop will be in Melbourne on Wednesday 25th April on their way back to Perth from Kapunda and Canberra.

Andy Irvine will be here on Tuesday 8th May (oops!) Venues have yet to be finalised for these two excellent concerts but keep your eyes and ears open and please support us.

As you can see from the activities sheet there's lots of goodies at the Jika in April, please note there will be no Club on Good Friday and after Easter there may be changes.

Finally, Dee, Jay and Bonnie survived St Patrick's Day - congratulations Mr and Mrs. Steven [sic]

See you, Shorter

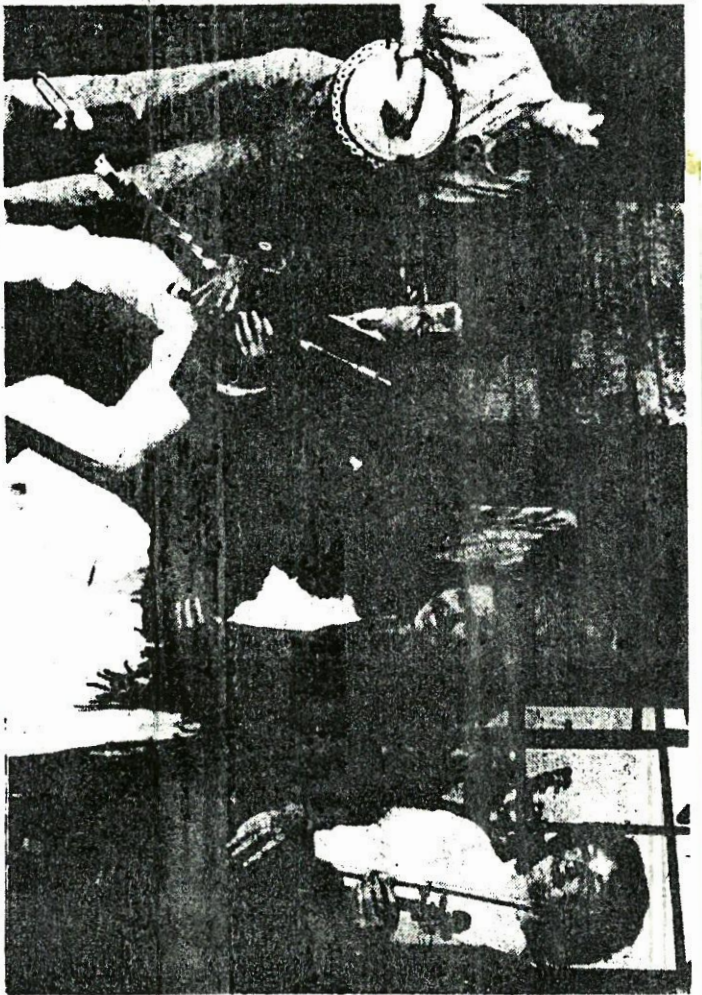
WANTED: Someone wanting a house for rent for approx 6 months.
Please phone D. McNicol 380 9250.

I would like to pay tribute to Luke Kelly
of the Dubliners, who passed away a few weeks ago.
He had a great influence on me in the early
sixties, receiving Irish songs that my Grandfather taught
me as a kid. I was fortunate to have met him, along
with Barney McKenna in '69 at O'Donoghue's in Dublin
and had a drop of the teacale and later a few songs in
the back room, which was packed, with Paddy O'Donoghue
sweating profusely with a huge tray of the Black
liquidation with the foam on the top.

As night I won't forget and a man I won't forget,
I hope we shall meet again some day Luke, in that
great folk club in the sky

R.I.P.

Brian O'Donoghue



Irish music band "The Pure Drop". From left to right, Adrian Waters, Ormonde Og Waters, Howard Osborne, Trish Cahill, and Fiona Doherty.

Pure drop of the Irish Music

By Hazel Bradley

WHAT form of music is popular from the US to Iceland, from Britain to the Canary Islands? Believe it or not, the answer is Irish music.

One Irish band, The Chieftains, have even toured China. And according to Cecil Cahill, Chairman of the Traditional Irish Musicians Association in Perth, Irish music is building up a following in W.A.

He said Irish music has always been around over here, but bush bands play a very watered-down version of it.

"The Association pro-

motes Irish music in its pure form," he said.

There are 500 branches of the Association throughout the world. The Perth branch has been going two and a half years and has just 33 members, some of whom are children.

The group work to bring out musicians from Ireland who can not only play the music, but teach others to do the same.

Seamus McMahon is the most recent visitor from Ireland. He has been teaching a class of whistle players at Murdoch University and guesting with Irish band The Pure Drop

at the Monopole Restaurant on Sunday nights.

"For me, Irish music is an addiction," he said.

"If I had to go without it more than two days I'd get the shakes."

Mr Cahill said Irish musicians started playing at the Monopole simply to entertain the staff on Sunday nights.

"But it got so popular The Pure Drop had to take over to make it a permanent thing."

The Pure Drop use whistles, banjos, fiddles, flutes, mandolins, concertinas and pipes played with the fingers instead of the mouth to create a traditional Irish sound.



SEAN McMAHON

At 21 years of age Sean McMahon is already more than an accomplished traditional Irish musician, he is a teacher and lecturer of the art and plays Uilleann pipes, button accordion, concertina and whistle. He has been on Comhaltas concert tours to the U.S.A., Europe and Canada and was one of the adjudicators at the all-Ireland Fleadh Cheoil at Listowel in August 1982. Featured in Treoir Magazine (Official Magazine of Comhaltas Ceoltoiri Eireann) in an article by Tomas L. Standeven on Sean's visit to Vancouver, the author was reminded of Willie Clancy the great Irish uilleann piper who died in 1973 who, "could not have chosen a better representative of his people for the young man had their Gaelic learning as Willie had himself and gave it freely in the tradition of the Seanachaidhe".

Sean's visit to Western Australia has been organised by Perth branch of Comhaltas Ceoltoiri Eireann to conduct a series of classes for local musicians. As well as this Sean will be principal adjudicator at the Irish Traditional Music competitions and perform at the concert following the competitions at the Irish Club on Saturday, 16th. He will also give a mid-day concert on W.A.I.T. campus from 1.00pm - 2.00pm on Tuesday, which will be broadcast by 6NR Radio. The highlight of his visit will be "Sean McMahon in Concert" - a special Fleadh event at the Irish Club on Wednesday,

For the-unfamiliar and for its followers, the visit to Perth of Sean McMahon presents a golden opportunity to learn and appreciate the fine qualities of traditional Irish music by one of the most natural exponents of the tradition today.

SEAN & SEAMUS McMAHON



APRIL 1984

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 383 2706) 8.00 PM

April 6 Christy Cooney, Rab Mitchell, Meg MacDonald
 13 Bill Smith, Barbie Scott & John Ross, Silvana & Thatch
 20 Good Friday - Club closed
 27 Check Weekender

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

CAFE JAMMIN, Cnr. Richardson & Armstrong Street, Middle Park. Poetry, Music, Dance Performances. (Tom 489 6972) - Tuesdays

COMMERCIAL CLUB HOTEL, C/R Nicholson & Westgarth Sts., Fitzroy, 8.30 - 11.30 pm, Wednesdays. (John Shorter 383 2706) Uncommercial Folk, Singarounds led by: 1st Wed 4 Witchwood; 2nd Wed Graham Dodsworth; 3rd Wed Di McNicol; 4th Wed Skinner's Mates; if a 5th Wed, Surprise Specials. Same order every month.

DAN O'CONNELL FOLK CLUB, Cnr. Princes & Canning Sts., Carlton Thurs. (Randall Percy 647 3847 BH)
 Apr 5 Malarkey, Lyell Sayer; Apr 12 Abominable Snow Band, Tim O'Brien; Apr 19 Zeke's Garage Bluegrass Band; Apr 26 Skinner's Mates, Stephen Whiteside; May 3 Rick E. Vengeance Trio. Friday nights 8pm - "High Times String Band" with different guest artists Sat Afternoon.

ELTHAM FOLK MUSIC WORKSHOP - Thursday nights at Eltham Tavern. Back of Bistro bar, past ladies & across Hallway. 8:00 - 10:00.

FOLK LORE COUNCIL OF AUSTRALIA, monthly social meeting, eastern suburbs (Maxine Ronnberg 20 4136)

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

HEART & SOUL CAFE, 840 Dandenong Road, Caulfield

ONE-C-ONE, Rear cnr. McPherson & Arnold Sts. Nth. Carlton. Sundays 8.00 p.m. (347 8858 or 550 1756 A.H.)
 Apr 5 Gordon McIntyre, John Crowle, Mike Harris Trio; Apr 15 Ian Paulin, David Hosking; Apr 22 ?;
 Apr 29 Mike Harris Trio, John Crowle; May 6 Peter Roberts, Mike Harris, Terry Douglas; May 13 Mike Harris Trio, David Hosking; May 20 Stephen Whiteside, John Crowle. Alterations likely - check to make sure.

OVERLANDER FOLK CLUB, Dandenong Library Meeting Room, Stuart Street. 1st Thursday each month. 8.00 p.m. Members & Affiliates \$1, Non-members \$2.50 (Hilary Oliver 059 962 402 or Alan Mallows 659 2312 BH.)

PIAF, 145 Auburn Road, Hawthorn. Thursdays. Poetry - Music - Performers welcomed

STOCKADE HOTEL, 205 Nicholson Street, Carlton - Folk Music Friday & Saturday nights till 1am.

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.

THE LIVING ROOM, 62 Bridge Road, Richmond. Fridays (\$4), Saturdays (\$2), Sundays, Wednesdays 8:30 pm. Music, Poetry - Something for everyone. (Enq. 489 1129).

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

VICTORIAN FOLK MUSIC CLUB, (Elma Gardner 497 1628)

* FOLK MUSIC, The Living Room, 62 Bridge Road Richmond. 4th Friday each month, 8pm.

* 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., Carlton. (Kelly 383 5168)

OUT OF TOWN

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

CHILTERN FOLK CLUB, Chiltern Hotel last Wednesday each month (Mick O'Leary 060 26 1319)

GEELONG FOLK CLUB, Telegraph Hotel, 2 Pakington St. Geelong. Friday nights 8:00 p.m. (Jamie McKew 052 65 6123 AH, 052 529 9652 BH)

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

HORSHAM - Wimmera Musicians Club, Commercial Hotel, 3rd Wed. each month 8pm (Rick Stephens 053 82 1782/1520)

KALLISTA FOLK MUSIC GROUP - Contact 750 1222 (Community House?)

KYNETON - FIDDLIN' DUCK FOLK NIGHT, Royal George Hotel, Piper Street, Kyneton. 2nd & 4th Wednesday each month 8:00 p.m. (Alan Todd 054 22 2980)

PORTLAND FOLK CLUB, Mac's Hotel, Saturday nights.

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

SHEPPARTON FOLK CLUB, Junction Hotel, Toolamba. Alternate Thursdays (Mick Riley 058 29 0176)

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

MORRIS DANCING

BALLAARAT MORRIS, Trades Hall, Camp Street, Ballarat, Thursday nights, 7-9 pm. (Peter Waugh 053 31 5365)
BRITANNIA MORRIS MEN, Carlton Comm. Centre, 150 Princes St., Wed. nights, 7:30 pm. (Neil Cunningham 439 9523)
PLENTY MORRIS, Lower Plenty Primary School, Tuesday 7:30 p.m. (Rae Trathen or Anne McConnell 534 0271)
SHE-OAKS Ladies Morris, Wed. nights 7:30pm Melb. Uni. Sports Centre, Trophy Room (Suzanne Watt 537 2892 AH)

LEARN DANCING

COLONIAL DANCERS, Carlton Community Centre, 150 Prices St. Wed. nights 8-10 pm Aust Colonial, British Isles, Old-Time (Lucy Stockdale 380 4291 A.H. 609 9298 B.H.)
BALLARAT CURRENCY DANCERS, Uniting Church Hall Barkly Street Ballarat, Wednesdays, 8-10pm Aust Colonial, Irish Scottish, English, Playford. (Sandra Hegert, 208 Clyde St. Ballarat)
IRISH DANCING CLASS, Carlton Community Centre - Tuesday 8 pm upstairs. (Bill Bamford 347 0372)
SCOTTISH DANCING, Uniting Church Hall, Cnr McGowan & Springvale Rds Donvale, Thursdays 8pm (874 5572)
SQUARE DANCING CLASSES. Beginners Mondays, Advanced Fridays Pioneer Memorial Hall Cheltenham (Steve 435 7512)
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: (Some instruction given where necessary)

F.S.D.S.V./COLONIAL DANCERS Sunday Afternoon Dance, Carlton Community Centre, 150 Princes Street, Carlton, 1st Sunday each month (Brendan Walker - 49 2497) - Doors open 2 pm, Dancing Starts 2.30 sharp (NEXT DANCE 6th MAY - 'BILLABONG BAND')
GUMTREE DANCES-Latrobe Uni. Students Union Hall, "Cobbers" (Brian Moran, 49 4759) \$8.00 No alcohol.
HIGHTIMES STRING BAND, Melb. Uni Students Union Buffet, 1st Friday each month (Mike O'Rourke 417 4908)
INTERNATIONAL FOLK DANCING - St. Mary's Church Hall, Near Cnr Queensberry & Howard Sts, North Melbourne. 7.30 pm, 1st & 3rd Tuesday each month. \$1.00 (Therese, 489 6173)
PARRADIDDLE, Heidelberg Town Hall, (John Zigmantis, 844 2100) 4th Friday Each Month.
SHENNANIGANS INTERNATIONAL DANCES, 2nd Friday each month 7 pm Rosina Hall, IECD Campus, St Helliers Street, Abbotsford. Starting 13 April. (Gary King 859 3846)
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, 150 Princes Street, 3rd Saturday each month. 8pm - 11pm.
R.I.D.A. INTERNATIONAL DANCE - last Sunday each month, 2 pm Carlton Community Centre (Gary King 859 3486)

REGULAR DANCES - COUNTRY:

BARANDUDAH DANCE - Last Sat each month. (Val Wilson 060 21 7697 BH, 060 25 6525 AH)
BENDIGO, 3rd Saturday each month at North Bendigo (Peter Ellis 054 43 2679) - Exception 25 April.
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

NATIONAL FESTIVAL - ANU Campus, Canberra - Reception Thurs 19 at Union Hall. Weekend Tickets \$30.00 - Concession \$25.00; 4-Event ticket \$12.00; 1-Event ticket \$5.00 (available for any event not held at Canberra Theatre). Very full programme.
CONCERT with PURE DROP, SEAN & SEAMUS McMAHON at "Stockade" Wed 25 April. (enquiries Sue Harriage 878 5950, Joh Shorter 383 2706)
OPEN MEETING to form Festival Organisation Group for 1986 National Festival. Carlton Community Centre, 150 Princes Street, Carlton. Saturday 5th May 1984 at 2.30 pm. Billets arranged forcountry people wishing to attend this meeting. (contact 469 4078 or 481 7268)
CONCERT with ANDY IRVINE at Dan O'Connell Hotel. Tues 8 May (John Shorter 383 2706)
VFMC BALL, Sat May 26, Central Hall, Brunswick Street, Fitzroy 8pm. \$7 Colonial Dress preferred. Harry McQueen's Band and Billabong Band, (VFMC Box 2025S, GPO Melbourne 3001).

S U P P O R T F O L K M U S I C - J O I N T H E F . S . D . S . V .

COMMITTEE MEETINGS open to all members. Held at Jika Jika Hotel 8pm, 2nd Tuesday each month.

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.



APRIL 20-23
AUSTRALIAN NATIONAL UNIVERSITY,
CANBERRA

CONTACT: 18th National Folk Festival, P.O. Box 482, CIVIC SQUARE A.C.T. 2608

TELEPHONE CONTACTS: **Coordinator** Cliff Gilbert Pursey (062) 48 7958 A.H.

Programme Organiser John Furlonger (062) 88 1829 A.H.

Publicity Lydia Buchtman (062) 58 7866

18th NATIONAL FOLK FESTIVAL..... CANBERRA.....1984

Australia's premier folk music event — the National Folk Festival — will be held in Canberra over the Easter weekend, Thursday 19th—Monday 23rd April, 1984. The principal venue will be the Australian National University Union and Arts Centre with other events being held at the Canberra Theatre, the Yarralumla Woolshed and the Albert Hall. The Festival will be hosted by the Monaro Folk Music Society on behalf of the Australian Folk Trust. The last time the Festival was held in Canberra was the memorable one of 1976.

PROGRAMME

After the Thursday night reception, in the ANU Union, the festival will feature workshops, concerts, dances, ceilidhes, children's activities, folk club, beginners' and advanced classes and various other events both day and night. There will also be the concurrent Australian Morris Ring Meeting which will make appearances on Friday and Sunday.

Included in our programme will be a folk quiz, the Poet's Dinner and a major forum on the future of the folk arts, featuring some well known speakers. There are only 60 places available at the Poet's Dinner and tickets are already selling like hot Johnny-cakes! If you wish to book send \$12 (for the dinner) to Keith McKenry c/o the Festival address.

For the light of foot there will be workshops on couples dances, waltzing, quadrilles, international dance, dance calling and music, Irish sets and Scottish dancing. And, of course, there will be the usual array of dances in the evening in the historic Yarralumla Woolshed, the Albert Hall and the A.N.U.

Beginners' instrument classes will be offered and although these are designed for children, adults can attend. Advanced classes will be offered in concertina, flute, whistle, Uilleann pipes and, we anticipate, Shetland fiddle.

Workshop topics will include these, and more.....Singing for All, Dulcimer, Life in the Depression Years, the Development of Irish music, Appalachian Ballads, Women's songs, Sea Shanties, Classic Blues Women, Greek musicians in Australia.....

PERFORMERS

Jean Ritchie is "one of the finest authentic traditional folk singers we have in the United States today" (N.Y. Times). Jean, who has led the modern revival in Appalachian dulcimer, will be making concert and workshop appearances at the Festival.

Sean and Seamus McMahon are two of the finest and most versatile young musicians in Ireland. They hail from County Clare and are All-Ireland champions. They too will be making concert, dance and workshop appearances at the Festival.

Charlie Batchelor, a traditional dance fiddler from Bingara in northern N.S.W., will be appearing with several well known musicians. Prolific songwriter Harry Robertson will also be there.

We also hope to have Ginni Clemmens appearing at the Festival. Ginni ("Wild Women Don't Get the Blues") is little-known here but has a tremendous following in the U.S.A.

Other performers confirmed so far:

Amada, Shirley Andrews, John Beavis, Bombarde, Margaret Bradford & Vonnie Clearskye, Captain Pugwash, Robin Connaughton, Jean Conway, Country Express, Peter Ellis, Facial Expressions, Free Selection, Lance Green, Hobson's Choice, Peter Hobson, Dave de Hugar, Huldre Folk, Mike & Michelle Jackson, Bob & Kerry Johnson, Stephen Karner, Richard Keam, Phyl Lobl, Ian MacDougall, Bob McInnes & Mike Heaney, Linda McLean, Pam & Norm Merrigan, John Munro, Cathie O'Sullivan, Peter Parkhill and friends, Phaedra, Alan Phillips, Terry Piper, The Pure Drop, Reel Tradition, Judy Rowsell & Beryl Pedvin, Bob Rummery, Allan Scott, Ted Simpson, Greg Smith, Judy Small, Kel Watkins, Suzette Watkins & Chris O'Connor, White Cockatoo Band.

TRAVEL

Discounts are available through Ansett Airlines, the Festival Air Carrier, if you have a party of 15 or more. You should also consider the various concession rates available. (Standby, Apex, etc) details of which can be obtained from your local Ansett office.

Canberra has a direct rail link via Sydney and rail-bus link from Melbourne via Yass. There are also frequent coach services to Canberra.

ACCOMMODATION

The Festival will be a camping festival like those in previous years. Camping will be permitted from the Thursday night on campus only a few minutes walk from the day time venues. There will also be room for campervans and unpowered caravans. Ample shower and toilet facilities will be available at the Sports Union and ANU Union. We anticipate having a nearby hall or two for emergency crashpad use, more details will be available at the Festival Reception.

For those who require more comfortable accommodation there is a limited number of single and double rooms available at nearby Halls of Residence for \$12 and \$15.50 per night (no breakfast). Those interested should write to us A.S.A.P. since it will be on a "first come, first served" basis. We are hoping to get more of this type of accommodation but please write early.

A further piece of advice — Canberra's evenings in April can be quite chilly so bring plenty of warm gear!

CATERING

The ANU Union will be catering for the festival each day from 10 a.m. and the bar will stay open well into the night. The food is always of a high standard and will be available at reasonable prices. Vegetarian food is also available and a "health bar" will be open.

CHILDCARE

Childcare for children up to the age of 7 is available on campus at \$2 per hour during the afternoons. We will also provide evening childcare if we get sufficient feedback prior to the Festival. If you are interested in using evening childcare please write to us or ring Irene Miller on (062) 49 7041. There will be instrument classes for children and children's workshops each day.

COST

We have introduced a simple and fair ticket structure this year. There will be only 3 types of ticket:

Weekend ticket — \$30 (\$25 concession rate)

4-Event Ticket — \$12 (available at Festival)

Event Ticket — \$5 (any workshop, dance or concert other than the Canberra Theatre)

The concession rate is available for pensioners, full-time students and unemployed. However, we emphasise that proof must be produced to get this concession. A \$5 concession is also available if you buy your weekend ticket prior to March 31st, 1984. We will issue a receipt with which you can claim your weekend ticket on arrival at the Festival.

Your weekend ticket will admit you to all events at the Festival and will also include a programme — no hidden slug! Two points worth noting however — admission on any ticket is always subject to "House Full" conditions and those wanting to attend the Poet's Dinner must pay \$12 for the cost of the meal.

SPONSORSHIP

The 18th National Folk Festival is very grateful to all those who have supported it and in particular to:

Australian Folk Trust

Australia Council — Community Arts Board and Music Board

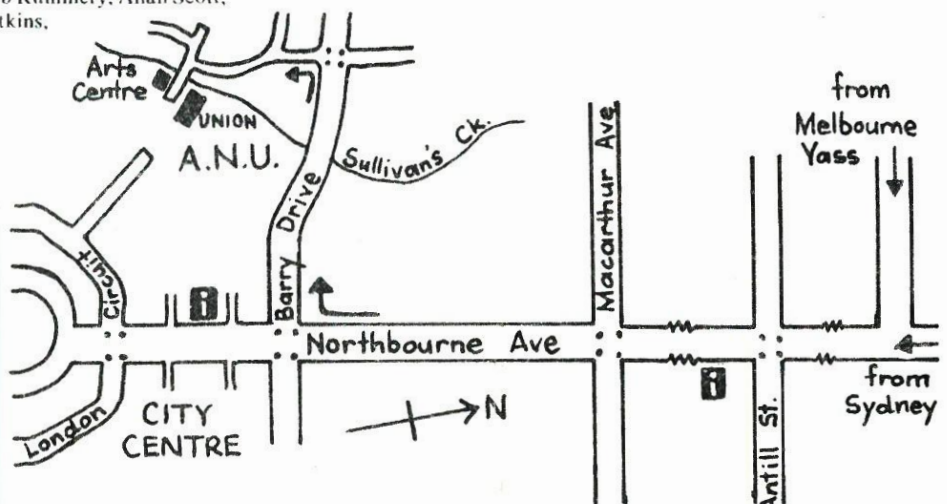
Ansett Airlines

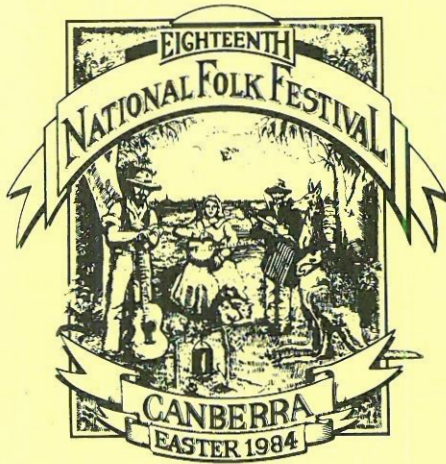
Caltex

The Cultural Relations Committee of the Government of Ireland

Department of Territories and Local Government

Considerable help has also been received from Sandstock Music and Quantum Ideas Bureau and the Australian National University.





P.O. Box 482, Civic Square
A.C.T. 2608
Ph: (062) 58 7866

April 1984 No. 4

NATIONAL FOLK FESTIVAL NEWSLETTER

Australian National University
Canberra, April 20th—23rd 1984

This is the final newsletter before the Festival so here are some last minute details for you to read while you are packing your bags.

Performers

The programme has now been drawn up and it is included here in a simplified form. There is one "stop-press" item. Regrettably, Jean Ritchie is unable to attend the Festival due to circumstances beyond our control. Nevertheless, we do have the best in Australian music as well as Sean and Seamus McMahon from Ireland.

Festival Reception

The Reception Desk will be set up from 6 p.m. on Thursday 19th April in the A.N.U. Union. Tickets and information will be available throughout the Festival.

Accommodation

Detailed information on accommodation and catering is available on the separate handbill. Please note that free camping is available on campus, from Thursday night, only a few minutes walk from the day-time venues. Toilets and hot showers are available next to the camping area at the Sports Union. Crash-pads have been arranged at two nearby Scout Halls for a nominal fee of \$2 per night which will include heating. Do bear in mind that Canberra nights can get very chilly at Easter although the days are pleasant, so do bring an extra blanket and a jumper or two.

Tickets

Weekend tickets cover all events (subject to space) except the Poets' Dinner. Weekend tickets cost \$30.00 or \$25.00 concession rate with proof (full-time students, unemployed and pensioners). Tickets for the weekend can be obtained by writing to the Festival address, or at the Canberra Theatre or through Bass agencies in Canberra and Sydney (additional Bass booking fee). If you pre-purchase your ticket don't forget to bring your letter of receipt to the Festival to exchange it for a weekend ticket. (Tickets purchased before 31st March are subject to a \$5 discount).

This year we are offering a Flexible Day Ticket which will entitle you to attend any three workshops and one concert or dance for \$12.00. This ticket can be used any time during the weekend. These tickets and tickets for individual events will be available only at the Festival.

Other Points

This festival will be a "bring-your-own-instrument" festival! There will be classes for beginners — so bring along your whistle, guitar, fiddle, accordion, or mouth organ etc. Advanced classes will concentrate on flute, Shetland fiddle, concertina, Uilleann pipes and whistle — the experts will be there to inspire you!

Don't forget that the Anzac Day holiday is the Wednesday after Easter and that informal events will continue after the Festival. If you would like to take time to look around Canberra, which is very attractive during Autumn, the Canberra Tourist Bureau in Northbourne Avenue has plenty of tourist information.

PROGRAMME

Thursday, 19th April

6 p.m. onwards — RECEPTION, A.N.U. Union Refectory Bar.

Friday, 20th April

A.M. Workshops Women's Words, Women's Lives — Judy Small; The Labour Movement and the Rise of Nationalism — Colin McJannett; Kid's Event — Kel Watkins; Beginners' Classes — Peter Hobson & Greg Smith; Dance Callers' Workshop — Judy Rowsell & Beryl Pedvin; Running Sets — Alan Philips.

P.M. Workshops An Introduction to Australian Country Music — Mike Hayes; Clare Sets — The Pure Drop & Sean and Seamus McMahon; Quadrilles — Shirley Andrews; Morris Clogging — Bob Buckley; Advanced class — Uilleann pipes.

Australian Concert Featuring — Charlie Batchelor & friends; Dave de Hugard, Ted Simpson, Ian McDougall, Jan Wositzky, Bob Rummery, Terry Piper.

Forum on the Folk Arts Speakers — Phyl Lobl, Peter Parkhill, Graham Seal, Shirley Andrews, Jan Wositzky.

Special — Dance displays

Folk Club — a chance to sing or play or.....

Video Group Discussion

EVENING. Concert — Mike & Michelle Jackson, Papalote, Huldre Folk, Kostas & George Tsourdalakis, Colleen Burke, Cathie O'Sullivan.

Bush Dance — Free Selection & Cherry Smerdon

Irish Dance — The Pure Drop & the McMahons

Folk Club — 10 p.m. — 1 a.m.

Saturday, 21st April

A.M. Workshops Whaling Songs — Harry Robertson; Shanties — Bob & Kerry Johnson; Beginners' Classes; Dance Musician's Workshop — Bob McInnes and Mike Heaney with Reel Tradition; Advanced class Whistle; Running Sets.

P.M. Workshops Charlie Batchelor & friends; Kids events — Mike and Michelle Jackson; Couples Dances — Peter Ellis; International Dance — Stephen Karner; An Introduction to the Traditional Music of Greece and Greek Music in Australia — Kostas & George Tsourdalakis, Kostas Marangoudzithis and Peter Parkhill.

Folk Club

Special — Huldre Folk

Folk Quiz — Suzette Watkins & Chris O'Connor

EVENING

Concert, Canberra Theatre — Colin McJannett, Country Express, Judy Small, Sean & Seamus McMahon, Facial Expressions, Kostas Marangoudzithis.

Poet's Dinner

European Dance — Amada

Dance — Charlie Batchelor & friends

Folk Club — 10 p.m. — 1 a.m.

Sunday, 22nd April

A.M. Workshops The Brutal Art of Parody — John Quiggin; South American Music — Papalote; The Dulcimer — It's History, Music & Manufacture — Robin Connaughton; Beginners' Classes; Running Sets.

AFT Council Meeting and Forum

P.M. Workshops The Depression Years — Linda McLean; The Bluegrass Band — It's Parts and Functions — Country Express; Kid's Event — David O'Connor; The Bampton Tradition — Morris; Waltzing Can Be Fun — Lance Green; Scottish Country Dancing — Jean Conway; Publicity for Folk Events, discussion — Lydia Buchtman; Advanced Class — Flute; Singing for People who Believe They Can't (sing) — Ian McDougall.

Singer/Songwriters' Concert — Terry Piper, Phyl Lobl, Richard Keam, Lyell Sayer, John Beavis & Di McNicol.

EVENING

Concert — Hobson's Choice, Veljan Vasileski, Peter Parkhill, Margaret Bradford & Vonnie Clearskye, Declan Affley, Phaedra.

Dance — Reel Tradition

Ceilidhe — Captain Pugwash and Harry Robertson

Folk Club — 10 p.m. — 1 a.m.

Monday 23rd April

A.M. Workshops Shearer's Songs — Alan Scott; The Development of Irish Music — The Pure Drop & the McMahons; Kid's Event — Pam & Norm Merrigan; Beginners' Class; Advanced class — concertina; Running Sets.

P.M. Concert Farewell Free Selection, Judy Small, Facial Expressions, Bob McInnes, John Beavis & Di McNicol.

Farewell — ANU Union Bar — for those who have to leave us...

For those who don't, won't, can't

EVENING — Bush Dance — White Cockatoo Band.

The Market — Stalls will be set up from Friday to Monday in or near the Union.

This programme is subject to change without notice.

SEE YOU THERE!



ABC FM,
ABC Adelaide,
GPO Box 2451,
Adelaide 5001.
Tel: (08) 44 0911

Radio Publicity,
Head Office: 4th Floor,
134 William Street,
Sydney 2000.
Tel: (02) 339 0211



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BUNBURY	93.3	ROCKHAMPTON	93.7
CANBERRA	101.9	SYDNEY	92.9
DARWIN	105.7	TOOWOOMBA	107.9
GRIFFITH	107.5	TOWNSVILLE	101.5
HOBART	93.9	TRARALGON	107.1
KALGOORLIE	95.5	WAGGA WAGGA	105.7
LAUNCESTON	93.3	WOLLONGONG	107.9
LOXTON	105.1		
MELBOURNE	105.7		

SUNDAY FOLK PUBLICITY

APRIL 1984.

SUNDAY 1st

An evening with America's singer/songwriter HOLLY NEAR and Australia's MARGRET ROADKNIGHT in concert. Recorded by ABC FM in Adelaide last December.

SUNDAY 8th

DOUGIE McLEAN in ABC FM's studios talks about his music which he plays from disc and actually in the studio.

SUNDAY 15th

A preview of this year's National Folk Festival with a look back on some of the successes of past festivals.

SUNDAY 22nd

THE CONWAY BROTHERS in concert. Better known for their years as CAPTAIN MATCHBOX - Jug Band and comedy. For those unable to get to the National Folk Festival.

SUNDAY 29th

MARK O'CONNOR the American fiddle player in concert recorded by ABC FM in Adelaide in January.

Once again lots to hear and enjoy, I hope you do.

A handwritten signature in cursive script that reads 'David Mulhally'.

DAVID MULHALLEN.