

# NEWSLETTER

of the



## Folk Song & Dance Society



## of Victoria

# July

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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, PAINDIVITON, 7114, 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.P.T. for staggered two-year terms - these delegates are not necessarily members of the P.S.D.S.V. Committee, and may be re-elected at the end of their terms.

The Society's present Delegate to A.P.T. is Mr. John Ramshaw (A.P.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, Warrigatta Folk Club, the Shepparton Folk Club and others at the discretion of their organisers. (See Membership Application Form 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.

**SUPPORT FOLK MUSIC - JOIN THE P.S.D.S.V.**

**MEMBERSHIP RATES**

Single	\$15.00	Single Concession (Country, Pensioner, Student)	\$9.00
Family	\$23.00	Group Membership (Clubs & Societies)	\$37.00
Family Concession (Country/Pensioner/Student)	\$13.00	Band Membership	\$30.00

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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1 Whalley Street  
NORTHCOTE, 3070  
481 7268 (AH)  
Special Functions.

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! Back again - late again, I HAVE AN EXCUSE!!!! This time one of my very own. If I may begin by making a statement - SHINGLES IS A BASTARD OF A DISEASE - AN INVENTION OF THE DEVIL IN FACT. I was always told that Old Nick looked after his own. I'm going to complain to the management about it. In diagnosing my patches of blisters and aches my doctor shook his head and muttered about "a stinking, rotten, lousy, miserable, painful bloody business". Oh boy, during the last four weeks I have thought of a whole lot more adjectives and they're a whole lot more sulphurous than those too.

For all you lovely people who have already renewed your memberships, a big thank you, and for all the rest of you, a reminder that this is the "grace and favour issue", so if you want next month's issue your dough is required.

An announcement that I could have put in last month's issue had I but known how long it was going to be in the pipeline:

Cliff Gilbert-Purssey would like to advise his friends in the F.S.D.S.V. that his new address is 30 Stanley Street, HACKETT, A.C.T., 2602 - Phone No. (062) 49 7041.

No charge Cliff - pleased to do it for one of our old friends.

Last month I was exhorting everyone to offer assistance toward the presentation of the National Folk Festival and gave you a list of names, addresses and phone numbers. Well I am not about to announce that they are all wrong - I am announcing that F.O.G. has its own address so you can write to that. P.O. Box 251, EAST BENTLEIGH, 3165 (Phone No. 03 568 7958 Ms. L. Johnston). The reason for that final bit of formality is that all the years I have known the lady I have spelt and thought of her as Liz - now I am told she is Lis. I'm sorry Lis - you should have told me.

My feathers were well and truly ruffled as you may have noticed last month by the criticism levelled at the way F.O.G. core was selected. Well this month I'm happy to quote a letter from someone who feels differently.

"Re the selection of the National '86 F.O.G., I would like to congratulate the F.S.D.S.V. C'tee on the method and choice of the core Festival Organisers. You have a mighty group of people there to lead the way to a successful '86.

"It is disappointing (that) some people aren't happy with either method of selection or personnel. A great pity at such an early stage. I'm not familiar with all the people chosen, but I'm sure there are very valid reasons for their inclusion, and I would back the Committee's judgment all the way.

"Needless to say I'm delighted to see Denis Merlo as a Festival Director. Having worked with Denis for quite a while on Geelong Festival and Club organisation, etc., you couldn't have chosen a nicer and more capable person. But congratulations to all others as being equally capable.. ..

"Once again, congratulations on a job (difficult) well done. Hope the Racecourse Pub "Home" is going well for you all by now and hope to see you there one Friday night soon." JUDY TILL.

Thank you Judy from all of us - a bouquet is so much nicer than a brick or a bucket. Strange how much easier so many people find it to dish out the latter rather than the bouquet.

My roving reporter has been roving again - and how? I intended to be at the Ball at Bacchus Marsh myself but that was the day the aforementioned "work of the devil" was diagnosed. I didn't get any sympathy from the Doc. either when I wailed that I was supposed to be going to a Ball at Bacchus Marsh - just a very vehement "NO WAY".

However, to the report:

"For those who did not get there, the Wedderburn Oldtimers' Ball at Bacchus Marsh was excellent. (Boo Hoo, sob sob. ED.) At one stage of the evening, after a fresh coat of sawdust, the floor was as fast as any I have ever danced on. (Even louder sobs. ED.) It was nearly lethal for ballroom dancing, let alone Folk. Anyway, an excellent night was had by all, without broken limbs, dancing a well-balanced and enjoyable programme. I was sorry to have to leave at midnight, with an hour and a half of dancing left to go.

"Last weekend, with considerable effort in planning and logistics, found me in Adelaide for their Annual Ball. I will certainly be aiming to be there again next year. Melbourne/Victoria was well represented by Shirley (Andrews), Peter Ellis, Adrienne and Pedr Gurteen, Ann Pritchard, Chris O'Connor and myself. Canberra was represented by a crazy guy wearing tails. The local dancing fraternity made us very welcome. Jim Smith had been looking forward to being there also, but unfortunately work interfered with leisure. (Fancy the publishing industry being so unkind as to have their Children's Book Week at the wrong time. ED.) It was obvious from enquiries that he would also have been made very welcome. I hope Melbourne can return the favour in October at the V.F.M.C. Woolshed Ball.

"I used to think that G.T.B. was a model designation/name for a car. I now know it is the Gawler Town Band - all thirty-odd of them. Their repertoire may lean heavily toward Sousa, but it was good to dance to. They were spelled at intervals throughout the night - (8.00pm-1.00am) by a three-piece dance band, almost jazz in style, but also good for the dances chosen. The dance Programme opened with the Heel & Toe Polka followed by Pride of Erin, Grand March, Lancers, Washington Post, Valetta Waltz, The Quadrilles, Maxina, Tarradale Club Cotillions, Evening Three-step, a break for supper and then off again with Palmer (sic) Waltz, Alberts, Four Sisters Barn-dance, Four-Step, Pride of Erin, Berlin Polka, Lancers, Polka Mazurka and ending the evening with the Sir Roger de Coverley.

"The dance itself was on a more modest scale than those in Melbourne, with perhaps slightly fewer people in Colonial costume, but as a night for dancing, it was great. I find the differences in dancing in the different States, and the various ways they run their Balls quite intriguing. Oh well, I'll just have to continue my research in Sydney in August."  
IAN DUNNADGE.

Someone else I know who went to the Ball at Bacchus Marsh stayed right through to the end and she said it was just as good for the last hour and a half too. This Nordic skiing caper that necessitates ungodly pre-dawn starts and causes one to leave Balls early would, I'm afraid, just leave me cold (cold in the fingers, toes and butt as well).

The A.G.M. date as mentioned in last month's N/Letter is Tuesday, 11th September. The venue is (tentatively) the Commercial Club Hotel in Nicholson Street Fitzroy. You will find nomination forms with this issue. Please use them as we would like to see lots of new people offering their services. All positions automatically fall vacant. There is no bar to nominating yourself either.

If any of you have matters which you would like brought up at the A.G.M. please put them in writing to the President, P.O. Box 96, Carlton, 3053 before the end of August, so that the agenda may be drawn up. I am not sure at this stage of "between Constitutions" how much, if any, discussion may be initiated from the floor without prior notice, so if you have something to say - put it in writing and be sure of "getting your say". Please keep that date free TO COME TO THE MEETING. A poor attendance at an A.G.M. is very disheartening to the Committee and not good for the Society. Starting time 7.30pm

Further to "Shorter Superstar"'s call for FLOGGERS FOR F.O.G., I am informed that F.O.G. intend to run a series of raffles for which the main prize will be \$200.00 (Goods to the value of, voucher or cash, depending on the regulations applying to such things) and the tickets, available in books of ten for \$10.00, can be obtained by ringing the phone number previously given (568 7958) and Lis wants as many people as possible and all their friends and relatives to flog as many tickets as possible as soon as possible to reach that minimum projected \$10,000 in fund-raising. It must be raised, and within as short a time as possible or Victoria can kiss the 1986 National Folk Festival "goodbye". Raffles will not be the only methods used of course, but is a start. In view of the notorious lack of support among the so-called hard-core "folkies" for Benefit Concerts, this F.O.G. will not be using concerts as fund-raisers very often.

F.O.G. are also anxious to hear from anyone with fund-raising ideas, particularly from people who are prepared to assist in making their own ideas work.

Get your key-rings while they last too - that's also Festival fund-raising. Flash 'em too, so that you can "sell" the Festival to as many people as possible who wouldn't otherwise know about it.

Just as a little touch of nostalgia, I thought I'd reprint some reports of the last National Festival in Melbourne. Actually only one (below) is a reprint - the others I was never able to reprint because I could never get a clear enough copy. Technology has since improved. We Victorians know that 1986 is going to be every bit as good - even better.

#### 13TH NATIONAL FOLK FESTIVAL IN MELBOURNE

Latrobe University, 1979 (first time ever for camping on site.)

You've got to hand it to them. The Vics put on a beaut, broad-content Festival with the best venue facilities I've ever experienced. The site at La Trobe University was excellent, and their ideas on crash-pads, camp sites, and the all night activity tent must be examined by future festival organisers. Morris dancers, Celtic musos, colonial and ethnic dancers, bush bands, performing groups, instrument makers, and singers were everywhere.

South Australian contributors to this Festival included performances by Roaring Jelly, Nappertandy, Liz and Jock Munro, and the Deli Consort. Workshops were conducted by the Celtic Music Club, Bruce McClure (Scottish Country Dancing), and Mary Nettle (Women's Role in Folk Song), while I ran the Ceilidh assisted by the Celtic Music Club and the wonderful talent which gathered at the Festival.

The international guests of the Festival were the High Level Ranters who played music from Northumbria (Geordies) in England. They played concertina, Northumbrian small pipes, fiddle, piano accordion, and guitar in a brilliant main concert and in workshop performances of their songs and music.

Controversy over the Bush Wankers provocative main concert performance was the only nasty element in the whole Festival. Booked six months ago, this professional folk band has since changed its style to an electric acid-rock disco circus which had the folkies howling and heading for the door. It was a brilliant act but in the wrong place at the wrong time, and was interpreted by many traditional folkies as an insult to the folk movement. When their act finished, the audience was seething as they awaited Liz and Jock Munro. That first chord on Jock's acoustic guitar received a 30 second standing ovation. It was a beaut night!

DAVE MOSS

The concert mentioned by Dave was the source of considerable acrimony over a rather longer period than one would have expected. I wasn't there and have been thankful ever since.

F.O.G. (1986) have decided against the "BIG" Concert and plan several smaller ones allowing for a greater range of performers' participation. To my mind a much better idea, but I doubt if any of them will bring forth such strong feelings as produced the following poem - also by Dave Moss:

JOCK MUNRO'S FINEST HOUR

'Twas at the Melbourne National, '79 the year,  
The battle lines were drawn on stage of the Town Hall Concert here.  
The Cobbers and the Bushwhackers lined up on either side  
While speakers, mikes and yards or wire the armies did divide,  
And just like ancient heralds, their Roadies did confer  
As to which jack fitted which hole here and what wire should go where.

The Cobbers kicked the concert off with folk and electric sound  
And coloured flashing disco lights and yards of wire around.  
The Whackers kicked the second half, and in the show-biz scene  
Had vowed to do the Cobbers - well you all know what I mean.

The 'folk Trads rose up as one and left the concert hall  
And in the Town Hall foyer they seethed - one and all.  
"How dare they muck our folk-songs up? "How dare they blast our ears?"  
"Why, nothing quite so loud as this has been heard for years."

Inside, Geoff Woof, a frustrated lad, to curb the raucous sound  
Had pleaded with the mixer to turn the level down,  
And when his efforts proved in vain to convert this young fool,  
Resorted to the physical and brained him with his stool.

And when the Whackers were all done, and we came back inside,  
Behind the curtain quaking was Jock Munro, Scotland's pride.  
In his sweaty little hand he clutched his small guitar  
As out there in the audience revolting patrons are.

We sat there in the audience and bitched and seethed around  
And rhubarb, rhubarb, rhubarb, rhubarbed at that whacker sound.  
The Comper of the concert was Jock's wee wifie, Liz,  
Who quaking, sweating, shaking thought "What circumstance this,  
Like Samuel to the lions, as if by Kismet's plan,  
I must subject the one I love - my braw bricht Heilan' man?"

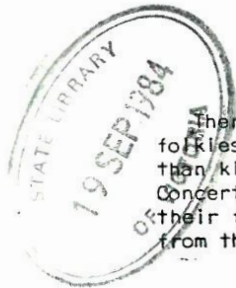
Then Jock Munro came out on stage and played a single chord.  
The concert crown leapt to their feet and claps and cheers were heard  
It lasted for a minute as we each wept in our seat  
And kissed the person next to us - our joy was all complete.

For ballads, tunes and dances that tell our Nation's tale  
Must never be perverted to make commercial sale.  
In years to come, our progeny on bended knees will thank  
The stand their parents made that night against show-business WANK!

DAVE MOSS

I first heard this at the Poet's Dinner in Canberra this year and begged Dave's permission to reprint it. I hope he will forgive me if I have garbled the words here and there and maybe got the line-lengths screwed up - he knows the circumstances under which I wrote them down (scribbled them down in awful haste just as he was on his way home to Adelaide, after a very hectic Festival for both of us).

The report/articles reproduced from Fedmag (already reprinted from another Magazine) present a different view; total agreement among "Folkies" being a fundamental and anatomical impossibility as we all know. (See overleaf)



There are generally at least two points of view on anything. Most folkies who have written on the 13th National Festival have been less than kind in their comments on the Bushwackers' performance at the Main Concert. Here are two articles that explain what the Bushwackers and their friends think about the 13th National. (Reprinted with permission from the May 1979 issue of Radio City.)

# Relic from the past

SO WE came to Melbourne (or more particularly, La Trobe), from all over Australia for the 13th National Folk Festival, where perhaps the most fervent of all Easter worship took place.

It was a beauty — wonderful weather, loads of gossip, scandal and yarns, good music, drink and even a dollop of controversy ... but not so fast.

A little background thank you maestro:

In England, the distinct regionality of the folk tradition made it ideal ground for local folk clubs to set up under the umbrella of a central organisation called The English Folk Song and Dance Society (EFSDS).

Clubs devoted to traditional music are usually held in a nice pub — the most perfect of places to pay homage to one's heritage. They attract all sorts of enthusiasts following in the footsteps of that great English folklorist, Cecil Sharpe.

Those with a basically intellectual interest in the material tend to be on the club and festival committee while those with a performing interest regularly present a 1001 different interpretations of the material.

During the '50s and '60s (initially in the UK, later Ireland), this type of music increased in popularity to the extent that the term 'revival' was bandied about.

There was certainly a dramatic growth in recorded folk music. Everything from limited releases to the musical mainstream — Fairport, Steeleye Span etc.

Records had a steady and growing impact that provided many club goers with their first experience of the breadth of interpretation available. The popularity of some of these acts confronted many of the more traditionally minded organisers and clubs with a problem.

But there was enough room for everyone. The folk boom brought an enormous diversity to the club scene. If you were

a bit bolier than thou and favored a 'purist' interpretation you went to the appropriate club and EFSDS festivals like Sidmouth and Loughborough. If you were of more catholic taste, you would end up at Cambridge where you could see Martin Carthy and The High Level Ranters sharing the stage with Gerry Rafferty and Bob Dylan.

Many of the purists resisted the growing popularity of the music and retreated into stubborn isolation, from whence they poured scorn on the heretical goings-on of others. Some of these English and Scots purists migrated to Australia in the post-war years and set up folk clubs to remind themselves of home.

They met little resistance. The Irish here were not into institutionalised music and the locals, in the main, were totally ignorant of an Australian tradition. So, by default, they gained positions of power in the local folk 'scene'.

But during the last 10 years this country has undergone a folk revolution of its own. The new nationalism has been a boon to traditional literature

and music. A decade ago there were but a handful of enthusiasts gathered in low-key Bush Music clubs, and one semi-professional bush band. There are now more than 50 such bands throughout the land.

This Easter was a golden opportunity for the Folk Song and Dance Society of Victoria to acknowledge such changes and cater for the public, but with the planning firmly in the hands of folk bureaucrats, we once again got our classic English festival.

There they were — the workshop perennials, handing out two hours of self-indulgent, amateur-hour 'entertainment' on topics they made a party piece years ago.

Those who organised this intellectual anachronism will tell you there was no local workshop content because of lack of interest. Don't believe it. Two individuals whose

performing and intellectual credentials are second to none (but definitely 'heretical'), wrote and offered to organise workshops of Australian material. Not only wasn't the offer accepted — they didn't even get a reply.

How clever to be able to point to a whole range of token workshops on Greek, Israeli, Macedonian and Argentinian dance as evidence of liberalism. All very interesting from an organisation which makes absolutely no attempt to attract or include such ethnic groups in day to day organisation.

Under this regime it is not only the public who suffer, it is also the performer.

Witness the case of the 'singer of the moment' who had his return fare from Brisbane paid by the Festival. When he enquired as to his official involvement he was told to 'just sit around, get pissed and have a good time'.

This, when a group from Adelaide who play 'unfashionable' bluegrass, and who have donated their services to the last four festivals, needed

DOBE NEWTON

of the Bushwackers Band.

some help with fares. They were knocked back on the grounds of lack of funds. The singer mentioned was angry and embarrassed about this situation — we should all be.

What a relief it was to get away from that soulless, but appropriate educational institution, and imbibe some real atmosphere at the tiny Rainbow Hotel in Fitzroy. There, jammed into a room, happily spilling beer on one another, were all manner of festival goers belting out sea

shanties, bush songs, Irish ballads and Beatles — all with equal enthusiasm. Nice if it had all felt that good.

If the powers that be will not willingly broaden their outlook, then they must be forced.

The National Festival is a mighty thing but it must reflect the growth and change in attitudes and audiences. If it does not, then like those fabulous beasts of yore who failed to adapt to their environment — it will disappear.

# Local purists die hard

THE atmosphere was loaded with bitterness on the main stage of the Newport Folk Festival in July 1965 as Bob Dylan screamed into the microphone: 'I'm going back to New York City ... I do believe I've had enough ...'

The folkies who for years had idolised him as the poet of the age were now booing and calling 'traitor' because a brown Fender Jazzmaster hung from his neck. Dylan finished 'Tombstone Blues' and stormed from the stage where an hour before Pete Seeger had preached to the converted with an appropriate acoustic guitar.

The furor caused by Dylan's first electric performance was to send sparks flying around the folk world. For and Agin debates raged for months in Sing Out magazine ... but the bard was undaunted by the berbs of the traditionalists.

In late August of the same year, he turned up at the Forest Hills Folk Festival with an all-electric backing group and a drum kit. Again the folkies booed and hissed till he sang 'Like a Rolling Stone' ... this they recognised from the Top 40 and so cheered. The bitter fight between the purists and the popularists in folk music was resolved in a pluralistic compromise. Not so it seems, in Australia, 1979.

On Saturday, April 14, an amazing demonstration of cultural fascism took place in the staid surroundings of the Melbourne Town Hall.

The occasion was the main showcase concert of the National Folk Festival, which the Folk Song and Dance Society of Victoria was hosting for the fourth time in 13 years.

The Bushwackers Band, an original variation on a folk rock theme, had just completed a Henry Lawson number put to music for the first time. A group of 200 folk purists in the audience of 2000 booed loudly and a scuffle broke out at the back of the hall.

The sound man for the Bushies was attacked with a chair, and, as if one, the purists rose and made their way to the foyer shouting abuse at the stage. It was an extraordinary scene to witness.

Backstage, this year's international

guests, The High Level Ranters from Northern England, were stoical but nervous. Yes, they had seen this sort of thing before ... but not for a good many years.

The Bushies themselves were ecstatic about having trodden on the right toes. As Australia's first professional bush band they have brought thousands to folk music for the first time by playing in rock

pubs and generally taking the music out to the people.

They have four albums to their credit and have toured Europe and Asia three times without any funding from the government of the country they have represented culturally. Even though they have played the prestigious Sidmouth and Cambridge Folk Festivals in England they have no love for the purist UK tradition.

To them, it makes that we have no worthwhile one of our own. They are sick of people telling them that Australian music is fragmentary and derivative. To them it is a living, footbouncing expressing that strikes a cord in every Australian.

Go to The Station in Prahran or The Dan O'Connell in Carlton and see for yourself.

— TERENCE MAHER

For any of you wandering folkies who fancy a Festival with something different and further away, the following may interest you.

## HONG KONG FOLK SOCIETY



10 Broadacres  
4 Broadwood Rd  
Happy Valley  
Hong Kong

Australian Folk Trust  
PO Box No 33  
Coolah 2853  
Australia

Monday, 09/04/8

Dear Sir/ Madam,

The Hong Kong Folk Society is organising the 1st Hong Kong Folk Festival which will be held Friday 9th - Sunday 11th November this year.

I would be very interested in hearing from anyone who would like to visit Hong Kong for the Festival. We cannot at the moment offer any financial assistance for the trip, but we would do our best to provide accommodation for performers.

yours faithfully,

I hope I may be forgiven for the mutilations perpetrated on these letters in the interest of saving space - both by our readers and the correspondents. ED.

Mrs Iris Benzie  
Folk Festival Co-ordinator

Greetings and apologies for not letting you know of the changes that occurred in the July programs. The changes were made after David had left for his holidays in Europe. I've had no news from him yet so I can only assume he is busy getting around.

We continue in August the series Prairie Home Companion. The Bruce Elder "BRITISH FOLK SCENE" will now commence in OCTOBER. This is a series of nine programs which we hope you will enjoy.

On 7th October we will be repeating the TOM PAXTON CONCERT recorded in Melbourne on his tour here. It has been requested by many so make a note in your diary for that.

Regards,

DAVID LONG.

**ABC FM**  
**STEREO**

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ABC Adelaide,  
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Adelaide 5001.  
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134 William Street,  
Sydney 2000.  
Tel: (02) 339 0211

HOW MANY OF YOU HAVE WRITTEN THOSE  
LETTERS REQUESTING THE CONTINUATION  
OF "SUNDAY FOLK" PROGRAMMES?





# NATIONAL FOLKLORE CONFERENCE

( INITIATED BY THE AUSTRALIAN FOLK TRUST INC. )

23rd - 25th NOVEMBER, 1984

INSTITUTE OF EARLY CHILDHOOD DEVELOPMENT,  
ABBOTSFORD, VICTORIA.

CONFERENCE ADDRESS: P.O. BOX 128, EAST BRUNSWICK, VIC 3057.

## PLEASE NOTE:

If you are interesting in attending the above Folklore Conference, and are a member of F.S.D.S.V. the two days of what should be extremely informative discussion will cost you only \$25.00 BUT IF YOU SEND IN YOUR \$5.00 DEPOSIT BEFORE THE END OF AUGUST, the two days will only cost you \$20.00. Of course the organisers would be happier to have your full \$20.00 by 31st August. (Ring John Ramshaw on 387 9197 for further details)

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## Little Things

Most of us miss out on life's big prizes. The Pulitzer. The Nobel. Oscars. Tonys. Emmys. But we're all eligible for life's small pleasures. A pat on the back. A kiss behind the ear. A four-pound bass. A full moon. An empty parking space. A crackling fire. A great meal. A glorious sunset. Hot soup. Cold beer. Don't fret about copping life's grand awards. Enjoy its tiny delights. There are plenty for all of us.

Thanks to the Wall Street Journal.

## The Sydney Morning Herald

Monday, 21 November, 1983

### LETTERS TO THE EDITOR

#### Opera House clinic

SIR: Rather than implement the Premier's proposal to alter the Opera House concert hall to conform with Joern Utzon's original idea, I submit that money would be better spent enabling us to enjoy the facility far more as it stands.

In my view, a grant should be made to the Opera House Trust/ABC to finance, firstly, a qualifying medical examination for subscribers to orchestral concerts and recitals. This would weed out the consumptives and those with chronic smoker's cough who persistently give affront to the performers and spoil the enjoyment of the fit and healthy with their barking.

To discourage the attendance of subscribers with temporary ailments, such as pneumonia, bronchitis and the common cold, flying squads of medicos should be formed to conduct random respiratory tests in the lobbies. Those unable to pass muster would have their tickets confiscated until they presented a medical certificate attesting to their cure.

In the case of nervous and social coughers, aversion therapy would be applied. All seats would be wired so that a mild electric shock could be administered to the offenders.

Alternatively, the artists could cease playing or singing and cough back at the audience — a startling tactic, for I have yet to hear a musician

or singer overcome by coughing in 40 years of concert-going.

Similar treatment would be meted out to compulsive fidgets and the thoughtless wearers of digital watches with alarms that go off disconcertingly in the middle of idyllic passages.

And the clumsy individuals who during the pianissimos drop their handbags, opera glasses, boxes of Quality Street, hip flasks, etc. forte? A mandatory dexterity test along with the annual medical would help to eliminate this pesky lot.

Then there is the literal breed who, desperate to follow every word sung by a Dame Janet Baker or a Jessye Norman, make a noise like rain on an outhouse roof as they turn the pages of their programs.

What we need is a giant screen behind the stage on to which each stanza can be projected, with a bouncing ball keeping pace with the singer — just like the singalongs in the suburban cinemas in the good old days before we got real culture.

My scheme would also include an allocation for hammers and nails to impale the feet of those who, scarcely as the last note has died away, leap from their seats and bolt for the exits. There could be a labour cost-saving here: I for one would be delighted to volunteer for the job.

Michael McGowan.

Who hasn't sat through performances such as this person is complaining of?

Many thanks to the contributors to this issue - I wouldn't have managed it otherwise.

Cheerio for now, folks and over to J.C.S. for the PRESIDENT'S REPORT.

Hi Folk,

The penultimate blurb for the year - don't forget the A.G.M. on Tuesday 11th September definitely, not tentatively, in the dining room of the Commercial Club Hotel, Nicholson St. Fitzroy from 7.30 onwards. Talking of the Commercial, the Wednesday night Come-All-Ye's are going really well. The 2nd week of the month we now have Enda Kenny at the helm replacing Graham Dodsworth and as August has five Wednesdays our 'special' this month will be Rick E. Vengeance. The Saturday afternoon instrument and voice classes are also going exceptionally - so much so that the afternoon is now divided up into two sessions - beginners from 1.30 to 3 p.m. and more advanced from 3 to 5 p.m. So if your just taking an instrument up come along .....

The Racecourse is surviving - the last few weeks we've held the Club in the bar area because it's been brass monkeys up the top. However last we was back up there with a good night with brackets from Geoff Perrie, Rob Foot and Eric Purdie. There's still always room for floorspots but be early please as the night tends to run away with us. We've sold about sixty key-rings at the Club and raised over \$250 towards the National but we need lots more, more, more .....

Euroa Wool Week is on again - the start of the silly season in Victoria - this year the week-end before Maldon - 19th to 21st of October. As usual any ideas or offers of help would be gratefully received. This year we'd like to make a full week-end of it starting with a pub session on the Friday night. An expeditionary force is going up on Sunday 19th inst to discuss plans with the locals and Sheppatron Folk Club - if anyone out there would like to be involved please contact either John O'Leary or myself.

Fund-raising activities are under way for the National - if you could sell raffle tickets at work or play, please contact Lis Johnston. We have other plans in the pipeline, including a 'Travel by Steam' day probably in late September up to Tallangatta or somewhere interested? A few people have spoken to me about other fund raising ideas - please could you let the F.O.G. know direct?

Remember also the we need a new delegate for the A.F.T. - the next meeting is in Sydney at the end of this month so the Committee will be appointing said delegate in the next week or so. I'd like to thank both John Ramshaw and Sue Harriage for the work they have done both for A.F.T. and F.S.D.S.V. to date - John is continuing until the end of the year so we need one person now and another soon .....

... STOP PRESS: ... Bernard Carney ... Racecourse ... 17th August ...

..... that's all for now Folk, See You Soon, El Presidente.



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 RACECOURSE HOTEL, Cnr Epsom & Ascot Vale Roads, Flemington (John Shorter 383 2706) 8.15 PM

- Aug 3 Geoff Perrie, Rob Foote, Eric Purdie
- Aug 10 Joe Paolacci, Barefoot Nellie
- Aug 17 Di. McNicol, Peter Anderson & Peter Keuffer, John Beavis, Tony Martin & Helen Dell
- Aug 24 John McAuslen, Mick & Helen Flannagan
- Aug 31 Danny Spooner & Gail Shannon, "Tight Like That" (Yanna, John & Janet)

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 Enda Kenny; 3rd Wed Di McNicol; 4th Wed Skinner's Mates; 5th Wed, Rick E. Vergeance Same order every month.

DAN O'CONNELL FOLK CLUB, Cnr. Princes & Canning Sts., Carlton Thurs. (Randall Percy 647 3847 BH)

STOPPRESS STOPPRESS STOPPRESS STOPPRESS STOPPRESS STOPPRESS STOPPRESS . . . .

\*\*\*\* Benard Carney Dan: 16th, Racecourse: 17th\* 1-C-1, 19th \*\*\*\*

FAT BOB'S CAFE - 741 Glenhuntly Road South Caulfield. Tues - Sun 7:30 till late (523 9054)

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, St Kilda Road, St Kilda (near Dandenong Road)

ONE-C-ONE, Rear cnr. McPherson & Arnold Sts. Nth. Carlton. Sundays 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 \$2.50 (Hilary Oliver 059 962 402 or Geoff Earl 789 2193 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.

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. - Temporarily suspended

\* 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) Advanced classes beginning soon

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 29 9652 or 052 75 2894 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)

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)

LORNE FOLK CLUB, Pancake Parlour, Friday nights. (052 89 1983)

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)

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, Melb Uni Sports Centre Activities Room 7:30 p.m. (Rae Trathen 259 9423, Trevor 795 2202 AH)  
SHE-OAKS Ladies Morris, Wed. nights 7:30pm Melb. Uni. Sports Centre, Activities Room (Jenny Hale 818 7144 AH)

LEARN DANCING

COLONIAL DANCERS, Carlton Community Centre, 150 Princes 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.

WELSH DANCING CLASS, Carlton Community Centre, Upstairs, 8 pm. (Ewan Kenner 391 3415)

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 AUGUST 4 - SHEARER'S TALLY + Commercial Ensemble)

INTERNATIONAL FOLK DANCING - St. Mary's Church Hall, Near Cnr Queensberry & Howard Sts, North Melbourne. 7.30 pm, 1st & 3rd Tuesday each month. \$2.00 (Therese, 489 6173)

PARRADIDDLE, Heidelberg Town Hall, (John Zigmantis, 844 2100) Check weekender for details.

SHENNANIGANS INTERNATIONAL DANCES, 2nd Friday each month 7 pm Rosina Hall, IECD Campus, St Helliers Street, Abbotsford. (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. also Mooroolbark Community Centre, Brice Street, Mooroolbark 3rd Sunday each month, 2-5 pm.

R.I.D.A. INTERNATIONAL DANCE - last Sunday each month, 2 pm Carlton Community Centre (Gary King 859 3486)

REGULAR DANCES - COUNTRY:

ATHLONE OLD TIME DANCE, Athlone Hall, 5th Saturday (when there is one). (707 2327)  
BARANDUDAH DANCE - Last Sat each month. (Val Wilson 060 21 7697 BH, 060 25 6525 AH)  
BANGHOLME OLD TIME DANCE, Bangholme Hall, 4th Saturday (707 2327)  
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  
CLYDE OLD TIME DANCE, Clyde Hall, 1st Saturday (707 2327)  
GEELONG WEST COMMUNITY CENTRE, family dance last Sunday each month, 2 pm  
LANGWARRIN, Old Time, Langwarrin Hall, Cranbourne Rd - 1st Saturday every month.  
NORTH NAR NAR GOON OLD TIME DANCE, (707 2327)  
TALLANGATTA, Old Time, Church of England Hall, 3rd Saturday each month with Nariel Band

COMING EVENTS

FSDSV ANNUAL GENERAL MEETING - 11th September, 7:30 pm, Commercial Club Hotel Dining Room, Nicholson Street, Carlton

ALL INTERESTED PERSONS WELCOME

EUROA WOOL WEEK - 20th-21st October

S.A. STATE FESTIVAL - 5-8 October (Bill Sinnott 08 390 3593)

VFMC SPRING BALL - 25th ANNIVERSARY, Saturday 13 October

LORNE MUSIC FESTIVAL - 30 Nov-2 Dec (Richard Gilbert 052 89 1983)

MALDON (yes it still goes on) 26-28 October (Ian Huxley 054 4275)

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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. 8pm, 2nd Tuesday each month.

MEMBERSHIP RATES - 1984/85

Single	\$15.00	Single concession (Country, Pensioner, Student)	\$9.00
Family	\$23.00	Group (Clubs & Societies)	\$37.50
Family Conc. (Country/Pensioner Student)	\$13.00	Bands (Performing Groups)	\$30.00

Life memberships - Ten times the current applicable membership - not applicable to concession memberships