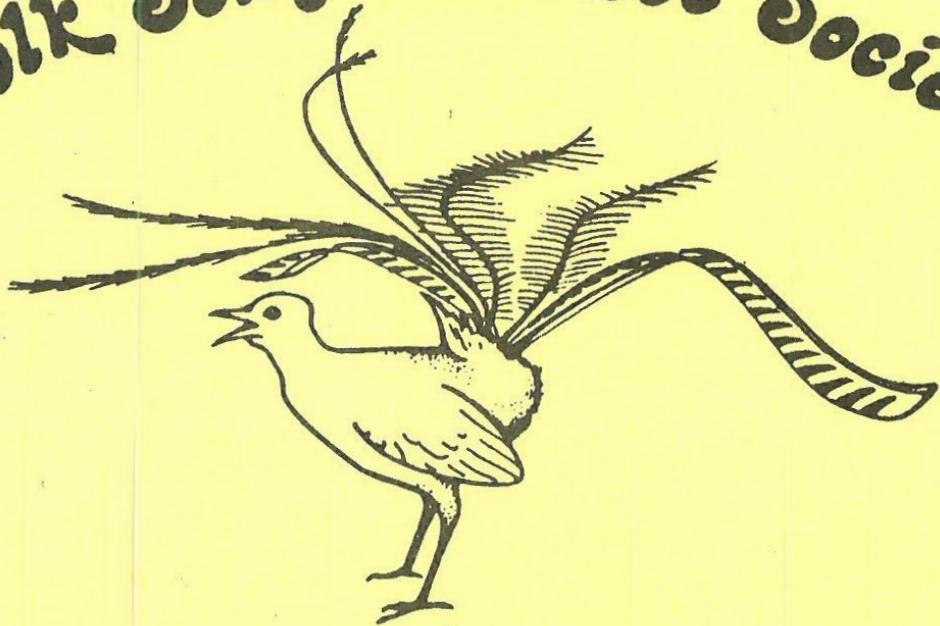


NEWSLETTER

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, Publicity and advertising purposes.

The Society is incorporated under the Associations Incorporation Act (1981).

The Society is recognised as representing Victoria in matters involving all forms of Folk Arts, and as such is a member body for 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 A.F.T. 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. Folk Music has a particularly effective representative on the Music Board of the Arts Council in the person of PHYL LOBL, 244A Connell's Pt. Rd., CONNELLS POINT, 2221. Two delegates are chosen by the Committee of each State (member) body to serve on the A.F.T. for two-year terms, and may be re-elected at the end of these terms.

The Society tries to stagger these two-year terms for obvious reasons. The original impetus for the formation of the A.F.T. came from Victoria, and almost continuously since its inception a Victorian delegate has been an office-bearer. Our present delegates are LYN HOARE (A.F.T. Treasurer) who has just begun her two-year term, and JOHN RAMSHAW who will be retiring at the end of the year.

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), Dan O'Connell Folk Club, Troubadour Tuesday Night Club, Wangaratta Folk Club, Shepparton Folk Club and others at the discretion of their organisers, including Folk Clubs run by our equivalent organisations in other States.

The Society's Folk Club is the MELBOURNE FOLK CLUB (at whatever venue), but the Society also sponsors other Clubs and functions, and in co-operation with the Colonial Dancers organises a regular (1st Sunday each month) afternoon dance at the Carlton Community Centre, 150 Princes Street, CARLTON.

The Society's meetings, held monthly (2nd Tuesday of the month subject to confirmation; see Activities Sheet) are open to all interested people, whose views and suggestions will be heard, but voting rights are limited to members of the Committee.

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

Membership Rates

Single	\$15.00	Group/Affiliate (Clubs	\$37.50
Family	23.00	Societies, Libraries)	
Family Concession*	13.00	Bands or other Performing	30.00
Single Concession*	9.00	Groups	

* Country residents, Students, Recipients of long-term Social Security Benefits.

Life Memberships - ten times current applicable memberships - NOT applicable to concession memberships except for certain pensioners.

* * * * *

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Liaison Officer
to F.O.G. (Interim)

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NICHOLSON, Ms. G.
29 Alphington St.
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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 interest, or failing contact the Secretary.

* * * * *

VIEWS EXPRESSED IN THIS NEWSLETTER ARE NOT NECESSARILY THOSE OF THE F.S.D.S.V., THE COMMITTEE THEREOF, OR THE EDITOR(S), NOR ARE EVENTS, PERSONS, ORGANISATIONS OR FUNCTIONS, ADVERTISED, MENTIONED OR COMMENTED UPON 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 which needs to be typed, to be in the hands of the Editor (private address please) by the 2nd Tuesday of the month. Copy ready for printing (no typing or setting required) to be in the hands of the Editor by the end of same week, unless otherwise arranged. Material for insertion during collation (handbills etc.) in sufficient quantities must be in the hands of the Editor prior to the 4th Tuesday of the month.

THIS NEWSLETTER IS COLLATED ON THE 4TH TUESDAY OF THE MONTH (unless otherwise advertised or circumstances beyond the control of the Editor and Newsletter Collating group make this impossible - WE AIM FOR THE 4TH TUESDAY, AND EARNESTLY REQUEST YOUR CO-OPERATION IN THIS.

Hi Folks! By the time you are reading this, I shall be luxuriating in the blessed peaceful feeling of never having to worry again about whether the newsletter will be printed in time for any particular function or event, whether there will be time to arrange a collation team, or whether I shall have to do it myself in order to get it out. Nor will I have to make half a dozen phonecalls to find out how/when I will receive it. Believe me, after seven years (I was going to say 85 issues but I haven't done all 85 and I fear that there were at least 3 months in that time where there just wasn't a Newsletter at all) I am looking forward to it. Yes, I admit I have wavered a bit in my decision even after taking so long to finally make it.

No, I cannot tell you who will be taking over - the grapevine has it that our President has the new format in hand (almost certainly with loads of lovely art-work decoration since he is a long-time advocate of a "proper" newsletter) but who will be doing the "nitty-gritty" of content etc. and the "donkey-work" of collating, sorting and mailing, I haven't a clue; other than it won't be me. It is possible of course that the mooted special functions may be held to finance the whole lot being done commercially, but the difficulties encountered in keeping what few functions we are involved in now, running at all, let alone profitably, would make that idea seem unlikely. It could be done but it would require more purposefulness, drive, co-operation and persistence than has been displayed for a long time in the Society's regular functions.

The one thing that concerns me is that the contact with, and information to the general membership regularly (says she after the last twelve months of consistent hassles on the very same thing) may end up taking second place to "having a handsome magazine-type newsletter in the same style as other States". i.e. N.S.W., S.A. and W.A. - Q'ld. haven't produced a newsletter in nearly twelve months. In the cases mentioned there is a distribution of at least twice the number we distribute, so advertising is able to pay for a fair proportion of printing costs. Since Victoria is not a Federation, we do not get the same support from Folk Clubs - not surprising as they have no influence on the Society's policies even though there is limited cooperation for specific functions occasionally. In a Federation where there is input from all or most of the Clubs, and organisations, there is scope for advertising because there is greater distribution (hence greater exposure for advertising) within the Clubs and Organisations since it is to their benefit too - they have their own bit in the Fed. Newsletter which saves them the expense of and hassle of putting out one of their own. In Victoria we seem to have gone the opposite way with a proliferation of Organisations each of which seems to put out a Newsletter/sheet of its own, advertising its own activities. Don't ask me how this fragmentation can be overcome - or even if it should be overcome - I just point out where there are essential differences between Victoria's position and that of the other States. I DON'T HAVE TO CONCERN MYSELF WITH ANY MORE OF IT! I hope the the friendly spooks out there will make room for me, along with the friendly Folks. From now on, I do what suits me when it suits me IF it suits me - same as the majority of our members do.

Notwithstanding the above declaration, I hope that you will all read carefully the supplementary Newsheet from F.O.G. and do what you can to assist them. F.O.G. is showing those qualities that I feel have been somewhat lacking in the general area of Society functions.

As you know the "grapevine" method of gathering information is fraught with problems. About 80% of the time it's dead right, but a few times it is dead wrong and the rest varies between the two, perhaps according to how many "hands" it has come through. I will explain the reason for that paragraph. You will notice that you do not have an Activities Sheet this month - that's because Keryn is away for one reason, the other is that I have been given no information (hard), so overleaf you will find a truncated version of the Activities Sheet and where the source is "grapevine" I will show that. I hope you all have your last A/S. to compare. I'm sure you will all check the "Age" Weekender most carefully too.

Hi Folks,

I don't have any A.F.T. news afresh to impart . I have received only one Victorian grant application, aren't there any more people out there with good ideas and lack of cash? You jest..... Just a quick note with a photocopy of the add below which I saw in the South Oz. magazine, Fedmag. Although the programmes have finished (sorry, I only just heard about them) you will note that "A.B.C. Enterprises will be releasing a set of 3 x C60 cassettes which will be available for purchase by December." Might make an interesting Chrissy pressie for a near and dear or a good suggestion for the school library from those of us employed in the teaching profession. Graham Seal, the author, has been a very active member of the A.F.T. for quite some time and is a much respected folk historian. Anyway, nuff said, Have a cool yule and a happy new year, till then,

Lyn.

I did not receive the handbills in time to put copies in the last Newsletter as the programmes had already started (in actual fact they didn't start until a week later than advertised) and they will be finished before you get this one. However they have been very good indeed and I have included the copy Lyn sent me on the very end of this newsletter so any of you interested in getting tapes from the A.B.C. will know what to ask for.

MELBOURNE FOLK CLUB - Carols by Candlelight on 21st Dec. Grapevine has it that it will not re-open throughout January because John will be away and/or there is a possibility of a new venue. Watch Weekender or contact Secretary or SOMEONE.

COMMERCIAL CLUB - last night 19th December. Closed throughout January for alterations - new venue may be possible in February, depending on whether new owners want Folk Music/Folk Club.

DAN O'CONNELL - Closed 27th December ONLY?

ONE-C-ONE - Closed (already) until February 24 when it opens at the TROUBADOUR - for further details contact Philip Rogers 347 8858.

TROUBADOUR - Tuesday night Folk night has been defunct for some time. (Perhaps above rumour has some connection)

V.F.M.C. - No functions during January. This is standard.

SATURDAY WORKSHOPS - Check with Kelly 383 5168.

Festivals as listed in President's Report. I think Kangaroo Island is still going, but I have nothing firm to report on that.

Information is as scarce as hen's teeth. Certain people must hoard the stuff - well I know some do, and the result is that people who are expected to have information, haven't got it and appear to be "fobbed off" when asking for same. If that isn't the "cell system", I'd like to know what is. Our incorporation as an Association is a case in point. I actually had the certificate in my hands for fully five minutes so I can now say that I have actually SEEN it and can assure the people who have asked about it that it IS, or that we ARE. Having been assured that it was (verbally assured) done quite some time ago, I must apologise (as membership Secretary) to members for unwittingly misled them on that point. I actually intended to reproduce the certificate in this newsletter just as proof, since it has caused so much disquiet. I still haven't got all the relevant "bumpf" which as "Archivist" and Public Officer, I should have. No doubt everything comes to those who wait - if they wait patiently enough.

.../Contd. on Page 16

BOBBY. I HARDLY KNEW YOU

As I was walking past the lodge, haroo, haroo
 I saw a most peculiar dodge, haroo, haroo
 Bob Hawke came by and I swear it's true
 He went in red and he came out blue
 And the Liberals didn't know what to do,
 Oh , Bobby, I hardly knew you!

Where are the eyes that flashed with fire, haroo, haroo
 Where's the fear you once inspired, haroo, haroo
 The bosses love you like a son
 You've got the greenies on the run
 Flogging yellowcake by the ton
 Oh , Bobby, I hardly knew you!

Where's the radical leader now, haroo, haroo
 Consensus is the sacred cow, haroo, haroo
 Our wages cut and our hours froze,
 (Except for the doctors and such as those)
 I feel that something's on the nose
 Oh , Bobby, I hardly knew you!

Where is the voice that roared so loud, haroo, haroo
 Where's the left-wing stand so proud, haroo, haroo
 You smile so sweet and you talk so glib,
 You spiel and spruik and fudge and fib
 And you sound just like a bloody Lib
 Oh , Bobby, I hardly knew you!

Tune: *Johnny, I hardly knew you*
 Words: *John Quiggin , Oct 84*

Notes: The phenomenon of the radical leader or party becoming respectable and conservative in office is so common that it scarcely seems worth commenting on. But, somehow , when it's your party and your leader, it can still come as a shock.

(As one whose comments on the general perfidious nature of all politicians have in the past got me into much hot water, I just couldn't pass this one up. I do have John's permission to publish it too.) John presented the above gem at the Conference Dinner, and obviously a large proportion of the audience agreed with him. The Dinner, by the way, was a resounding success, with most of us dropping into the Carlton Community Centre to wish Peter and Di all the best - the place was just crawling with folkies, all obviously having had a great evening also.

I am told that the concert at the Collingwood Education Centre, presented by La Boite, was an excellent concert, but the audience numbers were a disappointment to the organisers. Once again, the necessity for a method of instant cloning shows up!

I have been told on more than one occasion that putting in reports on past events is a waste of time, energy and paper, as no-one bothers to read about them. I don't agree, because such

reports might make you realise that you missed something very good and may encourage you to come along if/when there is a next time, so regardless of complaints I will just go ahead and tell you about the National Folk-Lore Conference. I don't know how it went financially nor whether the organisers were completely satisfied, but I never heard one grumble from any of the audience about the organisation or the content.

Personally I found it enthralling, although naturally being only able to attend one thing, at a time I saw only half of it. There were some extremely interesting papers presented, and some very cogent arguments and comments as well as questions during the seminars. Obviously Folk-Lore and Collecting (in particular) is not going to quietly lie down and die as is envisaged by the more musically minded/Folk Club oriented folk seem to expect. It was a pity that some of our better local performers were put off by being told that it wasn't really their cup of tea because there wouldn't be much of interest to them in the programme.

Certainly there were some very "heavyweight" folklorists there and most interesting they were. If you write to Phyl Lobl, 214A Connells Pt. Rd., CONNELLS POINT (inclosing 70c po stage) she may be able to send you a copy of her paper which was an answer to the Music Board's request that she define and justify the claims of "Folk" for a much larger slice of the financial cake than it gets at present. Every time I see that young woman taking on the Art "Establishment" I realise how lucky "Folk" is to have such an advocate. She manages to remain 'ladylike' (for want of a more suitable term) while making her points and great enthusiasm very clear - and doesn't budge an inch.

I think one of the nicest things about the whole Conference was the number of different organisations represented there and amicably working together and excepting the fact no one facet of "Folk" is "Folk" on its own. Talking to some friends in such other organisations, the idea has been sown that smaller State Conferences could be held to keep the interest and co-operation alive until the National Folk-Lore Conference returns to Melbourne.

Paul Jewell (Adelaide?) presented a fairly impassioned speech on the actually meaning and potential of multi-culturalism; pointing out that multi- means many and does not have to be a porridge where all distinctions get ironed out to the lowest common denominator. This particularly impressed me - probably because he was speaking of dance in the main, with general folk arts included.

John Ramshaw (as A.F.T. Rep.) and Mike Woodgate are to be heartily congratulated on their part - which I suspect was a major one - of the organisation and consequent success of the Conference.

Which brings me once again to the matter of a new A.F.T. Representative to replace John who extended his period of service just to see that Conference through. If any of you have any ideas, why not come along to the next Committee meeting of the F.S.D.S.V. and put someone forward, or volunteer yourself. I do not think that the meetings have been unilaterally declared closed to general members, or not yet at least.

I have finally caught up to "Crack-A-Jack" - at the last Sunday Dance. I was very impressed with their music. I found the tempo very good, although I was told by someone who had heard them on more than one occasion that they are improving all the time. Which is after all the aim of the exercise isn't it. I liked the programme, and better still the volume was quite adequate without bloody great speakers. The M.C. could have done with a better or more powerful mike and speaker, but the band certainly did not need it.

One of the members of "Crack-A-Jack" asked me to put in an explanation and I guess an apology. Since the band began with the aim of being an ACOUSTIC band they have unhappily found that because of the appalling manners and general conduct of some of their dance audience/patrons at a few recent gigs, they have been most reluctantly forced to rethink and at least for some gigs they will be using high-powered amplification. The decision is most disappointing to the band but they have no alternative.

Hi Folks - and a Merry Christmas to all our Readers,
 Firstly a very big thank you to the two hardest workers that you have had working for you in recent years. John Ramshaw is stepping down from his position of Victorian A.F.T. delegate after working his balls off for the past two-and-a-half years in the Furtherance of Folk, together with Dave Hults in making A.F.T.'s voice heard in Canberra, North Sydney and all around Australia. I'm sure you will join me in wishing John well in his retirement to fatherhood. Which means that we now have a vacancy for the A.F.T. I'm probably wasting space by asking but "Is there anybody out there?" And the other personage who, as she told you in the last Newsletter, is retiring from the position of Editor of this august organ. I don't know what Jess would say that she's worked off over the years but she's certainly worked. Thankyou Jess, personally for all the help you've given me in the past five years, and on behalf of everybody, past, present and future for everything that you've done for the Chook since time immemorial (Watch it!!! ED.)
 Thanks also to everyone involved in the organisation of the First National Folklore Conference last month. I feel that it was a great success and brought much kudos to the Folk Scene and Victoria in particular. As usual, the F.S.D.S.V. was pitifully noticeable with it's lack of presence and/or interest. If you didn't go this time you'll have a long wait for the next one to be held in Melbourne/Victoria. I think that Jess will have given you the low-down on the week-end elsewhere
 Hello? Is there anybody out there? Do you want the Melbourne Folk Club to continue? Do you want the Sunday Dances to continue? Do you want the Come-All-Ye's to continue? Do you want the Saturday afternoon workshops to continue? At the rate we're going, or to be more precise, the way you're not going, next year could be very barren live venue-wise - the Dan included - and we'll go the same way as Brisbane which has 'nowt' Sydney, next to nothing and Adelaide not much more. I've thought of a couple of possible venues, can't any of you think of/know of anywhere?

There was a good turn up of about fifty people for the Spooner/Raffle night which was duly won by another non-attending member. Thanks to everyone who bought a ticket and a special thanks to the vendors - the next draw will be in March and tickets should be on sale soon. Prior to that, however, on 21st inst during the Carols by Candlelight we will have the draw for the F.O.G. Christmas Hamper which we still need donations for (tickets 50c each or 3 for a Dollar). That should be a good night if last year is anything to go by - as well as Goshawk's Carolling we will have some Madrigalling from Cliff Ellery and Gunter Stopa among others. Last Friday night at the Southwind Reunion the music and the grog flew fast and free and a lot of oldies came out of the woodwork - it was so good to be able to start on time and let the evening flow smoothly without having to cram everybody in later on. Thanks for doing the dirty work Pedr.

As Jess mentioned last time, there's Nariel and Hamilton's coming up and further afield, Hill End in New South which is an excellent little turn. Then there's the Huon Festival in Tassie, Geelong's Folk Music Camp and a festival at Berry - "Town of Trees" on the N.S.W. South Coast all on the weekend of 11th-13th January. Then Longford, Coffs Harbour and Numerella - yes, my spies tell me it's a goer (contact David and Elizabeth Blyth on 0648 33216 or Greg Stokes, 'Ethelene', Numerella, via Cooma, 2630) over the Australia Day Long Week-end.....

Folklore

Having received grants from the Victorian Ministry of the Arts, Folk Victoria is now able to conduct a series of folk music workshops starting this Sunday at the Collingwood Education Centre, Vere Street, Collingwood. Sessions are at 10 am-12.30 pm and 2 pm-4.30 pm. And just to show that folkies like a good time too, there will be an evening Ceilidh Dance at the Carlton Community Centre, Princes Street, Carlton starting at 7 pm. Teachers and topics are Louis McManus on fiddle and mandolin, Phil Day on guitar and international dance with Roger and Therese of 'Witchwood'. Cost: classes \$11, dance \$4, both \$13. Information and bookings 383 5168.

The Age "Weekender" 7.12.84.

Well, you think Hawke's got problems - the Silent Majority strikes again with the grand total of eleven (11) bodies attending the Folk Instrument Workshops at the Collingwood Education Centre last Sunday. Congratulations - you've done it again Folks! The Ceilidh in the even was even better - we had to cancel it

If you're vaguely interested in what went on, check out the "Ozzie Ostrich Show" sometime early in the new year. That will be after Britannia's Extravaganza at Monsalvaat. Next year we were planning to have Workshops with the likes of Dougie McLean, Cathal Connel, Mary Bergin but why should we bother? We lost over \$400, by the way but everyone there had a ball especially Louis and Louis

(I have cut into i.e. interrupted, the President's Report at this point to say that I think that such a response is BLOODY DISGRACEFUL. It is not as though it was all a surprise sprung on you without any warning. Admittedly you didn't get the last handbill all that long before, but you all got one in your last newsletter. I know because I had to get my local Estate Agent - who only charges half what the Libfary does - to do me sufficient extra copies to make sure you all did get one. However, it was listed as "coming event" for well before that; it was announced all over the place too. Or didn't anyone listen? Yes, I know I was elsewhere too, but then I am first and foremost a listener and master classes wouldn't be any help to me. But what about the rest of you? All so flamin' good you weren't interested? Or did it interfere with the novelty of being able to buy grog on Sundays. OR WHAT? Do you wonder that people give up?

If you were confused as to who was on when - and I know some people were - or if you weren't sure whether the Ceilidh was open to people who didn't attend the master classes - WHY THE HELL DO YOU THINK A PHONE NUMBER WAS GIVEN?)

WOOL WEEK

EUROA

CHAIRMAN Mr. Neville Mawson
P.O. Box 25,
Euroa 3666.

The Secretary,
Victorian Folk Song & Dance Society,
C/- John Shorter,
P.O. Box 96,
CARLTON,

Dear John,

I would like you to thank V.F.S. & D.S. on behalf of the Wool Week Committee.

The Wool Week Committee believe that the V.F.S. & D.S. play a most important role during our first weekend of WOOL WEEK. The performances, demonstrations and participation is first class.

I do look forward to liasing with V.F.S. & D.S. early in 1985 to build onto our already established programme with yourselves. I realise this will only be possible with 100% participation from all members on both committees.

We invite the V.F.S. & D.S. and any other folk clubs back to perform again next year, weekend commencing October 18th, 1985. For any person who hasn't made the trek to Wool Week in the past, it will be a worth while experience and we do invite your participation.

Thanks again for your support.

For and on behalf of the
Euroa Wool Week Committee.

Maybe if neither Jess's nor my exhortations have any effect on you then the above might do, particularly the third paragraph. The letter is from Neville Mawson, the organiser of Wool Week

A glut of overseas performers arriving next year - already mentioned the possibility of Cathal Connel and Mary Bergin early in the year closely followed by Martin Wyndham Read, late January to early March, possibly Paul Metsers in February, Happy Traum in March and April, Dougie McLean around the same time

I have a request: I would be most grateful if someone out there could let me in on the "cell" system which is operating within the ranks of the "management" of the Society c/f November's Newsletter. All information will be treated in the strictest confidentiality in a plain brown envelope

One-C-One will be operating out of The Troubador from next year

Also, in February there's the possibility of an '86 National Fund Raising Folk Week-end at Blackwood between Bacchus Marsh and Daylesford - call F.O.G. for more information

President's Report (Contd. after interruption):

GRIMSBY Evening Telegraph, Lincolnshire, reports: "Three hundred dozen eggs were stolen from a farm at Moorby, near Horncastle. Poachers are suspected."

The 'Lincolnshire Poacher' lives!

That's All Folks - have a great Christmas and New Year wherever you are j.c.s.

(Further comments, amplification and answer to query elsewhere in this Newsletter - possible Page 2. - re John's report. ED.)

One of my men-folk made several copies of John Quiggin's parody, the other grabbed it with chortles of glee and took it off to show workmates - the one who did the copying had already done so. But, blow me if I didn't get a reply to it, even before the current Newsletter is printed; I told you that families are handy at times.

"Re John Quiggin's parody, "Bobby, I Hardly Knew You":-

I heard and enjoyed John's presentation of this piece, but it caused me to wonder.

How can John class as "Radical" and "red" a man who in 1976, as President of the A.C.T.U., said that "The Socialist Left is a festering cancer in the side of the A.L.P., and should be cut out"; and again in 1978, at the Victorian A.L.P. Conference, "The Socialist Left is a canker on the Labour Movement."?

Did you edit your memory John, or was your research inadequate?"

DUNCAN DUNNADGE.

(Poetic license perhaps? ED.)

I have heard from two or three people that the idea of a scratch band (floating population) playing once a month for the Colonial Dancers' class, suggested by Bruce Watson in a letter in the October Newsletter, has borne fruit, and a scratch band has appeared. Quite successfully too, so I am told. Part of the evening they are musos and part of the evening they are dancers - random individual choice - and because of the combination have come up with a working name of "Scratch and Smell" - seems the second description comes about through nervous tension from the one activity and exercise from both. Perhaps it is just as well the classes are not of too great a duration.

A letter from Mary Flegg regarding the band formed as a result of Kelly Skinner's Saturday afternoon classes also makes encouraging reading. "One of the few real successes of the year has been the Saturday afternoon workshop/sessions at the Commercial Club Hotel. After playing a bracket at a recent Sunday Dance, and at a party in Frankston, the group went further afield last week.

.... The Commercial Club Workshop Group, now calling themselves 'Kelly's Ceilidh Band' (though yet far from professing to be a fully-fledged band!) made their debut, without the leadership of Kelly and George, at Violet Town on Saturday, 8th December, playing at the Market in the morning and giving an informal jam session/dance at the Club room of the Ellen Francis Hotel in the afternoon.

Songs from Meg McDonald, self-accompanied on guitar, received a warm reception. The band did their best, but felt the sad lack of a good drummer (or percussion instrument?) to keep them in line! Any volunteers..... pretty please?....." MARY FLEGG.

HAVE WE FINISHED WITH NATIONAL FOLK FESTIVALS and
STATE FEDERATIONS?

Folk Federations and equivalent bodies were created to:

- (1) Organise and run the National Folk Festival in their State/locality (provided that they have the necessary skills and finances to do so;
- (2) Encourage, publicise and maintain Folk activities in their respective States with a view to maintaining the capability to stage National Festival/s in the future.
- (3) Send delegates to the National Folk Trust, which body, co-ordinates Folk Activity on an Australia-wide basis.

I have been an active "Folkie" for some twenty-three years, during which time I have served on many Federation Committees and also on the organising Committees of the 1970, 1977 and 1983 National Folk Festivals - held in Adelaide - and was Festival Co-ordinator in 1983. Over this period of time I have watched the people that we have taught and encouraged, develop from clumsy beginners into polished professional artists. I have also seen the emergence of the individual private Promoter.

Individual Folk Activists, inspired by their muse, and enthused by the National Festival Experience, have been responsible for setting up and maintaining Folk Song, Dance and Music Clubs to encourage and teach these activities in the various States and localities. Their respective Folk Federations encouraged their efforts by publicising these activities to the general public, and running National, State and local events to bring their arts to the public notice.

Federation policy has been (where possible) to keep costs down so that its functions and events are within financial reach of all, yet costs continue to escalate and with them, the financial risks. In preparing a Festival programme it is necessary to compromise so that the public can witness our best performers; the up and coming performers can gain experience by exposure to a wider audience; the rank amateurs can also have venues for their activities. The professional attitudes of our more capable performers have led to demands for plushier venues, expensive sound systems, and Musicians' Union rates of fees. These demands will surely price them out of Folk Federation activity. I believe that State Federations must quickly come to a decision to revert to their Traditional roles of supporting those Folk activists who consistently and selflessly devote themselves throughout the year to developing new talent, maintaining clubs of various Folk Arts and organising regular functions for the promotion of interest in Folk.

Federations were not formed, nor should they be expected, to feed professional performers nor promote their careers. Let the private (professional) entrepreneur raise the money, do the work and take the growing financial risks to gratify the "star" aspirations of those ex-Folkies who have crossed the line to become entertainers in the "Bitchy Show-Biz Industry". Considering the expense and logistics of future National Festivals, I say that no amateur organising committee (working in their own time only) can successfully cope with the growing work-load of a National Festival, nor afford the cost of a full time organiser (without external help) as well as provide expensive venues and facilities to which the "stars" would like to become accustomed.

I put it to the National Folk Trust that these issues I have raised need careful consideration by the Trust and the various Federations, in formulating organising policy of the future.

Wishing the National Folk Trust every success for its first National Folk-Lore Conference.

DAVID J. MOSS,
 President,
 Folk Federation of Sth. Aust.

Following on Dave Moss's letter, I hunted out our two very earliest Newsletters so we shall have another little nostalgia "Jag". You must remember while reading the letter ^{blow}, that at the time of writing there were only three venues where any payment was made to performers, The Green Man, Outpost Inn, and Traynor's, and Festival performers were lucky if they got beer money. In very exceptional circumstances they may have had some help with fares. The Graham Squance Memorial award was set up with the aim of paying the fare to wherever the National Festival was being held, for a deserving performer who would otherwise not have been able to get to the National Festival but let me remind you he/she was expected to earn it by performing when he/she got there. Most performers were proud to be invited to perform at the National Festivals and payment was not part of the deal at all. As Dave's comments show, things are not the same now. I also think that there is a different relationship between performers and listeners now (with a couple of notable exceptions, who are still around and haven't changed a scrap - there are one or two others who weren't prima donnas then and still aren't, and are still around, and still doing great work in promoting "Folk Music"). Also in fourteen years there have been many additions to the song-maker fraternity too.

SOME THOUGHTS ON THE IMPORTANCE OF THE PROFESSIONAL FOLK
SINGER TO FOLK MUSIC.

(Published some time during
the first half of 1972)

The professional folk singer, which term also includes the professional folk musician, is a fortunate person indeed. He is doing something he wants to do and likes doing and is getting paid for it. If enough people like listening to him, then he gets paid enough that he may, if he wishes, give up any other form of employment. The point at which this occurs varies from person to person depending on the differing life-styles each one is content to maintain.

Unfortunately, having reached this stage, some of our professional folk singers tend to become, God help us, experts on "Folk Music", and to act as though they belong to a select mystic brotherhood to whom "all is revealed", so that they alone are competent to judge the worth of any other performer or type of music. I think we are all familiar with the phenomenon whereby a singer's sincerity is judged to be in inverse relationship to his earning power. Their opinions, and I repeat opinions, are frequently delivered with a pontifical air that just automatically brings bulls to mind.

I personally resent this attitude, being ~~of~~ the non-performing public, who after all were perceptive enough to support the clubs and functions from which these folk singers derive their living. I have nothing but admiration for those people who have channeled their interest in and love for folk music into other forms of employment, as well as performing to an audience, because the pickings are mighty slim compared to, say pop music. Unfortunately there is a shortage of all-rounders in this world of ours in most fields.

I knew and loved folk music long before I ever heard a professional folk singer. During my childhood, spent in an isolated country district during the depression prior to World War II, well before the advent of transistors and before records and record players had become common household furniture, entertainment, musical and otherwise was very much a do-it-yourself arrangement. Many of us learned bits and pieces, songs and music from our parents and their friends, our friends and their parents. Our abilities as performers ranged from bloody awful, barely adequate, competent to occasionally very good, and I would say that today's audiences at the clubs would fall into the same categories, and let's face it our singers would too.

NOSTALGIA (Contd.)

We have all been spoiled in this day and age. It is easier to pay a few bob and listen to someone else than do it ourselves, but if every professional folk singer were to drop dead, be struck dumb or disappear in a puff of blue smoke, folk music would still exist and go on in the same do-it-yourself style.

(There is certainly a greater number of people "doing a bit" now than was the case then, but conversely there is less audience participation in chorus and song, although that seems to be gradually changing again ED.)

I think, and I don't claim it as any more than my own opinion, the only person who IS indispensable to folk music is the song-writer or tune-maker, and he is likely to pop up anywhere. Maybe with just one in his lifetime, or maybe trotted out like shelling peas. Folk songs are pretty much a form of social comment through the ages. The comment is valid at the time of making it and it may not be valid a week later or it may still be valid a century later. There are some songs which are still widely sung although the comment in them has not been valid for many years, simply because the song itself appeals to its hearer. Don't lose sight of the fact that singers presenting songs are not of their own writing were also hearers in the first place. I am sure that if the song makers were to retire into this mystic brotherhood of adepts, then folk music would soon cease to grow and be the living thing that it is. Three song makers that come to mind, Harry Robertson, Bernard Bolan and Don Henderson, all work at jobs other than song-writing, but if they were able to just devote their time to song-writing and still be assured of a steady income, I feel that their songs would lose the sincerity and validity that is their most appealing quality. In effect they say to me 'I feel this' or 'I have experienced this' not just 'I have observed this' and I would hate to have them trade that quality of participation to become onlookers.

Folk music has existed for centuries and the folk music that has come down to us is not necessarily that which appealed to the singer alone, because if it didn't appeal to the hearers, it died with the singer. Fortunately for us there has always been a pretty wide variety of opinions as to what was worth preserving, and to keep folk music alive and kicking we cannot have it otherwise.

I conclude with the statement that I personally feel folk music is a damned sight more important to the professional folk singer than the professional folk singer is to folk music, but I still like listening to them.

This makes you more than a bit nostalgic too - particularly the price of tickets. Death, obscurity, changing tastes and styles of music and greener pastures have separated many of these people from "Folk" - BUT NOT ALL OF THEM, NOT ALL OF THEM.

FOLK & BLUES

CONCERT

DALLAS BROOKS HALL,
Victoria Pde. E. Melbourne

20TH AUGUST, 8.00 P.M.

(1972)

FEATURING

Marianne Henderson
Captain Matchbox Whoopee
Band

John Graham

Colin Dryden

Dutch Tilders

Peter Parkhill

Danny Spooner

with

Dave Elliott and

Peter Greenwood

Carrl & Janie Myriad

ADMISSION - \$1.50.

A couple of months ago, a whole lot of new people took on the job of organising Folk Festivals in Victoria. The idea of running Festivals was first devised back in 1966 to stir up wider interest in the Folk arts. The organisation became known as the Port Phillip Folk Festival Committee.

After running two Festivals in Melbourne, the idea had caught on in other states. Since then we all get together to run a National Folk Festival every year somewhere in Australia.

The P. P. F. F. C. is made up of any people who are interested in Folk activities and wants to do something to help popularize them. The people who come to the meetings are invited to help with the work already going on, and also to give their suggestions for new workshops, dances, concerts, etc. The main organisation is done by the office bearers elected by the people at the meetings and any volunteers.

The folk clubs are represented on the Committee simply because they are interested in the folk arts. Since we all have the same basic reasons for existence, we help each other as much as possible, but it should be realised that the P. P. F. F. C. is not a Folk Club association.

In 1972 the National Festival will be held in Canberra, but now we have a strong working Committee, there is no reason why the 1973 one can't be run in Melbourne. This is the big event towards which we are working, but between now and then, we will be running a lot of other things as a build up to it.

So for a start the P. P. F. F. C. is running a One-Day Festival on July, 31st. Advance publicity is already out and more information is included in this Newsletter.

So that you don't miss out on anything that's coming up, we will be publishing a regular Newsletter. It will tell you all about our activities in Victoria, and as much as we can find out about what's happening interstate. We will also include a regular folk club directory, so you know what's going on and where it's at.

EDITOR.

— THE —
 PRICKLYE BUSH
 — FOLK CLUB —

THURSDAY: 8.00 - 10.00

Resident - Dave Brannigan

SATURDAY: 3.00 - LATE

Resident - Danny Spooner

Also featuring most of Melbourne's best Singers and Musicians.

DAN O'CONNELL HOTEL,
 CNR. PRINCES & CANNING STS., CARLTON.

(August, 1971)

THE KEEPER FOLK MUSIC CLUB

THE BUSH INN, CORIO ST., GEELONG

WEEKLY ON FRIDAYS

8.00 TILL 12.00 P.M.

FULLY LICENCED

LOCAL AND INTERSTATE SINGERS

FOLK - CONTEMPORARY - BLUES

Perhaps from a dancer's point of view, the Canberra Folk Festival Dance held at the Yarralumla Wool Shed was far from a success, but as a social gathering it was most certainly a success.

Held in the biggest available hall within two hundred miles of Canberra, but 8.30 to 9.00 p.m. there must have been eight hundred to nine hundred people crowded in. Which goes to show just how popular folk dancing has become in latter years.

Dancing was to the music of well-known musicians from all over Australia. Compered by Jim Buchanan and Warren Fahey. Starting off with the ever-popular Galopede, we soon progressed to cover most of the popular folk dances such as the Waves of Tory (with almost one hundred and fifty people in each set), to the Brown Jug Polka at about 10.15 when Jim asked us if we could please dance across the building instead of up and down as the building was shifting on its piles.

Shortly after this my partner and I retired whilst still sound in wind (if not limb)..... KEN FARROW

(I'm glad I wasn't there for that one. It would seem that some at least of our dancers/dances have stayed much the same. ED)

(From the very first one. ED)

INVITATION TO WRITE

We are inviting you all to contribute articles for publication in this Newsletter. From the scholarly types we would like to see some serious comment and informative articles on all branches of folk lore.

We also have space for those people who have yarns and experiences to relate, who want to have a bit of a stir or just toss in the occasional red herring.

So drop me a line soon, or corner me in one of the Clubs sometime and you'll receive all the encouragement we can give.

EDITOR..

The extract on the left must surely ring a bell.

I don't agree with all the comments Dave Moss has made, but I certainly agree with his comments on the growing complexity, expense and required expertise in running National Festivals - even State ones and local ones - being an enormous strain, if not an impossible one. Once again the dichotomy between popularising "Folk" to "Folk" and having to adopt a media-style "Hype/Sales" approach to do it, and not having the right product for that sort of approach, may bring us back to "grass roots" again - perhaps very quickly. Perhaps that would be a good thing, perhaps not, but we may find out sooner than we expect.

All I can say with certainty is that the strain on nerves, tempers and spouses is horrendous, but what else can you do on a shoestring? The "Shoestring" being one of the biggest headaches to a team of amateurs promoting a minority interest. Minority only as far as the general public is concerned. Reading John Shorter's report, I am not even so sure of that now.

COMMENT ON THE DANCE AT YARRALUMLA (National Festival
1972)

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ONE DAY FESTIVAL



SAT. 31st. JULY 1971.

THE BOREE LOG DRUMMOND ST. CARLTON.

WORKSHOPS

1. BRITISH - PETER PARKHILL - 10.00 - 12.00.
2. AUSTRALIAN - JIM BUCHANAN - 1.30 - 3.30.
3. AMERICAN - PAUL TARRANT - 4.00 - 6.00.

ADMISSION - 60¢

FOLK DANCE

ROYAL PARK HALL, ELLIOTT AVE., ROYAL PARK.

FEATURING

COMHALTAS CEOLTOIRE EIREANN CEICIDH BAND

assisted by

GUEST MUSCIANS AND SINGERS

Bring-Your-Own Birds - Booze - Basket Supper

ADMISSION \$1.00.

This Festival was a fund-raiser for one to be held in 1972 as a trial run for the National in 1973. It is really a good idea to have a small Festival as a trial run to see where problems arise. However, see earlier comments on the stress and strain of any sort of Festival for a non-professional (not to say entirely inexperienced - just unpaid) organisation.



A series of five weekly programs portraying in sound the Australian people's experience of war through folk and popular songs, poetry, extracts from diaries, letters and contemporary accounts and reminiscences.

Devised and written by folk historian Graham Seal and presented by Alistair Duncan with appearances by noted folk musicians and artists. Produced for the ABC by Nancy Tow.

1. Soldiers of the Queen (November 15): Songs, poetry and music of the everyday Australian who fought in, and waited through, the Empire's wars.
2. Australia Will Be There (November 22): Australians at war from 1916 through to 1919
3. The Home Front: 1915 - 1939 (November 29): On active service abroad and fighting the great depression at home.
4. The Long and the Short and the Tall (December 6): Songs and poetry of Australian men and women on active service during World War II.
5. When This Bloody War is Over (December 13): From nylons and gum in World War II, to pot and protest in the Vietnam years.

ABC Radio 2 and 3, Thursdays at 8.00 pm from November 15
(SA and NT at 7.30 pm; No Radio 3 in WA and Tas)

SYDNEY 2FC 576, CANBERRA 2CY 846, NEWCASTLE 2NA 1512,
MELBOURNE 3AR 621, BRISBANE 4QG 792, ADELAIDE 5CL 729,
PERTH 6WN 810, HOBART 7ZL 603



ABC Enterprises will be releasing a set of 3 x C60 cassettes which will be available for purchase by December

20th NATIONAL FOLK FESTIVAL '86

FESTIVAL ORGANISING GROUP
P. O. Box No. 251
EAST BENTLEIGH
3165

Please address correspondence to:-



SPECIAL EFFORT:-

The first raffle to raise funds for the 1986 Festival was drawn on Friday, 23rd November at the Melbourne Folk Club (Racecourse Hotel). The winner was ROWAN PATON, who was lucky enough to sell himself the winning ticket.

A special mention must be made of the great effort made by KATHY BURGI, who asked for, and sold ten books of tickets - a really marvellous effort.

All tickets were sold, so our first Special Effort must be considered a success.

Books of tickets for the next raffle will be mailed out early in the New Year, and the raffle will be drawn on Friday, 22nd March, 1985 (at the Melbourne Folk Club, wherever located at that time. ED.).

FRIENDS FOR F.O.G.:-

A novel idea, conceived by HUGH McEWAN, which is doing very well. Hugh has organised functions at home and elsewhere, and he asks for donations of silver or gold. All proceeds go to F.O.G. In a month or so of operating, Hugh has raised \$200. Why not become a Friend for F.O.G. (now affectionately known as Triple-F) and organise a B.B.Q., party or whatever. The weather is on the improve and the days are drawing out, so there is really no excuse.

CHRISTMAS HAMPER:-

Donations for the hamper are now being accepted, and tickets for same (raffle) are on sale, at most folk functions around Melbourne. Tickets are only 50c each or 3 for \$1.00. Please contribute to the hamper and buy a fistful of tickets as all money raised will help the Festival. If you wish to either contribute and/or purchase tickets, but do

CHRISTMAS HAMPER (Contd.)

not attend the functions, please contact F.O.G. (Tel. 568 7958) and suitable arrangements will be made.

FUND-RAISING:-

Fund-raising is the most important activity of F.O.G. at this early stage, and we are appealing for volunteers to work on a Fund-raising Sub-Committee. If you can or wish to assist in any way, please contact F.O.G. (tel. 568 7958). Ideas are also required for fund-raising activities. Please let us know if you have any such ideas.

HELP! HELP!

A willing typist is required by F.O.G. (preferably living in the South-Eastern Suburbs) to assist with the preparation of letters, submissions for grants, sponsorship, etc. Access to a word processor, photo-copier and other mod-cons of office work would be most useful also. Please contact F.O.G. urgently.

GREETINGS:-

F.O.G. wishes all "folkies" a very Merry Christmas and a Happy New Year. So, why not arrange a "triple F" event over the festive season and enjoy yourself while helping the 1986 Festival finances.

DENIS MERLO
Festival Director
(on behalf of F.O.G.)

F.O.G. Administrative Director, Lis Johnston wishes to thank all who have made donations to the Hamper, and also to Judy Till and Gerry McEwan who made cash donations instead of buying raffle tickets. All contributions - either cash or kind gratefully accepted.

Well, folks this newsletter, having been done in bits and pieces, with an awful lot of cutting, pasting and "fitting in" has turned out to be a real "Topsy/Patchwork", but as it is my last - have I mentioned that before? - I'm not greatly worried about it; unless of course Judy screams and faints when she sees it. Never mind your next one may be much more manageable.

Once again I'd like to thank everyone who has helped me with the job over the past years. I have made some good friends and met some nice people and got a lot of pleasure out of it - most of the time anyway. I should have given it away earlier when it started to go sour and I wasn't getting either pleasure or satisfaction out of it - but I can't help it if I'm pig-headed and hate to leave a mess for other people to sort out. I don't know that there is much less sorting out to do, but having found it beyond me, that becomes someone else's problem too.

Cheerio peoples, folks and spooks for the last time.

JESS DUNNADGE.

* * * * *

Contd. from Page 2

The "need to know" basis of exchanging/passing on of information means that erroneous "grapevine" information is not corrected which is bad for our entire "folk" movement since the "grapevine" is or appears to be the favoured means of communication for so many people - an instance: on 28th at the Commercial Club, I heard that that was the last night. How many others heard the same? How many checked by phone? How many just didn't turn up to the next one?

How many Folk Clubs over the years have opened, run for a few weeks and advertised, and closed before the "grapevine" had circulated enough to get people interested?

Personally, I have received just as many enquiries by phone in the last few months as when I was Secretary, and because I had been "out of action" was unable to give the required information because non-one thought it necessary to let me know. Maybe those people rang the numbers I gave them and maybe they didn't, but it points up the problems of hugging information. I guess "knowing something" than no-one else does (or only a very small group of close cronies) is one way of boosting the ego, but it's at the cost of fragmenting what support we have and to a certain extent fostering a considerable amount of ill-feeling and suspicion among the more concerned and interested of our members.

* * * * *

MERRY CHRISTMAS AND HAPPY NEW YEAR MERRY CHRISTMAS AND HAPPY NEW YEAR MERRY
TO ALL OF YOU - DRIVE SAFELY AND HAVE A WHALE OF A TIME OVER XMAS AND
THE NEW YEAR!!!! CHEERS!!!!

JANUARY 11-13

1985

FOLK MUSIC BUSH CAMP

A WEEKEND CAMP OF FOLK MUSIC CLASSES
in the Otway Ranges

CLASSES WILL BE GIVEN IN

FOLK SINGING &
DULCIMER
BODRHAN

GUITAR
BUTTON ACCORDEON

WHISTLE and FLUTE
IRISH FIDDLE
MELODEON

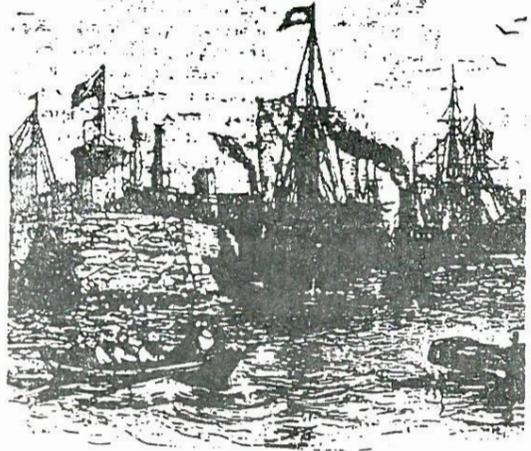
80 PLACES
AVAILABLE
WEEKEND PRICE
\$18.00



APPLICATIONS TO:
FOLK MUSIC BUSH CAMP
P.O. BOX 269 GEELONG 3220
052-216862.

PORT FAIRY FOLK FESTIVAL

MUSIC



March 8 - 11 1985



Presented by: GEELONG FOLK MUSIC CLUB
PORT FAIRY HOSPITAL COMMITTEE. 052-216862.

CONCERTS

DANCES

MUSIC CLASSES

WORKSHOPS

CHILDRENS ENTERTAINMENT

CRAFT MARKET

AWARDS

- LAWSON-PATERSON: Songwriting
- PERCY CRANER: folk lore collection
- TUNE WRITING
- STORY TELLING.

APPLICATIONS to perform from groups and individuals are invited. Closing date is NOVEMBER 30 OR A.S.A.P. (PRONTO)

PROPOSED GUESTS FOR 1985 include

- DOUGIE McLEAN - Scotland
 - MARTYN WYNDHAM-READ - England
 - DANNY SPOONER - Australia
 - JEAN REDPATH - Scotland
 - BOB JONES - America
- (all subject to contract confirmation)

FOR INFORMATION, APPLICATIONS, NEWS write to

GEELONG FOLK MUSIC CLUB
P.O. BOX 269 GEELONG 3220.