

NEWSLETTER

of the

Folk Song & Dance Society



of
Victoria

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June

This publication is the official Newsletter of the Folk Song & Dance Society of Victoria and is sent out to all Members of the Society. It contains details of Society concerts and dances and other functions (Activities Sheet) and news and reviews about What's on, Where and When. Letters, articles, reviews, etc. are welcomed for publication. Please contact the Editor for monthly closing dates.

The views expressed in this Newsletter are not necessarily those of the FSDAV, its Committee, or the Editor(s). Nor are events, persons, organisations or functions advertised, mentioned or commented upon herein, necessarily connected with the Society.

The Society needs YOUR ACTIVE SUPPORT to be able to fully realise its aims. Any persons, Members or otherwise, interested in assisting in any way, either on Committees, Sub-Committees or with any of the multifarious jobs that have to be done, be it on a regular basis or for specific 'one-off' occasions or functions will be most welcome!

Please contact any of the persons listed below with any offers, queries, etc.

FSDAV COMMITTEE 1984-85

Tim Barker:	277 2307(h)	616 2576(w)	31 Lavidge Street, Ashwood	3147
Chris Bigby:	529 5694(h)	689 5777(w)	321 Dandeong Road, Windsor	3181
Mariette Byrne:	354 1325(h)		13 Vincent Street, Coburg	3058
% Peter Goodyear:	578 9535(h)	690 8666(w)	3/15 Arnott Street, Carnegie	3163
\$ James Mann:		314 6374(w)	PO Box 136, Altona North	3025
Sue O'Leary:	481 7268(h)		1 Whalley Street, Northcote	3070
John Rowley:	527 7126(h)		6/54 Alexandra Street, Balaclava	3183
# John Shorter:	383 2706(h)	419 6666(w)	12 Lyndhurst Cres, East Brunswick	3057
* Lucy Stockdale	380 4291(h)	609 9298(w)	33 Centennial Avenue, West Brunswick	3055
Jess Dunnadge:	489 4078(h)		62 MacMahon Road, Reservoir	3077

(Membership Secretary, Archivist and Public Officer)

Office Bearers: # President * Vice-President \$ Treasurer % Secretary (& Editor)

AFT REPRESENTATIVES (= AFT Treasurer)

Lynn Hoare:	383 2706(h)	669 9983(w)	12 Lyndhurst Cres, East Brunswick	3057
Chris Bigby:	529 5694(h)	689 5777(w)	321 Dandenong Road, Windsor	3181

"That's All Folk" is a weekly Folk Music program broadcast on 3CR every Tuesday night from 10.00pm to midnight. The Society programs every fifth week.
For more information contact our current "DJ's":

Jamie Johnston	568 7958(h)	328 0241(w)	63 Carlisle Cres, Oakleigh	3166
Gail Meegan:	481 8724(h)		29 Alphington Street	

FOG - 20th National Folk Festival - Melbourne 1986

The FSDAV is responsible for the organisation and running of the 20th National Folk Festival. This will be held at La Trobe University from 28th March to 2nd April, 1986. The FOG (Festival Organising Group) consists of:

Denis Merlo	557 7449(h)	Director	54 Patterson Road, Moorabbin	3189
John McAuslan	370 8647(h)	Production	37 Steel Street, Moonee Ponds	3039
Lis Johnston	568 7958(h)	Admin	63 Carlisle Crescent, Oakleigh	3166
Garry Clarke	68 5504(h)	Finance	125 Cowper Street, Footscray	3011

ADVERTISING

For current details advertising rates, sizes and quantity, please contact the Editor.

Items for publication in this Newsletter must be received no later than the 20th of each month, otherwise they cannot be included until the following month.

Hello everyone,

Sometimes I wonder where the time goes. It's July already, and I haven't done a tenth of what I intended to this year. It's June now, so two important events have come up. Firstly, it's time to renew your subscriptions to the FSDSV. Thank you to those of you who have already done so, and to those of you who haven't, (this includes me!) there's a renewal form in this edition. Those members who are unfinancial in July will receive one free edition with a reminder sticker on it, and that will be all, for ever... unless of course they renew. If you've joined since Easter, just hold tight, as we stretch the membership for a couple of months, to give you a bit of value for money.

Next is the AGM of the FSDSV to be held at the Robbie Burns in the pm, OK?

If you want to nominate someone as an office-bearer, there will be proposal forms next month's magazine, and if you want to put forward a motion to the meeting, a Notice of Motion has to appear in the July edition to give adequate notice to all the members of the Society, so please try to get it to me early. Thank you.

Now we have a subject that is anathema to most of our happy-go-lucky membership, but it would be nice to see events starting up at the times advertised, instead of when enough of an audience has filtered in to make it worthwhile to start up, usually a quarter to half an hour late. Sometimes even later. The organisers find it embarrassing to explain to people that this sort of thing always starts late, and the performers don't like the hanging around much either, not to mention the people who got there on time. A bit of effort on your behalf could give us a bit more folk music during the evening, and that's something we all want isn't it?

Finally, something positive. The AFT is starting to lobby the government to spend some of our tax money on us, the people, via folk music. To this end, we will be sending a letter to all the Federal MPs, and also getting signatures on a petition. The petition will be at all the Melbourne folk clubs, and will be sent to all the country folk clubs. Maybe something will come of it, maybe not, but if we don't try, we lose. Opera-goers are subsidised \$45 a seat. Folk music... nothing. The Australia Council spends more on puppetry than on folk music. Lets try to change that. 'til next month,



'Computers have solved my problem of lack of instructors.'

NOTICE OF ANNUAL GENERAL MEETING OF THE F.S.D.S.V

The 1985 Annual General Meeting of the Folk Song and Dance Society of Victoria will be held on Tuesday, the 13th of August, at the Robert Burns Hotel, Smith Street, Colingwood, starting at 7.30pm. All members are invited to attend.

Your participation is vital for the running of the Society. The order of business will be:-

- (1) to confirm the minutes of the previous AGM
- (2) to receive from the Committee reports upon the transactions of the Society during the preceding year.
- (3) to elect officers of the Society and the members of the Committee.
- (4) to set membership fees for the next financial year.
- (5) to transact other business, of which the members may give notice.

If a member wishes to put forward a motion at the AGM, it must be received at our mailbox by July the 10th, in order for it to be published in the July newsletter.

Send any submissions to:- Folk Song and Dance Society of Victoria,
A.G.M.

P.O. Box 1096, Carlton, 3053.

Only financial members will be permitted to vote, so please ensure that your subscription is current.



(Photograph of last years A.G.M. by A.S.Pook)

JOHN MANIFOLD

On Friday, the 19th of April, John Manifold died. Folk music in Australia lost a great man. In fact, one could be excused for postulating that we will never see his like again. John Manifold though, would have thought that if we don't, his life-long work would have been wasted, for he saw his efforts as little more than a foundation on which others might build.

John Manifold learnt his first folk songs as a boy, from stockmen Western Victoria. His innate musicianship told him that in these bushmen's songs was something special. Something of which he should make himself more aware. He listened and learned the traditional songs.

How successful he was at absorbing the essence of what he heard is evident when we consider he wrote "The Ballad of Ned Kelly" at the age of sixteen.

At Cambridge University he studied composition, but more importantly became involved with the Workers' Music Association, an organisation not only involved in providing musical training to people who might not otherwise have received it, but in collecting and annotating the songs sung by the working people.

In the Workers' Music Association he met another folk music enthusiast who, like John, had learned a number of bush songs on the outback stations as a youth. John Manifold and Bert Lloyd compared notes and a life-long friendship began.

What a legacy the world gained from that unlikely meeting!

After having been instilled with a total abhorrence of war, by winning one, John returned to Australia where, with his W.M.A. experience, he began lecturing for the Adult Education Council. This work involved touring numerous country towns and was right up John's street. Fully versed in writing music, he would take down on manuscript anything anyone cared to sing for him.

The reasons for John Manifold's success as a collector are many. Firstly, to be pragmatic, his years of University study, and Intelligence Corps translating and de-coding had left him with an ability to write both words and music with an almost shorthand speed. He could take down a song and be no more obtrusive than an itinerant worker writing a letter home.

Secondly, knowing folk music to be working class music, and noting that he'd "never heard anything much in the lounge", he centred his attention on the roughest pub in town, "The Blood House". Being a good singer himself and totally confident in any company, he could often initiate a session that someone with a tape recorder or making direct enquiries might have been denied.

Another quality John Manifold possessed that perhaps made him such a good collector, was his readiness to always accord the informant the right to their own musical taste. He would listen with as much attention to numerous pop or music hall songs as to a beautiful folk variant. John's reasoning was that all the songs in a singer's repertoire are probably of equal importance to that singer, and to pay scant attention to one might mean not being offered another. How many versions of "You Are My Sunshine" John must have applauded in "The Bloodhouse" before the first complete version of "The Streets of Forbes" was sung for him, no one will ever know.

In 1949 John Manifold moved to Queensland. For students of music there at that time, that event must have been the equivalent of winning the Casket. Not that there was nothing happening, in

Brisbane at the time. It only seemed that way. Collectors and singers were all doing good work, but all individually, and as folk music is the art of the collective, no-one gets very far trying to work it out on their own. The Manifold house in North Wynnum became a magnet.

Singers, musicians, writers, collectors and students were irresistibly drawn to it.

All visitors left knowing that if what they had learned was not actually a revelation, it was something that was going to keep them thinking for a long, long time.

Of course, for many more whose experience of Australian folk music was little more than having enjoyed the odd Burl Ives seventy-eight, John Manifolds words were, in fact, a revelation. There are more than a few people, highly regarded in the fields of folk music, classical music, and poetry, who freely state that it was John Manifold who opened their eyes.

By the early fifties, the number of people visiting John was such that his own poetic output was being affected. The visits had to be formalised. Kids and learners were allocated one evening; advanced students another. Those wanting to make their own instruments came around on a weekend afternoon. Within these categories self-help groups were organised on a regional basis. North, South, East and West.

So the groups could work at home, music had to be written. Thus it was, with artist and printer Ron Edwards' assistance, that the "Bandicoot Ballads" came into existence. The carefully and beautifully presented sheets were an instant success. Working from them the various groups soon gained a proficiency and understanding that could well be argued was second to none in the whole country. Periodically, the groups would converge on the Manifold house for further instruction and to show their progress. Had records been kept, these regular meetings would surely have constituted Australia's first folk music club, but John Manifold was a born anarchist, and records weren't kept.

Observing that a degree of rivalry was developing between the groups at these meetings, John decided that a bit of healthy competition could do nothing but raise the standard. He initiated Ballad Night. It was one night a year for which the groups practised like mad, to be judged by a panel on their chef d'oeuvre.

Ballad Night was an instant success and after a couple of runs, the number of people desirous of attending could not be contained in the Manifold house. A hall was hired. It was filled. It could well be argued that Ballad Night was the forerunner of the folk festival in Australia. There was nothing like it anywhere else. At this point the detached objectivity to which I have been trying to adhere must be abandoned.

In January 1962 I met John Manifold. For various reasons, our first meeting was a disaster and had there not been ladies present, might not have lasted long enough for another to be arranged.

The second meeting did nothing to make us friends either. I had brought my guitar. He said it was flash and sounded brassy. Had I told him I thought his old nylon strung guitar sounded like kindling, a third meeting might never have taken place.

It did though, and over a time attitudes mellow as do brassy guitars, and even the most critical of us can agree with the old adage that many a good tune is played on nylon strings that should be in a glass jar next to Phar Lap's heart. We became friends.

Were we not both competent musicians? We shared one important quality, that of being able to listen to anyone for as long as we thought that person knew something we didn't. In John's case, this was so to the point where he told me that he considered the then-popular expression "I don't want to know that", to be the ultimate profanity.

In 1963, after mucking about down south for a while, I returned to Brisbane and suggested to John that as I was doing alright in the emerging folk clubs down there and other people were doing miles better, he would make a killing if he gave it a go. He declined, saying he was working on a couple of things. These "couple of things" as it happened, turned out to be "The Penguin Australian Song Book" and "Who Wrote the Ballads".

I wasn't to know that at the time, of course, but even today, I feel a bit of a dill for suggesting gallivanting around southern night spots as an alternative to that work.

I mentioned this to him not long ago and he admitted that the concept of "J.S.M. For One Night Only" had caused a bit of mirth in the Manifold household.

John's standing among folklorists can best be judged by the trust they placed in him to edit their best finds and to reveal their sources. Every collector, worthy of the name, is listed in the acknowledgments of "The Penguin Australian Song Book". This work sold eleven editions throughout the world. No more need be said. "Who Wrote The Ballads", however, whilst receiving academic acclaim, did not capture a wide public readership. A crying shame, really, as it is one of the best books ever written on the development of folk music. With regard to Australian folk music in particular, it has no equal. Last year there was talk of the book being reprinted. Folk music enthusiasts, especially the young ones, can only hope the project is underway.

The regular sessions at North Wynnum, and Ballad Night continued throughout the sixties, but John still spurned the coffee lounges and other popular folk venues. To this day I don't really know why. John Manifold was a natural performer, he could grab an audience in a second and hold it forever.

In 1975 John suffered the first of several major strokes. His days of playing and singing were over. Not his days of work though. He read, arranged and wrote. I am not alone in thinking that his poetry, between this first onslaught of illness and his death, surpassed all he had written before. Brilliant.

The last job John Manifold did, though, was to do with folk music. He and I were asked to judge a song competition. Having knocked down the seventy entries to ten finalists, I was having difficulty working out a particular time signature and hearing bazouki, thought it might be one of those strange Greek configurations. "No! No!" said John, "6/8 with triplets. Yorkshire cornet players do it all the time." So simple when you know. He knew.

John Streeter Manifold left this life, his casket draped with the Eureka flag, his "Flag of Stars". He wouldn't have wanted it any other way.

Don Henderson.

(Reprinted from "Foque", with many thanks.)

FOLK VICTORIA

FRIDAY NIGHT FOLK MUSIC

JUNE 21st FITZROY COMMUNITY OVAL PAVILION
THE SNOWBAND

JUNE 28th ROBERT BURNS HOTEL
MICK FLANAGAN, LARKRISE

JULY 5th FITZROY COMMUNITY OVAL PAVILION
'As I Say It' JIM SMITH & FRIENDS

JULY 12th ROBERT BURNS HOTEL
KERYN ARCHER, FOOTWORK

JULY 19th ROBERT BURNS HOTEL
To be finalised

JULY 26th ROBERT BURNS HOTEL
EUGENE MEEGAN, CONNELLS & CO.



For more information
phone: 383 2706

BAR FACILITIES—RAFFLES—RECORDS

HI FOLKS,

Yes, it's almost that time of year again. You all received copies of your re-newal of Membership in the last Newsletter - some have already re-joined and we have several new Members for next year already.

It may be the depths of winter now - it feels like it, at least - but the next year holds much in store starting with the A.G.M. to be held at the Robert Burns Hotel on Tuesday 13th August 1985 - kick-off 7.30 p.m.

On the club front the year starts off with a rather special night at the Fitzroy Community Oval Pavillion on Friday July 5th with Jim Smith and Friends celebrating the release of Jim's first cassette "As I Say It". Jim has been a real stalwart of the Society over the past few years both as a performer and a regular attender on Club nights so come along and lend an ear and support him on the 5th! Details of that night's programme to be found elsewhere in this Newsletter.

July 5th will be the last regular night at the Oval for the time being - the winter time being at least. The Committee, in its wisdom, has decided to run the Club at the Oval on only the first Friday of the month, at least for July and August. This may come up for review after the A.G.M. when a new Committee is voted in (hopefully) but at the moment Fitzroy Oval Friday night dates are 5th July, 2nd August, 30th August (5th Friday Festival Fundraising Night) and 6th September.

The second and fourth Fridays at the Robbie Burns will retain the same 'Come-All-Ye' flavour and the third Friday also at the 'Burns' will be a bit more formal bracket-type of night.

Nights coming up include 21st June at the Fitzroy Oval with P.A. and the SNOWBAND - this is the same night as the Solstice Ball at South Melbourne Town Hall - more details of which may be found elsewhere but hurry, tickets are selling fast! 28th June at the Burns with Mick Flanagan's Farewell to the Mainland (Mick and Helen are off back to Tassie via Ireland) together with Larkrise (Lis and Chris). 5th July at the Fitzroy Oval as mentioned above. 12th July with Keryn Archer and Footwork (Graham Witt et al) and 26th with Eugene Meegan and Pam and Tony Connell and Friends - both these Come-All-Ye's at the Burns. Guests for 19th July at the Burns are still to be finalised as the decision to change venues was only taken this week.

Another Diary date for somewhat further afield is Euroa which will be held from 18th to 21st October. If anyone is interested in coming up to talk to the Wool Week Chairman and members of the Sheppaton Folk Club on Sunday 30th June please let me know within the next few days. Each year the weekend seems to have got better and better - do you want to keep it at the same level as last year or would you like to see it expand with maybe a couple of workshops or a formal concert on the Saturday afternoon? Or something firmly organised for Sunday a.m./early p.m.? Please let me know if you have any thoughts on this so that I can take them up on the 30th and discuss them with the locals. This is the opening of the "silly season" with Maldon following a weekend or two after - yes, Maldon is on again - I have it from the horse's mouth - no offence meant, Helen!

The A.F.T. Executive Meeting held in Melbourne at the end of last month went off quite successfully, with lots of input from both F.S.D.S.V. Committee and F.O.G. On behalf of the A.F.T., I'd like to thank all those groups who attended the special Lobbying Meeting on the Sunday evening. Part of the reason for holding the meeting in Melbourne at this time was to enable the A.F.T. to have a site inspection for the forthcoming National and I can report that they were more than impressed with the facilities at La Trobe and the way in which F.O.G. have organised things to date. More of the A.F.T. and how you can help them and us elsewhere in this epistle.

Talking of the Festival, there are now three sub-committees in operation - production, fund-raising and advertising/publicity and help is needed in every area. We need to raise up to \$30,000 before the Festival to make sure it is a financial success. Corporate sponsorship is being sought, the 'Monster Raffle' is going well and Hugh MacEwan's Friends of the Festival have so far raised upwards of \$600. Has anyone else thought of trying to help raise money? Wine-tasting/bottling? Progressive Dinners? A Hangi or Spit? Every little bit will help. In the publicity area anyone who has any expertise is desperately needed and on the production side applications for performers to appear at the Festival are now being sought. PERFORMERS, PLEASE APPLY IN WRITING TO JOHN McAUSLAN giving information in the form of a BIOGRAPHY, PHOTOGRAPH/TAPE etc. NOW - applications close 31st August.

So, as stated before, another year is dawning and I'd like you to all give serious thought to what you think about the Society's activities. I, and I think the majority of this year's Committee have wondered what and why they have been doing over the past year. Reducing the size of Committee and the quorum under the new constitution may have been fine to ensure that we always did have a quorum at meetings but it has meant that the workload this year has fallen on even fewer peoples' shoulders some of whom were reluctant to stand for Committee in the first place. It seems to be very easy to criticize but very hard to praise - I'm sure the Committee is going to cop flak for the Fitzroy Oval decision but it's very difficult to organise a successful club when you don't get audiences let alone helpers! At this stage, I do not know how many members of the present Committee (if any) are standing for re-election, so I urge you:- give careful consideration to what you could/can offer to the Society, either as a full Committee Member or on a sub-Committee. It would be wonderful come 13th August if there actually were elections and not eleventh hour press-gangings!

I think that Peter may have mentioned this elsewhere but just to remind you: notice of motions for the A.G.M. have to be circulated to Members 14 days prior to the A.G.M. and as I think there will be some Constitutional amendments put forward which require 21 days notice, we will circulate said amendments and motions (if any) with the July Newsletter which will be printed sometime in the week starting 15th July. So if you have anything to put down get it in soon.....

Well, that's All for Now, Folks. Please think about some of the things I've talked about. At the moment, we are one of the few state Federations Societies that are reasonably active but I'd hate to see us go the same way as Queensland, for example. Here's hoping not.....

FOLK VICTORIA



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FOR ALL THE FAMILY
FIRST SUNDAY OF THE MONTH
FROM 2.30 to 6.00 p.m.

JULY 7th

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For more information phone Lucy on:-
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COLONIAL DANCERS

NEW RELEASES!

Jim Smith "As I Say It"

Jim Smith has just made a cassette of some of his favourite yarns and poems. It is a clear, carefully recorded example of one of Melbourne's best known folkies in full voice. The dozen tracks include many light-hearted numbers such as "The Wombat and Goanna" by Graham Jenkins and "The Croquet Match" by our own Peter Pentland as well as some serious ones like "Old Botany Bay" by Mary Gilmore and the "Breaker's" "The Austral 'Light'"

The packaging is well ahead of the usual rough-and-ready prints you usually find wrapped around someones first release. To sum up, Talunga Music have done their usual first-rate job.

(There's this yarn Jim tells of how he was expelled from the Sydney Bushmen's Club, because he couldn't tell tall stories. I don't believe a word of it.)

1984 National folk Music Festival-"Old Friends- New Faces"

No other details are available just yet, but the '84 National was recorded, and the recordings were found to be good enough for public release.

The names read like a "Who's Who of Aussie Folk" starting with Charlie Batchelor, ending with Kominos Zervos, and including Keith McKenry, Cathie O'Sullivan, Jan Wositzky, "and a cast of thousands." \$12 from Talunga Music.

The Living Daylights "The Yellowcake Songbook"

The Yellowcake Songbook was included free with every copy of the NSW Folk Newsletter, showing that they're not much worried about money, but that they are worried about the next war.

The songs are arranged by the type of tune, eg; Pop, Country, Folk and Musicals. Here's an example:

Once a jolly businessman sat in a desert
Over the glow of uranium mines.
And he sang as he added the zeroes to his bank account,
"If I mine uranium they'll buy it from me"

Chorus: Mining uranium, refining uranium!
Mining uraniums the best thing you see
And he sang as he added the zeroes to his bank account
Mining uranium's the best thing for me.

No prizes for guessing the tune! If you want a copy, or are interested in performing some of the songs, get in touch with:

Mulga Music, P.O. box 945,
Chatswood, 2067, NSW
or 'phone 02 411 2376.

Folk Song & Dance Society



FOLK SONG AND DANCE SOCIETY OF VICTORIA INC.

APPLICATION FOR MEMBERSHIP

YEAR ENDING JUNE 30, 1986

Please circle appropriate payment.

	Full	Concession*	Life
Single	\$15.00	\$9.00	\$150.00
Family	\$23.00	\$13.00	\$230.00
Bands/Performing Groups	\$30.00		
Affiliated Groups (eg. Clubs, organisations, Libraries)	\$37.50		

NB: No part or portion of Life Membership is refundable.

* "Concession" applies to Students, Pensioners and Country/Interstate people

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I enclose cheque/money order for \$ being full Membership.

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CARLTON VIC 3053

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Folk Song & Dance Society



FOLK SONG AND DANCE SOCIETY OF VICTORIA INC.

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YEAR ENDING JUNE 30, 1986

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Single	\$15.00	\$9.00
Family	\$23.00	\$13.00
Bands/Performing Groups	\$30.00	
Affiliated Groups (eg. Clubs, organisations, Libraries)	\$37.50	



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