

FOLK VINE

The Newsletter of the
Folk Song & Dance Society of Victoria

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1994
No. 9

FROM THE EDITOR'S DESK

Hello Folks!

This is the start of a fantastic three months of music in Melbourne! The Society has been able to take up a number of opportunities to showcase quality interstate and overseas artists at affordable prices. This will be a feast for members and we hope you will take up the chance to see these performers.

Of course our own local talent will also be featured, both as supports and as headliners in their own right - come along and support them too.

As well as those detailed below, we have visiting *Bernard Carney* (WA) and *Gill Rees* (NSW) on November 4, *Postance* (NSW) on November 19 and *Kristina Olsen* (USA) on November 26.

John Faulkner with Stuart Cowell

Friday October 14
East Brunswick Club Hotel

John Faulkner's music is multi-faceted and a combination of his knowledge and experience of the Celtic tradition. He is a musician, singer, songwriter and writer and producer of music for documentary films. Being Anglo/Irish and living in the west of Ireland for many years, he has learned at first hand the essence of those traditions.

Believing that music can only survive in continuum and that new composition is essential to the lifeblood of folksong he has a balanced repertoire of traditional and original material.

As a working musician, he has toured extensively throughout the world, both solo and with others. He has worked for many years with Dolores Keane as co-performer, songwriter and arranger. This tour will see him teamed with Stuart Cowell.

Stuart Cowell spent his early years in England, where he acquired a passion for folk, blues and rockabilly music. His early "apprenticeship" as a bass player and lead guitarist saw him working the same scene as Eric Clapton and John Mayall

After touring Australia and New Zealand in 1979, he decided to make Australia his home. Living in NSW, he toured with and supported many artists, worked on TV and radio and promoted concerts.

His lifelong interest in Celtic music has involved him in playing Irish traditional music in its heartland, the west of Ireland, where he now lives. He is at present recording a solo album.



Straight Ahead

Friday October 28
East Brunswick Club Hotel

'New acoustic music and folked-up jazz' - the band's own description of their exciting blend of folk, jazz, blues and bluegrass, with comes with more than a touch of musical and stage humour.

Their music includes Irish jigs and reels (some with a jazz flavour), "dawg grass" numbers in the style of David Grisman and Tony Rice, jazz pieces from the Django Reinhardt and Stephane Grapelli school, rhythm and blues and jazz ballads as well as original compositions based on their unique blend of acoustic music styles.

We look forward to hearing their multi-instrumental and vocal talents as they join with locals Neil Adam and Randall Mathews for a great night's entertainment.

PRESIDENT'S NOTES:

Despite the fact that its school holidays I have a pile of marking in the corner of the living room that I can't jump over and I'm finding difficulty coping with the usual monthly President's Report when its only mid-month. As a result I'm taking the opportunity to discuss some of the concerns causing your Committee a few headaches.

When, as I am frequently asked the difference between the Folk Song & Dance Society of Victoria and the Melbourne Folk Club, I now try to just raise my eyebrows and smile. I am however concerned, and prompted to respond when people refer to being '**long time members of the Melbourne Folk Club**' and list a variety of particular issues, expectations or dissatisfactions, often related specifically to the operation of the Society as a whole and quite unconnected to the operation of the MFC.

Membership of the Melbourne Folk Club does not exist! Your membership which puts this magazine in your letterbox each month is a membership to the **Folk Song & Dance Society of Victoria**, which trades under the name of **Folk Victoria**. The FSDSV, hereafter referred to as *the Society* represents, espouses, sponsors, underwrites, organises a number of causes, functions, concerts, activities; of which **only one such activity** is the Friday night Melbourne Folk Club.

It was *the Society*, not the Melbourne Folk Club, which organised the series of concerts at the Broom Factory at the end of 1993. It was this same *Society* which presented the Hogmanay Ceilidh in January and which sponsored the Brunswick Music Festival and presented the Brunswick Dance and that wonderful series of concerts at the East Brunswick Club Hotel over the March Festival period. *The Society* (Folk Victoria) brought Colcannon from Adelaide to Melbourne and presented that superb concert with Danny Spooner last week.

At this point you may well ask 'What does it matter?' The answer is perhaps it doesn't matter at all. **What does matter** is the level of interest and hence support that you the members feel you can give to the operations of the Society whether they be the Friday night **Melbourne Folk Club** or the various activities presented under the wider *Society* banner. It is of **real importance** that people direct their comments and suggestions to the specific area of concern; ie. to the general operation of the **Society** as a whole (the newsletter, concerts, festival involvement etc.) **OR** in particular to the organisation/format etc. of the Friday night **MFC**.

For example, with regard to the Melbourne Folk Club, I highlighted in my annual report the need to build what I termed a *base clientele*. I saw this as a group of people who would come regularly to the Club with an assurance that their anticipation of a good night of entertainment would be consistently fulfilled. So far this *base clientele* has not eventuated. Perhaps the anticipation has not been fulfilled and the problem lies in one or a combination of several of the following:-

- * people don't like the style of performer/performance
- * the venue is unsatisfactory for a variety of reasons
- * people are not made to feel welcome
- * there is insufficient opportunity or inadequate facilities for social interaction
- * there is too much social interaction and hence distraction from the performance
- * ????

By making your comments specific, your organising group can become better acquainted with the needs and wishes which **will** gain the support of members and friends. With this in mind we are in the process of designing a questionnaire which you will receive in the near future and which we urge you to **please** make the time to complete. It will seek to probe some of the above issues as well as for example:-

* what it was about the Society that initially encouraged you to join; * which factors influence your decision each year whether to renew membership or not; * whether the Friday night **Melbourne Folk Club** as opposed to, or in conjunction with other Society concert/festival style activities turn you on or off; * is it the socialising aspects/opportunities these functions afford? * are these still viable? * is it the receipt of the monthly magazine? * and what of that magazine? * etc??? (On that note, special thanks to the team of 'extras' who, together with 'the regulars' have rallied to get this issue out; viz. Dave Read, Leanne Connell & Susan Faine.)

On a more global note, I've just received a hefty Newsletter from the Victorian Folklife Association which includes a number of items of interest to Society members, so I shall try to summarise and report on some of them.

Gwenda Davey, who for the past two years has held the part time position of **Director of the Victorian Folklife Association** has resigned from the directorship, due to the time and workload constraints of her position at Monash University. The position of Director is to be filled by **Susan Faine** who previously held the role of assistant director. On behalf of the Society I wish Gwenda well in her new position and thank her for liaison she was able to build between the VFA and member organisations such as our own. We also offer congratulations to Susan on her appointment.

In my Annual Report I spoke of the need to increase and enrich the two way interaction between our two organisations. Under the leadership of Susan Faine I feel we can anticipate the maintenance of present links and I have already received communication from her which looks towards an extension of the relationship.

Sixth National Folklife Conference

There is a Report on this conference held in Melbourne in July, which includes the various recommendations from the conference. The full Report is too lengthy to include here but I would be pleased to send a copy to anyone interested. One resolution which would be of ongoing interest to *Folkvine* readers concerns the invitation from the Smithsonian Institution in the United States, for Australia to participate in the Smithsonian Festival of American Folklife. The conference recommended that the Australian Government accept this invitation, offering '**major benefits to Australia's cultural and Tourist industries**'

The National Folklife and Heritage Centre

Members would recall that it was the **FSDSV** who obtained the funding from the Victorian Ministry for the Arts and set up the management committee for the **feasibility study into the establishment of a National Folklife and Heritage Centre for Victoria**. The formation of the Victorian Folklife Association was a first step and a direct response to this study. Discussions continue for the establishment of such a Centre in Melbourne.

Of late, attention has been focussed on **Horticultural Hall** (the Royal Victorian Horticultural Society Building) just near the corner of Victoria and Lygon Streets. The VFA has set up a working party to look into the feasibility of housing the Centre in this building and has called for expressions of interest from anyone who would like to join a working party to pursue this issue. Those interested in joining this group for this important next stage in the development of folklife and heritage in this country can ring **Steve Bullock**, after hours (03) 762 1389.

The Victorian Folklife Association Inc. (of which the **FSDSV** is a member body) will hold its second general meeting for 1994 at 6:00pm. on Monday 10th October at the **VFA offices; 1st Floor, 144 George St, Fitzroy.**

This is an open meeting which you are encouraged to attend. Items for discussion include:-

- * The establishment of an Australian Folklife & Heritage Centre in **Melbourne**
- * The formation of a **new National Folklife organisation**
- * Changes to the VFA constitution regarding membership categories and charges.

The next **FSDSV** Committee meeting will be held at my home; 65 Clyde St, Thornbury, on **Tuesday 18th October at 7:00 pm.** Everyone is welcome. Your views and participation are important. If we overflow, there's always the Clyde St, Community Centre.

Meanwhile the early completion of this issue of *Folkvine*, (while increasing the stress level of your President and that of a number of other volunteers) gives you plenty of time to check out all the offerings for the coming month and to make your choices from the wealth of Society sponsored activities. Please make every effort to support these functions.

Looking forward to seeing you. **Coralie**

STOP PRESS:

****** Alistair Hulett & The Hooligans Concert ******
(not the Hulettes; but they'll be there anyway!)

East Brunswick Club Hotel: 8:00pm

Saturday 3rd December : Keep this date free!!! Details November *Folkvine*

A Queensland Selection, Vol.1

Traditional Couples Dances of the South-East

Compiled by Maria Zann, collected by Mark Schuster

Reviewed by Peter Ellis from Bendigo, leading Australian dance and music folklorist. Compiler of "Collector's Choice" (3 volumes) and with Shirley Andrews of Melbourne "Two Hundred Years Dancing".

Available in the Pioneer Performers Series produced by the Wongawilli Colonial Dance Club Inc., PO Box 17, Albion Park, NSW, 2527, ph. (042) 57 1788 for \$8 and \$3 postage and handling.



It was a pleasure for me to be asked to write a review on "A Queensland Selection" for a number of reasons. Firstly about two years or so back Shirley Andrews and I were supported by the National Film and Sound Archive on a collecting trip to the districts around Toowoomba, particularly looking at the tunes and dances of the predominantly German descendants in those areas as distinct from the English derived population of the regional town itself.

It was through the generosity and co-operation of Mark and Maria that we were introduced to several of the performers that are contributors to this book and so there is a personal connection as well as that of relating first hand to the tunes, their inherent style, and the dances documented.

Secondly I have been a buff, a promoter of the dances and music that our own pioneers performed and have been stressing for a long time that our heritage is particularly rich and of multi-cultural background.

The Anglo-Celtic traditions now promoted at folk festivals in Australia have not come from our pioneers, but a contemporary revival following recent trends in Britain and Ireland.

Celtic music and dance was only fashionable in the very first years of settlement in Australia, and it was Scottish material that found greatest favour due to Governor Macquarie and later, early Victorian symphonies. By the time of the goldrushes and widespread settlement of inland Australia it was



the ballroom dances and music from adaption of original European folk dances and tunes that were the common order of the day through percolation between the towns and country communities.

These gradually developed by the aural transmission and evolution of the "folk process" forming into our own distinctive styles of dances. To a very large extent the tunes developed likewise to be distinctive due to the style of the bush fiddler and also the interplay with the push/draw action of the German style concertina and button accordion whose popularity rose concurrently with the introduction of European dances and tunes that had arrived via the English ballroom. The dances, tunes and instruments suited each other.

Thirdly I have been stressing much popular music was also used and adapted along with traditional tunes, and again after evolution by the folk process these tunes are often inseparable or even unrecognisable and become the mainstay or core of dance music we now regard as traditional. This is just the natural ongoing evolution of our heritage in a manner no different to the original folk tunes of a given country, some which must have been composed by somebody sometime somewhere that have not known political boundaries and are shared by several or numerous countries and some that have ended up "happening" as new tunes as fragments are forgotten and substitutes added or made up.

In Mark & Maria's book all of these tune variants can be found. In some of the dance tunes you will hear shades of popular or known tunes such as *Jimmy Crack Corn*, *A Bird in a Gilded Cage*, *The Wearing*

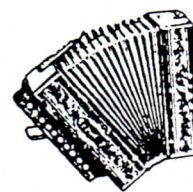
of the Green, and *Over the Garden Wall*. A couple of others by chance I have identified such as *Bill Kraatz's Barn Dance* and *Dusky Dinah* being from a turn of the century English dance music manual by Felix Burns. The former tune being known as "Old Drury".

The style of playing the tunes has German influence as Maria is quick to illustrate and to differentiate from the other States. Of course some of the tunes are of direct German origin such as *Herr Schmidt*, *Lott is Tod* and the *Berlin Schottische*, in which fragments of *Manchester Galop* (also of Germanic origin) will be recognised. Most importantly it is all damn good dance music with a fresh appeal.

It is a bonus that a number of the dance descriptions have been included and of course several are new to us. I thought though that some simple illustrations of the holds and positions in the glossary would have aided the understanding of the descriptions in some cases. Another form in which the correct interpretation of the dances can be communicated is by the modern medium of video. Similarly a recording of the music giving the style of the tunes would be most useful in ensuring their authentic playing.

I was particularly pleased that Maria and Mark provided social notes on the musicians and dancers from whom they collected. All in all a great book and I look forward to the next Queensland Selection on the quadrilles.

Peter Ellis,
17 May 1993



FOLK IN VICTORIA

Here are some more folk club reminders as well as other events which may interest our members.

OCTOBER

SATURDAY 1

- **Come-All-Ye.** Acoustic Club (ex Windsor Castle). First Saturday of every month. Iona Centre, 3 Wood St, Fitzroy. 8pm - 1am. \$5, \$3. BYOG. Refreshments available. Contact: Warwick Sayer: (03) 531 4333.
- **Boite World Music Cafe** - Ceilidhe - Comhaltas musicians and dancers with Paddy O'Neill. Mark St Hall, Nth Fitzroy. 8.15pm. \$10, \$6. Enq: (03) 417 3550.

SUNDAY 2

- **One-C-One Concert:** *Brent Parlane, Tin City Janmas, Ochre.* Brunswick Mechanics Institute, cnr Sydney & Glenlyon Rds, Brunswick. 8.00pm. \$8, \$5. Every Sunday.

FRIDAY 7

- **Melbourne Folk Club - Graham Sqaunce Memorial Award Presentation and Concert.** Concert of past award recipients and friends. Presentation of 1994 award. See flier. East Brunswick Club Hotel, 280 Lygon St. 8.30pm.

ENQUIRIES 568 7958

SUNDAY 9

- **One-C-One:** Soul Sharks. Wayne Thorpe, Mandy Brett.

SATURDAY 8

- **VFMC Woolshed Ball.** Central Hall, Brunswick St, Fitzroy. Eureka Dance Band. Emu Creek Band. MC: Peter Ellis. Basket tea: 6.30; dancing at 8.00pm. BYO. \$12 pre-paid, \$15 at door. Contact: Allan: (03) 497 1628.

FRIDAY 14

- **Melbourne Folk Club:** Special guests from Ireland. **John Faulkner and Stuart Cowell**, with local support artists. Entry: \$12, \$10 conc, \$8 memb. Enq: (03) 480 1020.

SATURDAY 15

- **1st St Andrews Music Festival.** 11am till sundown. In conjunction with the market. See ad elsewhere in Folkvine.
- **CD Launch - Jane Belfrage.** At the Boite World Music Cafe. 8.15pm. With Jane Belfrage on harp and Simon Cravis on guitar.

SUNDAY 16

- **P.A. Operation Training Day** with Tony Falla at the East Brunswick Club Hotel, 280 Lygon Street. 1.00 - 5.00pm. Free. Contact Tony on (03) 482 1395 (ah) if interested.
- **One-C-One:** Treehouse, Chloe Hall, Lothlorien.

FRIDAY 21

- **Melbourne Folk Club:** Music presented by the **Latrobe University Music Students.** Great variety of talent.

SATURDAY 22

- **Songwriters' Storm.** Share and swap songs and ideas with Fay White, Kavisha Mazzella, Helen Wright, Ian Paulin and more. Midday onwards at The Boite World Music Cafe.
- **The Boite Singers Night.** Fay White and Friends - CD Launch. 8.15pm.

SUNDAY 23

- **One-C-One:** John Crowle, Kavisha Mazzella and Matthew Arnold, I A coustica
- **The Backsliders** - Geelong Acoustic Sunday Performing Arts Centre, 7.30pm. \$15, \$12. Bookings: (052) 21 7066.

FRIDAY 28

- **Melbourne Folk Club.** **Straight Ahead**, from Canberra. Supported by Melbourne duo **Neil Adam and Randall Mathews.** For those not going to Maldon till the Saturday, don't miss this one!

SATURDAY 29

- **Greg Hildebrand and Greg O'Leary** together in concert at the Boite - 8.15pm.

SUNDAY 30

- **One-C-One:** Akin, Council of Elders, Marvin Lorne.

OTHER

FRIDAY NOVEMBER 5

- **Bernard Carney** from WA at the Melbourne Folk Club. Great songs, both comic and serious. A superb entertainer. Also playing will be **Gill Rees** from NSW plus local artists.

FRIDAY NOVEMBER 19

- **Pastance** from NSW at the Melbourne Folk Club. Renaissance music at its best.

SATURDAY NOVEMBER 26

- **Colonial Dancers Bush Ball** - with the Wedderburn Old-Timers. Northcote Town Hall. 8.00pm - 1.00am. Enquiries: Barry: (03) 484 4130 or Margot: (03) 481 7713.

FESTIVALS

October 21 - 23

TSDAV Spring Dance Weekend, Portarlington, Victoria.

Australian, British and European dances and workshops. Contact: Lucy Stockdale: (03) 380 4291 or Deborah Reynolds: (03) 386 0305.

Harrierville Old-Timey Weekend, Victoria

American music in the Old-Timey style. All musicians and enjoyers of the music welcome. Special guests: Lynn Morris and Marshall Wilborn from the USA. Phone: (03) 397 1459 or (03) 397 7061

October 28 - 31

Maldon Folk Festival, Victoria.

Enormous variety of artists from all over the country. \$15 till Sept 30, then \$20. Children under 16 free. Free camping at Reserve. Contact Fatty: (054) 752230, Mike: (054) 762526 or Linda: (054) 751167

October 28 - November 6

Castlemaine Fringe Festival, Victoria

A fun, affordable alternative running concurrently with the Castlemaine State Festival. Enquiries: (054) 722 236 or (054) 705 512.

November 11 - 13

Majors Creek Music Festival, NSW.

Braidwood Folk Music Club. Midway between Canberra and Bateman's Bay. Contact Peter Gillespie (048) 46 1147 or (048) 42 2443.

November 25- 27

Australian Bush Music Festival, Glen Innes, NSW.

Glen Innes Showgrounds. Workshops, childrens' performances, bush music and band awards, photo competition, heritage award. Contact PO Box 645, Glen Innes, 2370, or phone (067) 32 1359.

December 28 - January 1

Maleny Folk Festival, Qld.

Contact: PO Box 840, Nambour, Qld. Phone: (074) 760 600.

December 30- January 2

Gulgong Folk Festival, NSW.

Contact: Di: (063) 741 350.

Christmas - New Year

Nariel Creek Folk Festival, Vic.

Relaxed and informal.

January 13 - 15, 1995

Huon Folk Festival, Cygnet, Tas.

Contact: David O'Connor: (002) 95 1744 or Steve Ray: (002) 95 1692.

January 20 - 22, 1995

Tamar Valley Folk Festival, George Town, Tas.

Contact: (003 82 2351 or 82 2079).

Reviews Reviews

NOMADS - John Faulkner

Clo Iar-Chonnachta, CI 071.

Journeys of the dispossessed and disinherited provide the main theme of this solo album by John Faulkner. The first six tracks are loosely organised around the exodus of Scots clanspeople after the Clearances to North America; four traditional ballads from the English language tradition are included, and the last and title track composed by Faulkner is dedicated to the gypsy nation whose music culture he first encountered under the tutelage of Ewan MacColl in the 1960s. Indeed the album is in a way a tribute to MacColl, in its musical and political preoccupations.

"Big" songs like "Parcel of Rogues", "Cha till MacCriumean" and "Child Owlet" feature strongly, sung with obvious feeling and inventively instrumented. Snare drum and piano work particularly well on "Parcel of Rogues". "I Love a Lass" is spoiled by too much unnecessary reverb on the voice. The French Canadian "Reel du Pendu" is played with great gusto and panache and does

justice to the late Jean Carignan. The instrumental section on "Nomads of the Road" gives the song an attractive Middle European structure, and is superbly played by a gallery of accomplished musicians.

From "The Irish Times".

KIND PROVIDENCE - John Faulkner

Green Linnet: SIF 1064.

John Faulkner's work already resides in many Irish hearts through his tremendous work down through the years with Dolores Keane.

With "Kind Providence" he turns in a real solo album, all the playing, singing and production being done by the man himself.

The selection of tunes could hardly be more varied, ranging from Ewan MacColl's "Sweet Thames Flow Softly" to the Newfoundland song "Johnny Coughlan", "The Road to Cashel", composed by Leitrim fiddler, Charlie Lennon, "Newry Town", learned by John from Terry Yarnell in London and "The Forger's Farewell", picked up from the noted singing of Robert Cinnamond of Tyrone.

With "Kind Providence" John Faulkner has made an album of which he can be truly proud.

Reviewed in "Hot Press"

FOLKED up JAZZ - Straight A head

SA-0293-2

In the early 1970's, folk and jazz weren't nearly as far apart as they usually are today. Clubs often mixed the two genres and the formative years of veteran performers like Margret Roadknight were spent in this fertile mixture. As its title indicates, this CD by Canberra band Straight A head has feet in both camps and demonstrates some very well rounded musical skills from a first-rate band.

The principle line-up of flute, mandolin, guitar and double bass is heavily influenced by American "Newgrass" players, such as David Grisman, but with an added vocal dimension. Fiddle and frets wizard Dave O'Neill does a stirring version of the James Keelaghan song "Red River Rising" and the wacky pre-atomic jazz number, "Nagasaki". Flautist Cecilia Kemezys pulls out the sultriness stops for "Humdrum Blues" and the bogong-moth-moustached mandolin player Tony Hunter wraps his tongue around an astounding number of syllables per second in the Louis Jordan song, "I Want You to be My Baby". Bass player Bruce Packard does and impeccably tuxedoed plea for insect rights in "Never Swat a Fly".

The high level of musicianship and arrangement is also apparent in the tunes. "A mandalin", by Dave O'Neill, tips its hat very nicely to some early David Grisman, with a chunky mandolin sound and some driving solos. There's more than a touch of the Irish too - "Planxty Kate", by Tony Hunter, is a slow melodic piece in the style of the great harpist Turrough O'Carolan, with a flute harmony line that brings to mind the ever-influential Bothy Band.

A set of traditional reels and a set of original ones from Tony Hunter travel at a great lick. They don't have the Irish style ornamentation or phrasing, which makes them a fraction foreign to traditionally minded ears, but they are very enjoyable nonetheless.

All in all it's a delightful album, with a strong vein of good humour, that should bring Straight Ahead the wide recognition that they deserve.

Reviewed by Simon Kravis
(Monaro Musings, Feb 1994)




**THE 1ST ST. ANDREWS MUSIC
FESTIVAL**

**Saturday October 15
11.00am till Sundown**

At the **Market site**. Various folk and acoustic musicians, including Enda Kenny, Chloe Hall and Peter Roberts. **Open Stage** available.
Bush Dance in afternoon with Dave Brannigan and Maggie Duncan. (\$5, \$3.)

Contact: Warwick Sayer: (03) 531 4333.



Melbourne Unplugged Musicians Society


SONGWRITERS!
Announcing the 2nd annual
**RODDY READ MEMORIAL
SONGWRITING AWARD** at the
1994 MALDON FOLK FESTIVAL
Oct 28th - 30th

1st prize:
\$300 recording package from -

Judged on live performance only. Saturday Oct 29th

Entry forms and conditions available at the Festival Ticket Desk
or by sending a stamped self-addressed envelope to:

SONG WRITING CONTEST 7 POPES RD. KEYSBOROUGH VIC 3173



phone (03) 416-1038

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POSTAL ADDRESS: P.O. BOX 1096, CARLTON, VIC. 3053

NEWSLETTER EDITOR: Jeanette Gillespie: (03) 481 6051 (H)

DEADLINE: 15th of each month for the following month's edition.

INSERTS: 250 copies required by the Wednesday prior to the last Friday of the month.

ADVERTISEMENTS: Please supply as bromides or CLEAR black & white copies.

ADVERTISING RATES

| | | | | |
|------|------------|---------------------------|--------------|---|
| \$80 | Full Page | \$20 | Quarter Page | MEMBERS: Discounts apply for folk related and non-commercial advertising. (\$10 minimum) |
| \$40 | Half Page | \$10 | Eighth Page | |
| \$30 | Third Page | Inserts: \$30-A5: \$40-A4 | | |

FOLK SONG AND DANCE SOCIETY OF VICTORIA

THE SOCIETY, active since 1965, has as its aims the collection, preservation, presentation and promotion of all aspects of the folk arts. Trading as **FOLK VICTORIA**, the **FSDSV**, presents a variety of concerts and music and dance activities, and the regular Friday night Melbourne Folk Club. The Society strives to work with and assist other folk organisations, and supports a number of local and interstate festivals. **MONTHLY MEETINGS** are held (usually the first Monday of the month), where members' views and suggestions can be voiced. Members receive "Folkvine" magazine monthly, and can claim discounted entry fees to the Melbourne Folk Club and a number of other events run by the **FSDSV** and associated folk organisations. Discounts are also available on recordings sold at **FSDSV** events and on advertising in "Folkvine". The **FSDSV** is a member body of "**The Victorian Folklife Association**", which is the state's umbrella folkarts organisation. Executive Officer of the **VFA** is **Gwenda Davey**: Phone: (03) 509 5853 (H) or (03) 417 4684 (VFA). Victoria's representative on the **Australian Folk Trust** is **Mary Traynor**: Phone: (03) 387 2506 (H)

GENERAL ENQUIRIES FOR THE FSDSV: Coralie Collins (03) 480 1020 (H)
MELBOURNE FOLK CLUB AND "FOLKVINE": Jeanette Gillespie (03) 481 6051 (H)

••• PLEASE RUSH ME MY F.S.D.S.V. MEMBERSHIP CARD •••

NAME:.....

ADDRESS:.....

.....Postcode.....

PHONE.....(H).....(W).....

Please find enclosed A \$ Cheque as payment for: -

Subscriptions to June 1995: **Single** - \$36 (Concession - \$25) **Family** - \$54 (Concession - \$36)
(Concession applies to pensioners, full time students, and people living outside the (03) phone area.)

MELBOURNE FOLK CLUB

OCTOBER

Friday nights 8:30 pm. All welcome

- 7th** **Graham Squance Memorial Award.**
Concert & Presentation of 1994 Award
In memory of Graham Squance, a talented young performer who died in 1970, an award has been presented each year by the FSDSV to a person or persons deemed to have made outstanding contributions to the folk arts. The concert this year will be presented by past recipients and special guests, including: **Ken & Fiona White, Danny Spooner, Skreitch, Rick E. Vengeance, Helen McGeachin, Peter Ellis, Shirley Andrews, Neville Simpson, Keith Klippel, Marnie Sheehan and David Sheehan.**
- 14th** **John Faulkner with Stuart Cowell - 8:00pm.**
John Faulkner and Stuart Cowell come to us from the heartlands of Irish traditional music, yet both have travelled so extensively during their many years of performing that their music now spans a range of styles from Celtic to Cojuna to contemporary. John is best known in Melbourne for his performances with Delores Keane. Both John and Stuart are singers, songwriters and multi-instrumentalists who hold their heads high in the company of the world's finest!
Plus local support artists to be announced. Entry: \$12, \$10, \$8.
- 21st** **La Trobe University Music Students**
Last year the La Trobe students put on a grand show of folk, acoustic, blues and original music for their end-of-year 'bash'. They even surprised their lecturers, and thoroughly entertained a packed pub. They enjoyed it so much they want to do it again! We welcome everyone to come along and enjoy their talents. Be early or you might not get in the door!
- 28th** **Straight Ahead - Special guests from Canberra**
An exciting blend of folk, jazz, bluegrass and blues, (with more than a touch of musical humour and stage antics) from this hugely talented foursome, who all sing and between them play flute, violin, guitar, mandolin, mandola, mandocello, double bass, bass guitar and percussion. Great favourites at the National Festival in Canberra this year.
- Neil Adam and Randall Mathews - Melbourne's own talented duo.**
Singer, songwriter and guitarist, Neil Adam has an impressive musical pedigree, including time with the British group, 'Silly Wizard'. Randall has delighted session players all over the country with his beautiful fiddle playing and extensive repertoire.
Entry: \$7, \$6, \$5.

East Brunswick Club Hotel
280 Lygon Street
East Brunswick
380 1206

Tram: 1 or 15

Enquiries: 481 6051

ADMISSION

\$4 Members
\$5 Concession
\$6 Non Members
(Unless otherwise stated)



MELBOURNE FOLK CLUB

FRIDAY OCTOBER 7

8.30 pm

GRAHAM SQUANCE MEMORIAL AWARD NIGHT (INCLUDES PRESENTATION OF 1994 AWARD)

PERFORMERS INCLUDE:-

KEN & FIONA WHITE
DANNY SPOONER
SKREITCH
RICK E, VENGEANCE
HELEN McGEACHIN
PETER ELLIS
SHIRLEY ANDREWS
NEVILLE SIMPSON
KEITH KLIPPEL
MARNIE SHEEHAN
DAVID SHEEHAN



ADMISSION:-

NON-MEMBER \$6.00
CONC. \$5.00
MEMBERS \$4.00
ENQUIRIES 568 7958



EAST BRUNSWICK CLUB HOTEL
280 LYGON STREET
EAST BRUNSWICK

THE GRAHAM SQUANCE MEMORIAL AWARD

On the Queen's birthday weekend, in June 1970, a talented young performer, Graham Squance, was killed in a road accident while travelling from Armidale (N.S.W.) to Canberra to take part in a folk festival. Graham was a fine performer who involved himself in many aspects of presenting folk music and folklore to the general public, including participation in the organising of the earliest national folk festivals, held in Melbourne.

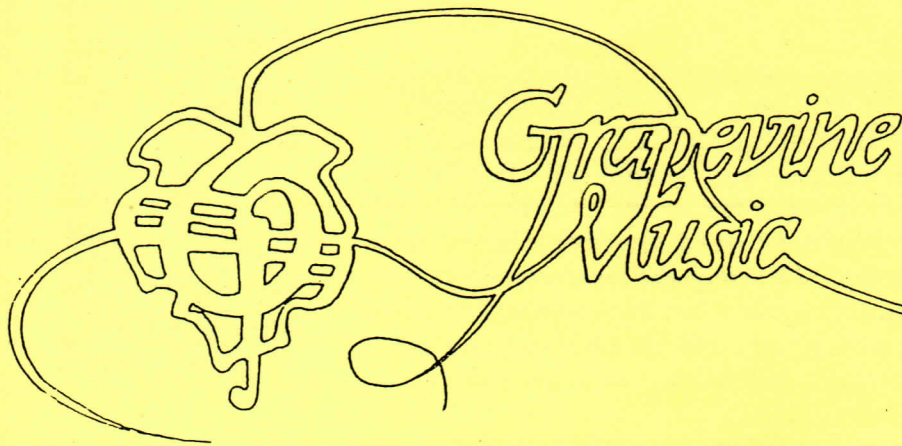
The year following his death, the Graham Squance Memorial Award was initiated by the Port Phillip Folk Festival Committee and a monetary award presented, to enable a "deserving person" to attend that year's National Folk Festival. The first recipient was folk, contemporary and blues singer Ken White, close friend and musical associate of Graham's.

For the past 23 years, The Folk Song and Dance Society of Victoria has presented the award, now in the form of a scroll, to persons who have been deemed to have made outstanding contributions to the folk arts. A list of previous winners is at the foot of the page.

On Friday October 7, the F.S.D.S.U. will present the 1994 award. This year's ceremony has also been designed to honour Shirley Andrews, a life member of the Society, who was awarded the Order of Australia Medal in June. Peter Ellis has agreed to make this presentation, and to lead a set of the Lancers with Shirley and other members of the Society, with music by Neville Simpson and Keith Klippel, from Nariel Creek.

The evening's entertainment will be provided by past winners of the award and a few special guests, such as Graham's son David, a performer in his own right.

| | | | | | |
|------|-------------------------|------|---------------------------------|------|--------------------------------|
| 1971 | KEN WHITE | 1980 | JAMIE McKEW | 1987 | JOHN SHORTER |
| 1972 | CHRIS WENDT | 1981 | RANDALL PERCY | 1988 | GEOFF WOOFF |
| 1973 | ANNE INFANTE | 1982 | NEVILLE SIMPSON | 1989 | PETER LEMAN |
| 1974 | MARY & FRANK TRAYNOR | 1983 | MARTYN WYNDHAM- REID | 1990 | RICHARD LEITCH |
| 1975 | CON KLIPPEL | 1984 | HELEN McGEACHIN & RODDY REID | 1991 | LIS JOHNSTON |
| 1977 | SHIRLEY ANDREWS | 1985 | JESS DUNNADGE | 1992 | THERESE VIRTUE & ROGER KING |
| 1978 | DANNY SPOONER | 1986 | PHYL LOBL | 1993 | RICK E. VENGEANCE |
| 1979 | JOHN WATSON | | | | |



Catalogue 1994

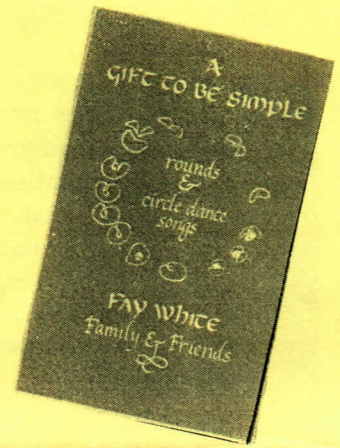
A Gift to be Simple

\$15

Rounds and circle dance songs.

All a capella, sung by Fay, Terry, Ilka and Tali White and friends. Rich vocal tone and harmony, eighteen songs in unison and canon - sparse, simple, strong and beautiful: good to listen to.

This is also a resource for people who sing in groups or as families. Each round is sung in unison or solo before being sung in parts - so it's easy to learn from. All words are included in the fold out wrapper.



"A Gift to be Simple is Fay White's sixth album. And it is very good. Like the others it is testimony to her clear, rich voice and delight in singing.."
- Graham English.CEO

Gemsongs

\$15

"Over the years as a singer I've collected many excellent songs that have become favourites in the repertoire. People often ask if I have them on cassette, and at last I can say yes. My family and I sang this collection of gems in front of digital recording equipment so it's very high fidelity and pretty much like a live concert, in that there's a minimal amount of tracking and editing. Side one songs come from the US of A, and side two are all Aussies. The best publicity I guess for this tape is to list the songs and their authors. They are, in fact, gems." -Fay White



Side one

| | |
|-------------------------|------------------------|
| Without a Song | Yeomans, Rose & Eliscu |
| O Mystery | Paul Winter |
| Turn Around | Malvina Reynolds |
| Leader of the Band | Dan Fogelberg |
| Take the Children & Run | Don Lange |
| Mary-Ellen Carter | Stan Rogers |

Side two

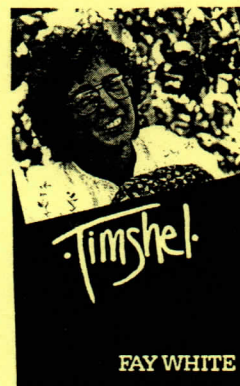
| | |
|---------------------|----------------|
| The tide has turned | Digby Hannah |
| Gypsy | Phyl Lobl |
| Rocking the Whale | Annie Kia |
| Mururoa Mon Amour | David O'Connor |
| My peace is green | Karen Ottley |
| If you Believe | Ian Paulin |

Words are included in the cassette wrapper.

Timshel

\$15

Contemporary folk songs which pay attention to the inner as well as the outer life. From the comedy of 'Mother's Comfort', the nostalgia in 'Milk Bar', to the celebration of friendship in 'Deep Warm' and the true-to-life familiarity of 'Weary Blues' and 'Managing OK'. Of the track 'My Brother David', artist Jenny Ginsberg writes ...*"a time of great grief at the sudden death of Fay's beloved brother David was transformed into relief and some joy...The song she wrote remains one of the most moving expressions of grief I have ever heard"*. This collection is Fay's first, and was produced in 1979. Jenny also writes, *"Fourteen years later, 'Timshel'.. still attracts an eager audience."*

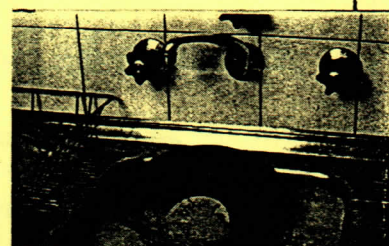


'Gentle warmth pervades the songs of Fay White....disarming candour, understated treatment...(her) songs mirror the influence of Joni Mitchell, Judy Collins plus personal experiences'
- Melbourne 'Age'

Sink or Sing

\$15

An album of songs from a singer-songwriter who describes the title as 'the story of my life - as a woman, a human being, a musician and a mother'. The songs are most relevant to people who are struggling to be whole and authentic in a culture that seems to only value the strong and the beautiful. They are especially relevant to women. Subjects touched on include loneliness, the search for identity and inner strength, and coping with suffering and changing relationships.



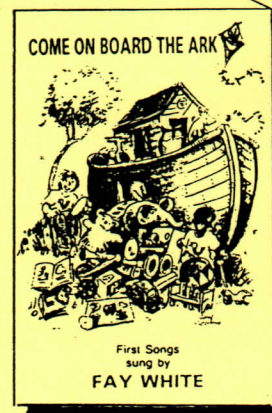
SINK OR SING *Fay White*

"The songs are moving, explicit, true-to-life pictures...and the music - just brilliant"-On Being Magazine

Come on Board the Ark!

\$15

A special cassette for special people! This collection of very first songs was put together at the request of the Noah's Ark Toy library and Family Resource Centre for children with special needs. It includes all the ones we all learned as little tackers, from 'Where is thumbkin?', 'Open shut them' and 'Hey de ho', to 'Take me for a ride in your car-car', 'This is the way we brush our teeth' and 'Like a leaf or feather'. There are 20 songs in all, sung by Fay White in a friendly and intimate style at a pace that is laid back and gentle enough to engage and delight the very young and the young at heart. Accompaniments are clear and uncomplicated with some fun effects from the synthesizer. Nice one.



Did You See the Wind Today?

\$15

This is a collection of 25 songs for under 5's (although the 6-7 year-olds seem to love it too) It includes 14 songs by Zoe McHenry, prolific children's songwriter of the ABC's "Kindergarten of the Air" program in the 1940's-50's. Zoe's songs may seem very simple at first glance, but they make a language link between the child and the natural world, and they stretch the child's imagination as a prompt to that important skill of pretending which can be a basis for creativity later on. Early childhood workers have welcomed this tape for its clarity, uncomplicated backings and variety of sound. It was nominated for Best Children's Cassette in the 1988 Aria awards

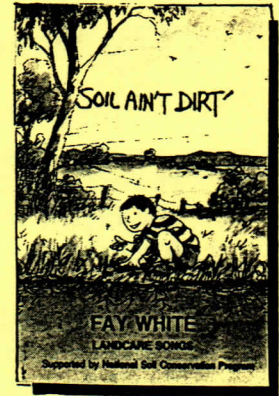


"This is exactly what pre-school teachers need and can't get enough of" -Jan Alexander, ECD Advisor, Melbourne

Soil Ain't Dirt

\$10

A collection of ten songs by singer-songwriter Fay White which is fast becoming a classic! These songs are clear, explicit and delightfully comical and whimsical, but they carry powerful messages about how to care for the land. Children love them! As well, information in a song carefully written and well-learned, stays in the mind of a child for a long time and songs help to develop an ethic and a culture of care, as well as simply transfer information. Words are included in the cassette wrapper. Suitable for primary to year 8.



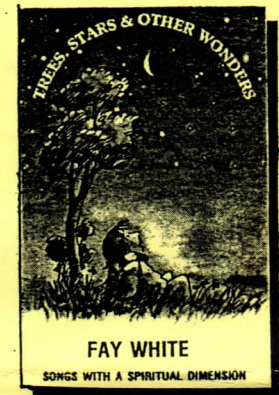
"Brilliantly written and performed ...with superb chorus and instrumental backing"

-Eden Seeds

Trees, Stars, and Other Wonders

\$15

A lovely and unusual tape of songs concerned with delight and wonder, hope out of despair, care for the earth, love between people - themes not often dealt with in a form children can relate to. Suits primary to year 8 children but also has value as a family tape, raising issues that can be talked about, or just songs to sing. It is beautifully produced and orchestrated with sparkling piano accompaniments - very good to listen to. All words included in cassette wrapper.



"The melodies are tuneful and the songs are sung with clear diction and feeling, while the themes are ones that children will like."

- Lynn Beare CCES (Vic)

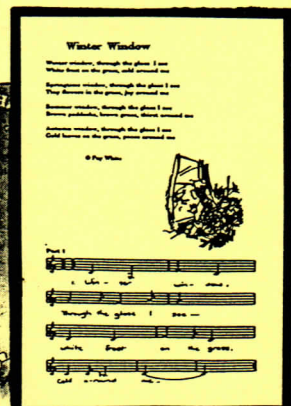
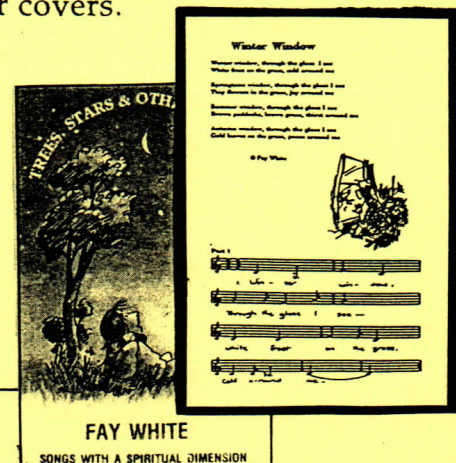
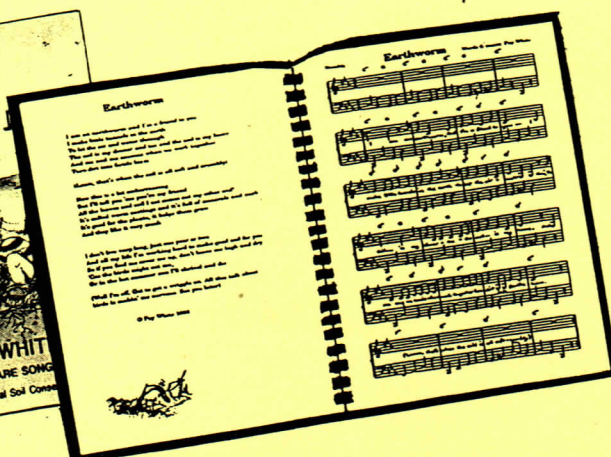
At last, at last!

NEW!

Songbooks

Special introductory price - \$15

Due to popular request, Grapevine Music has moved into print publishing and now has two Song Books for Children to accompany the 'Soil Ain't Dirt' and 'Trees, Stars & Other Wonders' cassettes. They include words and music, and with piano arrangements and chord patterns added, will be a boon for teachers and parents wanting to play and sing these songs with their children. They are spiral bound so that they'll lie flat on a music stand, and they're beautifully illustrated throughout by Simon Kneebone. Full colour covers.



Grapevine music proudly presents the debut album

The Sea and the Soil by John Warner

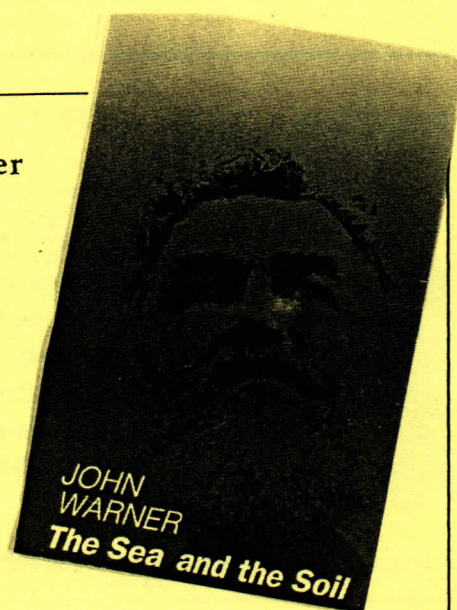
John Warner is a superb song-writer! He uses words as an artist uses paintbrush and colour to convey textures and atmosphere, and he is a master of the pithy, meaningful line. Well-known folk writer John Dengate has this to say about this first album:

"I enjoyed this cassette immensely. John Warner is a writer very much in the mode of Ewan Mc Coll and Cyril Tawney... The lyrics are tight and dense; each song is crammed with literal and applied levels of meaning ...Accompaniments are thoughtfully and effectively varied to suit the essence and feel of each song. Sound quality is excellent, as is John Warner's diction...and words are provided! John Warner is clearly a singer/songwriter of power and sensitivity. His deep emotional involvement in the subject matter of his songs is obvious; he lives every phrase. Highly recommended."

Themes covered in the songs include the dignity of trades and labour, of sailors and craftspeople, mining women and pioneers, of draught-horses and race-horses; of the alienation of the city; of the wily ways of bunyips; of the beauty and treasure of the forest and the call of the open road.

John is without doubt a folk poet of considerable standing. In 1993 he won both the Lawson-Patterson award for folk-song and the Story-teller's award for an original piece at the Port Fairy Folk festival. This album is merely the tip of the iceberg of what he is capable of. -F.W.

\$15



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