

FOLK VINE

The Newsletter of the
Folk Song & Dance Society of Victoria

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FROM THE EDITOR'S DESK

Hello Folks!

Thanks to all those willing souls who helped to put last month's mag. into your hands while I was off sunning myself in northern regions. I managed to catch some lovely a cappella stuff at the Sitting Duck Cafe in Brisbane - a great Sunday night venue - and a quietish but very pleasant Townsville Folk Club on one Thursday evening. It certainly was not hard to take John Thompson and Martin Pearson swapping songs for hour after hour on a tropical veranda! Highly recommended.

Thanks also to **Jamie Johnston** who has been doing a fine job on many of the publicity fliers for Folk Club and other society events.

Congratulations to **Peter Ellis** from Bendigo on his receipt of this year's **Graham Squance Memorial Award**. Peter has worked tirelessly for many years as a musician, dancer, teacher and collector of early Australian dance and dance-music. He is well known for his involvement with the *Emu Creek Bush Band* and the *Bendigo Bush Dance and Music Club*. Peter has documented numerous dances and dance tunes in the three volumes of his "Collector's Choice" publication. An article on Peter and the award appeared in the Bendigo Advertiser, and I have taken the liberty of printing this for all to see in this issue.

The evening of music, song, dancing and spoken word at the Melbourne Folk Club on the award presentation night was a joy - both a treat for the eyes and ears and a chance to catch up with many old friends.

The past month has brought a bit of everything, with the Fringe Festival happening in town on top

of all the great performances which have been available to audiences and participants in the 'folk scene'.

As I mentioned in last month's issue, the Society has been able to take up a number of opportunities to showcase quality **interstate** and **overseas** artists at affordable prices during the coming few weeks. This will be a feast for members and we hope you will take up the chance to see these performers - and bring your friends.

All the following concerts will be at the East Brunswick Club Hotel, 280 Lygon Street.



Bernard Carney
Friday October 14

Bernard Carney is a unique entertainer who combines comedy and song with a slick blues-influenced fingerpicking guitar style

to create his own brand of entertainment which has been delighting Australian audiences for the past eighteen years.

Much of his songwriting is characterised by him wringing the comic absurdities out of everyday life, though more serious sensitive issues are given equally poetic treatment. He spent time as topical satirical songwriter for Qld's ABC TV's "7.30 Report", yet won the National Festival's songwriting award in 1993 with "Devil's Island", a serious thought-provoking song about Rottneest Island's aboriginal history.

Bernard plays and sings in styles as diverse as ragtime, blues, jazz, swing, folk and rock'n'roll and delights audiences of all ages and interests. He has toured Australia-wide and comes to the Melbourne Folk Club on this occasion after a successful tour of New Zealand.

He will be supported by Melbourne's own **Lynne Tracey**, with a bracket also from Sydney singer and hammered dulcimer player, **Gill Rees**

Pastance

Friday November 18

Sydney-based ensemble, **Pastance**, perform an eclectic mix of Medieval and Renaissance music, song, dance and story. Their repertoire ranges from medieval drinking songs to courtly dance tunes, sacred music to songs of love.

Pastance play a number of authentic instruments including the lute, bagpipes, medieval fiddle, recorders and percussion.

The group has given concerts in numerous venues in Sydney Adelaide and Tasmania, and was received with great enthusiasm at the National Folk Festival in Canberra this year. As an audience member at this festival, I enjoyed not only the players' wonderful musicianship, but also their infectious warmth and enthusiasm. I bought their cassette and have all but worn it out on the car stereo!

Dave Rackham and friends will be providing additional music, merriment and maybe a little mayhem, so come along and enjoy the night. Perhaps some costumes of the 11th - 17th centuries wouldn't go astray!



Kristina Olsen

Friday November 25

Well this night promises to be a treat, particularly for the blues fans but for all who enjoy good songwriting, singing and gutsy music.

So you've never heard of **Kristina Olsen**? Neither had I, but on reading some comments about her I'm looking forward to hearing lots!

She's a singer, songwriter and multi-instrumentalist from the US, growing up in Haight-Ashbury during the '60's. She has travelled extensively, recorded with Michelle Shocked, toured with Christine Lavin, performed world-wide and recorded two highly acclaimed CDs of her own.

Other comments? Here are a few: "...Olsen's images are often beautiful and her insights striking." ... "Her voice stands defiantly on its own ground. Her pure crystal chords command songs with

the sharp edge of a confident artist." ... "This new record clearly demonstrates Kristina's strength in handling the sweeter, more colorful side of jazz-inspired sounds as well as the tough, bittersweet bottleneck blues that have quickly become her trademark ..."

Joining Kristina on the program will be locally acclaimed blues singer and guitarist **Geoff Achison**, and one of the club's favourite performers, singer **Meg MacDonald**.

Check out the **flier** for further details. Thanks to Andrew Patison for setting up this flier and assisting in the concert organisation.

Alistair Hulett and the Hooligans

Saturday December 3rd

I'm sure that many of you have caught up with **Alistair Hulett's** powerful performances in the past. Don't miss him this time in concert with his new band, the Hooligans

See the **flier** in this issue for further information.

The **Scots** will be celebrating in grand style on that weekend. Not only is Alistair in town, but on the **Friday night, 2nd December** at the Folk Club Scottish music will be in abundance to mark St Andrew's Day. (Why should the Irish have all the fun?!) More on that night later, but keep the date free.

Jeanette Gillespie

FROM THE PRESIDENT

With almost ten months of this year gone and having served the first quarter of this year's term of office your Committee are showing some signs of wear and tear. A few bouquets and perhaps a profile of the activities of this small committee of six, would, at this time be in order.

Jeanette Gillespie wears two hats, one as convener of the Friday night Melbourne Folk Club and the other as editor of this newsletter. Neither of these is a small task. In the former capacity she heads up a willing and dedicated M.F.C. working party who share the variety of tasks associated with presenting the club **every** Friday night, eleven months of the year. It is Jeanette, however who undertakes the overall responsibility for co-ordinating this group of people and for ensuring the Club happens.

In addition to the obvious tasks of booking, mixing/matching and paying performers, and of overseeing the venue and performance aspects,

the fierce competition in the market place for the increasingly tight entertainment dollar means that the publicity and promotion aspects require more than producing a few fliers for *Folkvine* and placing a weekly Ad. in the E.G. Advertising material has to be designed with a view to targeting specific potential audiences; the bio. material and graphics have to be selected, produced, collated, photocopied etc.; it has to be got out and about via other venues, outlets and mail-outs etc. If you can help in any way with the production and/or dissemination of promo material **please** ring either Jeanette or me.

Similarly being editor of *Folkvine* entails a lot more than selecting and word processing appropriate material from that submitted and from the newsletters of other organisations and the compiling of an editorial. In this role, **Jeanette** again co-ordinates a number of helpers who undertake regular associated tasks, but it is Jeanette with whom the overall responsibility lies; the meeting of deadlines, time spent chasing people for articles, reviews etc., soliciting and designing advertisements, liaising with Chris over invoicing and payment of accounts, and the list goes on.

With limited time and revenue at her disposal Jeanette has to be extremely resourceful and selective with both planning and execution. We have suggested the formation of an editorial sub-committee, but thus far the time to flesh out these plans and to set up this group has eluded us. Given some innovative thought from the membership, I'm sure we can find ways of lifting some of this workload from Jeanette's shoulders. **Please** share with us any ideas you might have.

Brian Hickey, who came new to the Committee last year as Membership Secretary has this year undertaken the additional full secretarial role on the Committee, which includes correspondence, minutes and other paper-work tasks. In the first of these positions Brian has spent enormous time streamlining the membership and mailing lists/labels, and in the second has relieved me of a lot of my earlier workload. Brian as President as well as dance team leader of the Colonial Dancers has assumed the lion's share of responsibility for liaison between our two organisations and is enthusiastic about the involvement of the Society in future dance activities. If this is your area of interest/expertise **Please** make this known to Brian or to any member of the Committee.

Chris Garrity, new to Australia and to the Committee, took over the Treasurer's responsibilities in the middle of last year. An accountant by trade, Chris earned the commendations of the auditor with book-keeping finesse that led to an actual drop in audit fees. Chris has undertaken a review of the Society's accounting practices, with particular reference to our capital assets.

Enda Kenny, although in his first year on the Committee, is invaluable with his many fingers in just as many pies; (have you sampled his pastry yet?) He willingly turns his hand to whatever task is uppermost on the Society agenda, including input to the M.F.C. working party and assistance to those producing concerts, particularly in the areas of publicity and promotion. Enda has also agreed to relieve me of several arduous and time consuming

administrative tasks associated with, for example, our responsibilities to A.P.R.A. and the Musicians' Union.

Operating for my second term of office without a Vice President and without the cumulative years of experience of last year's Committee I'm appreciative that **Dave Brannigan** has continued on the Committee. Dave brings a breadth of knowledge, experience and contacts from many years, both as performer and organiser and has always been a tower of strength to me, both personally and as a fellow Committee member. When I talk about these attributes, the group that I have come to think of as a '**project team**' comes instantly to mind. We are fortunate in having these people, all of whom have given years of service to Society undertakings, working to assist the Committee.

Thanks to this team of 'extras', without whom a small committee such as we have could not continue to function on its present scale. It was this group, supported by a very healthy turn out of members, (plus the Bendigo troops) who helped to make the **Graham Squance Memorial Award** night such a resounding success. Their assistance and experience has also resulted in a number of very professionally organised special performances over the past couple of months.

The **Colcannon** and **Danny Spooner** concert in late September was an excellent night's entertainment, as was the more recent **John Faulkner, Stuart Cowell** and **John McAuslan** performance. Both concerts were expertly produced by people from this 'project team' and required huge amounts of time and energy and I know considerable financial input from those involved in their production. Despite this both concerts resulted in a substantial financial loss to the Society, although the loss on the second was somewhat ameliorated by a sizeable donation from a member of the Society.

Despite an incredible member discount ticket price for the latter, members failed to support and to take the opportunity to hear two world class performers in John Faulkner and Stuart Cowell, together with our own John McAuslan, of whom we hear too little these days. The Committee is convinced that both concerts were well worth staging, particularly if the promotional aspect to the FSDSV is considered. We cannot however, continue to sustain such losses by producing concerts of this calibre and cost unless they are better supported.

I recently attended the **VFA General Meeting** where progress being made towards a statewide newsletter was discussed. The FSDSV response to the questionnaire regarding the parameters of this was one of only three which had been returned. Discussion on the status and future of the proposed new **AFT** structure was **wide ranging**. A response from the VFA to these proposals is being formulated and a draft has been circulated to member bodies. Our Committee has discussed this and members will be informed when the final Victorian response is forthcoming.

In my Report last month I spoke of the working party headed by Steve Bullock examining the viability of the Royal Victorian Horticultural Society Building for a **Folklife and Heritage Centre**. This

was also discussed at the meeting and I have agreed to participate as a member of this group.

As the FSDSV was one of the prime movers in this project and being the organisation which auspiced the grant from the Ministry for the Arts for the **feasibility study** into the establishment of a Centre, I feel it is important that the Society continues to lend its voice to this project and that the present directions of the Society are reflected. While this feasibility study continues to be the benchmark for discussion and decisions I would welcome input in the form of comment or opinion from interested people.

We are progressing with the **Society questionnaire** to ascertain members' needs and wishes, likes and dislikes etc. but as I've spent a page explaining, energy and enthusiasm we have a plenty but time is a commodity in short supply. If you have any to share or can respond to any of my requests PLEASE do so a.s.a.p. I don't want to nag, but your interest and support are **vital**.

In the meantime and in the busy festival period and lead up time to Christmas don't forget the regular activities of the Society. There is the **BIG END OF YEAR CONCERT** with **Alistair Hulett and the Hooligans** on Saturday 3rd. December; (see elsewhere in this issue) and there is a veritable feast of fantastic offerings every Friday night at the Melbourne Folk Club, starting this Friday with the unique **Bernard Carney**. **One word of warning**; don't even breath a hint of where you come from or what you've done in your life, or you'll find **your past** the centrepiece of one of his songs! (**and he names names from the stage!**)

Hope to see you (often)

Regards; *Coralie*

FOLK IN VICTORIA

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

NOVEMBER

FRIDAY 4

- **Bernard Carney** at the Melbourne Folk Club. Also **Gill Rees** and **Lynne Tracey**. East Brunswick Club Hotel, 280 Lygon St. 8.30pm. \$7, \$5. Enquiries: (03) 481 6051.

SATURDAY 5

- **Come-All-Ye**. Acoustic Club (ex Windsor Castle). First Saturday of every month. Iona Centre, 3 Wood St, Fitzroy. 8pm - 1am. \$5, \$3. Contact: Warwick Sayer: (03) 531 4333.

SUNDAY 6

- **One-C-One Concert**: Blue Echo, Janette Geri, Yasmin Shoobridge, Peter Roberts. Brunswick Mechanics Institute, cnr Sydney & Glenlyon Rds, Brunswick. 8.00pm. \$8, \$5.

FRIDAY 11

- **Melbourne Folk Club**: A Celtic celebration, with Peter Holmes, Mick O'Connor, John Logan and Bree Delian who together make up "**Lost Fortunes**", and a bracket of music and

song from **James Rigby** from Maldon. 8.30pm. \$6, \$5, \$4.

SATURDAY 12

- **TSDAV Social Dance** with **Tilly Bea**. St Michael's Hall, Nth Carlton. 8.00 pm - 1.00am. Enquiries: Marion Stabb: (03) 439 7100.
- **Geelong Bullockies Ball**, with "Piping Hot". Geelong West Town Hall. Enquiries: Andrew: (052) 24 1428.

SUNDAY 13

- **'Striking Sounds'**. Moving Harps, Jane Belfrage, Peter Neville, Marimba Madness. 2.00pm. Abbotsford. Contact Dave: (03) 529 2947.
- **One-C-One**: Paul Norris, Eildon Searle, Suzie Dickinson & the Everyday Angels.

MONDAY 14

- **TSDAV** Victorian Dance Assembly: Dance class teaching quadrilles and couples dances. Also on Nov. 28th. Enquiries: Shirley Andrews: (03) 328 1176.

FRIDAY 18

- **Melbourne Folk Club**: With **Pastance** from Sydney, supported by Dave Rackham and friends. \$7, \$5.

SUNDAY 20

- **Cajun Dance** Workshop run by TSDAV. 2.30 - 5.00pm. Enquiries: Margot Hitchcock: (03) 481 7713.
- **One-C-One**: Rick E Vengeance, Crimes of Passion, Chris Faulk and Kerry Gilmartin.
- **Zydeco Jump** - Geelong Acoustic Sunday Performing Arts Centre, 7.30pm. \$15, \$12. Bookings: (052) 21 7066.

FRIDAY 25

- **Melbourne Folk Club**. With **Kristina Olsen**, from the USA, supported by Meg MacDonald and Geoff Achison. \$8, \$6.
- **Marimba Cabaret Dance** - Northcote Town Hall. Enquiries: (03) 481 3386.

SATURDAY 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.
- **The Boite Singers Night**. 8.15pm. Mark St Hall, Nth Fitzroy. \$10. \$6.

SUNDAY 27

- **One-C-One**: Jeanette Gillespie., Orient Express, Mark Hilton & the Holy Ghosts.
- **The Backsliders** - Geelong Acoustic Sunday Performing Arts Centre, 7.30pm. \$15, \$12. Bookings: (052) 21 7066.

OTHER

FRIDAY DECEMBER 2

- **Melbourne Folk Club**: Scottish night with "Sgian Dubh", Duncan Brown and "Jinglin Geordie". 8.30pm. \$6, \$5, \$4.

SATURDAY DECEMBER 3

- **Alistair Hulett and the Hooligans** in concert at the East Brunswick Club Hotel. 8.00pm.



Award for local musician

BENDIGO musician and dancer Peter Ellis has been awarded the prestigious Graham Squance Memorial Award for 1994.

This award is in the form of a scroll and is given to persons who have made outstanding contributions to the furtherance of the folk arts.

The keenly sought after award is presented annually by the Folk Song and Dance Society of Victoria.

Peter Ellis who became the 23rd recipient of the award, is well known for his involvement with the Emu Creek Bush Band and the Bendigo Bush Dance and Music Club.

Peter is well known in district music and dance circles.

The Graham Squance award is an acknowledgement of Peter's outstanding contribution to the study, presentation, documentation and the continuity and preservation of Australian traditional dance and dance music.

The award was initiated following the death of Graham Squance, a talented young performer who was killed in a road accident while on his way to take part in a folk festival in 1970.

In presenting this year's award to Peter Ellis, fellow dancer and dance researcher Shirley Andrews, said that Peter has brought to the folk movement a wide knowledge of the living traditions, both in Australian social dancing and its music.

"Peter's willingness to share his time and knowledge is evidenced by his encouragement of children, who through their involvement with the Emu Creek Band have gone on to become accomplished dance musicians," Shirley said.

Coralie Collins, president of the Folk Song and Dance Society of Victoria, said society members had been actively involved in promoting the folk arts in Victoria since 1965.

"Ceremonies such as the Graham Squance Memorial Award night give a great opportunity to spread the word outside folk circles and to enhance the profile of the folk arts in general," Coralie said.



PETER Ellis (white shirt) honored by the Folk Song and Dance Society.



This piece concerning Peter Ellis and the Graham Squance Award was reprinted from the Bendigo Advertiser.

FESTIVALS

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. Contact PO Box 645, Glen Innes, 2370, or phone (067) 32 1359.

December 9 - 11

UT Creek Folk Club Music Camp Out - Crystal Creek, Victoria.

Camping and facilities available. Beautiful secluded property. All welcome. Contact: Jim Catterwell: (057) 721 866.

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. Contact Neville Simpson: (060) 771 241.



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

The Backstreets of Paradise

ALISTAIR HULETT

Reviewed by John McAuslan

I first heard Alistair Hulett sing at the wedding of mutual friends in Sydney sometime back in the glorious eighties. I already had a strong bias in his favour as Gordon had neatly substituted him for 'yours truly' singing the 'wedding song', and I was eternally grateful. Alistair sang a Bob Dylan song "Forever Young" and it was a knock out, so wonderfully fitting and sung so well. So I had his number from that time - he was obviously one of those dead set CB's (Clever Bastards!).

Since that time Alistair has established himself as one of the most exciting talents on the scene. When I made the album "The Immigrant" he gave me three songs, one of which, "The Ballad of 1975", ended up on the recording. I have always made the effort to see him work live when he has ventured down from Sydney, and have rarely been disappointed. He has style, he's a strong guitarist, he sings with passion, and of course he writes with more of the same. He also happens to be Scots, a very active political animal, a revolutionary and a socialist. He does benefits, he marches, he protests, and he writes songs which he hurls full strength at the evils of injustice and the new world order. His politics are straight ahead, no nonsense, socialist left and he wears the badge with pride.

But is this a review I hear you scream. Yes, yes.....but I do feel obliged to state my bias before I jump in with my opinions, for that's what reviews are, of course.

"The Backs Streets" contains 14 tracks, twelve originals and two by other writers. The instrumentation is similar to Alistair's last recording with an all acoustic sound, but with the addition of Uilleann pipes and accordion. It's a very 'stringy' sound indeed with bouzouki and acoustic guitars very much in evidence. It's dangerous stuff in a studio however, with the resultant mix suffering a bit from too many instruments in the same range, and a very strange stereo image at times. Overall the quality of the playing is good throughout, with a nice interplay between Alistair on guitar and Jimmy Gregory on bouzouki on most tracks, with the pipes, accordion and fiddle as melody on various tracks throughout.

The songs...well they're Alistair's songs, heavy on rhetoric and never afraid to tackle the difficult issues, and as always there's a wide spread of concerns. The CD kicks off with **New Age Of The**

Fist, an up tempo, Moving Hearts style, full on assault on world politics of the nineties and the injustices therein. I found it an awkward piece of work with the listener being asked to tick the right box "Israel or Palestine, US or Iraq" etc. If only it were that simple.

Track two for me is the stand out song on the album. **Everyone I Know** is again about the nineties but it relies on the writer's personal experiences of hardship and stress among friends and comrades trying to keep it all together physically and mentally in these days of hard edged economic rationalisation. It has a good tune, nice arrangement and it's the song that I've been singing from the first listen.

Militant Red is a song about a girl friend, and of course she just has to be militant red. It has a great swing feel which reminded me of the Easy Club and again as all the songs which work best on the album it's written from a close personal perspective. **She's Got No Conscience** is about the bitterness of the dreaded broken relationship. What can I say, that's girls for you mate!. (At least he ends up pissed in a stranger's bed, much preferable to the hangover in more familiar circumstances).

John McLean's March is the first of the two songs not composed by Alistair, the other is **Victor Jarra Of Chile**. Two powerful masterful songs which I felt needed some explanation in the notes. I found myself wondering why the first was over so soon and then how poor old Victor just kept on and on. The first song was written by Hamish Henderson one of Scotland's national treasures, a poet, historian, singer, collector and guiding light behind the School Of Scottish Studies. He used a pipe march to carry his famous song and I reckon he called it just right. The march has a swagger about it, a certain pride and when it's the right tempo you can't help but swing yer kilt along with it. I can always imagine McLean and his triumphant comrades swaggering back into Glasgow after his imprisonment and Alistair's version I'm sad to say carries no such swing. Victor Jarra on the other hand has been treated with such a slow deliberate gait that the story suffers and I just lose interest.

The next composition of Alistair's is **Good Morning Bouganville**. This tune points the finger at Australia's foreign policy in PNG. It's another 'which side are you on' type construction with a good strong tune and the call-to-arms hook. **Almost Unintentional** carries the most awkward poetry of the album and the tune on this occasion fails to rescue the track. The subject of the song is sexual politics again with the male portrayed as the macho unfeeling wham bam thankyou mam who fails to understand the subtleties of seduction which should be 'almost unintentional'.

Out In The Danger Zone is the penultimate song on the album and it's written from the inside. There's a genuine quality to the lyric, it's a description of the life many of our kids are living, on the streets, strung out on dope without any hope or any way out. The final track is a call to arms anthem to bring down capitalism and **Kick It Over**. Such a forlorn hope really, capitalism is here for a while yet, but it fairly loughs along and soon you'll be belting out the hook with gusto, hope and solidarity.

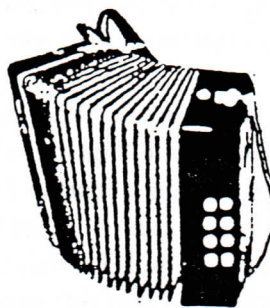
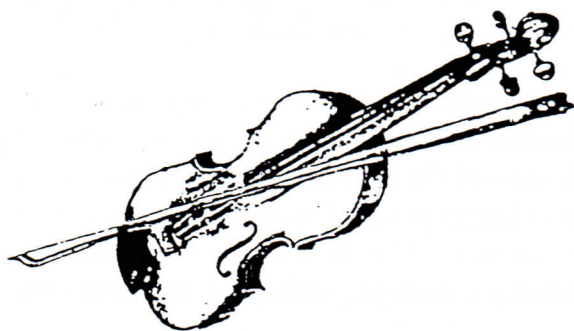
Its a wonderful example of the power of song, Alistair continues to provide provocative and challenging music, and he is a natural tunesmith. While many of his middle class contemporaries struggle along with the same chord structures, Alistair's experimentation with different tunings, a willingness to try new line-ups and of course his political courage and commitment will ensure an interested audience for years to come.

Alistair's words were "be honest" when I agreed to this 'ere review, and I have tried to follow his advice. I have listened a lot to **The Back Streets Of Paradise** and it's a good album, It's not a great album - the production annoyed me at first - but I'm a picky bastard. So **buy it**, and if you don't have the last one buy that too.

John McAuslan

Congratulations

To Cathy Dowden and Ernie Gruner
A Boy! Rowan is his name.
Born Thursday 20th October.
All well



The Traditional Social Dance Association of Victoria

Presents

The 1995 Dance Composers Competition

Entries are invited for two categories in the competition:

- 1 **General Social Dances** (including dances for children)
The winner of this section will be awarded the Beat Klippel Memorial Trophy.
- 2 **Dances suitable for more experienced dancers.**
The winner of this section will be awarded the VFMC Perpetual Trophy.

Judging of the competition will take place at the
National Folk Festival
at Easter in Canberra 13th to 17th April 1995.

Entries must be received by 14th February 1995.

For conditions of entry and judging criteria, contact the National Folk Festival Office
ph:(06) 249 7755 fax (06) 247 0906 or the TSDAV Lucy Stockdale ph: (03) 380 4291

Proudly sponsored by the Victorian Folk Music Club Inc.

I have been prompted to contribute this article after reading a review in last month's issue by Peter Ellis. Similarly here the history of music and dance of an area has been preserved.

A SHORT HISTORY OF CAJUN MUSIC AND DANCE. *by Margot F Hitchcock.*

Cajun music and the dance stems from Louisiana's French population who are descendants from the Acadians, the New World colonists who began settling at Port Royal Acadia in 1604. For nearly a century the Acadians thrived in their new homeland, adapting to the area and its climate with the help of the Micmac Indians. The power struggle between the English and the French colonial empires led to Acadia changing hands back and forth until the Treaty of Utrecht in 1713, when England gained permanent possession of the colony and renamed it Nova Scotia.

The Acadians were deported from their homeland in 1755 by the British who sort to disintegrate the Acadian society to make way for new English colonists. After being dispersed to various British colonies, in 1765 after ten years of hapless wandering, many Acadians began to arrive in Louisiana, where they commenced to recreate the society they had known in Acadia.

Within a generation, these exiles had so firmly established themselves that they became the dominant culture in South Louisiana and absorbed the other ethnic groups around them. Most of the French Creoles, descendants of earlier French settlers, the Spanish, Germans, Scots-Irish, Afro-Caribbeans, and Anglo-Americans in the region adopted the traditions and language of this new society which became the South Louisiana mainstream. The Acadians in turn, borrowed many traits of these other cultures, and this cross-cultured exchange produced a new Louisiana-based community, the Cajuns.

These diverse cultural influences blended with a strong western French/Acadian base to produce what is now called Cajun music. Fiddlers began playing for dances held in private homes where furniture was cleared to make room for crowds of visiting relatives and friends. From their Anglo-American neighbours they learned jigs and Virginia reels, to enrich their growing repertoire which already included polkas, contra dances, Varsovianas, Mazurkas, waltzes and the two step.

In the mid to late 1800s the diatonic accordion which had been invented in Vienna in 1828 entered South Louisiana by way of Texas and German settlers, and quickly transformed the music played by the Cajuns. Dance bands were built around the accordion and fiddle with a triangle, washboard, or spoons added for percussion. Some groups added a Spanish box guitar for rhythm. By the late 1920's musicians had developed much of the core repertoire now associated with Cajun music. Cajun musicians played at the National Folk Festival in 1935. In 1965 the Louisiana Folk Federation was formed to encourage the preservation of the traditional Cajun music. The revival movement of the 1960s and 1970s helped to make a veritable fad of folk music, along with Folk Festivals that sprouted across the country.

(Information condensed from an article, 'The Makers of Cajun Music' by Barry Ancelet, published 1984, provided by Andrew and Geoff Le Blanc, and written by Margot Hitchcock.)

Today the popularity of Cajun music has spread worldwide. We have in Melbourne, the *Cajun Aces* band led by the Le Blanc brothers (who are descendants of the Acadians) who play authentic Cajun music. With their help and assistance recently, Brian Hickey and myself ran a *Cajun Dance Workshop* in conjunction with the *Traditional Social Dance Association of Victoria*. As this workshop was successful we plan to hold another one on Sunday November 20th from 2.30pm till 5.0pm at the Dance Studio, Frank Tate Building, Melbourne University. The Cajun dances have been learnt by us from videos sent from Louisiana U.S.A., and London, England. Any interested person is welcome to attend, for further information ring Margot or Brian on (03) 481 7713.

Garage Sale
 225 Rathmines St, Fairfield
Saturday, 5th November
 10.00am - 3.00pm
 Good furniture, clothing and
 odds'n'ends.
 Contact: Dave or Jenny: (03)
 529 2947 or Jeanette: (03)
 481 6051



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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.

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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)

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An afternoon Concert of Traditional and Original music.

Sunday 13th November 1994, 2:00pm
Sophia Mundi Steiner School Hall
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Moving Harps

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Peter Neville, Vibraphone

Marimba Madness

Andy Rigby, Jon Madin
& Christoph Maubach

\$12 and \$8 conc.

Bookings: David (03) 529 2947



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PRESENTS

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PICKING, NOSTALGIA, RAGTIME,
BLUES, ROCK & ROLL, COMIC
SATIRE, SENSITIVE LOVE SONGS,
SERIOUS FOLK SONGS.
IT'S ALL THERE.
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PERSONALITY
AND
RECORDING ARTIST

FRIDAY NOVEMBER 4

8.30 pm

East Brunswick Club Hotel
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Meals till 8.30

SUPPORTED BY



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FOLK VICTORIA

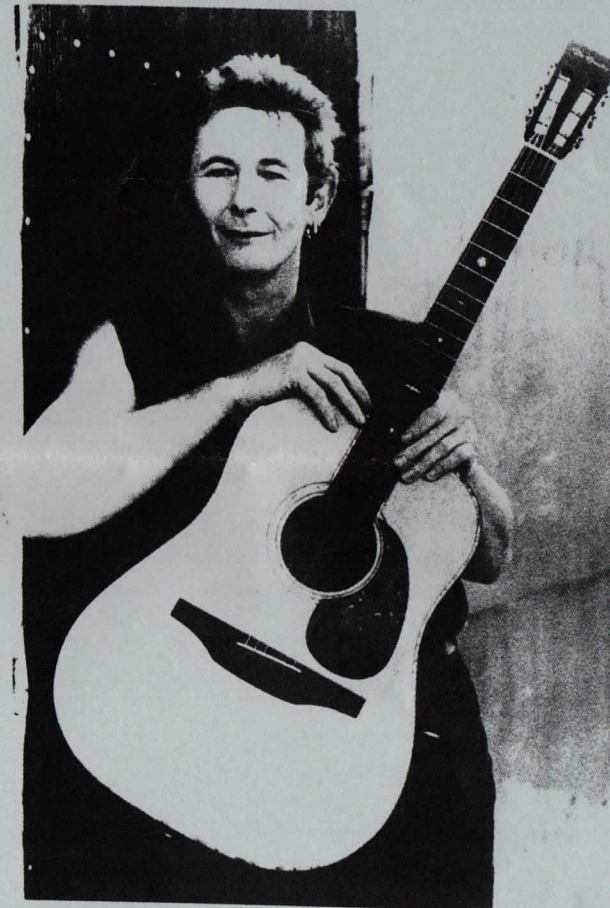
PRESENTS

ALISTAIR HULETT
&
THE HOOLIGANS

**CD
LAUNCH**

**"IN THE
BACK STREETS
OF PARADISE"**

SAT 3rd DECEMBER
EAST BRUNSWICK
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\$12/\$8 CONC.

BOOKINGS & ENQUIRIES (03) 489 2441

MELBOURNE FOLK CLUB

NOVEMBER

Friday nights 8.30 pm. All welcome

4th **Bernard Carney - The Complete Entertainer!**

Songs, comedy, slick blues-influenced guitar-picking, styles ranging from folk to blues, from ragtime to rock'n'roll - an entertainer who can delight all types of audiences.

Lynne Tracey - Melbourne singer with the voice of an angel.

Gill Rees - NSW singer, songwriter and leading exponent of the hammered dulcimer.
\$7, \$5, Entry.

11th **Lost Fortunes**

Four talented musicians and singers who have been delighting session players at the Peacock Inn on Sunday nights. With Peter Hoimes on fiddle, guitar and vocals, Michael O'Connor on fiddle and mandolin, Bree Delian on accordion and vocals and John Logan on guitar.

James Rigby - Singer and multi-instrumentalist from Maldon.

18th **Pastance- Medieval and Renaissance from Sydney.**

Four superb musicians who present the songs, music, dances and stories of the 11th to the 17th Centuries. You'll see lutes, fiddles, a gemshorn, shawm, crumhorn, gittern, bagpipes, recorders, percussion, and much more.

David Rackham and friends - Our own talented local folk will entertain with harp and other instruments.

Entry: \$7, \$6, \$5

25th **Kristina Olsen - Special guest from the USA.**

Singer, songwriter, multi-instrumentalist, blues artist, all-round talented gutsy performer!

Geoff Achison - Local rising star on the blues scene.

Meg MacDonald - A singer with a beautiful voice and a wide ranging repertoire.

Entry: \$8, \$6.

EAST BRUNSWICK CLUB
HOTEL

280 Lygon Street
BRUNSWICK EAST
380 1206
Tram: 1 or 15

Enquiries: 481 6051

ADMISSION

\$6
\$5 conc
\$4 memb
Unless otherwise
stated.



ALISTAIR HULETT & THE HOOLIGANS

Scottish-born Sydney songwriter Alistair Hulett is at the cutting edge of Australian folk and acoustic rock music. Whilst dipping his lid to a strong upbringing in the Celtic tradition, his songs are set firmly in the present and deal with contemporary Australian issues.

They are songs stacked with social and political comment, equal parts power, passion and sensitivity - each loaded lyric a musical molotov.

Since his stage-diving pillar-nutting days with folk rockers Roaring Jack in the late 1980s, Alistair has been carving out an increasingly successful career as a solo artist. He has also worked in a duo with Jimmy Gregory of The High Notes.

Joining Alistair for the Melbourne launch of his new CD

"In The Backstreets of Paradise"

will be

JIMMY GREGORY

guitar and bouzouki

LINDSEY MARTIN

fiddle

JAMES FAGAN

clarinet and bouzouki

JOHN DEERY

uilleann pipes and tin whistle

Together they are the best bunch of Hooligans you'll ever hear.

Book early to avoid disappointment. One Melbourne gig only.

WHERE : East Brunswick Club Hotel
280 Lygon Street, East Brunswick
(Trams 1 & 15)

WHEN : 8.00 p.m. Saturday 3rd December 1994

ADMISSION : \$12.00 / \$8.00

BOOKINGS/INFO : 489 2441

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FROM THE USA...

voted in the world's top 100 acoustic recording artists of the '90s...

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good time folkie jazzbo women - Maria
Muldaur, Joni Mitchell, Rickie Lee Jones...
fans will find plenty here".

L.A. WEEKLY

"Plays guitar like a boy!"

NINA GERBER, HOT SHOT GUITARIST

PLUS....GEOFF ACHISON

MEMPHIS-AWARD WINNER,
THE MOST EXCITING
RISING BLUES
STAR IN
AUSTRALIA

and

MEG
MacDONALD



FRIDAY NOVEMBER 25TH,
8.30 PM
EAST BRUNSWICK CLUB
HOTEL
280 LYGON STREET,
E. BRUNSWICK

Admission \$8,\$6.

UT CREEK FOLK CLUB 10th ANNUAL MUSICAL CAMP OUT

*Where: 'Artemis' Crystal Creek (Near Alexandra)

*When: 9th, 10th & 11th December 1994

*B. Y. O: Family, friends, camping gear, tucker, grog & musical instruments

*Plenty of camping space toilets, shower, fresh water etc.
Firewood, BBQ's & Campfire provided

All welcome *Further Details

Phone (057) 721 866(see map overleaf)

Folk Festival Location Map

