



FOLKVINE

The Newsletter of the
Folk Song & Dance Society of Victoria

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NEW BEGINNINGS:

Editorial

Once again members are able to enjoy the combined resources of the 'Folklife News' and 'Folkvine' teams. As Coralie mentioned in the last edition of Folkvine, Brian Grayson is no longer able to continue as editor of 'Folkvine'. We have not as yet been overrun with volunteers, so I have offered to take over as temporary editor, with the expert assistance of Brendan Walker, Coralie Collins and Jeannette Gillespie. Between us we feel we can continue to maintain the high standards set by previous editors. With the demise of the weekly folk club and the appointment of only a caretaker committee, it is more important than ever that we maintain communication with each other through 'Folkvine'.

Readers of this edition of Folkvine will notice a few changes. We have not included our regular 'Festival Update' and 'Folk on Radio' segments. To avoid unnecessary repetition this section has been incorporated into the 'Notice Board' and

'Folk On Radio' sections at the end of this publication. This of course makes room for your contributions, as well as contributions put together by the editorial team. Please give some thought towards writing a short article about a folk event, new CD or a special interest you would like to share with readers.

This month we are celebrating the success of the recent Fringe Series of concerts featuring UK performers Vin Garbut and Jez Lowe, Alistair Hulett and the Hooligans from NSW and Enda Kenny [VIC]. All concerts were well attended. The smooth organization of all performances was a credit to the organising team: Hugh McEwan, Jamie Johnson, Coralie Collins and Jeannette Gillespie, supported by Enda Kenny, John O'Leary, Brian Hickey, Sue Harriage and John Dick.

As I mentioned above we need your contributions. We would like articles mailed to us by the 22nd of each month. They can be sent to me

Sue Purdie

60 GRAHAM ROAD, ROSANNA EAST, or
FSDSV

P.O. BOX 1096

Coralie will continue to receive articles

We look forward to your support.

SUE PURDIE.



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FSDSV FRINGE CONCERT SERIES.

The recently completed concert series has been a triumph for the FSDSV. Audiences were delighted by the variety and the breadth of talent offered over the three events. The performers were all in great form and obviously pleased by the enthusiastic audience response. Everyone relished the opportunity to join in the chorus on many occasions.

JEZ LOWE [UK], WITH ENDA KENNY.

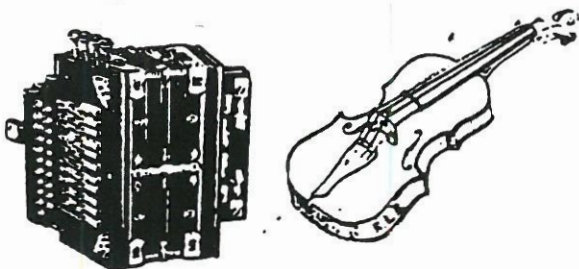
Reviewed by Pam Connell/Jeanette Gillespie.

"You can have a go at the harmonies if you like because my band, 'The Bad Pennies' haven't turned up", said Jez with a wry smile as if waiting for a penny to drop. Well, I'm glad this bad penny turned up to the Jez Lowe concert on the 14th of October at the Brunswick Mechanics Institute.

From the first words of the opening song a certain magic emanated from this man which held the audience totally spellbound for the duration of his performance. He exudes warmth, wit, and wisdom in both the lyrics of his songs and interim patter. His songs were tastefully accompanied by guitar or combined cittern and harmonica, which provided an interesting change of mood.

I often feel about singers/songwriters the way most people feel about accordion players yet I bought a CD during the interval without any fear that I would regret it. Indeed it has been played at every opportunity since then. Jez is a delightful character, a very professional musician and a wonderful entertainer. What a shame the modestly sized venue wasn't packed to capacity. Where were you all? You missed a treat! -- Pam.

An added bonus was an enjoyable bracket by Enda Kenny, full of good songs and enthusiasm after a successful UK tour. Enda, a Jez Lowe fan from way back, introduced Jez's songs to Australian audiences in the 80's. It was a delight to hear the two of them perform "Old Bones" together at the end. As Pam says if you weren't there you missed a treat! -- Jeanette.



VIN GARBUTT [UK] WITH NEIL ADAM AND LOUIS MCMANUS.

Reviewed by Jeanette Gillespie.

It's so hard to say anything about Vin's performance which hasn't already been said - difficult indeed to speak at all when your sides are aching and your mouth is permanently locked into laughing position! What a performer! At his concert at the East Brunswick Club Hotel on the 15th, he was positively flying, words of wit and humour tumbling in torrents from the ever expressive face. Vin's powerful singing and playing, and the superb craftsmanship of his songwriting enfolds the audience in his joy of life, his visions of humanity and his rage at wrongdoing.

Vin was ably supported by singer and songwriter Niel Adam and mandolin and fiddle player extraordinaire Louis Mc Manus. -- Jeanette.

ALISTAIR HULETT & THE HOOLIGANS WITH CHRIS FALK.

Alistair's excellent concert will be reviewed in next month's edition of 'Folkvine'.

PORT FAIRY FOLK FESTIVAL UPDATE.

For those of us who follow the Port Fairy Folk Festival it's time to locate a program of events, make a decision and purchase tickets before they are sold out. The festival has an enormous following with many people returning year after year. The festival, now into its twentieth year has featured many outstanding performers both local and international. In 1996 the festival will be over the weekend March 8th to 11th and the following artists will be performing:

Roy Bailey [UK], Battlefield Band [UK], Eliza Carthy and Nancy Kerr [UK], The Chipolatas String Band [UK], Falderal String Band [USA], Martin Hayes Trio [Ireland], Penny Lang [Canada], John McCutcheon [USA], Kristina Olson [USA], Stravaig [Scotland], Kofi Walker [Caribbean] and many national and local artists including: Backsliders, Bongo Fury, Alex Burns and Nick Charles, Captain Matchbox, Kev Carmody, Chain Of Hearts, Coco's Lunch, Graeme Connors, Ted and Nerys Egan, Hot Cafe, Jugularity, Enda Kenny, Accoustic Killjoys,

Klezmania, Raley Lee, Mara! Kavisha Mazella, Gordon Macintyre and Kate Delaney, Musici Manjara, Cathy O'Sullivan, The Press Gang, Margaret Roadknight, Jane Saunders Trio, Sirocco, Dave Steele and Andrew Pendlebury, Bushwhackers, The Celts, The Preachers, The Tinkers, Tiddas, Jean Paul Wabotai, Fay White, John Williamson and other yet to be confirmed.

Of special interest is **The Lawson Patterson Award for Songwriters**, an award which attracts huge interest and has showcased many wonderful songs. Entries are being called for now. The closing date is the 30th. of November. Ten finalists will present their songs at the featured Songwriters' Concert at the festival. The first prize will be a handcrafted Maton guitar manufactured and provided by Maton.

Regular festival goers will be interested to learn that the latest video of the festival has recently been released. 'Port Fairy ...1995! -The Film', priced at \$29.95, is available from the Port Fairy Newsagency, Geelong Performing Arts Centre or by mail order from P.O.Box 176, Port Fairy.



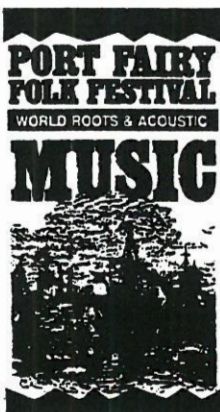
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GRAHAM SQUANCE AWARD

The 1995 **Graham Squance Memorial Award** will be presented on Friday 24th November during a special concert starting at 8:30 pm. at the East Brunswick Club Hotel.

This award was initiated by the Folk Song & Dance Society of Victoria 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 on the Queen's birthday weekend in June 1970. Graham was not only a fine performer but also involved himself in many aspects of presenting folk music and folklore to the general public, including participation in the organisation of the earliest national folk festivals, held in Melbourne.

For the past 24 years the Society has remembered Graham with its presentation of the annual Graham Squance Memorial Award, now in the form of a scroll, to persons who have been deemed to have made **outstanding contributions** to the furtherance of the folk arts.

The 1994 winner of the award was **Peter Ellis**, Bendigo musician, dancer, teacher and collector of early Australian dance music. Inclusion of Peter, in this prestigious category was an acknowledgment of his tremendous contribution to the study, presentation, documentation and hence continuity and preservation of **Australian traditional dance and dance music**.

In presenting the scroll and congratulating Peter, **Shirley Andrews**, heavily involved in dance research herself and also a past recipient of the Squance Award said, 'Peter has brought to the folk movement a wide knowledge of the **living traditions**, both in Australian social dancing and its music.'

Shirley said Peter's interest had been first aroused in his own area of Victoria where some of these dances were still being done and where traditional musicians were still playing the dance music. She claimed, 'Peter has done an outstanding job in collecting many of the dance tunes played by these and numerous other musicians. In addition to documenting these and the accompanying dances, he has made them readily available through the publication of his three volumes, *Collector's Choice* containing approximately 900 dance tunes.'



Peter Ellis is also well known for his involvement with the popular *Emu Creek Bush Band* and the *Bendigo Bush Dance and Music Club*. Peter's willingness to share his time and knowledge is evidenced by his continued encouragement of children, several of whom, through their involvement with *Emu Creek* have gone on to become accomplished dance musicians.

Peter also features regularly at folk festivals and workshop sessions where he specialises in the presentation of what he terms the 'living dance tradition', those dances of our heritage which have survived. Included in this issue is an excerpt from one of Peter's many publications which he has given me permission to print.

Ken White, friend of Graham Squance and winner in 1971 of the first Squance Award, and Peter the 1994 winner hope to be present at this year's award presentation. Invitations have been sent to all past recipients of the award and, as has become tradition, it is planned that the concert for the night will be presented by those past awardees able to attend. Please join us on 24th November to participate in a great evening of music, celebration, friendship, fun and happy memories.

Sincerely, Coralie.

AUSTRALIAN BUSH MUSIC FESTIVAL: GLEN INNES

With this year's overlap of the Victorian and NSW spring school holidays came the opportunity I have craved over the years; the chance to go to the Australian Bush Music Festival in Glen Innes and to travel over parts of Australia I had not seen before.

It's probably fortunate that we are experts at assembling the caravan blindfold, as it was latish on the Tuesday before we left Bendigo and so by the time we made it to Narrandera it was dark. We therefore unfortunately missed the promised spectacular sunset on the lake and my tardiness at a.m. rising meant I had to accept the description of an equally beautiful sunrise.

We did however manage to reach the Warrumbungles early enough to witness the vibrancy of colours as the sun set on the rocks there. An enforced early night when Wayne's accordion was deemed to prevent neighbouring children from sleeping meant we were up early enough next morning to not only see some more of the park but also to visit Siding Springs.

A long haul the next day, through country totally new to me saw us at Glen Innes and the festival camping area of the showgrounds, where this time there was no curfew on live music; we had the area to ourselves! Bonus that this may have seemed to us, it had the organisers very worried when by late Friday afternoon we'd been joined by only a handful of other campers.

Our own apprehension began to emerge with the preparations made by the tent-peggers, who were to share the showgrounds for the weekend with the festival. Also emerging at this stage were not only the horses, but their riders, most of whom seemed to be attired in western garb; (nice terminology for American gear).

Added to this, preparations for the Friday night opening concert, which was to showcase country singer, Gina Jeffreys also seemed cause for alarm, as a sound system which could have satisfied The Stones was installed. Shrugging our shoulders and starting to think out loud about Jim Moir's wisdom of Wagga we decided to cut our losses and check out the opening festival concert.

The Grandstand was packed with enthusiastic locals, from kilometres around and the incumbent tent peggers. Gina's support, Kaylene was by this time well into her bracket of *country* with overtones of mid-west America, but the massive sound system and support band effectively prevented us from hearing her voice.

We took advantage of the interval and headed for the Bar, as did many of the huge crowd. Just as we were managing to get a drink Wongawilli hove into sight and due to their long and arduous trip(s) they were also in need of a drink(s) so we actually had to partake of the remainder of the concert from the Bar. Suffice to say, one dance muso, and/or one accordion leads to another and steadily the numbers swelled; and so with Saturday and Sunday!

By late Saturday we realised that many of the tent peggers were wearing traditional Australian riding attire and we had become increasingly impressed by their sheer skill and by their superb 'horsepersonship'. Upon talking with them we became acquainted with the history of tent pegging of the Australians at the Boor War. As dancers we were amused by a team named the Albert Lancers.

Our affiliation quickly became attached to the Australian Light Horse team from Queensland, men riding in their traditional service uniform and we followed their superb performance with

interest. The winning team in the Junior competition, comprised of two boys and two girls in their early teens came from South Africa. Riding Australian horses loaned by local people, they won accolades all round for their deftness and their riding skills.

We were fortunate to hear Kaylene from the night before, singing in her full and beautiful voice without the backing band, this time some of her own poignant compositions, from her aboriginal background. She has recorded a CD but was advised that it should include more *better known* songs than those she had composed! I hope we convinced her otherwise.

Dennis O'Keeffe's Saturday concert bracket was all that we have come to expect of Dennis and his professional presentation of music, historical research and story.

The festival boasted a plethora of poets and reciters. To those who bewail the demise of interest in the spoken word, I say look a little farther afield than Melbourne; its alive and well. Col Newsom, who I had heard in Canberra again impressed me, as did a number of the locals and also a fellow (who's name I can't recall) with his series of recitations on the wisdom and the foibles of the legal system.

Dave de Huggard has lost none of his old charm, either on the stage or off, (although he may contest the *old*). He continues to combine music, song and yarn in his concert delivery and to be first and last at the sessions. He was of course as much in his element with the musicians from Wongawilli as with the old time button accordion players from the area. His ability to pick up a tune from a line hummed or whisled, to play it and usually to name it never ceases to amaze. (Would that he could remember people's names so well)

When handing out accolades, to the top of the list must go **Wongawilli!** We had braved the cold and dressed for the advertised dance but when there was little evidence of either dancers or band we again began to wonder whether Wagga might have been a better choice. Again we made our way to the Grandstand and the evening concert where Wongawilli were featured. Rumour had it 'The dance band hasn't turned up/wasn't booked'. 'Wongawilli will finish their concert bracket and then play for a dance' and **this they did, both nights!**

Although not booked to do a festival dance, Wongawilli rose to the occasion. Any thoughts of Wagga were forgotten as they trotted out their best

in old time couples dances; in polkas and waltz mazurkas and then moved onto some easy bush dances. The night finished up with a *version* of the San Toys quadrille during which Graham managed to teach 'everything you ever needed to know' except 'right and left through' which tended to make things *interesting* when Wayne called The Lancers the following night, again to the music of Wongawilli.

In Canberra Dave De Huggard learned the Palais Glide in the Bar; this time he and poet extraordinaire, Col Newsom, who has more than gained his three score years and ten learned, to the merriment of all, the pitfalls of trying to use a ballroom hold for the barn dance where many women were anticipating an over the shoulder/square dance promenade hold. We'll make a dancer out of Dave yet!

Full marks to Glen Inness; they put together a successful music festival which not only co-habited harmoniously with the tent peggers; giving us an understanding of their history and they an enjoyment of our music and dance; a festival which gave ample opportunity to booked performers and to sessioners; the latter accommodating people such as Dave De Huggard, Dave De Santi from Wongawilli together with old timers who continue to contribute so much to our understanding and appreciation of the music of this country. *Coralie.*

THE DANCE PROGRAM: PETER ELLIS

This excerpt is taken from a booklet compiled by Peter Ellis, last year's winner of the Graham Squance Memorial Award. Peter, a member of both the Emu Creek Bush Band and the Bendigo Bush Dance and Music Club, has kindly given permission for this material to be reprinted.

The booklet to which I refer is a compilation of information about time signatures of various dances and the way in which these are selected in a balanced order to make up a good dance program. Peter comments, that in practice the MC has a difficult job catering for the tastes of those favouring a select "dancers" program, where the preoccupation is with the variety of steps and combinations of figure work; and those of the lay person whose priority leans more towards a light program where less complicated dance sequences allow for more conversation and socialising .

The sections from this article I have chosen to include in *Folkvine* are those of a more general nature, portraying something of a potted history of the background of dance from the eighteenth century and covering the period up to contemporary programs.

The Eighteenth Century

If we look back two centuries, the main social dances were the minuet and gavotte, an occasional polonaise and several favourite country dances - the English country dance group, Sir Roger de Coverley, and the Highland Reels. These were repeated numerous times on a program and it was not hard to memorise the half-dozen or so dances. The real emphasis was on socialising and dancing repeats of the same dances with different partners. This was not complicated and therefore relaxed conversation of the utmost benefit.

Although our modern revived British country dances, somewhat erroneously dubbed "bush dancing" in Australia, are derivatives of these very early country dances, they are generally livened up considerably. The originals were relatively stately and subdued and often only the top couple(s) of a long set were actually dancing, so there were long periods of standing time for others. It was often the only way young people could meet and chat out of range of the "old dowagers" and chaperones

The Nineteenth Century

As the nineteenth century proceeded the dances had changed, but the general choice was about the same. The Quadrille (First Set) and waltz were the principal dances repeated numerous times on a program and generally alternated with the Polka, Lancers and the Galop.

Likewise these dances were stately and subdued (except for the Galop) in comparison to the versions of this century. The Quadrille had long periods of standing time for conversation while the active couples were dancing.

Occasional variety on the program was offered by the odd surviving country dance such as Sir Roger de Coverley, the Spanish Waltz or Highland Reel, and by newer couples dances such as the Schottische, Varsoviana and Mazurka or Polka Mazurka. Sometimes a different set such as the Waltz Cotillion or the Caledonians would occur and a little variation by repeating well-known figures from the four principal sets (Quadrille, Lancers, Waltz Cotillion, Caledonians) in different combination of order, giving rise to the Alberts, Fitzroys and Exions.

The Twentieth Century

By the 1920's the fashionable dances had again changed, but the variety was little different - Foxtrot, One-Step, Waltz (Modern) and occasionally a Tango, but the first three repeated over and over in monotonous succession. Well, it was monotonous!, again the idea was to continually dance with different people and to converse. Occasional variety was added by an older dance, usually the Lancers, and one or two sequence dances, such as the newer Veleta Waltz, Maxina, Two-Step and Barn Dance. The first of the solo dances such as the Charleston was soon to appear.

The 50/50 Dance

The Great Depression of the 1930's is said to have lead to the creation of the "50/50" dance as it was necessary to attract older people who could afford door charges and subsidise or lower the cost for young people. Therefore, the MC had to attract veteran dancers who knew nothing of the modern ballroom, and yet cater also for the youth. The quadrilles, schottische, polka, varsoviana, polka mazurka, circular waltz, maxina, veleta and two-step found revival and alternated alongside the foxtrot, one-step and modern waltz. The programs now had a greater variety of dances than in earlier times, but were all simplistic enough to maintain a good social atmosphere.

The Old Time Dance

Also the term "old-time" had now been coined to distinguish from the modern ballroom dances, and it had become popular to have all old-time dance nights. Sometimes in the city there were two floors, one for modern and one for old-time. Indeed, old-time had never gone out in country districts and in the 1920's the variety program with few repeats had been established. Some districts such as Yandoit, Ravenswood, Lockwood and Fryerstown were known for having six or seven different sets in an evening, and with Sir Roger de Coverley and the "Stock yards" , (Bull ring) still surviving

One difference this century is that an old-time dance is always commenced and finished with a Circular Waltz, whereas before the 20's or 1910 it was not a decent dance unless it commenced with the Grand March and First Set and concluded with Sir Roger de Coverley.

Also at a true old-time dance the Varsoviana, Polka Mazurka, Highland Schottische and plain

Polka were always separate full dances on a program, never bracketed. The old-time medley bracket came into being after competition by the "new vogue" dances that were being churned out by the ballroom dance teachers of the 1930's.

The New Vogue Dance

The first of these new vogue dances were, believe it or not, The Pride of Erin, Parma waltz, Charmaine, Tangoette, Gypsy Tap, etc. These, by the 1950's, along with the Evening-3-Step had become the perennial favourites and considered "old-time" in comparison to the newer sequence dances that have continued to emerge to the present day.

Decline of the Set Dance

With younger people taking on the sets following the depression, and relaxation of the old standards, the quadrilles had become very vigorous, to the point of being dangerous by the 1950's. The level of serious accidents was so high by then that the Lancers and First Set were banned from many dance halls and the Alberts and Waltz Cotillion then became the leading quadrilles.

The Contemporary Program

With the introduction of "bush dancing" and the revival of many of the older colonial dances in recent decades, along with the general popularity of old-time dancing, the modern MC has an enormous task and range of considerations in making up a good program.

Peter includes some technical detail as to how this may be accomplished which I am sure he would be more than willing to discuss with anyone interested in this aspect. Coralie.

TIERRA DULCE COMES TO FOLK VICTORIA

The key note to Tierra Dulce [sweet Earth] is authenticity. They play music from every corner of Latin America including Mexico, Brazil, Chile, the Andes, Venezuela, and Argentina.

Founding member Bill Desailly has devoted the last twenty years to mastering the intricacies of South American rhythms. He is now known as one of Melbourne's most authentic Latin style guitarists.

Jorge Stanton from Buenos Aires is a percussionist of great sensitivity, who plays such

instruments as the 'Bombo' an indian drum used in all Southern and Andean regions, temple blocks, guiro, [a tropical scraping instrument] and maracas.

Jullian Acuna from Chile will add a dimension with extra percussion. He is also a fine player of the Zampona or pan flutes, which have been used in the Andes since pre-Colombian times.

Before 1988 Ellen Hundley [Spanish vocals, accordian , piano] was best known as a bush band musician, an area which still involves her. But in that year, she was discovered by the Latin American communities. Since that time her music has been in constant demand, particularly for her renditions of Mexican songs.

Tierra Dulce will appear at the the East Brunswick Club hotel, 280 Lygon St , East Brunswick on Sunday 12th of November, 3.30-6.30 p.m. Entry is \$7.00 or \$5.00 [concession] and don't forget your dancing shoes!

Enquires: 9 870 1013, or 9 480 1020

C.D. REVIEW

The Secret of Roan Inish by Mason Daring.

Daring Records CD3015 Marblehead, MA

Take yourself to a quiet corner of a paddock or beach along with your cd player and Mason Daring's "The Secret of Roan Inish." This is the next best thing to crossing Galway Bay and climbing the craggy slopes of Inishmore to read the book "Secret of the Ron Mor Skerry."

Although accompanying the sound track to John Sayle's film "The Secret of Roan Inish," the music can stand alone. It may be appreciated for its beautifully constructed harmonic and melodic transitions, plaintive airs played on flute, whistle, pipes and fiddle or cello sometimes playing solo or accompanied by bouzouki, harp, bodhran, mando-cello or string quartet. The orchestration using traditional instruments is superbly mixed and does justice to the musicians and delightfully sweet Irish vocalists. The lyrics of Maire Breatnach on "The Shores of Lough Gowna" add a lovely contrast to the traditional music of the opening track.

The varying tempos and light and shade of the shifting dynamics add a new dimension to the soundscape. For one brief moment, you could be drawn far away from reality with the timbre of the full pipe set and the superb vocal harmonies, only to be pulled back by a foot tapping bodhran accompanying the session musicians playing a double jig or reel. The slip jig "The Butterfly" makes a perfect theme tune for Fiona and contrasts well with the whistle bending slow air of the Roan Inish theme.

The "Crab Dream" track contrasts the traditional flavour with a well conceived improvised interlude on pipes, flute and fiddle. The idiosyncrasy of each instrument is displayed to the fullest. Tension is held with the high pitched bowing of the fiddle, the sweet but mournful timbre of the wooden flute along with the bleating of the pipes. Each instrument supports and opposes in turn.

Altogether the music is dynamic, it moves while retaining a serenity that is often hard to find in today's music. There is a depth of light and shade, of joyfulness and sorrow along with a vocal line that suggests an upward movement of floating angels. A musical experience that could put you on a new plane. I highly recommend it.


Wendy Reed.

Colonial Dancers 10th Summer Bush Ball

Music by Dave & Di Alleway, Dave Rackham and Friends, with the band the - *Queens Own Highland Deserters Regimental Danceband*
Saturday 25th November.

Northcote Town Hall, High St., Northcote.
 8pm - 12.30am. Prepaid \$12/At door \$15
 Supper provided, Prize for best Colonial dress
 Barry -9484 4130 or Margot - 9481 7713

The Australian Folk Trust
 invites entries
 for the 1996
 Declan Affley
 Memorial
 Songwriting
 Award

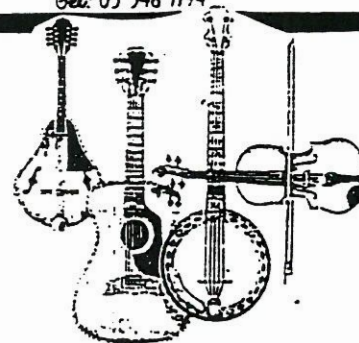


Entries close November 30 1995.
 Entry is free, and entry forms and information are available from your local folk organization or the AFT Office at
 PO Box 156 Civic Square ACT 2608
 ph 06 249 7722 fax 06 247 0906
 email- ausfolk@spirit.com.au

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