

# Newsletter of the Bush Dance & Music Club of Bendigo Inc.

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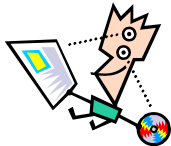


# Coo-ee!

Issue Number 1, February 2015

## **Executive**

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**Newsletter contribution deadline** is Tuesday 10<sup>th</sup> March before the Friday Mail-out.



**Next Bendigo East Hop** – Sat. 21<sup>st</sup> February 8pm at Bendigo East Prog. Hall Lansell St.  
Admission. Members \$5, Visitors \$8, Children under 16 Free. A Plate of Supper to share is always appreciated and enjoyed.

**2015 Membership Subscriptions are Now Due.** Family \$30 and Single \$18

**Next meeting of the club** will be at the Strathdale Community Centre Foyer at 7.30 on **Tuesday** February 24<sup>th</sup>. **NOTE!** It has been brought forward a day owing to several members departing on the Wednesday for the Frances Folk Gathering.



## **General Meeting & Annual General Meeting** –

At the **General Meeting** the main discussion centred on applying for grants to cover the proposal of bringing out:-

1. Wedderburn Oldtimers double CD based on 'Live At Fenton's Creek' on one disk (this is already produced as a single, but nearly out of stock) and 'Community Singing' on a second disk from the vinyl LP which has never been brought out on CD. As the LP and the Fenton's Creek do not take up the full respective 78 minutes of a CD, any space will be used to include tracks such as from the little EP which was the Oldtimers first release in 1975. Also there are several outstanding tracks from a newly discovered recording with Les Dow and Don Topley in particular. Don played an amazing rendition in harmony on two whistles at the same time.

2. A double CD of the very early period (extended Regency) of dance music in Australia during the period of first settlement from 1788 to the 1830s. At this time the main dances were English Country Dances with several Scottish based Country Dances and Reels. The Quadrille and the Waltz were only just appearing and gradually displaced (along the Polka a little later) all the early dances for which there is no resource available in Australia to allow their revival. Production of the CD will provide the means for dance groups throughout to learn our early pioneer dances and get them going. Several members of the Melbourne Scottish Fiddle Orchestra led by Matthew Robertson have agreed to record the Scottish CD component. The balance will be recorded by a group of musicians from the Bendigo Symphony Orchestra, which will be known as 'Mr Balaam's Country Dance & Quadrille Band'.

3 Members will be encouraged to take one turn a month in the year in forwarding a report of our monthly dance for the newsletter.

### **Reports to the General Meeting**

*I* There was a short *meeting in December* and the question of whether we should have Associate Membership was discussed further. It was decided it was not required as our present fees for membership and the discount at the door is more generous than that of other organisations.

Also a letter was directed to be sent to the Bendigo East Hall Committee re the double booking of the hall in November as was as a thank you letter to Oman for his help in notifying us of the double booking. Hopefully all's well that ends well.

### *2 Christmas Party*

Sixty-five people attended the Christmas Party and really enjoyed themselves and the mulled wine always a treat as well as the conviviality and table talk. Most thought the meal was very good and the music was its usual best. Christmas Carols were played for the Lancers and the Alberts causing some fun and comments. As the band only gets to play it once year and there'd been no practise time owing to rehearsals for the pending Anzac concert at Goornong it had to be 'winged'; this no doubt adding to the occasional 'hiccup' (or was it the wine?).

The Anzac Concert Dance Practice before the meal was difficult, as the formal music in a classical style of the period by the town quadrille bands took some getting used to, particularly as the old arrangement of figures is much shorter and without leeway for catching up with longer



Thanks must go to the Emu Creek band which plays for all our monthly dances except the birthday dance, this gives them all a chance to relax and enjoy the night as well. Special thanks to everyone that helps at our monthly dances, the MC's Carol & Chris and to Esma, Mary, Margaret, and everyone that helped with the supper on the night. A special thank you to Peter for helping us to keep up with the older bush and Colonial dances.

Our aim this year is to encourage more people to come to our dances, but I am not sure how we can do this, but if every member brought one person with them to each dance could be a start.

Yours in dancing *Dianne Pearse*, President. (*Editor's note – thanks to Dianne as MC as well*)



**Email.** Please all who receive messages relating to club business such as meeting attendance respond to the Secretary promptly.



**Birthdays February** 6<sup>th</sup> Paul Robinson, 7<sup>th</sup> Geoff Barker, John Fordham, 15<sup>th</sup> Elka Budge, 16<sup>th</sup> Steve Kairn. Congratulations to all, and two band members this month, how many times have they played 21 Today?



### Wedding Anniversaries

Congratulations to Tom and Marg Dean, 65 years on the 11<sup>th</sup> & 49 years to Don and Julie Manypeny on the 12<sup>th</sup>, almost a double, that's the long and the thin or the short and the tall of it.



### Reports

**TSDAV functions coming up:** - The **TSDAV** conducts a series of monthly dance workshops, under the name of - “**Dancing at the 11<sup>th</sup> Hour**” and continues for this year. Dates are the **1<sup>st</sup> Sunday of the Month:** - the next being **1<sup>st</sup> March** at the Eleventh Hour Theatre Hall cnr Gore & Leicester Sts Fitzroy 2.00-5.00 pm. Enquiries Norm Ellis 9888 5332 or <http://tsdav.vicnet.net.au/>

### **SOME VERY SAD NEWS**

Rose Simms passed away on Saturday February 7<sup>th</sup> after a short battle of a little over a month with an aggressive form of Leukaemia. After her first treatment, Rose came up in great stead and those of us that were at Nariel had quality time with her at the happy hours at Colac Colac. It was the last we were to see her. Our thoughts are with Stuart and family.

### **The LANCERS, of Interest!**

I thought with the recent practise by some of our members of the ballroom version of the Lancers concurrent at the time of the First World War and their surprise the dance figures were so different, shorter and precise, there might be interest in the origin and the changes in this quadrille during the early years of the twentieth century.

Also up until that time the range of dances on a programme was not that great. As in the modern 50/50 where every second dance was a Foxtrot or Quickstep, every second or third dance in the Victorian era was a quadrille where the First Set and the Lancers appeared several times with an

occasional Alberts, Caledonians or Waltz Cotillion. The variety was not so much in the dance but in the fact you seldom danced with any one partner more than once (or the MC would want to know why), so that social interaction and conversation was the main object; it's hard to talk when you have to concentrate on a wide range of difference dances. The numerous repeats of dances meant you didn't even have to think about them or put a foot wrong. Thus dancing only four different quadrilles with regular repeats was not taxing, it was automatic, and you talked all the way through or at least in the standing out time while the active couples kept the show going and you had plenty of breath to converse. The ladies costumes also restricted much movement as compared to previously when the country dances and jigs and reels held prime place up until the appearance of the quadrilles; also female costumes of the earlier extended Regency were light and trim. The steps in this period were lively and intricate (balletic), including in the new Quadrille and Lancers. However after the Regency as crinolines came into vogue, the sets had to be walked.

The old Lancers of the Colonial period was very exact and by the 1850s rather sedate compared to 1817 or to that which evolved and survived in the bush within our experience and memory. Appearing in 1817 there was no swinging, simply a formal 'set to' of partners or corners and a two handed balletic stepped 'circle round' known as 'turn partners'. The latter call 'turn partners' survived with many MCs; you'll hear it on the Wedderburn Oldtimers recordings with either Teddy Stephenson or Trevor Holt calling, but in fact everybody knew it was contemporary to 'swing' to this old term.

Also there was no 3<sup>rd</sup> figure basket, but instead a 'grand star' involving advance and retire and curtsying and the moulinet (wheeling in star formation). There were slow-downs in sections of the music to mark the commencement of the advance and curtsying of the ladies and the bows of the gentlemen and again for the change into the moulinet of the grand star.

The fifth figure included a 'chasse croisé' where just before the cast off (ladies to the right gents to the left) the couples in the column crossed sides, sometimes with a galop, sometimes with a setting style chassé and a balance forward and back. Incidentally, 'ladies to the right gents to the left' survived as a saying from the Lancers for bush toilet stops on bus trips up until the 1970s.

Changes started in the 1890s as a formal basket figure evolved and replaced the 'moulinet'. The Nariel form is an intermediary version. It sometimes became too lively and this was known as the 'Kitchen Lancers'. By the 1910s and during our First World War period the basket figure (still to the 'slow down music') had replaced the previous version. Although the call 'set to and turn partners' was still in use but the four bars of turning partners was now a short 'swing'.

The chasse croisé later disappeared and we all know how wonderful and lively our contemporary version had become, but there were also accidents in the newer 'swinging off merry go round style' in both basket figures of 3 & 4; so much so that the Lancers became banned from many city dance venues after WW 2. This was more at general public dances and balls; Sunshine in

Melbourne is one hall I remember being asked why we (the Wedderburn OT's) had the Lancers on the programme as it was prohibited at that venue. Despite this, in the ballroom dance teachers' academies in Melbourne and the ABC's 'Old Time Ballroom' hosted by Gordon Glover, the Lancers was still danced in the formal style right up until the 1960s.

When I first attended dances at Lockwood South about 1967, they had a special Old Time Dance on a Friday night, about three times a year and where I first saw and danced the Lancers, in fact in the whirling basket figure I lost my hold and we sprawled in all directions. Here it was normal for the ladies to swing off merry go round fashion, but it was performed in a very elegant manner, the ladies performing the 'lift off' after a nod from the head male dancer in each set. At the old Spring Gully Hall (now moved to Mandurang where the four posts remain as boundary of the old hall) it was also danced this way. At Fenton's Creek, the ladies swung also swung off in the baskets following the visiting in the 4<sup>th</sup> figure and in fig. 4 of the First Set. But by 1968 at the present Spring Gully Hall there was no Lancers and only an occasional Alberts danced at a ball, and later on some Saturday nights. We couldn't revive that figure 3 and 4 of the Lancers today, as it would be too dangerous with inexperienced novice dancers, so please don't try it. Muriel Brown got knocked flying in the 4<sup>th</sup> figure at a ball at Serpentine when Mary Hall swung off and her feet clipped Muriel. Whilst Mary said it wasn't her, Ken said it was (and I witnessed it happen). Muriel didn't see it coming in time to step back.

### **Illawarra Folk Festival at Bulli**

Some members of the "Wedderburn Charming Emus" including Ron and Liz McFarlane had a great time at Bulli ('Illawarra Folk Festival') and both concert performances and dances went really well. Ted Egan's presentation of 100 years since the Anzacs was very emotional and absolutely wonderful.

### **Anzac Commemoration CD recordings and Goornong Concert – Coo-ee – Songs of the Anzacs (Bendigo remembers)**

Hi all, well plenty to report here. Firstly because of the success of the 'Back to Goornong' CD at the Australia Day concert 2004 it was decided the new recording should be done at the Goornong Hall. The reason if you listen to this original recording of 11 years back, is that it was one of the best recordings we have ever done due to the acoustics in the hall and the fact the audience spontaneously joined in on the singing which really made it such a success. Tracks like We Are Australian, Waltzing Matilda, Let the Rest of the World Go By and all the medleys including Pack up Your Troubles and Tipperary as well as the National Anthem at the end were superb. The problem in getting the hall this time round was that the 13 year concert series had finished and there was basically no committee left to run it. Kath Read agreed to do this as a one off providing it was a fund raiser for the hall as in the past. She set the door fee at \$10, no concessions stating that was a very fair admission for today, and so that was set in concrete. The next problem was that without a committee, there was not the backup for supper as in the past, so

both the Bendigo Historical Society and our Dance Club agreed to help in supplying supper. As it turned out in the interim (almost after the event), a new hall committee did form and loaves of sandwiches were supplied to bolster supper and there was a bountiful spread. Finance raised for the hall was \$162 on the raffle and \$550 on the door.

The next problem was that because it was a live concert, re-recording items was not possible (although two were redone) and as a consequence, we had to go back in on Wednesday 11th and go through much again, where microphones and so on were re-positioned. It didn't work out as in 2004. Some people felt the medleys were too long, yet they were standard length of between 3 and 4 minutes, but perhaps it was because they didn't realise they were parodies or couldn't hear the words properly. In hindsight, we needed a compere that could introduce each bracket, explain the background and where to find the words on the song-sheets. Despite a few stating disappointment many others were glowing in their comments, particularly about the song 'Banks of the Murray' and the dancers were likewise warmly received and appreciated.

One result following the concert is that Chris Earl (of the brass group and the pipers) was extremely impressed and took his praise to the Bendigo RSL. As a consequence and with the backing of the Greater City of Bendigo the Anzac weekend concert and CD launch was changed and brought forward to the Capital Theatre on the Friday eve of Anzac Day. This was an unforeseen and very welcome development of which we couldn't have hoped. It will provide tremendous publicity for all involved as well as for boosting CD sales to recoup finances. The Bendigo Historical Society was successful in receiving a \$2,500 from an 'Anzac Centenary Grant', but this will only cover half of the production cost. However there is a secret backup plan.

I might have had rose coloured glasses on at Goornong but it was a great night in my own biased opinion. It commenced with two pipers from the Golden City Pipe Band playing 'The Battle of the Somme' then the Celebrated Emu Creek Band supported by singers from the Bendigo Historical Society launched into 'For Auld Lang Syne Australia Will Be There'. Further parodies of Digger's songs to well-known tunes such as Mademoiselle from Armentieres followed. Alida and Margaret starred in a lovely performance singing 'On the Banks of the Murray', accolades coming in particular from Kay MacGregor of BHS. Then Beth Dobell (saxophone) and Judy Weeks (piano) from Elmore led the singers in Roses of Picardy, the second chorus sung in French by guest singer from the VFMC, Franciska Toubale and followed by all in the audience joining in the final round in English. The audience in fact joined in many songs including Waltzing Matilda when the brass band organised by Chris Earl played it following the Coee March and Sussex by the Sea.

*Mr Balaam's Quadrille Band* made up of friends from the local Symphony Orchestra performed the *Songs of the Allies Lancers* beautifully, the figures made up from the National Anthems of the various WW 1 Allies, namely Britain, Russia, Serbia, Australia, France, Japan, Italy, Canada and Belgium. They played a New Zealand tune, 'The Land of the Long White Cloud' as a 'call

up' for our dancers to parade around the hall before forming up. Despite the earlier difficulties with the version, the dancers carried off the Lancers in grand style and the occasional hiccup just added to the entertainment, the audience loved it and applauded after each figure.

The Wedderburn Oldtimers were also in fine fettle and Adrian Verrinder and Glenda Hunter sang a parody to 'The Trail of the Lonesome Pine' in beautiful harmony. Adrian's version of Dinki Di also had the audience in full voice in the chorus line of 'Dinki Dinki, Dinki Di'.

Further Anzac parodies were then performed to tunes such as Hold Your Hand Out You Naughty Boy, On Moonlight Bay, Loch Lomond and finishing with the song 'Suvla Bay'.

It was back to Emu Creek with Yarrawonga including the verse and 'Back to Bendigo' and sing-along medleys of Daisy, Two Little Girls in Blue and Till We Meet Again. We then played Waltzing Matilda with full voice from the audience, and all getting the slow down for 'and his ghost may be heard' in the final verse and chorus. We must have all gone to the same school.

The finali to the concert included Paul Robinson playing Will Ye No Come Back Again on the pipes and whilst a blow fly was stuck in one drone when it came to Auld Lang Syne, the audience again joined in and this was absolutely wonderful.

The brass band played the traditional 'God Save the King', everybody immediately stood as in days of old, although one problem was most sang God Save the Queen, wrong era. Young James Earl played the 'Last Post' on the bugle in a stunning and professional manner.

With thank you's to the Goornong Hall Committee, Bendigo Historical Society, Bush Dance & Music Club of Bendigo, all the performers and the MC (Keith Oberin) we were ready for the bountiful supper. But lo and behold, the brass players struck up with 'Hello Who's Your Lady Friend, Carry Me Back to Old Blighty and It's a Long Long Way to Tipperary. Again the voices swelled up from the audience.

It was absolutely marvellous and my appreciation to all involved. I can say, in the days leading up and following, it hasn't been easy, but I'm confident we have a great CD in the making.

There will be a few follow up recordings in the studio, the Eurofest Choir is to record a couple of German songs representing the other side, and Bruce Watson is recording an antiwar song covering Turkey.

Barry Winzar unfortunately had a fall on the day of the concert, causing injuries including a broken arm, so the 'Winzar Boys Banned' had to withdraw, but were recorded at the Thursday night rehearsal, Back to Goornong and Goodbye Melbourne Town. Renowned performers such as Eric Bogle, Ted Egan, Martyn Windham Read, Jason and Chloe Roweth, Wongawilli and Indigenous singer Dave Arden have all granted permission for a track or two to be included.

Finally a big acknowledgment and thank you to our Sound Engineer Hans Meinig who orchestrated (excuse the pun) the recording of the music and singing with absolute patience and precision. Peter.