

P P F F PORT HILLIP FOLK FOUNDATION

NEWSLETTER.

IN RETROSPECT - SHERBROOK FOREST.

Our first function for the year, as advertised in the August issue of the newsletter, was a barbecue at Sherbrook Forest on Sunday 26th August. Those who made it, about forty odd people (in both respects), had a ball. It was originally intended that it would end at sundown, but the die-hards at the finish wouldn't have got back to Melbourne 'til after midnight.

As folk music it was a roaring success, despite the somewhat disappointing turn-up. Food, drink and talk predominated 'til about four o'clock, then someone sang a song and it was on for young and old. The only audience we attracted was a group of kookaburras and galahs, the other people around the place seeming a little intimidated by the sight of a couple of dozen maniacs dancing polkas under the trees to the music of a scratch group of five bearded weirdos and one unbearded weirdo-ess. And 'nine-pins' in the dark is a bit much for any sane person to handle.

The upshot is that we have decided to have another on the 18th November on the banks of the Yarra outside the Botanical Gardens. Despite the coin-op barbecues (ugh) it should be as good as the last one. Anyone becoming obnoxious or refusing to sing, dance, recite, or otherwise join in the spirit of the occasion will be thrown in the river. Full details will be given in the October issue, which is due on the 24th October.

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COMING EVENTS.

WORKSHOPS.

One of the main attractions of festivals is the workshops, but apart from Mufolk efforts, they are rarely presented elsewhere. The P.P.F.F. has decided to remedy this, and on Sunday next, 30th September, Peter Parkhill will be giving a workshop at Frank Traynors, 100 Little Lonsdale Street, at 2.30 p.m. It will cost 50c. and will be the

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first of regular workshops at Traynors. The subject of this one is 'Traditional British Singing Styles'.

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DANCES.

Another regular feature will be dances, and the first of these will be (tentatively) on the 3rd November at the Royal Park Women's Recreation Centre with The Original Bushwackers and Bullockies Bush Band. Final details of cost and times will be advertised around the clubs and in our next issue.

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FESTIVAL RECORD.

As mentioned last issue, a record of the National Festival is to be released. We didn't expect it to be as soon as this, but at this stage it seems that it will be ready by the 1st Oct., at a cost of \$4.50. Artists on the record will include Country Express, Danny Spooner, Gordon McIntyre, Shana Karlin, Peter Parkhill, Hugh McEwan, The Ramblers, Richard Leitch, John and Juanita, John Crowle, and several others. There are thirteen tracks on the record. Orders can be placed at almost any of the clubs or through the P.P.F.F., P.O. Box 114, Carlton, 3053., on a strictly C.O.D. basis. There are only a limited number of copies available in this first impression, so don't leave it too late.

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P.P.F.F. MEETINGS.

An unforgivable omission from the August issue was mention of P.P.F.F. meetings. These are held every second Tuesday at Frank Traynors, and any interested party is welcome to attend. At these meetings you have no official right to speak, although at the discretion of the Chairman you may be allowed to, but at various intervals there are open meetings at which everyone has speaking rights. These meetings will be announced as early as possible here and in the clubs.

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NAME PUZZLE NO 2.

It appears that the directions in our first puzzle were a bit confusing, so we will run through them again. You can use any adjoining letters, vertically, horizontally, or diagonally, and letters can be used twice in an answer so long as they are not used consecutively.

The answers for last month's puzzle were:

- Spooner, Henry, Lowndes, Lewis, McIntyre, Ramblers, Day, Wong,
- OBRourke, Hollings, Leitch, Parkhill, Ball, Dryden, Graham and
- Karlin. Quite possibly there are more (for instance I missed Karlin when I composed the puzzle), but if so, please don't bother letting us know, we've got enough problems as it is.

This week's puzzle is a bit more complicated.

L	E	C	S	G	I	N	T
P	M	T	R	N	S	O	U
I	S	U	I	P	H	A	S
L	C	J	B	A	R	N	E
A	I	O	N	G	T	I	G
Y	A	B	E	O	U	S	F
L	I	D	W	N	T	I	O
I	T	O	O	T	E	R	K

cont next page.

There are five sets of questions in this puzzle.

1. There are at least nine musical instruments.
2. Nine musical terms.
3. Three kinds of songs.
4. Three things describing what this is all about.
2. Two instrument accessories.

Go to it.

LEEZIE LINDSAY.

I had intended to have the music as well as the words for this song, but some cow pinched the book I had it in. However, the tune is pretty well known by now, and if you don't know it, ask someone to sing it for you.

The version usually sung is a three or four verse 'popular' one with a chorus made up of two of the verses not used in the short version. This is itself a shortened version, taken from two of the eight Child variations, one of which has twenty-three verses, the other twenty-eight. I have included the chorus in case anyone doesn't know it.

1. Will ye gang to the Hielands, Leezie Lindsay?
& Will ye gang to the Hielands wi' me?
chorus. Will ye gang to the Hielands, Leezie Lindsay,
My bride and my darling to be?
2. Oh to gang to the Hielands wi' you sir,
However do ye ken that could be?
For I know not the name that go by,
Nor ken I the lad I go wi'.
3. My father is a cowper o' cattle,
My mother ia an old dey,
My name is Donald MacDonald,
My name I'll never deny.
4. Then up bespake Leezie's best woman,
And a bonnie young lass was she.
Had I but a crown in my pocket,
It's Donald I would go wi'.
5. So she's kilted up her skirts of green satin
She's kilted them up round her knees,
And she's awa' to the Hielands wi' Donald,
His bride and his darling to be.
6. When they came to the shields of Kilcushneuch,
Out there came an old dey:
Ye're welcome here Sir Donald,
You and your lady gay.
7. Call me na mair Sir Donald,
But call me Donald your son,
And I'll call ye my auld mother,
Til the lang winter's night has begun.
8. A' this was spoken in Erse
That Leezie might na ken;
A' this was spoken in Erse,
And syne the broad English began.
9. He led her up to a high mountain
And bade her look out far and wide,
I'm lord of these isles and these mountains,
And ye're now my beautiful bride

BRITISH TRADITION AND THE MUSIC OF THE SOUTHERN APPALACHIANS :
THE PEOPLE.

Of the many regional styles of English-language folk music in North America, one of the most distinctive is the music from the Southern Appalachian Mountains. The people there have a tradition of music going back to the 1600's and continuing to the present day; and their present-day music - Bluegrass - is to many people synonymous with the term "American folk music". The traditions upon which this music is based are far more British than is often believed, and they have their roots in the first settlements of the American Atlantic seaboard.

Although there were attempted settlements of North America by the English as early as 1585, the first date of note is 1607, for two reasons; first, it was the date of the first permanent English settlement, at Jamestown, Virginia; and second, it was the year that King James I "planted" the "six escheated counties" of Ulster with lowland Scots to "make Ireland a civil place". These two events set the stage for the two main streams of settlers to the Southern Appalachians.

All during the 17th century English colonists came to America to plant tobacco and try to get rich. The landlords, controlling vast acreages often did; but the system gave the small farmer little chance to make good. Gradually he and other second-class citizens of the lowlands made their way west to the Appalachians.

Meanwhile, the transported Scotsmen were faring well in their new Ulster home - so well that their cattle and dairy industry was doing far better than its English counterpart on the English home market. So the Crown forbade the importation of Irish cattle products. Undaunted, the Scots-Irish, as they were called, took to raising sheep and soon proved again to be too much competition for the English. Then, in 1699, Parliament passed the Woolens act, which permitted Irish woolens to be sold only in England, a decree that took away most of the Irish markets and ruined the industry. In 1704 parliament further persecuted the Scots-Irish people by passing the Best Act, excluding Ulster Presbyterians from public or military office and seriously restricting the practice of their religion. Famine came soon afterwards, and in the 1720's there was a stream of Scots-Irish emigrants coming to Pennsylvania, the tolerant Quaker colony. According to James Logan, secretary of the colony, the new immigrants were a cantankerous lot - "audacious and disorderly", "bold and indigent", "dennish, contentious and hard to get along with". Land prices, driven upwards by the very presence of some 300,000 new settlers (another estimated 250,000 died in the holds of the immigrant ships) forced them to the western end of the colony and then south into the mountains to join the English castoffs from the lowlands. I.

And so these people remained isolated in the hills until the First World War. The hallmarks of the region became independence (they had seen what governments can do, and had had enough); poverty (Cecil Sharp noted that even in 1917 barter was the most common form of exchange); a distrust of the lowland southerners (they were unwilling to get involved with the slave-owning lowlanders during the Civil War); and a strict, fundamentalist religion (secular music and dancing were often forbidden, and it is a tribute to the strength of the music that it survived at all). They showed a streak of extreme violence, perhaps aggravated by the early, bloody wars with the Cherokee Indians and by the repression due to an overdose of religion; clan feuds continued in the best Scottish traditional manner (the last one was put down by the State Militia in the 1930's) as did the brewing of a strong drink (if barley won't grow then corn will do). They kept much of the language of the old country, as Sharp noted ("Their speech is English, not American...") Finally, they kept alive the music of their forefathers, gradually adding to it. Sharp found himself "for the first time in my life in a community where singing was as common and almost as universal a habit as speaking".

Such was the origin of the British ballads in the Southern Appalachians, and the environment in which they lived and developed.

1. A third group to settle in the mountains was the Germans, fleeing the aftermath of the Thirty Years' War in 1648. They, too, came to Pennsylvania (which in 1790 was 33% German) and from there moved to the hills. The Appalachian dulcimer, played by many a mountain family in which religion was too strong to allow any other instrument, was probably introduced by them.

2. Cecil Sharp, one of the greatest English folklorists, made a collecting trip to the Southern Appalachians in 1916, collecting nearly three hundred ballads and songs of English origin.

THE MUSIC

Of the over one hundred Child ballads still found in oral tradition, most deal with bravery, blood or lust. Pretty Polly (The Cruel Ship's Carpenter), Matty Groves (Little Busgrave and Lady Barnard), The Merry Golden Tree (Golden Vanity), Bow Your Bend to Me (The Two Sisters), and many others are a part of a living tradition.

However the ritual and supernatural elements in the ballads have in general been lost. In the House Carpenter (Daemon Lover), the seducer is a mortal; in Strawberry Lane (The Elfin Knight), the riddles are sung, but the story behind them is gone; and so on. Instead of songs, the mountain people had a rich body of tales involving witches and demons. The story of sly, bold Renadine, for example, is told in its gory detail, but there is no music for it. (Stories based on Chaucer, She Respects and the Robin Hood tales, to name a few, form another extensive field of comparison between Britain and the Appalachian society.)

The folk ways of the mountains might have remained at most an interesting near cousin to those of the British Isles were it not for the Black man and the music of West Africa. One could identify four phases of mountain music, each more and more uniquely American, and each catalyzed by the innovation and musical expertise of the Black man. (These phases were, of course, not clearly defined, but were a part of a continuous development).

The first stage would date from the original settlers, who sang ballads and songs unaccompanied, and used the fiddle and/or mouth music for dancing. Then, in the mid-1800's, the Black man's banjo and his unique fiddle styles got to the mountains. These were assimilated to form the second phase, where the old modal tunes were sung to the driving accompaniment of a modally-tuned banjo; and banjo and fiddle duos were beginning to knock out hoedown rhythms at country dances.

About 1900 the guitar, autoharp, mandolin and other instruments got to the mountains through mail-order houses, soon followed by Black instrumental styles. This began the third stage. The old modal melodies often became major to fit the guitar; and fiddle, banjo and guitar string bands began to appear playing traditional music often influenced by the new jazz and ragtime. After several decades, the blues, mass media and musical evolution helped to create (about 1940) the Bluegrass string bands combining driving, harmonized vocals with virtuosic fiddle, banjo, guitar, mandolin, dobro and bass playing.

But due to the fact that the musical development was a gradual process, and due to the efforts of many dedicated folk musicians and collectors, the earlier traditional styles still survive. So the Bluegrass music of today stands firmly rooted in the traditional music of the British Isles and West Africa, and takes its place beside the ballads and the blues as a part of the fabric of American traditional music.

REFERENCES : Barch & Lefler, Colonial America
Lomax, The Folk Songs of North America
Sharp, English Folk Songs from the Southern Appalachians
Rigde & Billington, America's Frontier Story

Stan Gottschalk.

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FOLK CLUB DIRECTORY

VICTORIA

- The Irickly Bush, Dan O'Connell Hotel, corner Princes and Canning Streets, Carlton. 8.00 p.m. to 12.00 a.m. Thursday. 3.00 p.m. to 6.00 p.m. Saturday.
- Tavern Folk, Union Hotel, corner Fenwick and Amess Streets, North Carlton Friday, 8.00 p.m. to 12.00 a.m.
- Frank Traynors, 100 Little Lonsdale Street, City. Sun. to Thurs. 8.15 p.m. to 11.30 p.m. Fri. 8.00 p.m. to 12.30 a.m.; Sat. 8.00 p.m. to 1.30 a.m.
- The Woolpack Folk Music Club, corner Princes and Drummond Streets, Carlton Wed. 8.00 p.m. to 10.00 p.m.
- The University Hotel, corner Lygon and Grattan streets, Carlton, Sat. 8.00 p.m. to 10.00 p.m.
- The Dorset Gardens Hotel, 335 Dorset Road, Croydon. Tues. 8.00 p.m. to 12.00 a.m.
- The Outpost Inn, 52 Collins Street, City. Fri. to Sun. 8.00 p.m. to 12.00 a.m.
- The Commune, 580 Victoria Street, North Melbourne. Tues. blues, 9.00 p.m. to 11.30 p.m. Sat. 9.00 p.m. to 3.00 a.m.
- The Polaris Hotel, 551 Nicholson Street, North Carlton. Wed. and Fri. 8.00 p.m. to 11.30 p.m.
- The Tankerville Arms, corner Nicholson and Johnson streets, Carlton Thurs. 8.00 p.m. to 10.00 p.m.

In addition to these there are the Victorian Bush Music Club and the three University clubs, which hold their functions at relatively irregular times.

The Keeper Folk Club, Lord of the Isles Hotel, Fyans Street, Newtown, Geel.

SOUTH AUSTRALIA

- Weymouth Tavern, Weymouth Street, Adelaide. Fri. and Sat. 8.30 p.m. to 10.00 p.m.
- Catacombs Coffee Lounge, Hackney Road, Hackney. Sunday night.
- Somerset Hotel, Fultrey Street, Adelaide, Sat. 8.00 p.m. to 10.00 p.m.

WESTERN AUSTRALIA

- The Governor Broome Hotel, corner Williams and Rose streets, Perth. Fri. 8.00 p.m. to 10.00 p.m.
- The Stables, Malcolm Street, Perth. Tues. and Sat, nights.

NEW SOUTH WALES

- P.A.C.T. Y.W.C.A. Building, Liverpool Street, Sydney.
- Elizabeth Hotel, Elizabeth Street, Sydney. Thurs. and Fri.
- The Snack, Narrabeen.

QUEENSLAND

- The Folk Centre, Ann Street, Brisbane
- The Barley Mow, Cecil Street, Brisbane.

There are also clubs at Whyalla, Alice Springs, Albury, Wollongong, Newcastle, Cairns, details of which should be available in the next couple of issues. It is not claimed that this is, at the moment, a complete or up-to-date list, and if anyone knows of clubs we have left out, please contact the editor at P.O. Box 114, Carlton, and let me know the name, address and time of operation. As it stands, this list will be much closer to completion by the next issue.

TANKERVILLE ARMS

We are pleased to announce that Melbourne is soon to gain its seventh pub/club at the Tankerville Arms Hotel on the corner of Johnson and Nicholson Streets, Carlton. The first night is Thursday 3rd October, and it will be from 8.00 p.m. til 10.00 p.m. A charge of 50c. will be levied. Peter Parkhill is the first night singer. Any enquiries can be directed to either John Ross, Marion Spence or Phillip Day.