

CABBAGE PATCH

50c
NON MEMBERS
FREE TO MEMBERS



CABBAGE PATCH

F.S.D.S.V. MAGAZINE.

EDITOR FRAN
ASST. EDITOR SUE
LAYOUT SALLY
ART WORK GEORGINA
TYPING BET

Our thanks to Leonard Brown of Wedderburn for his article on salt glazed pottery.

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EDITORIAL NOTE

This is the official magazine of the Folk Song and Dance Society of Victoria. I feel that the word "folk" represents more than just song and dance.

In this newsletter I am trying to cover some of those things from our past that I consider to be folklore. This includes old-fashioned remedies, crafts, etc. If there are any readers of this magazine who consider that they could make a worthwhile contribution in any of these areas I would be only too pleased to hear their views. Write to the Editor Cabbage Patch, 27 Piera Street, Brunswick.

You may wonder how this magazine was blessed with the name "Cabbage Patch". It appears that during the time that Western Australians became "sand groppers", South Australians became "crow-eaters" and New South Welshmen became "corn-stalkers", Victorians earned the name "cabbage patches" or "cabbage landers". Victoria at this time was referred to as the "cabbage garden" - partly because of its smallness and partly because of the number of market gardens around Melbourne.

Even in the thirties people rather rudely referred to Victoria as the "Cabbage Patch". Often such people would make a show of looking at Victoria on a map with a magnifying glass.

Gangs of hoodlums in the 1840's and 50's were referred to as "Cabbage Tree Mobs". These mobs would frequent theatre entrances annoying the well-dressed patrons. They usually dressed in a suit of fustian or colonial tweed with the emblem of their group, the cabbage palm hat. Most of the antagonism of the cabbage patches was directed towards the hats of those they set out to haggle and annoy.

REVIEW

Being a member of the Ramblers is probably a disadvantage when it comes to writing reviews of the Ramblers L.P. However, away we go.

The record itself was conceived about 3 years ago, but wasn't actually recorded till the period 1973-74, when we were on holiday.

Rather than give a detailed track by track review of the thing, I'd just like to say a few things about some of the songs and tunes.

The material on the record could be described as being fairly representative of the gear we were playing almost 2 years ago. Some of the material we still do, and some is water under the bridge now.

SE FATH MO BIJUARTHA also came out a bit "wonky" as far as recordings go, but the tunes still hold a fair amount of enjoyment for me.

My favourite track on the record is Aghadoo; the moving, slow air type thing has always been high on the Rambler's priority list. Despite some technical problems, I think the boys, especially Tony, excelled themselves here.

I myself wouldn't buy it; probably because there's 300 copies lying about our house. Nevertheless, if you buy it, you'll probably enjoy it, on the whole. We enjoyed making it, so it can't be all that bad I suppose.

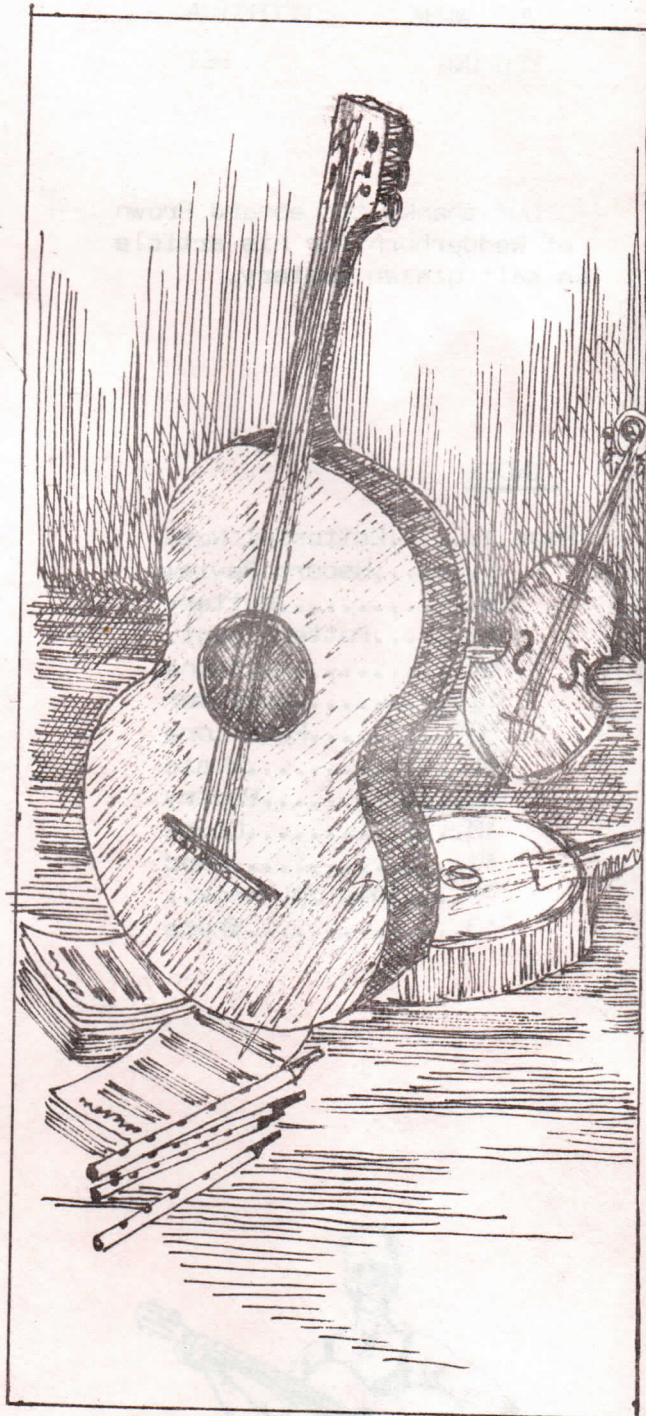
However, think the record is quite a good "souvenir", so to speak of the band as we were, and probably has sold so well due to this.

The finished product was not exactly what we had in mind, to say the least. However, good intentions of the sound technicians notwithstanding, it was released almost one year after it was recorded.

P.S. WATCH OUT FOR THE RAMBLERS L.P. NO. 2

(NUDGE, NUDGE, WINK, WINK, SAY NO MORE, EH?)

Louis McManus Jnr.

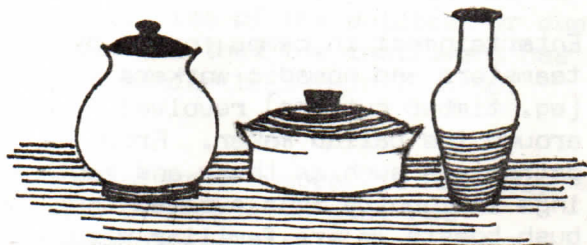


* YOU ARE ONLY GIVING TO POSTERITY
WHAT YOU HAVE BORROWED

POTTERY

SOME THOUGHTS ON "SALT GLAZED" POTTERY

by Leonard Brown
Wedderburn Vic.



With the world-wide upsurge of Studio Pottery in recent years, many Potters have been searching for new variables in old techniques. One such technique which has caused a considerable amount of interest is a process which was used extensively in Europe around the 16th and 17th centuries, namely "Salt Glazing". German Potters discovered this in the 15th century and it was used basically for utilitarian wares.

I personally, have for years been fascinated with this process because through combining it with various oxides the subtlety and colour flow which can be achieved is extremely beautiful. Some Potters who are into "Salt Glazing" consider the "orange peel" effect extremely rewarding, I, however, have tried with success to eliminate the "orange peel" effect. My reason being for this, that I consider it inhibits the softness and subtlety of colour change when two or more oxides are used in conjunction with the salt.

The effects, particularly at stoneware temperatures, when coupled with a reducing atmosphere, are quite soft and flowing. However, I find myself called upon to defend my particular type of glazing quite often from people who are concerned about the polluting aspect of "Salt Glazing", and I was particularly interested to find in the July/August edition of 'Ceramic Review' which is a magazine of the Craftsman Potters Association of Great Britain, an article which compiled information on this subject. I would like to give credit to:

Charles Hendricks
Professor of Nuclear & Electrical
Engineering
University of Illinois, Urbana

and

Don Pilcher
Assistant Professor of Art
University of Illinois, Urbana

"We would like to make some comparisons between kiln firing and other combustion sources common to our present way of life. Variations, of course, occur from kiln to kiln, car to car, and airplane to airplane.

A 30 cubic foot kiln fired to cone 9 and salted consumes: 30 lbs. natural gas, 570 lbs. air, 25 lbs. salt. The elemental constituents of these materials are approximately: 22.9 lbs. carbon, 7.1 lbs. hydrogen, 114.0 lbs. oxygen, 456.0 lbs. nitrogen, 10.0 lbs. sodium (90% of which is deposited on the ware, bricks, kiln shelves), 15.0 lbs. chlorine.

This 30 cubic foot kiln produces these effluents in the final two hours of firing: 60.0 lbs. water vapour, 84.0 lbs. carbon dioxide, 456.0 lbs. nitrogen, 1.0 lbs. sodium compounds, 13.5 lbs. chlorine as hydrochloric acid and other chlorine compounds.

When rising sodium carbonate (Na_2CO_3) for glazing, the reaction for complete combustion is: fuel + air + washing soda (Na_2CO_3) + clay = nitrogen (N_2) + carbon dioxide (CO_2) + sodium hydroxide (NaOH) + water (H_2O) + glaze.

With the exception of the sodium and chlorine compounds, the firing of this kiln for two hours is comparable - in energy consumed and effluents produced - to a car running at 70 mph for one hour or a 707 aircraft at cruising speed for three seconds."

YARNS

Pottary cont...

Some alternatives to salt have been explored and used with varying degrees of success in particular the carbonate forms of alkaline metals instead of the chlorines. The result of this being that carbon dioxide is released rather than hydrochloric acid vapour, which to pollution conscious people seems an attractive alternative. I might say at this stage that I am not trying to excuse "Salt Glazing" as a pollutant, but to put it in its proper perspective to the overall environmental picture, and I do not regard it as a considerable pollution source. This is a fairly brief summary on this subject and I would like, at a later date, to go into it more fully because I believe that the process is entitled to some measure of defence.



YARN SPINNING

The yarn spinning tradition in Australia relates to the beginning of rural settlement.

Entertainment in camps formed by teamsters and nomadic workers (eg. timber cutters) revolved around the ballad maker. From gatherings such as these and meetings in country inns evolved the bush boasts we are familiar with today. Marvellous dogs, cockatoos and snakes as well as miraculous feats of strength and endurance were the basis of the Australian tall story. A dry laconic type of wit is recognized as the mark of a true yarn spinner.

Many of these men saw yarn-spinning as an art studied and practised from boyhood.

Yarns usually concern a personal experience which as time goes on must become more and more exciting and sensational with less and less regard for the truth.

No strong point is missed and the yarn is brought to an effective climax. A bushman's joke is seldom evident until the last word is spoken. It has been said that brevity is one of the secrets of a good yarn. A convincing storyteller often quotes the dialogue of his characters. He imitates the way in which they should be said.

Undoubtedly the good storyteller has a touch of the actor in him.

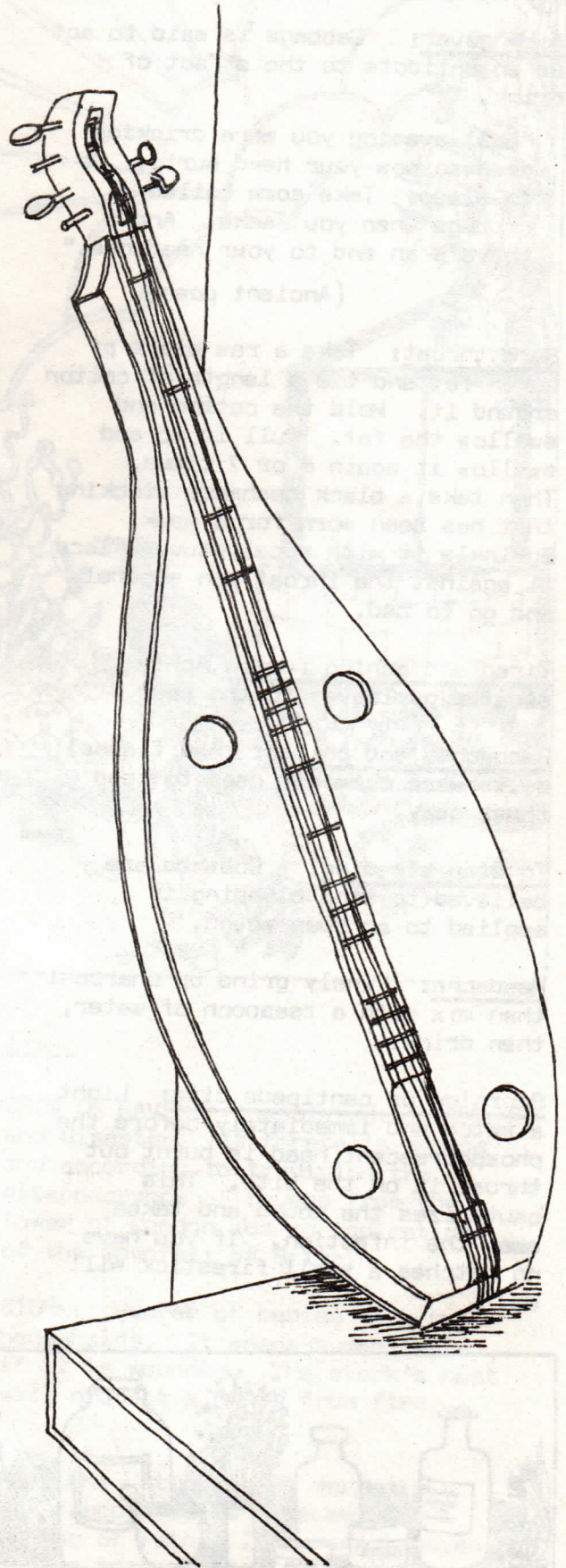
DULCIMER

The dulcimer at the present time seems to be enjoying a steadily growing popularity. Whether this is due to the qualities of the dulcimer or due to the fact that the instrument has become easier to obtain I do not know.

The dulcimer I suspect is not only bought by people to play but because of its simple beauty. I feel it is often bought as a decoration and conversation piece. The most commonly seen of the dulcimers in Melbourne is the hourglass shape but this is not the only shape, in fact the sizes, shapes and number of strings are as varied as the cultures in which the instrument finds its origin. There remains a great deal of room for more research to be done into the origins of the instrument and how it came to a destination in the Appalachian mountains of USA. There is no single inventor of the Dulcimer, just a gentle synthesis from the many cultures of the area that has led to the instruments found today in many shapes and sizes but all known by the name dulcimer.

To distinguish this instrument from the English Hammered Dulcimer it became known as the "Plucked Southern Appalachian Mountain Dulcimer". Because the Dulcimer was as a rule a lap sized instrument with sweet tone it was unable to compete adequately in volume and versatility with guitars, banjos, fiddles etc. so it slowly faded back into the hills and was considered to be almost dead by the end of the 1930's.

John Jacob Niles and Jean Richie did much to popularise the dulcimer but primarily as a soft spoken, lyrical solo instrument. Following the folk revival of the sixties the dulcimer received much more attention from people like Richard Farina, Paul Clayton and Howie Mitchell who gave a new vitality to the nearly forgotten dulcimer.



* BE NOT A COLLECTOR OF BOOKS WITHOUT READING THEM

Remedies & Cures

A Hangover: Cabbage is said to act as an antidote to the effect of drink.

"Last evening you were drinking deep so now your head hurts. Go to sleep. Take some boiled cabbage when you awake. And there's an end to your headache."

(Ancient poem)

Sore throat: Take a raw piece of bacon fat and tie a length of cotton around it. Hold the cotton and swallow the fat. Pull it up and swallow it again 6 or 7 times. Then take a black cashmere stocking that has been worn for a week. Sprinkle it with eucalyptus. Place it against the throat pin securely and go to bed.

Tired and aching feet: Apply sweated gumleaves to the feet.

Bachaches and chills: Red flannel belts were commonly used to keep these away.

To stop bleeding: Cobwebs are believed to stop bleeding if applied to an open wound.

Headache: Finely grind up charcoal then mix with a teaspoon of water, then drink.

Scorpion or centipede bite: Light a match and immediately before the phosphorescent head is burnt out thrust it on the bite. This cauterizes the wound and takes away the infection. If you have no matches a small firestick will do.

Superstitions

Many of us adhere to superstition without knowing the reasons why these superstitions exist.

The following article is designed to dry and give you an awareness of these habits.

Breaking a mirror is popularly believed to bring seven years bad luck; the reflected image is thought to be the soul and the mirror is thought to reflect the soul.

The **painting of black** around the eyes of Indian children is believed to make the child ugly enough to frighten away evil spirits so that the child could not be possessed.

Handshake - survival of ancient custom of treating a truce by taking hold of the weapon hand to ensure against treachery. The ancient custom of greeting a man with a handshake or grip to keep those meeting from stabbing one another led to the modern form of greeting.

Itching Palm - inordinate desire for money; willingness to accept bribes; according to superstition one who's right hand itches will receive money.

Wattle - A common superstition found in many rural areas of Australia is to the effect that when wattle bloom is brought into a house bad luck will follow. A possible explanation is that wattle blossom and hay fever often go together.



* KEEPING THE FEET WARM WILL PREVENT THE HEADACHE

LORE

STONES AND WATER

FOUNTAINS: sources of fertility, youth and rejuvenation and sometimes of wisdom.

STONE OF SCONE: part of the coronation throne of Britain's sovereign. It has been identified with the legendary coronation stone of the kings of Ireland which is said to shriek when the heir to the throne stepped on it.

WELLS: Abodes of ancient spirits and deities. Many will grant wishes or heal the sick.

STONES WITH HOLES: Used in weather magic, eg. it is believed that drought can be caused by passing a burning brand repeatedly through the hole. Passing through holes in certain boulders is believed to make barren women fertile.

JEWELS

PEARL: Symbol of purity and virginity. Its lustre dims if its owner falls ill and is supposed to disappear completely if its owner dies.

SILVER: Destroys evil. In many areas witches, sorcerers and evil spirits can be vanquished only by a silver bullet.

ANIMALS

BEAR: Symbol of fertility. Its grease is said to be a cure for baldness. Riding on a bear's back is believed to cure whooping cough. A bear's tooth can be used as a charm against toothache.

BAT: Symbol of death in many parts of the world. Said to possess occult powers. The devil is widely believed to assume its form.

CAT: The familiar of witches. In medieval times the cat was widely believed to be the personification of the devil. Welcomed as a luck bringer by sailors and actors but is generally unlucky if met out of doors.



BIRDS

CROW OR RAVEN: Associated with death and disaster. It foretells storms and according to tradition the disappearance of ravens from the Tower of London was an indication of the downfall of Britain.

STORK: Bearer of babies to human households. It weeps human tears if it is wounded. The stork's nest will protect a house from fire.

PEACOCK: Attacker of serpents. Its raucous calls forecast the coming of rain. It cures diseases and in some places its feathers are used to ward off evil; in others the "eyes" in the tail represent the "evil eye".

MUSIC

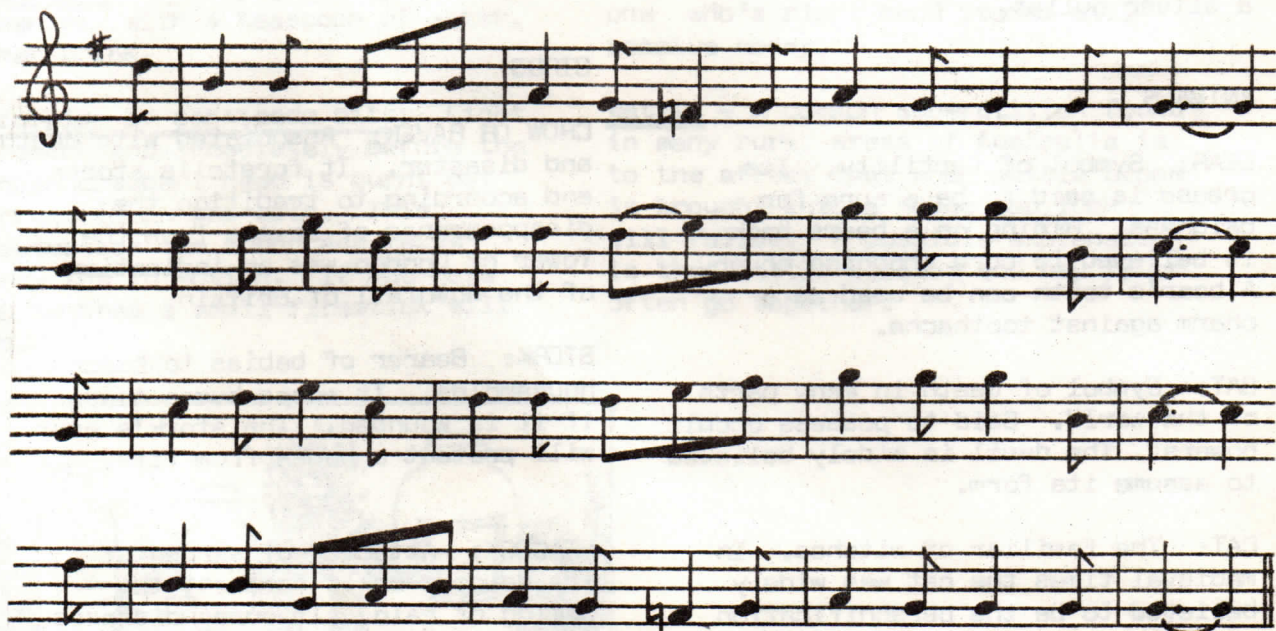
THE TRIMDON GRANGE EXPLOSION

This song was written by collier balladeer, Tommy Armstrong (1848-1919) of Tanfield Company, Durham. On 16th February 1882, an explosion occurred at the Trimdon Grange colliery, killing 74 miners. Within a few days Armstrong was singing his commemorative song in the local Mechanics' Hall. The text in this song is more proper than his usual salty "pitmatic" idiom probably because he felt this was not fitting for this kind of elegy; but he chose a good sol-mode come-all-ye tune to carry the words, and that has ensured the songs present vitality.

Oh, let's not think of tomorrow lest we disappointed be,
Our joys may turn to sorrow as we all may daily see.
Today we may be strong and healthy, but soon there comes a change,
As we may see from the explosion that has been at Trimdon Grange.

Men and boys left home that morning for to earn their daily bread,
Nor thought before the evening they'd be numbered with the dead.
Let's think of Mrs. Burnett, once had sons but now has none —
By the Trimdon Grange explosion, Joseph, George and James are gone.

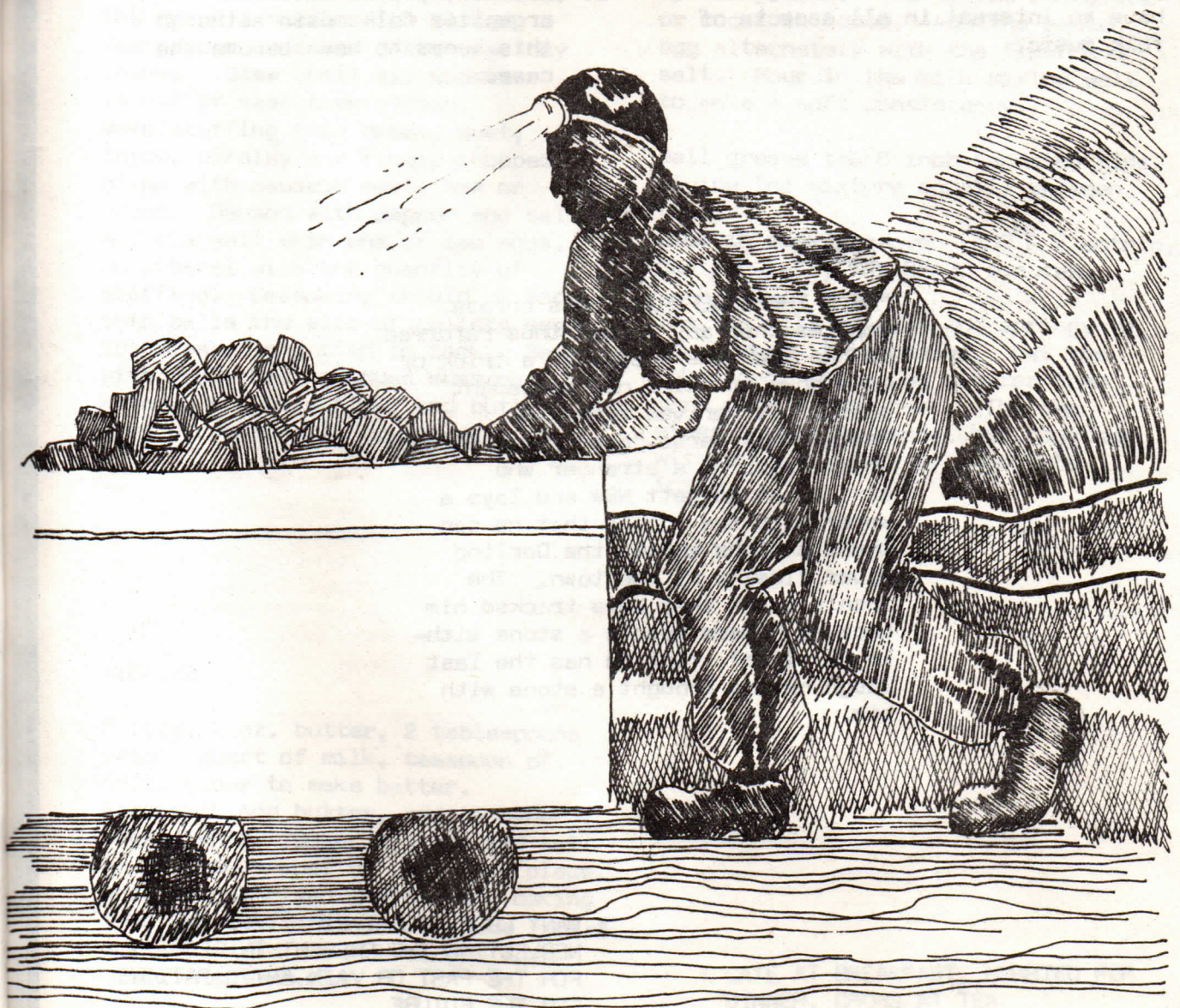
February has left behind it what will never be forgot,
Weeping widows, helpless children may be found in many a cot.
They ask if father's left them, and the mother hangs her head,
With a weeping widow's feelings tells the child it's father's dead.



POETRY

This Broadside by P.F. Collins tells of a mining accident at the Bellbird Colliery near Cessnock NSW on September 1st, 1923. Twenty-one miners of the second shift were killed.

"Lament throughout the Commonwealth,
And through this world o'er,
For twenty-one hard working men
Whose death we now deplore.
Deep in the bowels of Mother Earth
They toiled both night and day
Yet those callous masters who are rich
Would lower the miner's pay.
When they left home to go to work,
Sure! Little did they know,
That it would be the last sad time
That they'd go down below
'Tis hard to part with life we know
And friends we love so well
And we must leave this Veil of tears
That much we can foretell.



CLUBS

NEW CLUBS

The Student Nurses Association of the Alfred Hospital are opening a folk club - probably Tuesday night. The opening date is not yet set as they have still to lay the carpets. The aim is to have a quiet informal night with good music to listen to.

The Three Drunken Maidens - This Club is running Thursday nights at The Tankerville Arms Hotel. The name was derived from the song of the same name. They think this club provides good competition and gives people an option on Thursday nights. They aim to have a club where people can listen and participate and not feel one of a nameless number. The music is for people who would like to sing and have an interest in all aspects of folk music.

Dan O'Connell's - This club is run by Dan Morgan and Richard Leitch for the Folk Song and Dance Society of Victoria. This club aims to bring as many artists as possible into the club (both local and interstate artists). They are interested in booking interstate singers as the club becomes more financial. There is no firm criteria for booking singers and the club will book anything within the folk idiom but with only a little emphasis falling on contemporary music.

Richard aims one day at running a free club - Reasons

1. Bring folk music back to where it should be.
2. Not really a believer in organized folk music although this seems to have become the case.

"AUSSIE"

"BEEN THERE BEFORE" This phrase implies that any person thus referred to has been the victim of a trick or take down and will not be caught again. It derives from A.B. Patterson's verse "Been There Before" which tells of a stranger who arrives at Walgett NSW and lays a wager with the locals that he can throw a stone across the Darling River flowing by the town. The locals think they have tricked him because "there wasn't a stone within 50 miles". But he has the last laugh having brought a stone with him.

* MANY LOSE HALF THEIR LIVES BY
NEGLECTING THE PRESENT IN REGRETS
FOR THE PAST OR VAIN ANTICIPATIONS
FOR THE FUTURE

FOOD

COLONIAL COOKBOOK

CROWDIE

Popular Scotch broth made from the liquid meat has been boiled in. Put half a pint of oatmeal into a porringer with a little salt and thicken broth with meal. Easily made, nutritious and inexpensive.

COOKING KANGAROO

Take hind quarters above the kidney. Cut off the tail also the legs at the first joint from the back. Having discarded the feet cut up the tail and legs, stew for gravy. This will be needed later. Add to the gravy a small onion sliced, a few peppercorns and one or two bay leaves. Stew until all goodness is out of meat then strain. Make stuffing from bread, suet, thyme, parsley and finely chopped onion with sausage meat, ham or bacon. Season with pepper and salt and mix well with one or two eggs. Be liberal with the quantity of stuffing. Seasoning should be made into balls the size of pullets eggs. It takes a long time to cook. Serve with gravy having added mushroom ketchup a little flour and butter. Have currant jelly to eat with it.

MUFFINS

5 eggs, 2 oz. butter, 2 tablespoons yeast, quart of milk, teaspoon of salt, flour to make batter. Warm milk and butter, add to other ingredients. Cover mixture and set it to rise - must be in a warm place. When it has risen grease your baking iron and muffin rings. Place table-spoon mixture in each ring - turn when bubbles burst.

CHOCOLATE SANDWICH CAKE (IRISH)

This cake is unusual in that it contains mashed potato. This makes it hold the moisture and so prevents it from becoming dry.

6 oz ($1\frac{1}{2}$ cups) self raising flour
6 oz ($\frac{2}{3}$ cup) castor sugar
2 oz plain chocolate melted or
4 level tablespoons cocoa
 $\frac{1}{2}$ teaspoon salt
3 oz ($\frac{1}{3}$ cup) cooked mashed potato
4 oz ($\frac{1}{2}$ cup) butter
4 tablespoons milk
2 eggs

Butter and sugar is creamed with the mashed potato. The melted chocolate or cocoa is added. Add the beaten egg alternately with the flour and salt. Pour in the milk mixing well to make a soft consistency.

Well grease two 8 inch sandwich tins. Divide the mixture equally between them. Cook in moderate oven (400°F Electric, gas regulo 6) for 25-30 minutes.

The top will be firm and springy to touch when it is cooked. Let the cakes cool for a few minutes then turn onto a wire rack. The two sides should be sandwiched together with whipped cream or chocolate icing.

* LATE AT BREAKFAST, HURRIED FOR DINNER, CROSS AT TEA

DID YOU KNOW...

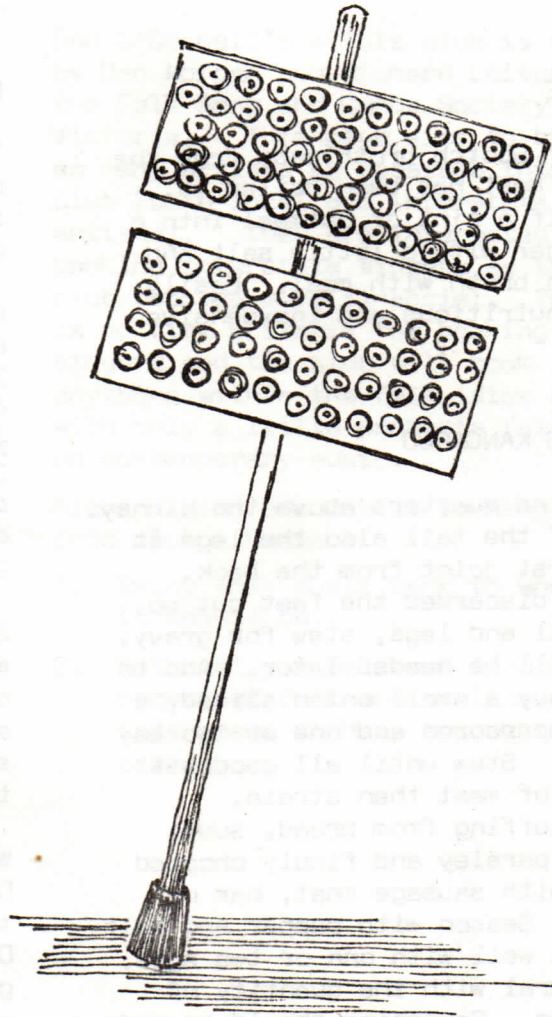
A popular instrument in early Australia originally introduced by ex-members of the British Army "The Jingling Johnnie" was used by England's military bands. This instrument is said to be the parent of our lagerphone which has other names in different localities. "Jingling Johnnie" consisted of a metal rod with two or three tambourines attached. This was shaken or beaten to provide a rhythm.

A lagerphone can be made in the following way. The cork lining is removed from about 300 bottle tops. Each of these is pierced through the centre with a six inch nail. Three quarter inch clouts are used to loosely attach the bottle tops inside out to a broomstick. The hair from the head of the broom is removed.

A rubber grip on the bottom end of the stick provides some bounce as well as protection for floors. Just under the head a space is provided for a hand grip, another is provided about six inches lower down for free contact of rattle stick.

The rattle stick apparently an Australian innovation is made from an eighteen inch piece of hardwood. The edges are serrated.

Alternate bowing and tapping with the rattle stick accompanied by the bouncing of the instrument provides the desired rhythm.



GUITAR

In folklore a form assumed by witches. A guitar is played in making a pact with the devil. Often played as an accompaniment to lovesongs and its dream significance is a declaration of love. "Dictionary of Mythology, Folklore & Symbols" — G. Jobes

* A WOMAN WHO MARRIES A GAMESTER
MUST NOT EXPECT TO HAVE A GOOD
NIGHT'S REST

WHERE

VICTORIAN FOLK DIRECTORY

Friday and Saturday nights

Bendigo Folk Club, 155 McCrae Street, Bendigo

Friday night

Keeper Folk Club, Lord of the Isles Hotel, Fyans Street, Geelong
Tankerville Folk Club, Cnr. Johnson & Nicholson Streets, Fitzroy

Sunday night

Jolly Jumbuck Folk Club, 29 Davis Street, Rosanna

Thursday night

Folk Song & Dance Society Folk Club, Dan O'Connell Hotel,
Cnr. Princes & Canning Streets, Carlton
Three Drunken Maidens Folk Club, Tankerville Arms Hotel,
Cnr. Johnson & Nicholson Streets, Fitzroy

Saturday afternoon

Folk Song & Dance Society Folk Club, Dan O'Connell Hotel,
Cnr. Princes & Canning Streets, Carlton

Open every night of the week

Commune, 183 St. Georges Road, North Fitzroy
Butler's, 749 Heidelberg Road, Fairfield (Enquiries Mel Robertson
94.6306, Pete Read 35.1201)

Victorian Folk Music Club Activities:

Singabouts: First Saturday each month
Armadale Scout Hall, Cnr. Orrong & Malvern Roads, near Toorak Station
Anglican Church Hall, 49 Patterson Street, East Ringwood

Workshop nights: Monday nights
Alphington Anglers' Hall, Cnr. Clarke and Rathmines Streets,
Fairfield (beside Fairfield Station)

Dance nights: 2nd Tuesday in month
Royal Park Hall, Women's Recreation Centre, off Elliott Avenue,
Royal Park

Address: P.O. Box 20255 GPO Melbourne Phone: 47.5656 Betty Davis

MEMBERSHIP OF THE FOLK SONG AND DANCE SOCIETY OF VICTORIA

Rates: Ordinary Membership.....\$5.00 per annum

Concession Membership.....\$3.00 per annum
(Students, Pensioners,
interstate residents)

Family Membership.....\$7.50 per annum

Life Membership.....\$50.00

All categories include a subscription to "Cabbage Patch".

Fill out the following form and forward it to the Membership Secretary, FSDSV,
P.O. Box 96 Carlton, Vic. 3053

I wish to take out/renew membership of the Folk Song and Dance Society of Victoria.
I enclose \$..... for ordinary/concession/family/life membership of the Society.
I declare that I am a full time student/pensioner.*

Signed

NAME

ADDRESS

postcode

PHONE NUMBER

*Cross out if not applicable.

N.B. "Cabbage Patch" will appear every two months and will cost non-members 50c
(plus postage). Members will receive newsheets of coming events in
addition to "Cabbage Patch".

ADVERTISING

Advertising space is available in "Cabbage Patch". For information on display
and classified advertising, ring Cliff on 489 6156 (Melbourne STD 03).

* * *



This is a publication of the Folk Song & Dance
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Box 96 Carlton