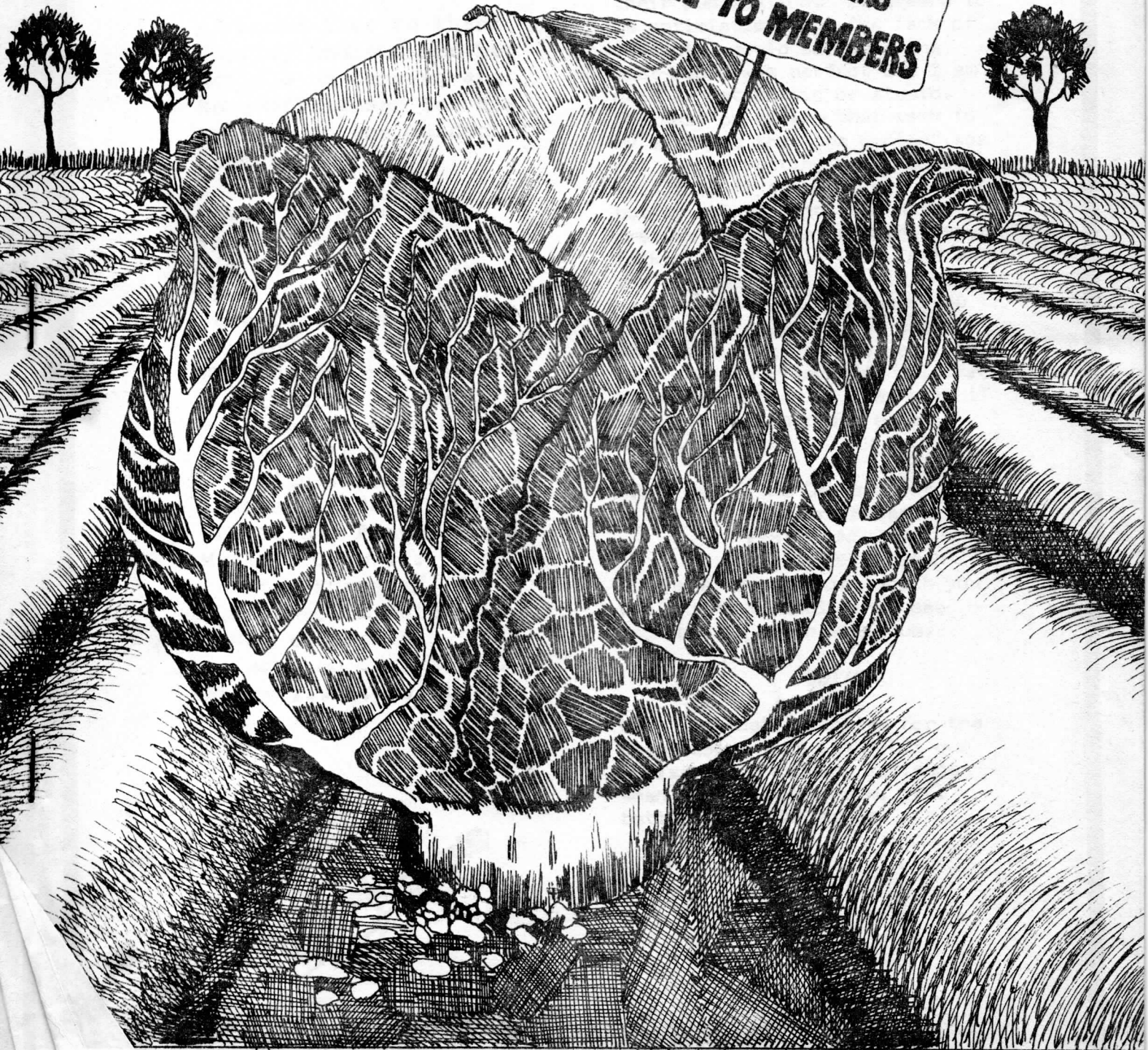


# CABBAGE PATCH

VOLUME I  
NUMBER 2

50c  
NON MEMBERS  
FREE TO MEMBERS



# CABBAGE PATCH

## EDITORIAL NOTE

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

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

We would like to thank Shirley Andrews for her article on Dancing and Ross Williamson for his article on the Golden Plover.

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Weeks of leaving the Cabbage Patch discreetly on admission tables at various establishments, quietly asking our best friends their opinions of our efforts, eavesdropping, etc, still have not put us very much more in the light as to what folklore, and folk music enthusiasts want from their publication. If I were to be optimistic about the lack of comment I would say that the last issue was perfect but I am neither optimistic or stupid. The only criticism that came to my ears was that the content was not as interesting as it could be. I don't think it was either but my helpers and I do not presume to know everything about folklore and music - in fact we don't presume to know all that much at all - so how about you writing to us with your views, knowledge, suggestions, etc, to help make your magazine a little more interesting to read only if it is to see your own name in print.

Write to: "The Cabbage Patch"  
27 Piera Street  
EAST BRUNSWICK  
or Box 96 Carlton

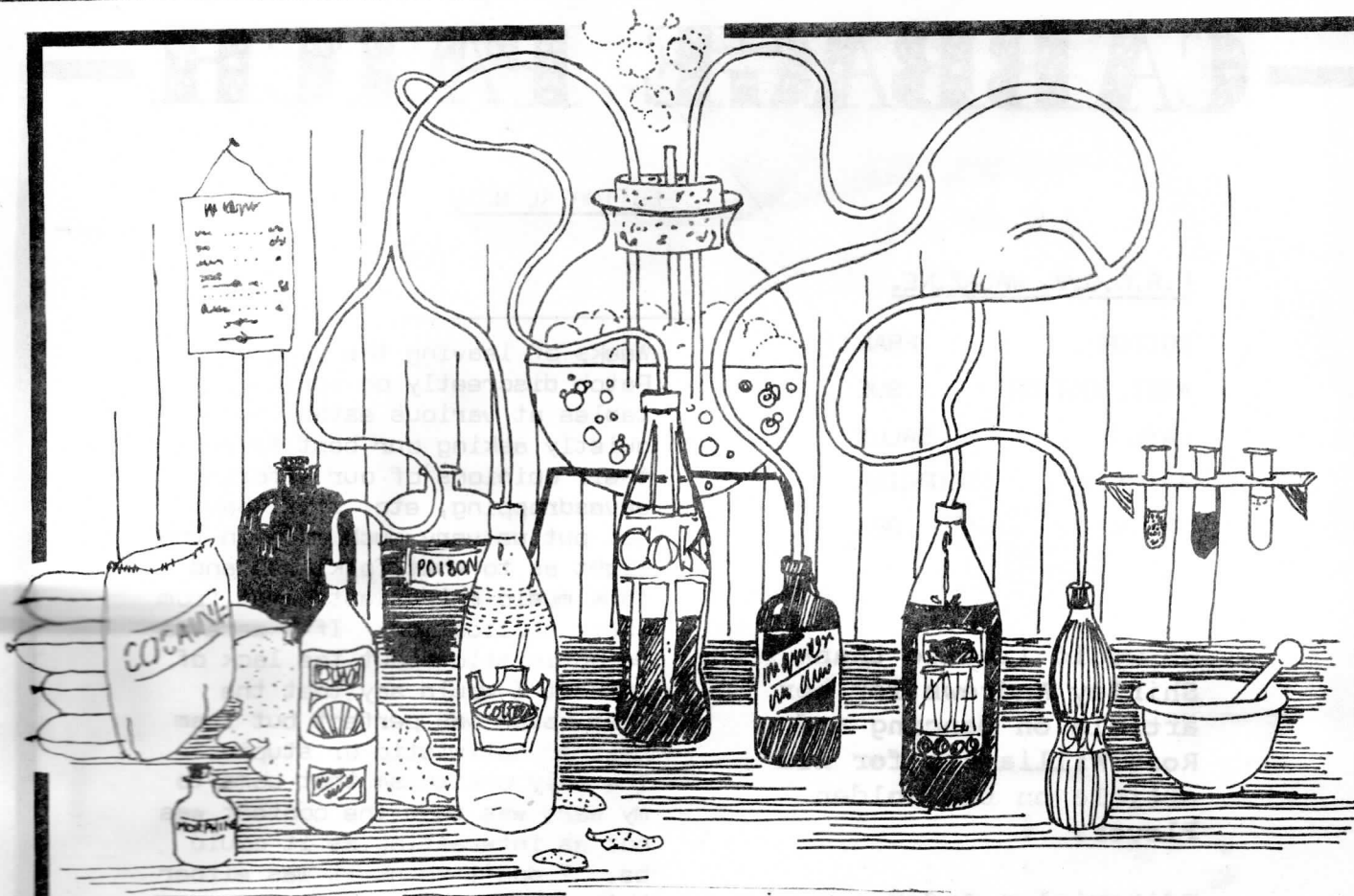
if there is something which you would like to include or see included in the next issue.

EDITOR

P.S. We must apologise for the lateness of this issue but our typist had a dancing accident when she broke her arm. But better late than never.







THE FATAL FIXER

So people think there is a drug problem now -- BUT the current epidemic has yet to reach the proportions of the narcotic plague which peristed for generations in the late nineteenth and early twentieth centuries.

The chances are that one of your grandparents was a JUNKIE. Opiates (ie. drugs) were widely used in teething syrups, cough mixtures, soft drinks, etc. One of the biggest markets for this drug was aimed primarily at infants who were giving their parents a hard time by crying and carrying on or making the mistake of appearing sickly. This selection of medicines included preparations known as baby syrups, colic cures, teething concoctions and so forth. Parents were put at ease by labels assuring them that the preparation contains 'nothing injurious to the youngest babe!

Some of these 'harmless' medications were Victor Infant Relief containing chloroform and cannabis indiga; Dr. Fowler's Strawberry and Peppermint mixture containing morphine, Heroin was a vital ingredient in Dr. James soothing syrup cordial.

There were many other formulas included things such as morphine sulphate codeine and powdered opium.

There are numerous cases in medical journals of this period on infant drug addiction.

The addicted child syndrome was quite common - as soon as the effects of one dose of the soothing syrup wore off the child became irritable and raised a fuss which led to a quick mouthful of medicine to quiet the ruckus.

Infant addicts appeared plump and healthy and except for their periodic tantrums when mother was late with the elixer they appeared on the surface to be happy and contented.

As a matter of fact however their metabolism was very poor. They withstood illness very badly and their bone and muscular development were seriously impaired.

Babies were not the only ones to be subjected to narcotics. One ready made market for the imaginative manufacturer was a result of our preference for anything but water. Soft drinks were an institution by the early eighteen hundreds, and with the flood of narcotics in the latter part of the century the fizzy drinks were the pool into which the opiates began to flow. The primary addictive agents found in the soft drinks of this period were cocaine and caffeine. Most soft drinks of this era were based on the cola nut due to its reputed tonic and stimulant qualities.

After some time it was discovered that cola nuts did not contain any significant active ingredient except caffeine. These nuts were hard to get and expensive to process so naturally the soft drink manufacturers would have to look around for ways to cut their expenses and increase their profits. They discovered that waste tea leaves could be easily processed to obtain the caffeine needed. Of course the competitive aspects of the soft drink industry made it inevitable that no-one was going to be fully satisfied with simple caffeine extracts and many fore-sighted pioneers turned to cocaine as a natural additive.

Insurance companies began to raise their rates on people who drank more than a certain number of soft drinks in the course of a long day in the factory. Among the brands viewed askance by these companies were Kola Nola, Kos-Kola, Cafe-not-cola and coke. These brands of course were the favourites of the swinging Kola generations of the 80's and 90's.



These drugs of course enjoy a wide range of useful applications in the treatment of diseases. Opiate drugs have been used for over two hundred years both by legitimate physicians and those who wish to cure themselves. Taking advantage of the latter group many manufacturers of asthma and catarrh remedies liberally dosed their customers with cocaine, codeine, chloryl hydrate, heroin, morphine, opium, belladonna, potassium iodide and other goodies. Most commonly these curatives relied on opiates. Dr. Agnew's catarrh powder contained 10 grains of pure cocaine to the ounce. This generous portion, was no doubt designed to promote return of customers, but there were quite a few remedies in competition with Agnew for the market.



Examples of these are Kohla's One Night Cough Cure with morphine sulphate, chloroform and cannabis indiga. Dr. Bull's Cough Syrup containing morphine and codeine. Pastilles Paneray which relieved you with liberal dosings of chloroform and morphine.

Alas many patients did not have coughs or colds but tuberculosis. The heavy doses of narcotics in these times did in fact allay the distressing symptoms of the

disease. They died true enough, of terminal lung disease, but they died without so much as a single wheeze.

Of course narcotic laws have now become stringent and these ingredients are not contained in that bottle of cough mixture that you take off the shelf at the supermarket. Even so it could prove interesting to read the ingredients on the labels of common household medications.

## THE MOTHER'S MISSION.

1840



1901.

A great Emperor once asked one of his noble subjects what would secure his country the first place among the nations of the earth. The nobleman's grand reply was, "Good mothers." Now, what constitutes a good mother? The answer is conclusive: She who, regarding the future welfare of her child, seeks every available means that may offer to promote a sound physical development, to the end that her offspring may not be deficient in any single faculty with which nature has endowed it. In infancy there is no period which is more likely to affect the future disposition of the child than that of teething, producing as it does fretfulness, moroseness of mind, etc., which if not checked will manifest itself in after days.

**USE MRS. WINSLOW'S SOOTHING SYRUP.**



### JIM THE SPLITTER

The bard who is singing of Wollombi Jim  
Is hardly just now in the requisite trim  
To sit on his Pegasus fairly;  
Besides, he is bluntly informed by the Muse  
The Jim is a subject no singer should choose;  
For Jim is poetical rarely.

But being full up of the myths that are Greek --  
Of the classic and 'noble and nude and antique',  
Which means, not a rag but the pelt on,  
This poet intends to give Daphne the slip,  
For the sake of a hero in moleskin and kip  
With a jumper and snake-buckle belt on.

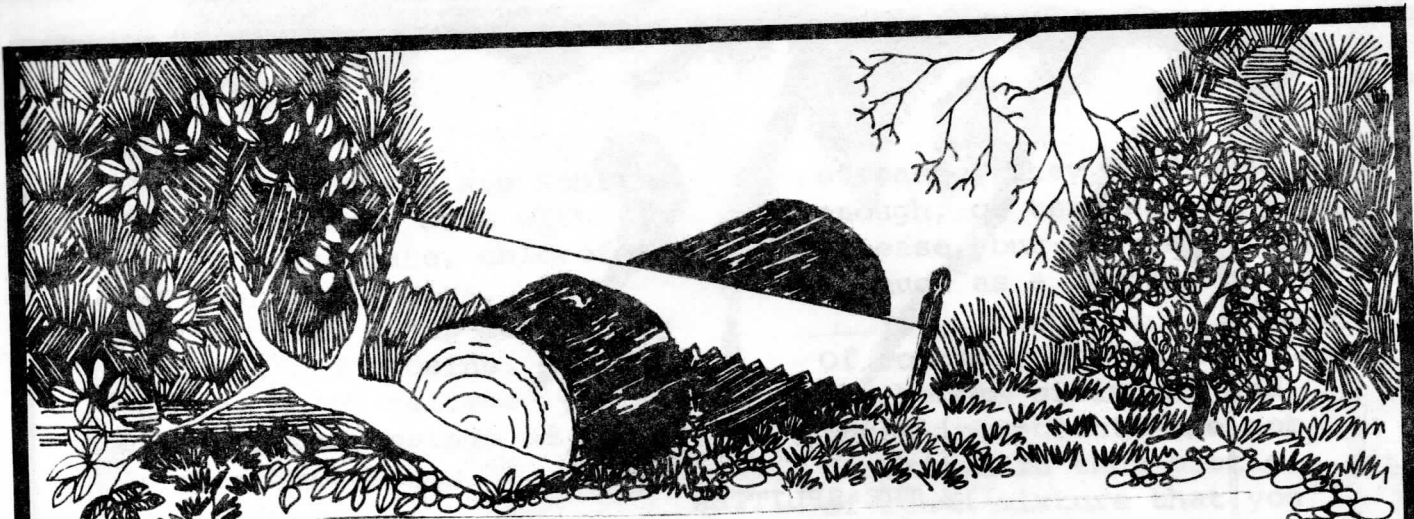
No party is Jim of the Pericles type:  
He is modern right up from the toe to the pipe;  
And, being no reader or roamer,  
He hasn't Euripides much in the head;  
And, let it be carefully, tenderly said,  
He never has analysed Homer.

He can roar out a song of the twopenny-kind;  
But, knowing the beggar so well, I'm inclined  
To believe that a 'par' about Kelly  
The rascal who skulked under shadow of curse,  
Is more in his line than the happiest verse  
On the glittering pages of Shelley.

You musn't, however, adjudge him in haste,  
Because a red robber is more to his taste  
Than Ruskin, Rossetti, or Dante!  
You see he was bed in a bangalow wood  
And bangalow pith was the principal food  
His mother served out in her shanty.

His knowledge is this - he can tell in the dark  
What timber will split, by the feel of the bark;  
And, rough as his manner of speech is,  
His wits to the fore he can readily bring  
In passing off ash as the genuine thing,  
When scarce in the forest the beech is.





When asked by the market for ironbark red,  
It always occurs to the Wollombi head  
To do a 'mahogany' swindle.  
In forests where never the ironbark grew,  
When Jim is at work, it would flabbergast you  
To see how the 'ironbarks' dwindle!

He can stick to the saddle can Wollombi Jim;  
And when a buckjumper dispenses with him,  
The leather goes off with the rider.  
And, as to a team, over gully and hill  
He can travel with twelve on the breadth of a quill,  
And boss the unlucky 'offsider'.

He shines at his best at the tiller of saw,  
On the top of the pit, where his whisper is law  
To the gentleman working below him.  
When the pair of them pause in a circle of dust,  
Like a monarch he poses exalted, august --  
There's nothing this planet can show him!

For a man is a man who can 'sharpen' and 'set';  
And he is the only thing masculine yet,  
According to sawyer and splitter;  
Or rather according to Wollombi Jim!  
And nothing will tempt me to differ with him,  
For Jim is a bit of a hitter.

In 'girthing' a tree that he sells 'in the round',  
He assumes as a rule that its body is sound,  
And measures - forgetting to bark it!  
He may be a ninny; but still the old dog  
Can plug to perfection the pipe of a log  
And 'palm it' away on the market.

He splits a fair shingle; but holds to the rule  
Of his father's, and haply his grandfather's, school --  
Which means that he never has blundered,  
When tying his shingles, by slinging in more  
Than the recognized number of ninety and four,  
To the bundle he sells for a hundred!

But, being full up, we'll allow him to rip,  
Along with his lingo, his saw, and his whip --  
    He isn't the classical 'notion';  
And, after a night in his 'humpy', you see,  
A person of orthodox habits would be  
    Refreshed by a dip in the ocean.

To tot him right up from the heel to the head,  
He isn't the Grecian of whom we have read:  
    His face is a trifle too shady.  
The nymph in green valleys of Thessaly dim  
Would never 'jack up' her old lover for him,  
    For she has the tastes of a lady.

So much for our hero! A statuesque foot  
Would suffer by wearing that heavy-nailed boot:  
    Its owner is hardly Achilles!  
However, he's happy. He cuts a great 'fig' --  
In the land where a coat is no part of the 'rig' --  
    In the country of damper and 'billies'.





# The Flying O'Tooles

Another first for the Dan.

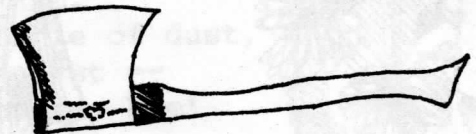
You must admit that hearing the ring of axes and the smell of freshly cut mountain ash is an unusual thing to have in the lounge of an inner suburban hotel. But on Friday the 14th of November the Dan O'Connell was the venue for a wood chop. The axemen were Martin and Lawrence O'Toole, two of the finest axemen in the world.

Criticism could be aimed at this form of entertainment on the grounds that it isn't folk music but one has to admit that competition woodchopping is part of the Australian heritage. The story of its origin as relayed by Martin is that the sport came about due to a bet (also part of the Australian heritage) by two Tasmanians who disputed as to who was the finer axeman. This resulted in the first Australian woodchop.

It is only after watching axemen such as the O'Tooles that you realize the strength and endurance required. The

diameter of the logs chopped were fourteen inches. These presented little challenge to the brothers. Martin, the present world champion made little effort in chopping through one of these logs in eighteen strokes.

How did they come to be there? You well may ask. Woodchopping in hotel lounges is nothing new to the O'Tooles. In fact they have chopped wood in the lounge of the Excelsior Hotel in Hong Kong which is where they met the Bushwhackers. Which probably gives you the clue as to how they came to be on with the Bushwhackers that particular Friday night. A night John Quinlan will never forget (the carpet sweeper had a lot of trouble coping with the wood chips, some of which were over eighteen inches long).



The talent of woodchopping is something which runs in the O'Toole family. Their father was a champion too, and the brothers have been competition chopping for an average of ten years, and before that they had plenty of practice with fire wood. It is a sport that keeps them busy for as well as training and appearances in Pubs they are busy most weekends with competitions at country shows and Rodeos just to get a little pocket money.

Contrary to common belief chopping wood does not just rely on brute force but a sharp axe does come in handy.

In competition chopping there are different axes used, all of which are razor sharp. The type of axe used depends on the type of wood to be chopped. To chop softer woods axes with wide heads are used because the narrow heads become embedded in the wood which delays the axeman and in some sections of competition time is all important.

Of course the finer details of

wood chopping were not really apparent to the audience at the Dan, but they enjoyed it none the less. It was an act combining something different (well it wasn't really the expected thing), suspense (who is going to win) and audience participation (apart from counting the axe stroke one had to be extremely careful to dodge chips as an 18" long wood chip can be quite painful if you get it in your "eye").



Pulling himself to full height the Frenchman snapped "You may choose your weapons". "sure" said the Australian, "We'll take axes".

(Herald Melbourne March 14, 1956)

#### VALE - CON KLIPPEL

All those people who have ever been to one of the Nariel Folk Festivals will be very sorry to hear that Con Klippel died suddenly on October 31st. Con had been the main organiser of this Black and White Festival twice a year at Nariel and had fought very hard to keep them at the proper folk level, as strictly non-commercial relaxed occasions where people of all ages could enjoy themselves in very pleasant surroundings.

Melbourne folk supporters first came into contact with Con Klippel at New Year 1963 and since then the number of Con's friends and admirers here grew steadily. He did much to promote an interest in the traditional Australian dancing and music, and many people who would never

have had the opportunity to learn about them have done so through Con's efforts. The Folk Song and Dance Society of Victoria this year awarded Con the Graham Squance Award for his valuable work in the folk scene.

Con had previously expressed the wish that his work should go on and members of his dance band and other supporters plan to hold the usual Black and White Festival at New Year, 1976, as he would have wished. Con will be sadly missed, but his fine work will not be forgotten either at Nariel or down here in Melbourne.

The Folk Song and Dance Society of Victoria would like to express the sympathy of all its members to Mrs. Beat Klippel and all Con's family and to our friends at Nariel who have been so closely associated with Con.





## STYLES OF DANCING AND STYLISH DANCING

by Shirley Andrews

Folk dancing has many styles, each one usually characteristic of a different geographical area, and only recently related to national boundaries. Unfortunately, folklorists late last century adopted the fiercely nationalistic attitudes of the times with resultant distortion of the facts. Most dancing styles are far older than the nation which now claims them.

The dancing we promote as Australian traditional is a mixture of folk dances from England, Scotland and Ireland plus the quadrilles (the sets) and couples dances that first became popular in the large cities of Europe and Great Britain last century, and which were quickly adopted in Australia. Most of the folk dances which were brought here by the early settlers continued to be danced for many years, but, with a few exceptions, they did not survive in Australia right up to the present day. They have, however, been deliberately revived by folk enthusiasts in recent years.

It has not been possible to say in exactly what style they were danced here last century, so when reviving them, we have usually adopted the dance as it is now done in its country of origin. On the other hand, many of the quadrilles and couples dances have survived right up to the present day in places like Nariel. Here they have handed on directly from one generation of dancers to the next, and in these circumstances, the style as well as the steps tend to be passed on in the original form.

Rather sadly, the dancing style of modern city dancers doesn't really do justice to either the folk dances or to the later quadrilles and couples dances. It may be unreasonable to expect this as in earlier times people learnt their folk dances in childhood from people who were already proficient both in the steps and in the styles of the dances. Likewise dancing standards were high last century, at least in the second half of the century. This fact is usually emphasised in any eye-witness accounts of dancing - "Take your Partners".

The late Charlie Farden, who was an M.C. at dances for over 65 years in the Corryong district, told me that when he was young, children and any newcomers to the district had to dance the quadrilles in special beginners' sets until they had proved themselves to be sufficiently expert to be allowed into the adult sets.

I have found it surprisingly difficult to make folk dance enthusiasts aware of the existence of the different styles of dancing which characterise English, Scottish and Irish folk dance. It should be possible when watching a particular dance to recognise its origin immediately just from the way different steps in it are done. This difficulty is unexpected because the same people are often knowledgeable and particular, not to say pernickety, about styles of singing or music.

Joan Lawson, in her book, European Folk Dance, makes interesting analyses of the dance styles of the British Isles. She emphasised how Irish dancing is remarkable for its two very distinct styles, one the gay spontaneous free-for-all romp of the village Ceilidhe, and the other the highly professional solo dancing which is purely a matter of technical achievement. In this only the legs are moving with the upper body erect, and the arms held stiffly by the sides. The much freer village dances have a similarity of tune and pattern with Scottish dances

but are characterised by a more downward turn of movement, a more fluid style, and sometimes an untidy look as compared with Scottish or English folk dancing.

Scottish dancing is characterised by lightness and neat footwork with movements more upwards than along. There is a close alliance between certain movements and the peculiar musical feature known as the "Snap" common to Scottish music. The origin of this is still being argued about by folklorists.

English dancing is noted for its smooth and easy movement with neat footwork and evenly balanced body movements and rhythm. The dances often have a complicated floor pattern in absolute contrast to the simple steps used.

One English step that Australian adult dancers seem to find particularly difficult is the skipping step which needs to be done with an even balanced movement. Likewise the running step known as a double tends to be rather badly treated. It is probably better to replace these with a bouncy walk step as we already do in dances like the Galopede and Circassian Circle.

As most of the folk dances we do now are fairly simple ones, it introduces much more variety by dancing each one in its own style rather than doing everything in the same way which produces a rather dull mediocracy in the dancing. We would certainly be doing our ancestors an injustice by claim-



ing that their dancing was at this low level.

Certainly the style of the dances would have been altered in different districts and in different surroundings. Dancing has usually tended to be more restrained in circles that consider themselves to be more "genteel" but vigour of dancing is by no means incompatible with stylish dancing. This is immediately obvious in the theatrical presentation of folk dancing.

I have never forgotten seeing some of our simple dances done by members of the Omsk Folk Dance Ensemble, during a visit here by this group from Siberia. They had asked to be shown some of our local dances and when we demonstrated these, they repeated them with such vigour and style that the dances looked quite spectacular.

Energy and enthusiasm by themselves are not enough for dancing to look good. Although accounts of dancing last century refer somewhat snobbishly to the "kitchen" version of the Lancers, they also make it clear that this more vigorous version as done in less exalted social circles was danced with considerable skill. The quadrilles (the sets) and the closed couple dances (waltz, polka, galop, varsoviana, mazurka, schottische, etc. etc.) which were so popular in the second half

of the last century had all been adapted from European folk dances for the new city dwellers. After becoming popular in the big cities over there, they travelled remarkably quickly to Australia via English dance halls. In this process of adaption, the steps had usually been made somewhat smoother to suit a polished floor rather than the village green.

It is possible to ruin a dance completely by ignoring its style. Melbourne dancers have already done that with the Manchester Galop from Nariel festivals. Local people there usually avoid taking the floor with us now at the Nariel festivals because of the Melbourne way of doing the Manchester Galop taught us back in 1963. This is the only subject on which I have heard strong criticism voiced.

#### SECOND SOUTH PACIFIC FESTIVAL OF THE ARTS

Following the success of the first festival in Fiji in 1972, Rotarua, New Zealand, will be host to the second Festival to be held from March 6th to 13th. If in New Zealand drop in - I believe Shirley Andrews will be there, so perhaps we can look forward to a report.

THE BUNYIP AND THE WHISTLING KETTLE

John Manifold

I knew a most superior camper  
Whose methods were absurdly wrong;  
He did not live on tea and damper  
But took a little stove along.

And every place he came to settle  
He spread with gadgets saving toil;  
He even had a whistling kettle  
To warn him it was on the boil.

Beneath the waratahs and wattles,  
Boronia and coolabah,  
He scattered paper, cans, and bottles,  
And parked his nasty little car.

He camped, this sacriligious stranger  
(The moon was at the full that week),  
Once in a spot that teemed with danger  
Beside a bunyip-haunted creek.

He spread his junk but did not plunder,  
Hoping to stay the week-end long;  
He watched the bloodshot sun go under  
Across the silent billabong.

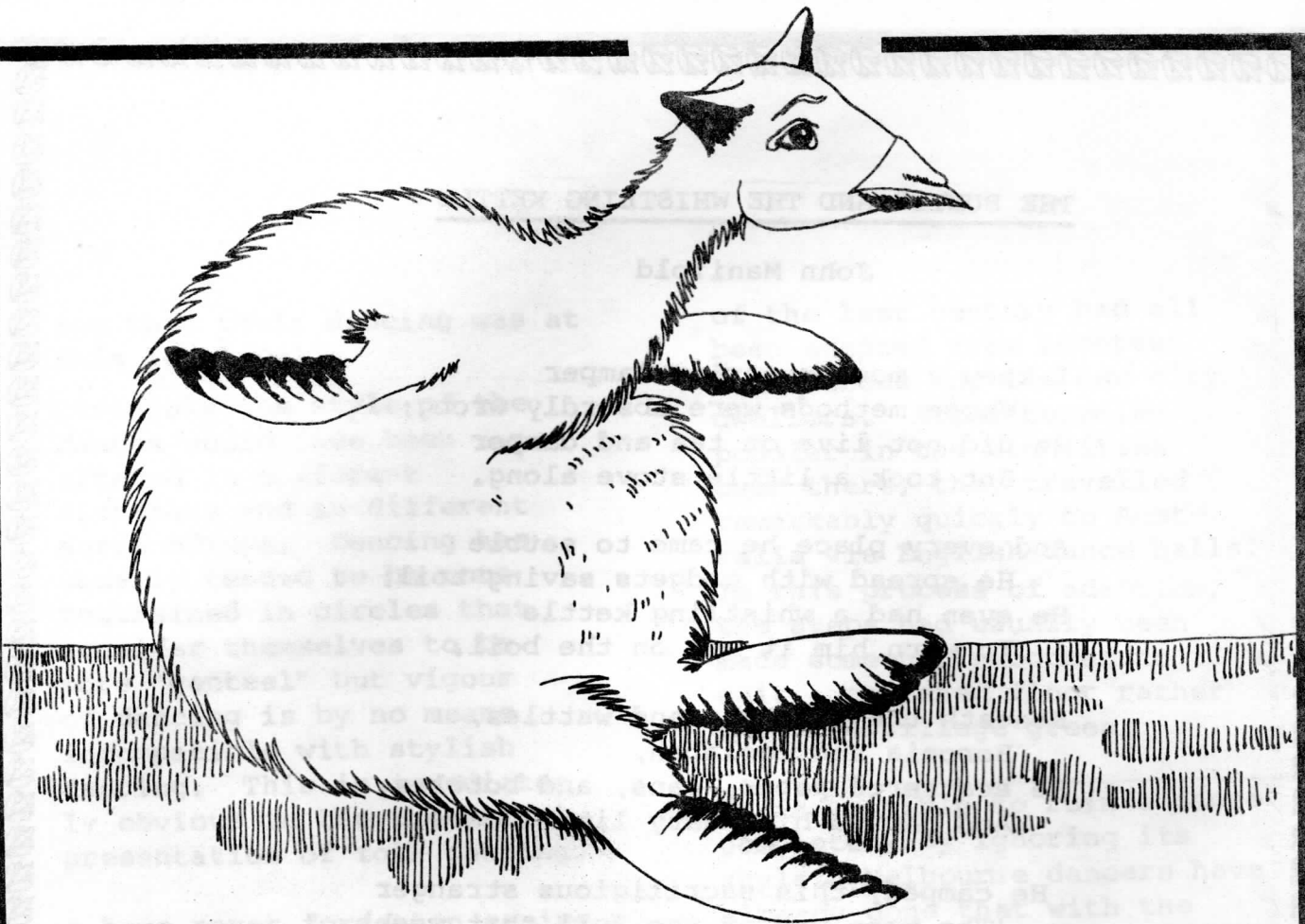
He ate canned food without demurring,  
He put the kettle on for tea.  
He did not see the water stirring  
Far out beside a sunken tree.

Then, for the day had made him swelter  
And night was hot and tense to spring,  
He donned a bathing suit in shelter  
And left the firelight's friendly ring.

He felt the water kiss and tingle.  
He heard the silence - none too soon!  
A ripple broke against the shingle,  
And dark with blood it met the moon.

Abandoned in the hush, the kettle  
Screamed as it guessed its master's plight,  
And loud it screamed, the lifeless metal,  
Far into the malicious night.





#### MYTHICAL CREATURES

Australian tradition does not contain many notable examples of this type of folklore. However, one mythical creature rises to mind immediately. It is of course - the bunyip.

The bunyip originates in aboriginal folk tales. From their earliest contacts with the natives European settlers began to hear tales of the bunyip. Throughout the nineteenth century many settlers did believe in its existence.

According to legend the bunyip lives in the depths of lagoons and waterholes emerging on moonlit nights to capture and devour any luckless human prey coming within its reach. The bunyip has been variously described. One observer reported that the creature has a huge body covered in feathers or fur with flippers instead of legs. These flippers splash about when the creature is angry.

It has also been described as having the body of a hippopotamus and the head of a horse. Another said the animal has the head and neck of an emu.

One rather cynical comment read - bunyips are never seen by men going to shanties, only by men on their way home'.

One famous bunyip is the Bunyip of Dynevor Lakes near Thargomindah. It is like a very large seal with a beard. The postal inspector took a photograph of the beast. It showed up in the negative but not in the print verifying the widespread belief that it is a

Another well-known mythical beast is the Barcoo Alligator. Ernestine Hills says of the alligator "It is armour plated and knobbed, bellows like a bull. Water goannas along Cooper River measures up to 8 feet long. The Barcoo Alligator is twice as long and ferocious.

## AUSTRALIA'S BLACK WRAITH

Leaving the Yarralumla woolshed in a pickled oblivion it is quite likely that you may see something that may swear you off drink for life for Yarralumla can boast of having the only aboriginal ghost in Australia's documented history.

In 1926, a large diamond was stolen from James Cobbity in Queensland. The theft was traced to a runaway convict

thing would probably lead to his re-arrest.

After his death his son took the jewel and with a trusty blackfellow set off for Sydney. After leaving Cooma for Queanbeyan they met with a bushranging gang. The blackfellow and his friend became separated. The former was caught and searched but the jewel could not be found because he had swallowed it. His captors became so enraged



who was soon captured but refused, even after numerous floggings, to tell the hiding place of the jewel.

Due to life internment he left a statement and map of the hiding place with a groom in 1842. The groom for a minor offence was sent to Berrima gaol, from which place he escaped moving with his family to out west. He did not try to sell the diamond because the ownership of such a valuable

that they killed him.

He was buried by natives under the famous deodar tree in the grounds of Yarralumla. The tree said to be 130 years old, is regarded as the finest specimen of its kind in Australia and it is there according to legend and some observers, that the sombre wraith of the aboriginal has been seen in the evening seeking the lost diamond.



# Australian

# Folk Lore.

Australian folklore and literature does not feature the imaginative ghost stories or fairy lore that abounds in British or European tradition.

Most Australian ghost stories have their origins in historical fact. Usually these stories are only regional in their circulation.

When we consider that many of our early immigrants came from Britain and Europe it seems rather odd that these superstitions and fears did not immigrate with them.

The answer seemingly lies in the fact that spooks and spectres seldom "walk" in warm bright sunny places. They thrive in the mist and sorrows alongside age-old human sorrow.

This applies only to the matter-of-fact white Australians. The aborigine imagines there is a bunyip in every swamp and a devil (koochie) under every bush. In aboriginal myth we find a parallel to the elves, goblins, spirit, children's sylphs and satynes found in old world tradition.

Aboriginal mythology contains references to delightfully mischievous troops of bush fairies and sea fairies. According to tribal lore there is a third world

where spirit children of future wait.

However despite their alleged "matter-of-factness" white Australians do have quite a few cobwebs in the cupboard.

Many of the legends and sightings I will refer to are taken from an article entitled "Ghosts, Lights and Fairies in Australia" by Ernestine Hill (Walkabout April 1st 1955).

One of Australia's ghostliest pockets is Coopers Creek in Western Queensland. This mighty island river has tributaries that wind for miles amongst shadowy coolibars and wend white limbed gums.

The Irish were amongst the first pioneers to settle in the area. These settlers were equipped with vivid imaginations, an emotional faith in the immortality of the soul and a quick eye for a chimera or a ghost. The Cooper is also called the "drowning river". Along its banks are many graves of stockmen swept away by flood waters whilst crossing.

"Burke's Ghost" holds sway at Innaminacka Crossing. O'Hara Burke is heard whining with the wind in the bottles outside the local pub and groans with the swing of an iron gate. Burke's gate near the place of his death.

Near Windorah is the Dead Man's Crossing where five men allegedly drowned. One remains to haunt. His name is Easton. Many have seen a light, bright

as a torch, that rambles the sandhill as though it were looking for something. On the same station the ghost of Ned Hamilton rides. Travellers in motor-cars have seen him in the glare of the headlights as he rides by in a whirlwind and people camping in the area have heard him galloping around them all night.

At Kyabra near Thylungra every night a woman walks along the creek. The Gilpippie ghost is the wraith of a stockman with an eternal conscience. After a dispute (over a lady) the stockman said to his mate - "Where do you want it?" His mate laughed and pointed to a curl on his forehead. The stockman lifted his gun and shot him. He was acquitted but crazed with remorse and melancholy he dived into Gilpippie Creek.



At Dilgah you may hear "The Call" - a frightful squawk from nowhere that curdles your blood. It sounds like the howl of a man in pain. Anyone happening to hear the call is far away by morning. A party of drovers once heard it coming from the middle of their own campfire. Another unsolved mystery is that of the banshee of Crying Woman Creek.

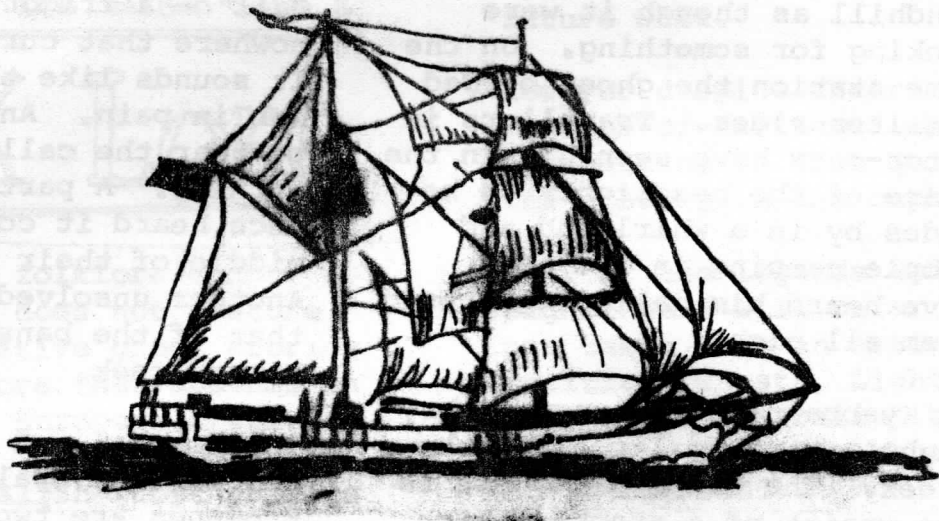
"Grimmacha" and "Gulgara" in the scrubby opal hills around Eromanga are two hairy small pixie men not unlike leprechauns. If you were to camp in "Grimmacha" country you would hear squeals, whistles and noises in the rocks around you. If you were to get up and look for him he would pelt you with rocks.

Gulgara is a more foreboding and sinister little customer. He is never seen. You only have evidence of his presence, ripple in the water after he has dived in, a whirl of dust after he has run away or leaves quivering after he has skipped past.

Another very strange phenomenon is the Min Min Light. It looks like a fluorescent football floating a foot or two above the ground and always looks to be about half a mile away. It lures the rider to follow it. For years bushmen and drovers have tried to run it down.

Recently a priest from Townsville chased it in his car all night.





THE GOLDEN PLOVER,

LAST OF THE BREED?

Rolling home, Rolling home,  
Rolling home, across the sea  
Rolling home to the dear old  
England  
Homewards bound dear I am  
to thee.

Substitute Hamburg for England  
and you have the chorus of the  
adopted shanty of the Brigantine  
Golden Plover, currently the  
only active square rigger in  
Australian waters.

This small wooden ship (about  
intermediate in overall length,  
at eighty-five foot, between  
Drake's Golden Hind and Cook's  
Endeavour) was rebuilt from a  
burnt out and scuttled steamer  
hulk in Melbourne over a five  
year period. She is the  
creation of the Jacoby borthers  
(Gert, Helmut and Gunther)  
their wives and Ed Ruloff, plus  
a group of enthusiasts includ-  
ing George Herbert (who designed  
the rig) Jimmy Craig, Tim Mahoney,  
Richard Linton, Richard Grono and  
myself.

The extensively rebuilt and  
redecked hull has been crowned  
by a Brigantine rig carrying  
single Tops'l and T'gallant  
and a standing gaff Spanker  
(Mains'l).

To execute a project such as  
this, which is out of its  
technological context, involves  
a great amount of judicious  
substitution and adaptation  
in way of materials and equip-  
ment, plus a good deal of  
plain scrounging.

The form of the rig perpetuates  
centuries of sailing ship  
development, and as far as is  
practicable adheres to tradition  
and technology as they stood at  
the end of the sailing ship era  
(late 1930's).

The sails are worked by  
"Norwegian steam" (Muscle power)  
the only winches are on the  
spanker clew outhaul and the  
spanker boom buys, operating  
the latter is an effective  
test of co-ordination.

The Tops'l and T'gallant yards are mastheaded by means of a twofold tackle and two men on the fall.

Except for the Main Staysail and Headsails the sails are furled from aloft, which can prove an exciting task in a Port Phillip squall with winds up to sixty knots, driving rain and cutting cold. The rapid motion of the small ship in a confused sea with the sea washing on deck adds to the challenge of the task.

She was sailed to Queensland earlier this year for the winter season, the voyage was fairly uneventful as we avoided the gales which were ranging through Bass Strait. A thirteen foot swell was encountered in the "Paddock" (the area of Bass Strait between Wilson's Promontory and Gabo Island).

It is an uncanny feeling lying in the darkness in a Fo'cstle bunk listening to the thudding against the hull, and the rush of the sea along the deck. In warmer waters phosphorescence transforms the wake into a starry track across the blackness.

Working aloft in pitch darkness and a strong swell is a task in which safety depends on locating familiar safe hand holds in the murk and violent alternating motion, grasping a part of the running rigging is an ever present danger. Despite this the ship has been free of serious accidents, this can be attributed to teamwork, good morale and competence.

By the time this appears in print the ship should be plying her passenger trade in Port Phillip from her berth at Ferguson Street Pier, Williamstown until her departure for Queensland about March next, and hence to Europe later in the year.

Ross Williamson



#### MUDIE'S CROW

Many of Australia's birds can be trained to imitate the human voice. Australian anecdotes and folklore naturally tells about birds such as these. One example would be Mudie's Crow.

The bird developed a habit of drinking tailings from beer mugs and there were times when it would stagger along the bar.

On one occasion a chalk line was drawn along the bar counter and the crow was told to walk along it.

After several attempts the bird turned to the publican and said: "Put me to bed, Alex, I'm as drunk as an owl".





### COUNTRY EXPRESS/LAST GASP

Over recent months folk audiences have been treated to a sudden spate of farewell performances by two better known country and bluegrass groups - Country Express and The Last Gasp. Both groups were forced to break up because banjo players Mike Smith and Peter Schultz had made their fortunes and were off overseas.

Country Express began their Melbourne farewell at the Dan O'Connell Hotel on Thursday October 2nd. They played at Monash University the next day and at Polaris Inn that night.

On Saturday they played at O'Connell's once again. Appearing with them were Danny Spooner, Peter Wachtel, The Last Gasp and others. The group still found time to do a guest spot at the Cobbers' dance in Warrandyte that night.

The group was received enthusiastically everywhere they played. The remaining members of Country Express will continue to play together.

The Last Gasp have had two concerts in the last few months. The first was held on Sunday 21st September, the second and last was held on Friday 6th November. Appearing on these concerts - Michael O'Rourke, Paul Wookey, Tony Simpson, Kevin O'Connor, John and Juanita, Brendon Shearson and Peter Summers.

The group will continue without the Banjo player and Bob says they will concentrate more on vocals.



### HOW TO COOK A COCKATOO!

Select three average sized stones and place the gutted and plucked cockatoo or galah on top of them in a pot of water over a good fire. Boil for ten hours hard then simmer for six.

Another version goes:

First catch your cockatoo. Pluck and gut it and place it in a pot of water with two stones. Boil steadily. When the stones are soft the cockatoo is ready to serve.

### CLUB REPORTS

Butler's - a relatively new Club is found at Heidelberg Road, Alphington. The club opened on Sunday November 23rd, Danny Spooner and Poteen were guests. Admission is 50c. A hat is passed around for money to pay the singers. Coffee is free. The club has a warm and friendly atmosphere and has great potential.

Mal and Peter's foremost aim is to develop a warm spontaneous atmosphere. Singers performing are invited to share their Sunday tea so that the evening gets off to a friendly and informal start.

The Commune is a far more established place. You can find it at St. Georges Road, North Fitzroy. The Commune features folk music on Tuesday and Saturday nights. Admission is free. A hat is passed around for the singers. Coffee is free.

Like Butler's, the Commune has a friendly relaxed atmosphere.

# WHERE

## VICTORIAN FOLK DIRECTORY

Tuesday The Commune, 183 St. Georges Rd. Nth Fitzroy 8pm  
King's Pawn, Prince Alfred Hotel, Grattan St. Carlton 7.30pm

Wednesday Cobbers, Polaris Inn Hotel, Nicholson St. Nth Carlton 8pm  
Barcoo Rot, Carlton Club Hotel, Grattan St. Carlton 8pm

Thursday Three Drunken Maidens, Tankerville Arms Hotel, Nicholson St.  
Fitzroy 8pm  
The Commune (craftwork), 183 St. Georges Rd. Nth Fitzroy 8pm  
Note: The FSDSV Folk Club at the Dan O'Connell Hotel is temporarily closed. Further notice shortly.

Friday Tankard Folk Club, Tankerville Arms Hotel, Nicholson St.  
Fitzroy 8pm  
Royal Oak Hotel, 397 Victoria St. Abbotsford 8pm  
The Keeper, Lord of the Isles Hotel, Fyans St. Geelong 8pm

Saturday FSDSV Folk Club, Dan O'Connell Hotel, Princes St. Carlton 3pm  
The Commune, 183 St. Georges Rd. Nth Fitzroy 8pm  
King's Pawn, Prince Alfred Hotel, Grattan St. Carlton 7.30pm

Sunday Butler's, 749 Heidelberg Rd. Alphington 7.30pm

### Victorian Folk Music Club Activities:

Singabouts, First Saturday each month,  
Armadale Scout Hall, Cnr Orrong & Malvern Rds. near Toorak Stn.  
Anglican Church Hall, 49 Patterson St. East Ringwood

Workshop nights, Mondays  
Alphington Anglers' Hall, cnr Clarke & Bathmines Sts, Fairfield  
(beside Fairfield Stn)

Dance nights: 2nd Tuesday in month,  
Royal Park Hall, Women's Recreation Centre, Off Elliott Ave.  
Royal Park

Address: P.O. Box 2025S, GPO Melbourne 3001 Ph: 47 5656

## COMING FESTIVALS

### Nariel Creek Black and White Folk Festival:

nr. Corryong, Nth Eastern Victoria, March 6th-8th  
Dancing, camping, swimming, open-air concert.

### Yinnar Folk Festival:

Yinnar, nr. Morwell, La Trobe Valley, March 13th-14th  
Dance on the Saturday night with Higgins Municipal  
Bush Band, Concert on the Sunday afternoon. Camping  
area available free. Dance \$2. Information 224 1151  
80 2868

### Tenth National Folk Festival:

At Canberra. This year's 4-day feast of traditional  
and contemporary folk song, folk music, folk dance  
of Australian, British Isles, American, Irish, etc.  
origin. Camping organised for interstate visitors.  
Weekend tickets available in advance from Monaro  
Folk Music Society, PO Box 482 Civic Square, ACT 2608  
\$8 (\$7 for members of affiliated folk federations  
and societies)

Workshops on Ancient English Ballads, the Australian  
Folk Legends/Songs, Bluegrass and Country Music,  
Instrumental styles, techniques and construction.  
Even space for spontaneous workshops. Participate  
in dance workshops. Woolshed Dance at Yarralumla  
Woolshed Good Friday night; Concert at Canberra  
Theatre Saturday night; Ceilidh at Yarralumla  
Woolshed, Sunday night. Organised with assistance  
from the Music Board, Australia Council, and from  
the Australian Folk Trust.

Date: Easter - April 16-19



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 and Dance Society of Victoria  
P.O. Box 96 Carlton



Highest Ordinary Membership.....\$5.00 per annum  
 Concessionary Membership.....\$3.00 per annum  
 (Students, Pensioners,  
 University students)  
 Family Membership.....\$10.00 per annum  
 (Includes home, telephone, internet, etc.)  
 Life Membership.....\$1000.00

All categories include a subscription to "Folk Song & Dance"

The first of the following forms and forms to be completed by the member should be sent to:  
F.S.D.S. Box 96 Carlton Vic. 3083

For further information contact the Secretary at the above address.

I wish to take out membership of the Folk Song and Dance Society of Victoria.

I declare that I am a full time student/pensioner.

My address is: \_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_

Signature \_\_\_\_\_

Date \_\_\_\_\_

Enclose this form with your payment to the Secretary at the above address.

(This form is for the Secretary's use only and should not be returned to the member.)

For further information contact the Secretary at the above address.

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