

folklife news

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WHAT'S ON

EDITORIAL

The last edition of **folklife news** before spring is here. Its been a long cold winter in front of the fan-heater here at the VFA office, but I feel it's well worth it. Keeping you abreast of the folklife times is reward enough for this humble, if somewhat fridge temperature, editor.

This edition is the usual fascinating gallimaufry. (That's quite a word for someone who once thought that a thesaurus was some kind of dinosaur). Jim Leary, from the University of Wisconsin, has some interesting observations regarding a national folklife centre, festival organization and perceptions of culture.

Dr. Gwenda Davey gives us a preview of a publication she is preparing on women's graffiti and we note the passing of traditional musician Bert Jamieson, who has given the folk revival so much splendid music.

folklife news travelled to Trentham, in Victoria's Goldfields, to interview well known local musician Tom Walsh. Some of Tom's tunes are printed in this issue for your playing pleasure. We hope to do more of this in the future.

As usual, we include the **What's On** section, a **Foodways**, this time from the **Jewish Museum of Australia**, and a **C D Review**, as well as **Around The State** and a look at the upcoming **Wagga Folk Festival** at Uranquinty.

That's about it. If we haven't mentioned you or yours in this issue, get in touch for next time. Our information is only as good as our sources.

Alan Musgrove

VICTORIAN FOLKLIFE ASSOCIATION INC.

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The Victorian Folklife Association (VFA) is dedicated to the protection and promotion of the cultural heritage of Victoria, in particular, to those unofficial aspects of our heritage which are folklife.

Our mission is taken from the 1989 UNESCO recommendation on Safeguarding Traditional Culture and Folklore which requires action by signatory nations to identify, preserve and conserve, protect and disseminate traditional culture and folklife.

THE VFA COMMITTEE 1996-98

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folklife news is published bi-monthly by the Victorian Folklife Association Inc.

Editor: Alan Musgrove

Contributions: Letters, interviews, reviews plus comments and suggestions are welcome.

The Editor reserves the right to edit or reject material offered for publication. Please send material on disk (Macintosh) accompanied by hard copy.

Print run: 350

Circulation: members, selected government departments and agencies, public libraries in Victoria.

Advertising: The VFA welcomes display ads and inserts in folklife news. However, carrying and advertisement does not imply endorsement by the VFA or its employees.

Rates:

• Inserts (single A4 or smaller)
 members 20c per page supplied
 non-members 30c per page supplied

• Copy Ads
 •• full page \$ 90 members
 \$ 120 non-members

•• Half page \$ 60 members
 \$120 non-members

•• Single column \$ 45 members
 \$ 60 non-members

Members: 1/3 page ad free every year.

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The Victorian Folklife Association Inc. is supported by the Victorian Government, through Arts Victoria, a division of the Department of Premier and Cabinet. Arts 21 is the Victorian Government's strategy for the Arts into the 21st century.

AROUND THE STATE

CANDLE-LIT CHORUS

The Deakin Concerts

Since March, a concert has been held on the last Friday of each month at the Waurin Ponds campus of Deakin University. **Three Chord Trick Promotions** and the **University's Facilities Group** combine to promote good music, food, drinks and company in a candlelit setting in the **Union/Administration building**; seek the candlelight or follow the music. The cost is \$10 per ticket.

The concerts commenced with a sell out audience for **Martin Hayes**, ably supported by **Peter Huf** and **Kate Campbell**. Our objective in promoting these monthly concerts is to support and foster quality folk and acoustic music. In essence, we have established a club-type venue where people can enjoy themselves in a smoke free setting at very reasonable prices.

April's concert featured the evergreen **Whirling Furphies**, with **Enda Kenny**. A large, appreciative audience enjoyed the night. In May we featured **Kavisha Mazzella** and **Piping Hot** and, once again, the concert was a great success. June's performers were **Jugularity**, supported by **Tiffany Eckhart**, in a completely contrasting program which didn't fail to delight the audience. **The Borderers** wowed the large crowd at July's event. They were supported by a strong bill which included classical guitarist **Peter Huf** and the **Airborne Babies**, a talented trio playing contemporary folk and soul. The

August 31 concert is set to be another magic night with **Neil Adam** and **Edain** sharing the bill. The concert on September 27 will feature **Shane Howard** launching his new CD entitled **Clan**.

We are keen to hear from performers, promoters and festival organisers who may like to be considered for a gig at this ever popular venue. We are particularly keen to hear of overseas artists who might be visiting Australia and, of course, from our own excellent performers, who would like to be part of this resurgence of acoustic music in Geelong.

We all invite you to be part of the revival at Geelong. Please contact us with your comments, suggestions and requests for tickets and we in return will be very happy to meet you.

Contact:
Dominic McAlinden
 Ph: (052) 512694,
Fay McAlinden
 Ph: (052) 437 679,
Una McAlinden
 Ph: (052) 217548
Facilities Group
 Ph: (052) 272 646
 Fax: (052) 272 031.

Dominic McAlinden

REMEMBER NOVEMBER

Maldon Folk Festival November 1-4

This year's festival will have over 20 indoor and outdoor venues throughout the township of Maldon, and the Tarrangower Reserve concert venue. Full catering facilities and a fully licensed Guinness and wine tent will be on site, and camping is available at Tarrangower Reserve.

Some features this year include a **Colonial Bush Ball, Children's Circus, Yarn Event, Poets' Brunch, Open Air Concert, Church Concert, Instrument makers exhibition, Steam Train performances, pub and cafe sessions, and Harness Racing Monday.** Over 300 performers will participate in these events.

During the festival a special celebration of world music from Australia, sponsored by **Festivals Australia**, will be held. Many ethnic and indigenous artists will be performing at the various venues over the weekend so Maldon this year will be an excellent opportunity to appreciate some of the many cultures that make up the Australian music scene.

An adult weekend ticket is \$30, tickets for 2-16 year olds are \$15 and children under 12 are free.

Contact:
Lynda Brown
Ph: (054) 75 2569

FROM QUEENSLAND TO FOOTSCRAY

Hmong art exhibition

Migrants from the Mountains, an exhibition featuring the costume art of the Hmong people of mainland Southeast Asia, is at the **Gabriel Gallery** at the **Footscray Community Arts Centre** until September 8.

Many Hmong people were displaced after a change of government in Laos in 1975, fleeing to Thailand as refugees and later finding sanctuary in western countries, including Australia. The Hmong have a history of displacement which readied them for the turbulent

events of 1975. Chinese expansion had originally forced them from their south-west China homeland into mountainous terrain further south. By the 19th century, the Hmong had migrated even deeper south, settling in the mountains of Laos, Vietnam and Thailand.

Migrants from the Mountains was devised by **Professor Phillip Courtney** and **Dr Maria Wronska-Friend** from **James Cook University** in Townsville. It was prepared with the enthusiastic support of the Hmong community of North Queensland, who have lent many heirlooms which are displayed for the first time, including story-telling embroideries, ceremonial jewellery and brightly coloured costumes adorned with metal trinkets.

The exhibition presents these treasured costumes and jewellery from the Hmong homelands alongside work created while in exile in refugee camps and since settlement in Australia. These beautiful and carefully crafted objects are a testament to the resolve of the Hmong who have managed to maintain their cultural traditions in the wake of extraordinary upheaval.

Coinciding with **Migrants from the Mountains** is a display organised by the **Gabriel Gallery** which features costumes and craft created by members of the Hmong community of Melbourne.

The exhibition is open 9am - 5pm weekdays and 12 - 4pm weekends at the **Gabriel Gallery**, at the **Footscray Community Arts Centre**, 45 Moreland Street Footscray.

Contact:
Carmen Grostal
Ph: (03) 9689 5677

INTERSTATE

A QUARTER CENTURY OF MUSIC

The Wagga Wagga Folk Festival October 4-7

It has been passed down to me via oral tradition that 1996 is the 25th anniversary of the **Wagga Wagga Folk Festival**. Even if I had been living in Wagga at the time of the first festival, my memory has been so dulled by aluminium pots that I probably wouldn't have been able to recall the year.

The first festival I attended (after Nariel Creek) was at Downside Hall in about 1975. The very next year was the first Uranquinty-based festival which I attended as a day visitor. The campsite on the oval seemed to capture some of the same spirit as Nariel, so the next year I decided to camp. So if all calculations are correct, 1996 also marks the 20th anniversary of Uranquinty festivals.

This year we are trying for the widest possible variety of artists and looking at combinations that complement each other. Local a-capella groups, such as **Paterson's Curse** and **Spiral Path**, have been gathering strength since the **Voices Festival** in Wagga last year, and will be a feature of 'Quinty'. There is a rumour that **Spicy Ale**, Uranquinty's first a-capella group (1979), are planning a reunion appearance after 17 years. This group features **Carol Holmes, Sara Jameson, Phil Cohen, Asher Skovronek** and **Dave Williams**.

Last year's popular duo **Serendipity** have gained strength by adding a couple of members, plus conga drums, and will be back again this year, while

Maura Searl, making her first visit to 'Quinty', brings us traditional English and Celtic songs accompanied by Appalachian dulcimer, which is not a true dulcimer but a member of the zither family and of Swedish origin.

A monster bonfire is being organized to accommodate late night singing and dancers will be well catered for with the **Harvest Moon Band**, who won the approval of dance fanatics at the **National Folk Festival**. **Harvest Moon** is booked for the Saturday dance and **Peter Anderson** will lead the Ceilidh band on Sunday night.

Musicians collecting and playing Australian traditional music will be interested in a workshop/concert by the **Harvest Moon Band**, presenting the music and life of **Joe Cashmere**. As well as this, Fred Pribac will present a workshop entitled **The History of the 5-String Banjo in Australia** in which he will be helped out by Arthur Luck from Griffith. Arthur is 74 years of age and a fine exponent of the traditional style on this instrument. Arthur is also a Harmonica virtuoso, and a mouth organ come-all-ye is a big possibility.

With the **Pipers Convention** just over the hill again, Pauline from the pub is already clearing out the session room in anticipation and the ever popular **Friday Night Cabaret** will feature blues musicians. **The Folk Club Session** and the **Poets' Breakfast** will go ahead as usual, and on Sunday morning there will be market stalls, and for those who are physically inclined, perhaps a **Folk Olympics**.

Contact:
Bev Stewart
Ph: (069) 22 5614.

BIGGEST MUSIC WEEKEND OF THE YEAR

Victor Harbor Folk Festival
October 4-7

Throughout the four day festival there will be 12 venues operating at one central location, the **Victor Harbor Football Ground**, 80kms from Adelaide on the south coast of the Fleurieu Peninsula.

Performers this year include **Hiruzen Sanza Drummers** from Japan, and **Bert Jansch** and **Jay Turner** from the U.K. Local South Australian artists, **The Borderers**, **Rob Bartlett**, **Adelaide Indian Dancing School**, **Ilflamenco**, **Rocky River Bush Band**, **Whiplash**, **Melaleuca Folk Group**, **Lonco Peni**, **Sloboda**, **The Stars of Portugal** and the **Victor Harbor Town Band** will performing, as well as interstate acts of the calibre of **Neil Adam**, **Wongawilli** and the **Transylvaniacs**.

Some other features of the festival are a local instrument makers' expo, a fully catered food village, 30 workshops covering music, dance, poetry and songwriting, and the **Victor Harbor Busk Off** with its \$1000 in cash and prizes.

Camping is 1km from the festival site at **Encounter Bay Sports Oval** and a shuttle bus runs between town, festival and campsite.

Ticket prices: Adults \$60; concession \$45; Youth (2-17 yrs) \$18; discounts apply to early bookings.

Contact: **Festival Office**
Ph: (08) 340 1069
Fax: (08) 346 8506

WHAT'S NEWS

HORTI HALL: NOT FOR THE LIKES OF US

Just as the June/July issue of **folklife news** went to press, the VFA was advised (by fax) that the **Historic Buildings Management Committee** had (finally) decided to let the **Horticultural Hall** to **Hydedale Pty. Ltd.** (However, the fax continued, should negotiations with Hydedale Pty Ltd not proceed, they would like to get back in touch with us.)

Disappointed, and concerned by aspects of the tendering process which we believed had influenced the decision, we entered into correspondence with the Minister for Conservation and Land Management, the **Hon. Marie Tehan**, requesting a review of the criteria for compatible use and the determination of a suitable lessee, and the decision to grant the lease to **Hydedale Pty Ltd.** who, we understand, will establish a private child care facility in the building.

From our discussions with representatives of the **H.B.M.C.** we understood that the competitor's advantage was their ability to contribute some \$250,000 toward capital works. We argued that we had never been informed that this was part of the criteria for determining the suitability of a lessee, and that had we been advised of a change of criteria, we might well have chosen to proceed differently. In our business planning, for example, seeking a corporate sponsor up front. Furthermore, the competing bid was lodged some 6 months after expressions

of interest had closed. Finally, we argued, our proposal is compatible with contemporary conservation and 'the recycling' of heritage buildings; we proposed continuing community use of and access to a public building with a history of community use, all in line with the criteria for determining a suitable lessee.

Copies of our correspondence to the Minister were also forwarded to the Premier and Minister for the Arts.

Now, some six weeks later, we have received a reply from Minister Tehan, advising that she received a briefing on the issue and, that on the basis of that information, she feels the **Historic Buildings Management Committee** acted responsibly in reaching its decision. Her letter adds that the decision of the **Historic Buildings Management Committee** is not a reflection on the aims or efforts of our organisation. (Not that we thought this was ever in question.)

Staff and members have invested considerable energy and commitment in this project, which unfortunately, has not borne fruit. The **VFA** must now stand back and reassess its commitment to the establishment of the **Australian Folklife and Heritage Centre**: should it continue to pursue it actively, with an ongoing investment of resources? If so, to what degree and how? Should it continue to pursue it, but in a more passive way, putting other elements of its charter to the fore? Or should it abandon the idea altogether?

The future of this proposal will also be on the agenda at the Second General Meeting of the **VFA**, at 6.15pm on Monday, 21 October 1996, at the **VFA**, 144 George Street, Fitzroy.

Susan Faine

HERITAGE GUIDELINES PROJECT

Your Input sought

The **Australian Heritage Commission** is inviting local communities to help create a comprehensive guide on recognising and caring for heritage places.

The Commission, through the recently-announced **Heritage Guidelines Project**, will draw on the expertise of local government, community groups and interested individuals to develop practical guidelines for helping local groups to record and care for their heritage. They will integrate natural, indigenous and historic heritage in a single approach.

The heritage guidelines will enable councils and communities to locate their places of special value and to make sure they can be protected both through the planning system and through community initiatives.

The project consultants, **Context Pty Ltd**, will contact communities through an extensive publicity program and through State-based focus workshops with local government and community interest groups.

Contact:
Heritage Guidelines Project
P.O. Box 193 West Brunswick 3055
pH: (03) 9380 6933
Fax: (03) 9388 2496
e-mail: context@peg.apc.org

(Advertisement)

1996 Festival & Event Conference

If you can attend only one Conference in the next 12 months, this is the one!

The **1996 Festival & Event Conference** will be staged in Melbourne, on the weekend of the 7th. & 8th. September.

The weekend will offer delegates the chance to network, to be stimulated, to be educated and to stay in touch with current issues of concern to the Festival and Event industry.

Who should attend!

- Festival & Event organisers
- Administrators
- Marketing & Sponsorship staff
- Volunteers
- Committee/Board Members
- **Anyone** interested in Festivals & Events

What you will learn about:

- Sponsorship
- Media
- Cultural Tourism
- CCT
- Legal issues
- Multimedia
- Marketing

7 & 8 Sept. 1996
RMIT Storey Hall, Melbourne

Cost : \$180.00

To Register, contact :
Caitlin or Danielle
Maggie Maguire & Ass.
PH: (03) 9690 7133
Fax: (03) 9690 7076

E-mail : maguire@vicnet.net.au

Late registrations will be accepted!

Supported by Arts Victoria

REVIEWS

CRANKING UP THE OLD MORRIS

Winter solstice celebrations in Ballarat

Held in the hallowed halls of Ballarat's Colonists' Club, and attended by a capacity audience, the evening began with the Squire, **Peter Waugh**, whiffing through the crowd, terrifying young children and knocking over drinks. For those not in the know, whiffing is done with a whiffing stick, not unlike a short whip, whilst riding a calico horse at full pelt and letting fly with whoops and hollers as loudly as possible, ostensibly to drive out any local demons. Without further ado, *sans* horse and stick, the Squire became MC, and we were off and running.

The winter solstice is the longest night and also the shortest day on the calendar. After the solstice the days will lengthen, reaching Equinox, when the day and night will both be exactly 12 hours. The cycle continues to the summer solstice and shortest night on December 21.

The solstices have always been important dates for mankind, representing the turning points in the year. In the northern hemisphere, the summer solstice is celebrated with a fire festival, called **Beltane**. The winter solstice has been 'Christianised', and many customs have now become part of Christmas celebrations. For example, the Wassail singers who traditionally sang songs of begging, fertility and renewal, now sing carols as well.

The first item of the evening, whiffing notwithstanding, was a

Morris Dance appropriately named **Aunt Sally's Sidestep**, and as the dance unfolded, I could imagine my old Aunt Sally performing just such manoeuvres, avoiding snakes on the path as she went down to the old back shed for another bottle of homebrew for Uncle Bert. Incidentally, **Aunt Sally's** was written by **Pam Waugh** for **Elaine Mitchell's** Geelong production of **Worzel Gummidge**.

Next up, the choir for this year's solstice, **The Concrete Pandas**, presented renditions of **Please to See the King**, a traditional song from Pembrokeshire, South Wales, that commemorates the ritual **King-killing-of-the-Wren** on St. Stephen's Day, December 26; and **John Barleycorn's a Hero Bold**. Robert Ford, I'm told, printed a version of this in **Vagabond Songs** (1899), adding, "for a rattling chorus all round, this has few equals".

The audience, of which there were many, were invited to take the floor for **Sellenger's Round**, an English country dance printed in the **English Dancing Master** (1651). It is believed to be one of the oldest and is performed to a tune known as **The Beginning of the World**. It was very stately, eminently enjoyable, and was danced to the eloquent playing of the **McDermott Brothers**, who are in fact sisters, but therein lies a story of an entirely different hue horse.

Northumbrian Pipe players aren't all that thick on the ground here in Ballarat, so we were fortunate to have guest piper **Ewan Barker**, and **Bob Ballantyne** on whistle & recorder, to tootle a half-dozen or so lovely pipe tunes. **The Concrete Pandas** returned to the stage with **Bells in the High Tower**, a traditional Hungarian song celebrating the

middle of winter, written in the stirring harmonies so typical of middle Europe.

Morris Dancing is hard, dangerous yakka, especially the **Upton-on-Severn Stick Dance**. The brave Morris Men (and Women) were very lucky indeed not to have had their skulls stove in, let alone finish the dance without one abrasion or confusion. This is one of only two Morris Dances surviving from the small village of Upton-on-Severn. It was followed by **Fanny Frail**, a Morris Dance from the Welsh border region, and then the audience joined in on the **Peace Round**, led by **The Concrete Pandas**. The tune is an old English canon with new words by **Jean Ritchie**.

After interval, **The Concrete Pandas** regaled one and all with a lusty version of **The Boar's Head Carol**, which has been sung on Christmas Day at Queen's College, Oxford, since the seventeenth century, as the Celebrated Dish is carried into the dining hall. An early version of the carol was first printed in 1521 by **Wynkyn de Worde**. I'll have to learn some Latin so I can find out what we were singing about!

A solo Morris jig named **Ladie's Pleasure**, from the village of Bledington, was performed by **Kathleen Denis** in breathtaking fashion, while her adoring husband Steve looked on, his beaming face saying, "She's with me!"

Country Gardens is the Morris Dance tune made famous by Percy Grainger's arrangement, which he called **In an English Country Garden**. Ballarat's Morris Dancers showed us what it looked like and the choir sang it. I thought it looked a lot better than it sounded, but then I never was a huge fan of old Perc'.

Alle Psallite Cum Luya, is a 13th century French conductus, and it's other claim to fame is that it contains the line from whence **The Concrete Pandas** took their name. It goes "Alle, Alle concrepando psalite cum luya Alleluya, Alleluya".

The Flamborough Sword Dance is a fisherman's dance performed with the wooden laths used for repairing nets. It is an interesting variation on other longsword dances in that it uses the left hand instead of the right, eight dancers instead of the traditional six, and it is believed that some of the figures are representative of actions used in net repairing. Whatever the technicalities, it's a very good one to watch.

Around the time when swords in stones were as plentiful as garden gnomes in Moonee Ponds (or Ballarat for that matter), there was the Mummers play. Mumming is an ancient tradition found across Europe. Its main characteristics are disguised characters speaking in rhyme, with a plot centred on a fight, death and resurrection. Written by **Ian Ashton, Pam & Peter Waugh**, (as was last years production, **Arthur, King of Britons**) **Arthur 2, The Search for the Holy Grail**, featuring Sir John, Sir Paul, Sir George and Sir Ringo; and 57 hidden Beatles references, was enjoyed by all. At the end of the play, there were no less than seven (well, maybe five) virgins resurrected with the kiss of a noble stranger from amongst the assembled onlookers.

The last piece of physical exertion on the program was a fairly frightening little number called the **Stick and Bucket Dance**, a morris dance alluded to and described by **Terry Pratchett** in **Lords and Ladies**. Suffice to say that there wasn't a bucket intact at the end of the dance.

Then came the Wassail ritual, traditionally performed at night by firelight to ensure new growth in the fruit trees. Lambs' wool dipped in old cider is affixed to the branches of the fruit trees at Winter Solstice, and **The Apple Tree Wassail** is sung while the Wassail is drunk. Wassail is an indescribably yummy drink and is something akin to mulled wine but lots better. We finished off the night singing and drinking the above, but as there were no apple trees apparent within the walls of the old Colonists' Club, we left out the wool, cider and branches bit.

Thanks to everybody involved in making the night the success that it was.

Chris Burn

TALKING TURKEY

International Folklore Congress in Ankara

Considerable efforts have been made in Australia in recent years to explore the relationship between cultural practice and national identity. Central to this process has been the collapse of the notion of culture as the preserve of what were once called the 'High Arts'. The definition of what constitutes culture has expanded to embrace a dizzying array of activities, many of them either blatantly commercial or ephemerally transient, and popular culture has staked a claim to legitimacy that few now bother to question.

This shift has not gone unreflected in the political sphere. On the one hand, coupled with the idea of multiculturalism, it has generated profound disquiet among the advocates of a more

traditional conception of our collective identity. (Geoffrey Blainey springs to mind). On the other, efforts have been made to harness this tension to the service of partisan politics, most notably by Paul Keating. Yet it would be unusual, almost shocking, to hear the word 'folklore' raised in such a context.

Try, therefore, to imagine a situation in which a dispute over the interpretation of a folkloric legend is used as an opportunity to politically embarrass a government minister; or one in which the national press treats the deliberations of a gathering of folk enthusiasts as hard news; or where the promotion of folklore is allocated significant public resources and utilised as a tool for the advancement of long-term foreign policy objectives.

Yet this was exactly the situation I encountered in Turkey in late June when I visited Ankara to participate in the **5th International Turkish Folklore Congress**. My invitation to the conference, I must state at the outset, arose not because of any claim to expertise in the field of folklore. It derived from what might be described as literary reasons.

In my novel **Stiff**, a comic thriller set in the migrant milieu of Melbourne's northern suburbs, I made passing reference to a figure by the name of **Nasreddin Hodja**. A semi-legendary sage purported to have lived in Anatolia in the 14th century, the **Hodja** is known in various guises throughout much of what used to be the Ottoman Empire. The putative author of innumerable pithy and epigrammatic tales, often combining humour and morality, he is virtually a Turkish national icon. To acknowledge this status, and by inference Turkey's contribution to world culture, UNESCO has declared 1996 to

be the **International Year of Nasreddin Hodja**. Naturally, this fact found reflection in the themes of officially-sponsored cultural conferences and some of those who had contributed to the **Hodja's** fame in distant lands were invited to attend.

The **5th International Turkish Folklore Congress** was organised by the **Ministry for Culture** and over 300 participants attended. These included perhaps fifty foreigners. Some of us were from the US and Germany, or from those parts of Eastern Europe which had once been under Turkish rule or influence such as Bulgaria and Romania. The majority, notably, were from Kazakstan, Uzbekistan, and Turkmenistan. These newly autonomous republics of the former Soviet Union share linguistic and cultural features with Turkey which the Turkish government and corporate sectors are keen to exploit, as a means of extending Turkish political and economic influence into Central Asia.

Nasreddin Hodja was the theme of the conference, but not its exclusive subject. Speakers covered a range of topics as diverse as the influence of folk culture on the techniques of public administration, the structural dynamics of family holidays among the Karakalpak people of Kattakurgan and the folkloric significance of (respectively) snakes, sheep and soap. Traditional door knockers, tomb stones and hazelnut recipes were discussed, along with the shoes of the Kazan Tartars and the decoration of domestic copperware in the Balkans. One delegate even claimed to find evidence of Turkish folk motifs in Native American blanket design. Unfortunately for me, she did so in Turkish; a language I cannot speak.

Proficiency in the Turkish language was not, however, necessary for me to observe the extent to which the notion of 'folklore' can be extended well beyond the parameters that circumscribe its use here in Australia.

When Mustafa Kemal established the Turkish Republic in 1923, he deliberately set out to construct an alternative to the dominant 'high' culture. Courtly and corrupt, the Ottoman Empire had been Turkish in name only. Relying for its authority on tradition and religion, their culture was perceived by Ataturk as an obstacle to the creation of a modern and secular nation. In moving the capital from cosmopolitan Istanbul to rural Ankara, he stated that henceforth it was to the Anatolian peasantry that the Republic of Turkey would look for its cultural inspiration. This was not just a revolutionary idea but evidence of an optimistically democratic outlook, given that the contemporary radical regimes of communism and fascism were then looking to the avant garde to provide their cultural models.

However, the needs of government, which tend to favour regulation and standardisation, do not always sit comfortably with folk culture. So exactly how can a set of customary rural practices be expected to provide the ideological underpinnings of a nation state committed to the achievement of a modern industrial economy, a process which almost by definition places them under threat?

Such questions were not part of the official agenda of the **5th International Turkish Folklore Congress**, and the folk themselves were presumably too busy weaving carpets, and turning the cherry harvest into jam by the time-honoured method to take an active part in the formal

discussions, but a struggle for ownership of the notion of folk culture was never far below the surface, and it was not long into the proceedings before it manifested itself.

Given both the national significance of Anatolian folklore within the ruling ideology and the national prestige associated with the **Year of Nasreddin Hodja**, The Congress attracted a high level of official support. Bureaucrats bustled about the conference hotel, the flags of the participating nations adorned the stage, the media turned out in force to cover the occasion.

The Minister for Culture himself presided over the opening session. In a deal struck just days earlier, his leader had saved herself from indictment on corruption charges by agreeing to a coalition with the Moslem Welfare Party, thereby giving the Turkish Republic its first-ever Islamicist Prime Minister. The keynote address was delivered by **Professor Dr. Ilhan Basgoz**, an elderly expert on the earliest known stories of **Nasreddin Hodja**, and, it seemed, an old-fashioned secularist in the best tradition of Mustafa Kemal.

The Hodja, he argued, might have been a good Moslem, but he was no friend of the clergy. Modern versions of his stories had been bowdlerised by self-serving moralists. The official **Hodja**, the nice old man in the children's books, was but a milkwater parody of the original demotic **Hodja**. The real **Hodja** was anti-authoritarian and anti-clericalist; a man who wasn't afraid to speak his mind or even to tell a blue joke or two.

Innocuous as this sounded to an outsider, it was more than some could take. A serious-looking 'type' strategically seated in the middle of the audience shouted "I am a Turk" (in Turkish, of

course) "and I'm not going to listen to this filth." "Fascist" muttered the woman next to me (in English). Soon the entire hall was abuzz, sides being taken left, right and centre. The conference director leaped to his feet and demanded that **Professor Basgoz** terminate his address. The Culture Minister remonstrated with some of the more vocal members of the crowd. **Professor Basgoz** folded his notes emphatically and strode off stage.

The next morning's papers covered the uproar in detail and **Professor Basgoz** got national coverage, successfully deploying **Nasreddin Hodja** as a voice in contemporary political affairs. Whatever prestige the minister hoped to garner from the occasion was in tatters. When the ministries were re-shuffled later in the week, his name appeared nowhere in the new cabinet.

That an essentially academic discussion of folklore could cause such a controversy, or be utilised in such an explicitly political role, is virtually unthinkable in Australia, and it is difficult to imagine such a thing ever happening; short of the announcement that researchers had discovered incontrovertible proof that Ned Kelly was really Chinese or that Dawn Fraser is Bob Menzies' secret love child.

Yet issues of heritage and identity, albeit expressed in a much less volatile way, remain central to much public discourse in Australia. Witness the rapidity with which competing images of the bushman, variously armed and unarmed, were put forward by opposing sides in the gun debate or the recurrence of the suggestion that **Waltzing Matilda** replace **Advance Australia Fair** as national anthem. It is remarkably often the case that the route to the political high ground lies via a claim to

legitimacy that owes more to folklore than to popular opinion.

While the example of Turkey might at first appear to provide few parallels to the Australian context, it does raise a number of interesting issues which are not entirely irrelevant to our current situation here.

Governments and commercial interests are accustomed to defining the boundaries of cultural activity and attempting to harness it to their own agendas but reality often proves far less tractable than they would wish. It is in the collective memory and the material circumstances of a people that culture truly resides after all, and not in abstractions; even those as compelling as 'the nation' and 'the market'.

A culture which is diverse, collective and resilient; folk culture if you like, can prove a very useful means whereby people can assert themselves in the face of both the state and business. Which is to suggest that this may be a very good time for those who value a genuinely democratic culture to seek new and relevant ways to protect, nurture and promote it.

Shane Maloney

Shane Maloney is a novelist and his participation at the 5th International Turkish Folklore Conference was assisted by Arts Victoria.

(Advertisement)

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INTERPLAY

A CD by Thalia- & Alan Musgrove

The meal was a mixture of Ukrainian Christmas food, Thalia's Greek cuisine, and Alan and Rob's barbecued steak. The time was between Christmas and New Year 1994.

The meal finished, the instruments and voices came out, and we sang and played our mixed traditions. Thalia's contribution was a couple of her powerful poems about life in inner Melbourne.

Interplay was mentioned. "What the bloody hell is that?" was Rob's comment. The combination of Thalia's commanding words and Alan Musgrove's sensitive lyrics and musicianship on that balmy night, will remain long in my memory.

That night was revisited on listening to Thalia and Alan Musgrove's newly released CD, **INTERPLAY**. The poems and songs of the city, a smorgasbord of cultures, create strong images of life. Prostitution, abuse, both substance and physical, gambling, and the cult of the body are but a few of the topics that the CD concerns itself with.

Those tracks which had the most impact on the Willis household were **Siobhan**, with its harsh images of the Irish pub culture of Melbourne, and **Problematical Mind**, with its message about schizophrenia, and subtle musical backing. This CD presents two talented performers (and their musical friends) combining their strong personal experiences of life, to produce an influential statement through word and music, Well done!

Olya Willis

INTERPLAY is available by sending \$25 to Collective Effort P.O. Box 2430v GPO Melbourne 3001 or at the Last Record Store, Smith St, Collingwood, and Readings Records, Lygon St, Carlton.

OF LOVE & LOOS

WOMEN'S GRAFFITI

Book sneak-preview by Dr Gwenda Davey

I am compiling for publication a collection of Australian women's graffiti, women's writing on walls and in lavatories. This seemingly tasteless task can be very revealing about our life and times, and about issues which women see as important. Have you any examples which you have observed or written down? The items need to have been collected since the beginning of 1990; all I need is the place, year and the text. Please send them to me at the National Centre for Australian Studies, Monash University, Clayton Vic 3168. For interest, I've included below some extracts from the essay I've written for the beginning of the book. Many thanks!

Four slim volumes of collected graffiti were published in England in the 1730s under the title of **The Merry-Thought: or, the Glass-Window and Bog-House Miscellany**.¹ The compiler has the wondrously contrived name of **Hurlo Thrumbo**, 'a character drawn from the theatrical piece of that name by Samuel Johnson of Cheshire (1691-1773)'² Hurlo Thrumbo's collection of graffiti covers much the same ground as contemporary 'bog-house' writing, namely love, copulation,

flatulence, excretion and the pox, although today's medical scourge is more likely to be AIDS. There are differences over the two and a half centuries, however; these eighteenth-century scribbles are almost all in rhyme, and social comment is rare. In the Swan Tavern in Chelsea 'in one of the Summer-Houses' an unusual lament dated 1721 was 'supposed to be written by One who lost his Estate in the South-Sea Year'. The writer had presumably fallen victim to the promoters of the speculative folly known as the South Sea Bubble:³

*Damn the Joke
Of all the Folk:
I've lost my Estate;
And all Men I hate:
I shall look through a Grate,
For I see 'tis my Fate.
The Devil take the Bubbles,
I'm in a Pack of Troubles.*

In contemporary Australia, political and social comment in the form of graffiti is common, although more often painted on walls and bridges than in lavatories. Rennie Ellis and Ian Turner published several editions of *Australian Graffiti* between 1975 and 1981, and Ian Turner, radical turned academic, wrote of his own experience 'as a practising graffitist...in the...political division'⁴. Perhaps some of Ian Turner's work can still be found on Melbourne walls, such as the slogan "Vote Communist...Put the Libs last...Vote No", which refers to the (defeated) 1951 referendum on banning the Australian Communist Party. Many older Australians still recall the many **Pig Iron Bob** slogans relating to R. G. Menzies, Australia's longest serving Prime Minister. The epithet related to his battle with waterside workers who in 1935, prophetically, refused to load pig-iron for Japan.⁵

My own researches into graffiti lead me constantly to hope that I

will find an equivalent of Ian Turner's 1975 classic; it's not necessary to be either a Melburnian or a fan of Australian Rules Football to appreciate its sardonic wit. Ian Turner wrote:

Outside a church in Hawthorn, a suburb of Melbourne, the vicar had displayed the probing question: "What would you do if Christ came to Hawthorn tomorrow?" Underneath a graffitist had written "Move Peter Hudson to centre forward".⁶

In this case, the graffitist is stronger on wit than on knowledge of Aussie Rules football, since the position of centre forward belongs to other sports such as soccer and hockey. Given that this piece of graffiti has become something of an Australian icon, will the original writer come forward? Or like another famous icon, the 'dancing man' photograph celebrating the end of the Second World War, will several people claim the honour?

My particular interest in graffiti is principally in both its social comment and its wit, particularly the wit of the 'women who write on walls'. To my knowledge, there has been little published about women's graffiti, although I will be delighted to be proved wrong. **Hurlo Thrumbo** includes a few items noted as written "in a Woman's Hand", such as one "From a Tavern in Fleet-Street" and dated February 18, 1725:

*Since cruel Fate has robb'd me of
the Youth,
For whom my Heart had hoarded
all its Truth,
I'll never love more, despairing
e'er to find,
Such Constancy and Truth
amongst Mankind.*
It seems almost heartless, not to mention unseemly,⁷ to include the 'Underwritten' response:

*I kiss'd her the next Night, and
she's one of the Walkers family.*

Nowhere is quite so private as the lavatory cubicle, and yet it is also very public. Most of the graffiti in this book have been collected from public lavatories, where the population passing through is likely to be numerous. The opportunity to write unobserved leads to many cries from the heart, such as the following from Canberra:

*Dear⁸
When I saw you, I liked you,
When I liked you, I loved you,
When I loved you, I let you,
When I let you, I lost you,
When I lost you, I never saw you
again.
Love, Amanda.*

Yet an equally anguished cry was written in a public place, on the mammogram machine⁹ at the Freemason's Hospital in East Melbourne:

*This machine was made by a
man,
Of that there was no doubt;
I'd like to get his balls in here,
For months he'd go without.*

Why do women - or men - write on walls? The practice is as old as recorded history. The *Britannica* refers to 'the graffiti dealing with the gladiatorial shows at Pompeii', and John Bushnell's 1990 book on **Moscow Graffiti**¹⁰ discusses the ancient Russian tradition of devotional graffiti:

*Hundreds of eleventh- to
thirteenth-century graffiti have
been found in the cathedrals of St
Sophia in Kiev...The graffiti in
the churches are in the great
majority devotional..But there are
also maledictions scratched into
the wall of St Clement's church in
Kiev [in] praise for the church
raiment, a request for wealth, and
a plea that 'God invest the enemy
priests with fever'.¹¹*

Parodies, and graffiti in general, are important aspects of folklore, that underground culture which keeps the wheels of society turning - and its members amused.¹² Parody appears in children's rhymes and barrack-room songs, 'taking the mickey' out of the pretentious and the powerful. Yet there are no parodies as such in this collection of Australian women's graffiti from the 1990s. There are cries from the heart, dialogue and debate about religion, politics and sexual preference, philosophical pronouncements, advice to the lovelorn, and a category which I have called 'totally tasteless'. These are individual statements, reflecting my own preoccupations.

Gwenda Davey

FOOTNOTES

¹ *The Merry-Thought: or, the Glass-Window and Bog-House Miscellany*, London, J. Roberts in Warwick Lane, 1731-?. Facsimile edition by The Augustan Reprint Society, Publications Number 216, 221, 222, William Andrews Clark Memorial Library, University of California Los Angeles, 1982 and 1983.

² Maximillian E. Novak, 1983, Introduction to facsimile edition of *The Merry-Thought*, op cit, Parts 2, 3 and 4, p. viii.

³ *The Merry Thought* op cit, Part I, page 15.

⁴ Rennie Ellis and Ian Turner, *Australian Graffiti*, Sun Books, Melbourne, 1975. No page.

⁵ G. A. Wilkes, *A Dictionary of Australian Colloquialisms*, Melbourne, Fontana/Collins, 1980, p.251.

⁶ Rennie Ellis and Ian Turner, op cit, 1975. Introduction, no page.

7 A response to another 'revelation' berates the writer:
*Ungrateful Wretch, thou'rt scarcely fit to live,
 Much less such Favours worthy to receive.
 A greater Curse than leading Apes in Hell
 The Fool deserves, that dares to kiss and tell.*

Merry-Thought Part III, page 3.

8 The name was that of a well-known New South Wales football star (the cad). It has been deleted to protect the compiler against legal action for defamation.

9 A fiendish device of undoubted use in the detection of breast cancer; women's breasts are compressed in the machine. It is allegedly not painful.

10 *Moscow Graffiti: Language and Subculture*, Unwin Hyman Inc, Boston, 1990.

11 *ibid*, page 4.

12 See for example Graham Seal *The Hidden Culture: Folklore in Australian Society*, Oxford University Press, Melbourne, 1988.

ELMA, GET WELL!

We have heard that **Elma Gardner** has been in hospital. Elma is the secretary of the **Victorian Folk Music Club** and has been a stalwart of the club for many years. Everyone at the VFA extends their best wishes for a speedy recovery to Elma and Alan.

NO SLAVISH COPY

FIVE-STRING BANJO IN AUSTRALIA

A brief overview

The Banjo, with a history already dating back almost as far as the Pyramids, was introduced to the English speaking world in the seventeenth century when enslaved Africans brought their gourd and membrane lutes, or 'banzas', 'banjils' and 'banjers', with them to America and Britain.

By the 1800s, the 'banjer' was widely recognised as a characteristic 'Ethiopian' instrument. The gourd had been replaced by a frame drum and the short thumb string was established as a banjo peculiarity. With the addition of the low bass string in the 1820s, by the American **Joel Walker Sweeney**, the modern five-string banjo was starting to take shape. Further continued meddling by gadget obsessed nineteenth century musicians, and the addition of some largely superfluous twentieth century shiny bits, produced the fully-fledged modern banjo of today.

British and American migrants introduced the banjo to Australia soon after the discovery of gold in the late 1840s. From then on, reports of the banjo occur regularly. For instance, there is a report in the 1851 **Bendigo Advertiser**, of "twanging banjoes" played by Africans, presumed to be runaway American slaves.

Fashionable American songs and tunes were learned from the astoundingly popular touring minstrel shows. It was cheaper for many Californian minstrel troupes to cross the Pacific to

Australia rather than round Cape Horn to New York. Consequently, the traffic in blackface minstrelsy was regular, so that here, as in America, the 'minstrel stroke' (clawhammer style) must have been the prevalent banjo style. By the 1880s, another strong influence was taking over.

In both Britain and America, the banjo was methodically being elevated to the status of a 'serious' instrument. For instance, the banjoist **Arthur Sullivan** (of **Gilbert and Sullivan** fame) was dedicating new 'classic' banjo compositions to his Melbourne-based banjo-buddy, **A. E. Wagstaff**. It's important not to get confused here: the 'classic' banjo style did not imply 'classical', and the banjo continued to be used mainly for traditional and popular music, as well as the new contrived 'characteristic' pieces.

Resident Americans were the most active in 'elevating' the banjo in Australia. **Hosea Easton**, billed as **America's Great Banjo King**, with his **talking banjo**, toured Australia extensively, and eventually established a banjo orchestra in Melbourne around 1885. At the same time, **Walter Stent** was acting as the agent for Stewart banjos out of Hunter Street, Sydney, as well as maintaining his own thriving banjo orchestra.

Well-to-do urban Australians were taking on the banjo in large mobs. The sentimental bloke, **C. J. Dennis**, was a proud amateur banjoist. Even our own **Dame Nellie Melba** was reputed to be fond of the occasional twang. The banjo push found work at places like the **Melbourne Coffee Palace**, as buskers on board the Sydney ferries, and playing the vaudeville and concert circuit.

Australia's Banjo Queen, Elizabeth Campbell (1871-1964), started playing the seven-string English banjo while visiting London as a teenager. When she returned to Sydney she took lessons from **Hosea Easton**, who encouraged her to switch to the more versatile five-string banjo. Within a few years she became the first lady banjoist to join Stent's orchestra. She was the darling of the critics, performing all over Australia and eventually achieving fame with her popular charity concerts for Australian servicemen of World War I.

There is less documentation for the popularity of banjo in the bush than for other instruments like the fiddle and accordion. **The Oxford Companion to Australian Folklore** conjectures that with the adoption of the banjo by the city push, it may have become too expensive for bush tastes. However, this idea needs to be re-examined in view of the evidence from early advertisements that the typical cost for a banjo was intermediate between that of an accordion and a violin.

I believe that the banjo may have been a little less fashionable in bush communities, at least in part because of its strong upper-middle class associations and contrived repertoire. People in rural communities may simply have preferred more down-to-earth music played on less alien instruments. Another consideration worth bearing in mind is that folklorists may have under-represented the banjo, through an earlier systematic preference for the collection of an older British folk heritage.

From around 1920, the banjo once again started to appear in country communities. For instance, **Arthur Luck**, of Griffith, tells of learning to play the classic banjo in the 1930s

from **Billy Simpson** of Tumut, New South Wales. Others recollect ensembles of clawhammer banjoists playing **Stephen Foster** medleys for country festivals and fairs up until the 1950s.

From the turn of the century, plectrum and tenor banjo gained in popularity over the five-string. By the 1920s, the classic banjo was already thought of as old fashioned (although as late as 1960, **Eugene Pingatore** was still working as a classic banjoist out of St. Kilda, Melbourne). The popularity of the five-string banjo continued to fade until the advent of the new and exciting bluegrass banjo style from America in the years following World War II.

The continued dominance of the American bluegrass banjo over other banjo styles may explain why the banjo is now often perceived as a modern import, unsuitable for old time Australian music. This couldn't be further from the truth. Not only can the five-string banjo provide a sublime vehicle for old time/traditional Australian music, it's also so much fun that it should be compulsory in schools.

Fred Pribac



Walter Stent's Banjo Orchestra

FURTHER READING

African Banjo Echoes in Appalachia.
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The Oxford Companion to Australian Folklore.
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1993, Oxford University Press.

Minstrelsy in Australia: A Brief Overview.
Gary Le Gallant, 1987,
Cumberland County Rag,
Vol. 12, No. 1

Bessie Campbell: Australia's Queen of the Banjo.
Gary Shearston, 1966,
Australian Tradition,
Vol. 3, No. 3

e-mail:

<http://www.shm.monash.edu.au/~f.pribac/ausbanjos.html>

<http://www.wsnet.com/%7Ephil/hisbanjo.html>

Acknowledgments: This brief article is the result of interviews with and goodwill from many people. I'd like to sincerely thank: Peter Cuffley, Peter Ellis, Ray Jones, Rod and Judy Jones, Arthur Luck, Dave Lumsden, John Meredith, Alan Musgrove, Fay Pasci, Gary Shearston and Rob Willis.

THE OLD FIDDLER AND I

A visit to the Walshes of Trentham

On Saturday July 20, Thalia and I left the wet and gloom of Melbourne and headed for the rain and sleet of Trentham, in Victoria's Goldfields. At the Daylesford turnoff, 4 kms from Trentham, is Railway Farm, home to 3 generations of the Walsh family. We were dropping in to see Tom Walsh, old time fiddler and button accordionist.

We were greeted by Mrs Mary Walsh, who directed us inside the rambling, 120 year-old, weatherboard house. We were treated to Mrs Walsh's home cooked soup, and chips made from the delicious potatoes grown on the farm.

After lunch we settled down to play the fiddle and discuss local music. This region of Victoria is well known for its ethnically complex traditional music. The Goldfields has produced the likes of Jack Heagney, Harry McQueen and, the Leudecker and Gervasoni families. Tom knew these musicians and particularly liked playing with Jack Heagney because, he said, their styles complemented each other.

On his battered Steiner fiddle, for which he paid £25 to an old fiddler who needed a drink, Tom played a selection of waltzes, jigs, set tunes and polkas in a forthright, uncomplicated style. This same style was described to me by Jack Heagney as being played in this region of Victoria from at least the early 1900s, and that which his father played.

Although Tom received 8 years violin training, from 8 to 16 years of age, he reverted to what he called the **traditional style**

when he began playing for dances with local musicians, in the 1940s. Tom told us:

My problem was that I had a good ear, and as music was always being played here, I'd come home and instead of playing what I was supposed to be playing, I'd be joining in. If there was a study or a tune I was supposed to be playing, I'd get it in my ear if I heard it once, and be looking out the window playing, instead of reading it. I guess if I'd been playing with my sister more, I'd be playing her style. She played in all the positions with vibrato and all that.

One of the most notable aspects of Tom's fiddling is his preference for playing one bow stroke per note and only slurring occasionally. This, coupled with the technique of pulsing the bow, makes for a dance rhythm that is very defined but still retains lift and lightness. He explained why the style works so well:

It's very supportive. That's why accordion players that I've played with all my life like me to play like this. If they get somebody who doesn't [play like this], then they're a bit lost.

There is a lesson in Tom's playing for revival fiddlers who confuse folk fiddling with western art music, and jazz-based improvisation with melodic variation, or ornamentation. These points notwithstanding however, Tom was conscious of the fluid nature of traditional/old time music, and when he played, subtle rhythmic and melodic variations were interpolated at will. He offered this homespun philosophy:

Remember this. You never play a piece of music the same way twice. Nobody does. No two people are the same, no two trees, no two leaves or no two blades of

grass are the same. No two times you play a tune.

Tom's repertoire was interesting in that it reflected both community and family traditions. The tunes he played included **The Spanish Waltz**, (My Father Was a Dutchman) **Why Did They Sell Killarney**, (Why Did My Master Sell Me) and the ubiquitous **Starry Night For A Ramble**. He also sang and played a fragment of **The Doors Swing In**, which could be a local (Goldfields) composition and goes like this:

The doors swing in, the doors swing out

*The miner comes in with his gold
Father is here, with his nose in the beer*

And poor Nelly goes home in the cold.

These, among many other popular tunes such as **Little Angeline**, **Only A Leaf** and **The Road To Gundagai**, form the music of the community in which he lives and plays. Beside, and sometimes overlapping this, is his family tradition of Irish music and step dancing, which they have maintained since they arrived in the district in 1854.

Tom played some very unusual Irish tunes. **My Mother Said** is a version of the tune now known as **I'll Tell Me Ma**, which is very popular with revival bush bands. Tom's version is the same as that played by **Harry Shaefer** of Forbes, who died in the 1950s. and I believe it could be the tune as it arrived in Australia in the mid 19th century. **King Pippin's Polka** is an interesting variant of **Jenny Lind** and **The Old Schoolmaster**, which I had never heard before. Tom then played an unadorned version of **The Blackthorn Stick**, in the key of A, and **Step It Out Mary**, which bore no relationship to the song of the

same title that I was familiar with. Instead, it was a three part tune, the first part being **Finnegan's Wake**, while the following two parts were new to me.

Tom plays these tunes in the same bush style as his popular repertoire. This could be the result of local influences acting on the Irish tradition, or, as has been postulated, the bush style incorporating elements of an older Irish way of fiddling. It is interesting, for example, to compare the recordings of Irish fiddler **Padraic O'Keefe** and those of Australians **Joe Cashmere** and **Frank Collins** (Meredith Collection, National Library of Australia) who were roughly his contemporaries.

Tunes were interspersed with stories of local dances and some interesting facts emerged. Tom revealed that **The Lancers** could only be danced with the right crowd. Often, he said, it could get pretty rough. The men would swing their partners wildly and he recalled one occasion, at Tylden Hall, when a woman had broken her collar bone during the dance. He told us that he was playing for **Quadrille Sets** and the **Varsovienna** into the 1960s, when they had vanished in many other parts of the country.

Tom is now part of a revival bush band, to whom he has taught many of his tunes. Possibly this is one of the few revival bands with real grass roots connections. He has been exposed to much modern Celtic music through his younger friends, and had this to say about it:

That Step It Out Mary! Look! I recognise that tune in the stuff that's coming out of Ireland now. Those old tunes have gotten a bit different and they're putting in a lot more notes and short bows, but it's the same basic tune. We were taught to play the tune as you'd sing it, you know, to play

the words, where the fiddlers now do a lot of short bows and decorating.

Throughout the afternoon we had enjoyed good company, good music and cups of tea kindly supplied by Mrs Walsh. When it was time to go, we grabbed our things, said goodbye and thanks, and left with a big bag of Walsh's Trentham-grown potatoes. There'll be spuds on the table tonight!

Alan Musgrove

If you are interested in listening to the entire 2 hour recording of Tom Walsh fiddling, and talking, you can do so by phoning VFA to arrange an appointment.

OBITUARY

BERT JAMIESON

Bert Jamieson, traditional musician and bush worker. Born January 1 1903, Adaminaby N.S.W. Died July 6, 1996, Narrandera N.S.W.

Upon hearing of the death of someone I have recorded, my tradition is to retire to the music room and play a few of their tunes, or perhaps sing a song they have given me. When Bert Jamieson died there were many tunes to be played.

Jamo was born on January 1, 1903, at Adaminaby, the last of fourteen children. All but four of these children played musical instruments. Music was a very important part of the Jamieson household and there was a family band that played for dances around the upper Murray River. Father played anglo concertina

and violin, and Mother the button accordion. Whilst the other children entertained on either the button accordion or violin, Bert favoured the mouth organ although he was proficient on fiddle and squeeze-box as well.

Bert's father Eli Francis Jamieson was a Scot who came to Australia last century. He spent most of his working life as a blade shearer and station hand, picking up tunes from other players he met. Bert, or 'Jamo' as he is known, learnt his music from his father and older members of the family. The majority of his tunes do not have names, apart from being distinguished by the dance for which they are played.

Bert was asthmatic, and on doctor's advice, played harmonica for many hours a day. He claimed if he were to give up playing, it would be the end of him.

I first heard Bert in 1987, when a mate of mine, Ian Finlay from Young, N.S.W., sent me a tape. Ian had seen an article in the Cootamundra paper featuring Jamo, and took the trouble to visit him. John Meredith was also sent a copy of the tape.

John and I did not get a chance to call on Bert until March 22, 1988. He was living in a tiny pensioner's unit in Cootamundra, after retiring from a life of hard bush work. The recordings of this visit, as well as our later calls, are housed with the National Library of Australia's Oral History Section, in the **Meredith Collection**.

In 1991, when along with David De Santi, we founded the **Pioneer Performer Series, The Tunes of Bert Jamieson** was our first monograph. To complement this monograph, we decided to release a cassette of Jamo, backed by a group of musicians, to recreate the sound

of the original family band. As Bert was too frail to be taken to a recording studio, digital technology was utilised by Kevin Bradley, head of sound preservation at the National Library, and Jamo's room at the nursing home was turned into a studio for the day.

The resulting tape, **The Tunes of Bert Jamieson**, has been circulated Australia-wide and overseas. Thanks to this co-operative effort, Jamo's tunes are not lost and are now enjoyed by a large number of people. Thanks Bertie.

Rob Willis

INTERVIEW

FOLKLORIST'S FLYING VISIT

Jim Leary talks about folklife

*North American folklorist Jim Leary has been researching folklife and publishing since the 1970s. He holds the positions of Affiliated Folklorist at the Wisconsin Folk Museum and Faculty Associate at the University of Wisconsin, and as a self employed folklorist, he is engaged in research, writing, teaching and consulting. Jim has been involved in organising festivals and exhibits such as **We Chose to Go That Way-Works and Words by the Upper Midwest Indian Traditional Artists** and the travelling photographic exhibition **The Only Way To Get It Is To Make It**. Although Jim is probably best known in Australia for his research and consulting on the film **Medicine Fiddle** [Native American fiddle*

*traditions], he has been constantly involved in documentary production for 20 years and his achievements are numerous. Being from Wisconsin, with its large central European population and a tradition of polka bands, it seemed only natural that Jim, as a folklorist, should become involved. Since 1988, he has produced a series of 20 radio programs entitled **Down Home Dairyland**, which documents the polka and other musical traditions of Wisconsin. It is now available for purchase as ten cassettes, accompanied by a listener's guide of around 200 pages, full of information and pictures. As I chatted to Jim about his North American experiences, I was struck by the similarities with Australia, and this was the jumping off point for our interview. I feel that these observations of Jim Leary's are pertinent to many researchers, administrators and festival organisers in Australia. The following is a selection of the most interesting points we discussed.*

YOU'VE HAD A LOT TO DO WITH RAISING THE PROFILE OF FOLK CULTURE. HOW DO YOU GO ABOUT IT?

That's a very hard question. One thing that happened in The States was that people worked hard on the federal government. They lobbied individual members and found one or two people who were sympathetic. They then helped target others who might go along. This led to the establishment, in the **Library of Congress**, of an **American Folklife Centre**, initially with just a couple of staff. That folklife centre was able to work with other government agencies, such as the **National Parks Service**, when they were trying to do impact statements. They then formed partnerships with those agencies. What we've been able to accomplish has come

about through people working hard to create a federal presence that gave legitimacy to folklife in national terms. The next step then was to create a presence in state bureaucracy. It was a slow process.

WHAT DO YOU SEE AS THE ROLE OF A NATIONAL FOLKLIFE CENTRE SUCH AS THE ONE ESTABLISHED AT THE LIBRARY OF CONGRESS?

In the 1920s the **Archive of American Folksong** got started in an effort to record the nation's folk songs. It didn't get started with federal money, but it was, at least, housed at the **Library of Congress**. In the 1940s it began to receive a little federal money to maintain that collection, and in the 1970s it expanded through the efforts of people lobbying. It has a number of important roles: one is to maintain this national treasure, the **Archive of Folksong**, and another is to consult with and advise other federal agencies like the **Department of Agriculture**, the **National Parks Service** and the **Department of Labour**, as they are dealing with initiatives that affect folk culture. They also give technical assistance to folklorists who are working at ground level in the hinterlands. They produce field-work guides, and have undertaken exemplary projects that have resulted in exhibits, cultural surveys, recordings and films.

WHAT SORT OF STAFF NUMBERS ARE THEY WORKING WITH?

About a dozen full time staff and a budget of about a million dollars, annually. They have a director who does all the lobbying, poobahing around and general planning. They have a deputy director who does all the administrative work. There are 2

or 3 staff folklorists who coordinate and work on projects, and a number of archival staff, and reception and secretarial people.

HOW DO YOU GET A BUREAUCRAT TO UNDERSTAND THE DIFFERENCE BETWEEN FOLK CULTURE AND THE FOLK REVIVAL?

Firstly, we make an argument for what folklore, or folklife is. It comes out of on-going local, social, occupational or ethnic traditions. A lot of people imagine folklore as the long ago and the far away and associate it with a body of material that isn't necessarily theirs. Most people don't have a conception of folklore as having to do with food, and customs, of everyday life. As a folklorist dealing with a politician or the public, I suggest that I'm not an entertainer, but a documenter of culture and ways of life. If I know any thing about them personally, I use some popular notions of what folklore is and try to broaden it, in a way that speaks to their own experience. In my home state I often argue, "What is remarkable in cultural terms about Wisconsin that you can't find anywhere else?" We've got a certain mixture of European and Native American cultures. We've got long winters, logging, farming, and out of that come particular traditions, such as Friday night fish fries, the tavern as a social institution, especially for Sunday afternoon dances, beer, bratwurst, polkas and ice fishing. These are the things the state is known for.

ONCE THEY UNDERSTAND WHAT YOU ARE SAYING, NOTIONS OF PURITY ARE REPLACED WITH HYBRIDITY. HOW DO THEY DEAL WITH THIS?

People usually aren't prepared for it. In The States, when people

think of folk music, they think of southern rural blacks, white folks and their string band music, maybe the music of American Indians round a drum or something, but generally, they don't think at all about the music of northern and central European people who've been there 150 years or thereabouts. They certainly don't think about the music of the newly arrived Asian groups, and they do not consider that cultural exchange occurs. You have to look at what's actually going on at ground level with the musicians. The musicians are learning from each other, their lives are changing and, if they are staying traditional, in terms of their relationship to their community, they will reflect the changes the community is going through. If you have American Indians intermarrying with fur traders and loggers, ways of living and making a living change, and in that context, you have fiddling and step dancing. People [Native Americans] are going to learn from that and change. I think it is really important to look at what is evolving. In regions where there is a lot of cultural diversity it may mean eclecticism, especially if there are opportunities such as working together, or being neighbours, for people to exchange things. That hybridity needs to be documented just as much as the so-called pure strains.

YOU DID THAT WITH THE FILM, **MEDICINE FIDDLE**, DIDN'T YOU?

The people who were performing that tradition [Indian/European] had a sense of it being 'their' music. Some of the same people who were fiddling and step dancing would also sit around the big drum and play. They felt that the fiddle and dance music was also part of their identity. Some people may say that's not true native American music, but I

haven't encountered them. I have, however, encountered class divisions within ethnic groups, leading to debates about what constitutes authentic music. For example, in my home region there are a lot of Czech people who've been there since the 1850s and have kept up the Czech Polka tradition, which has absorbed elements of Jazz and Country and Western. There is an on-going musical stream. Since the fall of the eastern block in the 1980's there has been a lot of cultural exchange with the Czech Republic and, suddenly, some of the local Czech bands have wanted to play the music they heard these touring artists playing, because, they believed, it was more authentic. Over in Europe they've had these ensembles and they've classified what the official folk music is. They would recruit people from the villages and form folk super groups and people in The States think this is the real, authentic music.

ONCE YOU HAVE IDENTIFIED WHAT FOLKLIFE IS YOU OPEN THE DOORS FOR CULTURAL TOURISM, DON'T YOU?

Yes, but tourism is problematical. The big promoters of tourism are generally, pretty slimy, and often not that respectful of individuals within a community. There are subtler ways of doing it. You can put together pamphlets of a particular region, pointing out the Luxemburger stone buildings, a tavern and a meat market; things that are pre-existing and set up for business. In some areas, people have produced directories of traditional crafts people, their prices, contacts, and whether they can do school programs, and so on. One of the pitfalls of marketing these crafts is that a lot of things can't be mass produced. You can't have someone who makes things by hand cranking out a million of them. Sometimes,

[like when you're organising a folk festival], you can work with local communities to present their region in a way that reveals the depth of the culture that's connected with it. Folk arts and traditional culture should be part of whatever is conceived of as tourism, provided it's done in a decent way.

SO, IF A FOLK FESTIVAL IS HELD IN A REGION, LOCAL CULTURE SHOULD BE FEATURED BUT YOU NEED MORE DEPTH THAN JUST PEOPLE SELLING STUFF. WHAT SORT OF THINGS WOULD YOU INCLUDE?

I believe in giving real play to local and regional traditions that have a connection with the community. If you are bringing in artists or materials from outside the region, it's best to bring in related traditions. That is an effective way of building an appreciation, in the local community, of its own traditions. In local communities there is always a certain intelligentsia who enjoy the opera or whatever, and you have to make it appealing to them. That would not be achieved by just using local product. Try to include as many regional and ethnic groups as you can, but that means the organisers sometimes have to make some tough decisions. Where I'm from there is a strong European Polka tradition and a lot of Indians, so we are very strong in these areas, but there are other groups such as Tibetans, and Old Time fiddle groups. One thing that is problematic at festivals in The States is, that in the rush to be inclusive nowadays, all the Euro-Americans get lumped together as if they are homogenised Caucasians. Then there will be a lot of the people who've arrived more recently. So, you've got to recognise the culture that has been in the area a long time and create a balance with the more recently arrived cultures. American, like

Australian folk music, has become a tradition with an Anglo glaze, but if you look at it, it's got French, or Czech, or Norwegian, or whatever, and it is important to trace all of those streams and try to be aware of the often unrecognised complexity of the old stuff, while also dealing with other, more recent, groups. When musicians and crafts people [of different cultures] are placed alongside each other, they have a curiosity about parallel skills. Sometimes they become really tight friends, or advocates for each other's culture.

If you are interested in listening to the entire 45 minute tape of Jim Leary chatting to folklife news, can do so by phoning VFA to arrange an appointment.

FOODWAYS

THE MAKING OF AN EXHIBITION

The Moveable Feast at The Jewish Museum of Australia

In early 1994, **The Jewish Museum of Australia** decided to schedule an exhibition on Jewish food as one of the first major exhibitions in the new premises to which we were moving in August 1995. Biblical laws are the basis of the rituals associated with Jewish dietary observance, but customs that have developed as Jews dispersed to all corners of the world, taking on the ways of their neighbours, have produced Jewish foods of bewildering variety.

The idea of the exhibition was to show that underlying the diversity of Jewish food is universality, which serves to unite the Jews according to the covenant between God and Abraham. It was to be both scholarly and entertaining, to appeal to a wide cross section of the community, and also to be beautiful, ensuring that a large amount of information, both textual and visual, would be memorable.

By November 1994, a curatorial committee had been meeting regularly to conceptualise the exhibition and plan displays. Beginning with The Bible and food laws, the exhibition was to examine food as a ritual, particularly bread and wine, and the foods associated with the Sabbath, religious festivals and life cycle events, with emphasis on cultural variations.

A section illustrating the dispersion of Jews to all parts of the world was included, with a

timeline showing the 4000-year Jewish history. The exhibition was to conclude in Australia today, showing a modern, fully equipped kosher kitchen, in which a short video on food in Melbourne would be shown. The kitchen would also feature weekly demonstrations of Jewish cooking.

Filming of the video began in May 1995. The research was progressing well, but the display components were still hazy. We wanted to show as much 'real' food as possible. We wanted smells, music and atmosphere, but we also wanted people to learn. Even those people who believed they knew enough about the subject should be surprised and excited by new information, or an historical fact, a regional variation in a well known ritual, or a new recipe.

By November of the same year, we had solved a few of the problems and made some decisions. The biblical section had been conceived as a grid of perspex boxes, each containing biblical food, either real, fake or photographed, and we had sourced an array of archaeological bowls, platters and jars, to complement the foods. We planned a display of challot (braided breads for Sabbath and festive meals), to be exhibited on a plain wall as if they were sculpture pieces. We saw the exhibition as a series of stylised tables: Two for the Sabbath (one Ashkenazi from eastern Europe and one Oriental), and one for each of the festivals. The history of food in Melbourne was to be organised in book form, to be read at the kitchen table.

The following month, a selection of beautiful Ethiopian baskets and matzah covers was borrowed, as was an extraordinary Moroccan mint tea teaset. We had a samovar, a lokshen (noodle) board and knife from eastern

Europe, and some Jewish porcelain from western Europe. We had some beautiful examples of Judaica, Sabbath candles, Kiddush cups and matzah holders. Some photographs of the last remaining Jews of Cochin arrived from a Belgian artist living in the area and we wrote for permission to use them in the exhibition.

In January 1996, the text was completed and edited for the exhibition panels and catalogue, and most other problems had been sorted out. We had someone to bake the challah, and someone to bake the many varieties of North African Purim biscuits. Kosher products were arranged by an artist in a reproduction of a Kosher supermarket. We had sponsors who would provide the dishes for the kitchen and the rest of the exhibition, and also to facilitate the production of the video which was ready for editing.

In the February, a designer took our ideas on board and solved the problems of how to unify the stylised tables and how to protect precious objects. The catalogue and text panels were underway, they were racing against the clock to complete the video and we needed a carpenter to construct the exhibition structure in a couple of weeks. Could we be ready on time?

We made it! In March 1996, the exhibition opened to great acclaim and was better than we had ever hoped. The catalogue was beautifully designed to complement the exhibition and reports confirmed that we succeeded in our primary goal of examining the diversity and splendour of Jewish food. We also hope that the exhibition, and particularly the catalogue, will provide a means of preserving some of the food traditions of Judaism, many of which are no

longer used and would otherwise be lost forever.

Luba Bilu
Exhibition Co-ordinator.

RECIPES

Esther Fishman's Gefilte Fish

2kg filleted fish of which half should be Murray Perch - other approved varieties are Flathead Bream, Mullet and Snapper
6 raw eggs
6 hard boiled eggs
3 onions, boiled with the eggs
1 tablespoon sugar
125g blanched almonds
pepper to taste
1 onion sliced
1 medium carrot peeled and sliced into decorative rings.

Check all fish for bones and traces of skin. Mince the fish with the boiled onions and peeled hard boiled eggs. Mix very well in a basin using a wooden spoon and working in the raw eggs, the almonds and the seasonings. If the mixture becomes too stiff to mix easily, add a few drops of water. Expect to mix for 15 minutes.

Form the mixture into rounded egg-sized cakes. Slice the onion into rings and scatter over the base of a wide pan which has a lid. Place fishcakes into the pan and carefully pour over boiling water to come two-thirds up the side, cover the pan and cook for 2 hours at a gentle simmer. After 90 minutes, add the decorative carrot slices.

Allow to cool in the liquid which will set to a light jelly. Each fish cake should cool sitting on an onion ring and be decorated with a piece of carrot.

Honey Cake (for a sweet year)

2 eggs
 1/2 cup safflower oil
 3/4 cup honey
 1 cup sugar
 grated rind of 1 orange
 1 cup self raising flour
 1 cup plain flour
 2 tablespoons cocoa
 scant teaspoon of ground
 cinnamon and mixed spice
 1/2 teaspoon bi-carb soda
 1 cup boiling water
 3 tablespoons chopped walnuts or
 pecans

Mix together oil, honey, sugar and orange rind. Sift together flour and spices. Add to mixture and stir well. Add boiling water to which bi-carb soda has been added. Stir carefully and thoroughly, then add the chopped nuts. Bake in a greased 23cm cake tin for about 60 minutes at 350 degrees. Allow to cool thoroughly, wrap well and store for a few days before eating.

Courtesy of Rita Erlich

WHAT'S ON

MUSIC

Melbourne
Scottish Fiddle Club
St John's Anglican Church
Burgundy Street Heidelberg
2nd Sun of month
2pm beginners, 3pm others.
 Contact: Judy Turner
 (03) 9459 2076 or
 9207 7020

Australian Fiddle and Music Workshops
56 Bennett St Alphington
3rd Sun of month 2pm \$3
 Contact Greg O'Leary
 (03) 9387 3705

Comhaltas Ceoltoiri Eirann
Irish Music & Dance sessions
Irish Welfare Bureau
Gertrude St Fitzroy
Every Wed 8pm
 Contact: Paddy O'Niell
 (03) 9312 6058

Fiddlers Workshops
Community Hall
Knaith Rd East Ringwood
3rd Wed of month
 Contact: Harry Gardner
 (03) 9870 8998

Peninsula Folk Club
Frankston East Community Centre
cnr Beach St & Cranbourne Rd
Frankston
1st & 3rd Sun of month
 Contact: Lorraine Sly
 (059) 74 2214

Irish Night
Elephant and Castle
McKillop St Geelong
Every Thur 8-12 midnight

Geelong Beginners Music Classes
3YYR Offices
Every Thur 8pm
 Contact: Ivan
 (052) 66 1230

Pancakes on Tuesday
Jam Session
Pancake Parlour
Moorabool St Geelong
Every Tue 8pm
 Contact: Ivan
 (052) 66 1230

Blackboard Concert
Wintergarden Restaurant
McKillop St Geelong
Every Fri 8pm
 Contact: Ivan
 (052) 66 1230

Ringwood Folk Club
Community Hall
Knaith Rd East Ringwood
Every Tue 8pm
 Contact: Alan Gardner
 (03) 9497 1628

Maldon Folk Club
Cumquat Tree Tea Rooms
Main St Maldon
Every Tue 7.30pm
 Contact: Graham
 (054) 75 2209

Bendigo
Bush Dance & Music Club
1st & 3rd Fri of month
 Contact: Julie or Mary
 (054) 39 6317 or 42 1153

Picken' at the Piggery
Footscray Community House
Moreland St Footscray
3rd Fri of month
 Contact: Janet or Nick Dear
 (053) 68 6888

Boite World Music Cafe
Mark St Nth Fitzroy
Every Fri & Sat
 Contact: Roger King
 (03) 9417 3550

Four Ports Folk Club
Warrnambool area
1st Fri of month
 Contact: Doug Maloney
 (055) 62 2693

Selby Folk Club
Selby Community House
Minak Reserve Selby
1st Fri of month
 Contact: Bob Farrow
 (03) 9894 4372

Irish Music Sessions
Royal Oak Hotel
442 Nicholson St Carlton
1st Sun of month 2pm
 Contact: Kathryn Clements
 (03) 9497 3227

Open Stage
Uniting Church Hall Forest St
Bendigo
Every Fri 8pm
 Contact: Brien Blackshaw
 (054) 47 7690

The Deakin Concerts
Last Fri of month
Union Building Deakin Uni
\$10
 Contact: Dominic McAlinden
 (052) 51 2694

Composers Collective
Sat Sept 21
Venue to be decided
 Contact: Ebony
 (03) 9787 3236

DANCE

Kalinka Dance Company
Nunawading Arts &
Entertainment Centre
Every Wed 7:30pm
 Contact: Lydia Protasson
 (03) 9728 2592

Dawnsyr Cumreig Melbourne
60 Ivanhoe Pde Ivanhoe
Every 2nd Mon 8pm
 Contact: Roger
 (03) 9499 6566

Irish Set Dancing
Every Monday
Newtown Club Skene Street
Geelong
7.30-10.30 p.m.
 Contact Fay McAlinden
 (052) 43 7679

Modern American Square Dance
Workshops
Community Centre
Dunkley Ave Highett
Every Fri 7-10.30pm
\$3
 Contact: Clem Parkinson
 (03) 9553 4603

Colonial Dancers Classes
St Michael's Hall
McPherson St Nth Carlton
Every Wed 8pm
 Contact: Brian or Margot
 (03) 9481 7713

Geelong Colonial Dancers
Beginners Classes
Uniting Church Hall
Noble St Geelong
Every Thur 7.45pm
 Contact: Andrew Morris
 (052) 24 1428

Ringwood Bush Dance
Uniting Church Hall
Station St Ringwood East
1st Sat of month
 Contact: Alan Gardner
 (03) 9497 1628

Australian Traditional Dance
Harvest Moon Band
St Michael's Hall
cnr McPherson & McIlwraith St
Carlton Nth.
Sat Sept 14
8-11.30pm \$5
 Contact: Alan Musgrove
 (03) 9486 3083

Equinox Tea Dance
plus CD launch
with Emu Creek
St Ambrose's Hall
Dawson Street Brunswick
Sat Sept 21 4-9pm
\$12 & \$10
 Contact: Coralie (03) 9480 1020
 or Wayne (054) 42 1153

FESTIVALS

Voices Festival
Wagga Wagga
Sept 13-16
 Contact:
 (069) 23 5402

Lismore Festival
Lismore N.S.W.
Oct 4-6
 Contact: P.O. Box 1394
 Lismore 2480 N.S.W.

Victor Harbor Folk Festival
Victor Harbor S.A.
Oct 4-7
 Contact:
 (08) 340 1069

Wagga Wagga Folk Festival
Uranquinty N.S.W
Oct 4-7
 Contact:
 (069) 22 5614 or 21 5128

Maldon Folk Festival
Maldon Vic.
Nov 1-4
 Contact: Neville Wilson
 (054) 75 2230 or Lynda Bullen
 (054) 75 1167

The Boite Dance Festival
Melbourne Town Hall
Nov 15, 16, 17
 Contact: Roger King (03) 9417 3550

Folk Rhythm & Life Festival
Warby Ranges Wangaratta
Nov 30 - Dec 1
 Contact: Hamish
 (03) 9481 7513

Singers', Songwriters' &
Children's Festival
Daylesford
Jan 12-14 1997
 Contact: Roger King
 (03) 9417 3550

RADIO

3RN 621 AM

Nightly Planet

Robyn Johnston plays local and international folk music.

Monday—Friday

11:05pm-1am

A Swag of Yarns

with David Mulhallen

Sept 7 Stories Old & New

Sept 14 Weelabarabak Ballads

Sept Doris Leadbetter

Sept 28 Wordscapes

Oct 5 Transportation Ballads

Oct 12 Roger Montgomery & Kel Watkins

Oct 19 A Stranger on The Darling

Oct 26 Parramatta Festival

Saturday 9:05pm

Music Deli

Steve Snelleman & Paul Petran

Sat 7.10pm

3LO 774 AM

Australia All Over - Folk,

country and chat with Ian 'Macca'

MacNamara.

Sunday 5:30am-10am

3CR 855 AM

Local and Live

Local artists recorded and live

Friday Noon-2pm

Deadly Sounds

Rhonda Roberts presents

Indigenous music sports & interviews

Monday 1-2pm

Ear to Air

Community Music Victoria

Tuesday 1-2pm

The Boîte World Music Cafe

Tuesday 11-12:30pm

Hot Damn Tamale

Roots Music

Wednesday 2-4pm

Tongan Program

Music & news

Wednesday 10-11pm

Internationally Yours

World Music

Wednesday 2-6am

Songlines

Grant Hansen presents Koori music

Thursday 2-4pm

Yugoslav News and Music

Thursday 7:30-8pm

World Women's Beat

Women's World Music

Monday 12-1pm

Women's World Music

Sunday 2-3

3ZZZ 92.3 FM

Voices of Our World

Tuesday Noon -1pm

Irish Programs

Saturday 11am-Noon

Sunday 6-7pm

3INR 96.5 FM

That's All Folk

Rhonda Cadman

Sunday 5-6pm

3RRR 102.7 FM

Old Folk Show

Rick E Vengeance

Tuesday 2-4 pm

3PBS 106.7 FM

The Boîte

Multicultural Music.

Wednesday

1:30pm-3:30pm

Global Village

Acoustic music from around the world

Sunday 3-5pm

3BBB 97.5 FM

Travellers Tapestry with David Haines

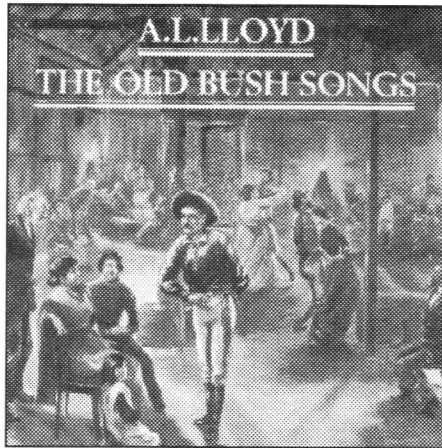
Mondays 7pm

Ballads & Blarney with John Ruyg

8:30pm

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FOR NEXT ISSUE :
6 OCT
OUT 3 NOV**

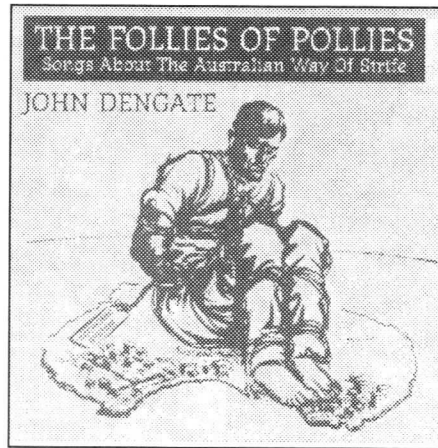
OLD SONGS AND NEW



LRF354

The Old Bush Songs A.L.LLOYD

This release has stirred the possum. It offers Lloyd's renowned singing with music by Dave Swarbrick, Martin Carthy, Peggy Seeger and a host of others



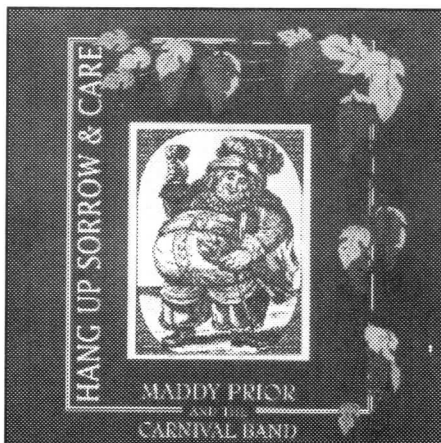
LRF432

The Follies Of Pollies

Songs About The Australian Way Of Strife

JOHN DENGATE

We've put John with some old musical mates and this collection of his best songs is a real tribute to one of Australia's best. Henry Lawson would have liked these songs!



PRKCD31

Hang Up Sorrow & Care

MADDY PRIOR & THE CARNIVAL BAND

This CD is great as Maddy Prior & the Carnival Band celebrate the good times of old England in a way that it has never been celebrated!



PRKCD34

Time STEELEYE SPAN

They're back and better than ever with a great collection of traditional songs. Steeleye Span tours Australia this September.

Larrikin recordings are available from all good music stores so check them out!

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annual membership fees

individual **\$15**

individual
concession **\$10**

corporate /
non-profit **\$35**

corporate/
government &
private sector **\$50**

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membership benefits



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Victorian Folklife Association po box 1765 collingwood victoria 3066 australia

folklife news sheet music liftout

THE OLD SCHOOLMASTER

Collected by Alan Musgrove from Tom Walsh of Trentham Vic

Musical notation for 'THE OLD SCHOOLMASTER' in G major, common time. The piece consists of four staves of music. The first staff begins with a double bar line and a repeat sign. Chord symbols are placed above the notes: D, G, A7, and D. The melody is primarily eighth and quarter notes, with some slurs and ties. The bass line consists of a steady eighth-note accompaniment.

Variation to bars 9 and 10

A single staff of musical notation for a variation of bars 9 and 10. It features a melodic line with eighth and quarter notes, ending with a double bar line.

STEP IT OUT MARY

Collected by Alan Musgrove from Tom Walsh of Trentham Vic.

Musical notation for 'STEP IT OUT MARY' in G major, common time. The piece consists of six staves of music. Chord symbols are placed above the notes: D, A7, D, G, A7, D, A7, G, A7, E7, D, A7, D, D, G, A7, D. The melody is primarily eighth and quarter notes, with some slurs and ties. The bass line consists of a steady eighth-note accompaniment.

folklife news sheet music liftout

THE CROOKWELL SCHOTTISCHE

Collected by John Meredith from Stan Treacy of Crookwell N.S.W.

Arranged for banjo by Fred Pribac

The sheet music is arranged for a four-string banjo in 4/4 time. It consists of four systems of two staves each. The first system begins with a double bar line and a key signature of one sharp (F#). The notation includes various fret numbers (0-7), rests, and articulation marks such as slurs and accents. The second system continues the melody with similar notation. The third system features a prominent triplet of eighth notes in the second measure. The fourth system concludes the piece with a final double bar line and a repeat sign.