

folklife news

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NOW WE ARE FIVE! THE VICTORIAN FOLKLIFE ASSOCIATION CELEBRATES

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MAKE YOURSELF A CAJUN JAMBALYA

...and more!

EDITORIAL

As the VFA's 5th birthday approaches, we bring you the last issue of **folklife news** for this year. The next informative issue will be out toward the end of February, 1997.

1996 has been an interesting year for **folklife news**. From a basic informational newsheet, we have grown into a more substantial publication bringing you some fantastic, in-depth and thought provoking articles and interviews that really reflect the diversity and richness of folklife in Victoria. This issue is no exception.

During a recent trip to NSW I interviewed **John Dengate**, who, along with **Rembetika Compania**, will be performing at birthday celebrations for the VFA at the Mechanics Institute in Brunswick on Sunday, 24 November. The interview provides a terrific introduction to what promises to be a wonderful afternoon. More details inside. I will be there, despite having broken my hand in a wet weather accident - and not being able to write a long editorial.

folklife news has also tried to keep abreast of what's coming up around the state and further afield. We thank those who have contributed during the year and look forward to expanding our networks in 1997.

We expect **folklife news** to go from strength to strength over the next 12 months. It's your publication, please take the time to fill in and return to us the reader's questionnaire included with this issue.

Seasons Greetings to you and yours, and do be careful on the roads.

Alan Musgrove

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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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AROUND THE STATE

Spring In Your Step

TSDAV Dance Weekend

The TSDAV (Traditional Social Dance Association of Victoria) is ready to spring in the air once again with its **Spring Dance Weekend** at **Portarlington** on the weekend of November 8, 9 and 10. The TSDAV has been organising dance weekends in country Victoria since 1980, and since 1987, a dance weekend has been held each year in spring time.

Following the dance weekends in Muckleford and Maldon, the TSDAV Committee considered holding the 1988 Spring Dance Weekend in either the Geelong or Albury districts. The Albury district was eventually chosen on the basis of significant support from people in Albury and Wagga and that this location would be accessible to participants from Canberra and Sydney.

The small picturesque town of Yakandandah was chosen as the initial venue, with the possibility of rotating in succeeding years to other towns in the district. However, the Spring Dance Weekend remained at Yakandandah for another 5 years.

The programming concentrated on **Australian, Irish and Scottish** dance with one workshop on **Balkan, Greek, Israeli, Maori** or another non-Anglo-Celtic culture, and one workshop on another style of dance such as **Rapper Sword, Ragtime or Renaissance**. The weekend was to feature a relatively impromptu Friday night dance with music supplied by tapes or a scratch band, and a Saturday night dance with a

regular band incorporating some of the dances taught during the Saturday workshops.

The reasonably good attendances from interstate during the first 3 **Spring Dance Weekends** in Yakandandah fell away in 1992. One reason for this was the National Folk Festival's move to Canberra, which meant Canberrans no longer had to travel to Victoria to satisfy their dancing desires. Yakandandah's novelty value (a camping ground beside a stream that flooded regularly in spring) had also been exhausted after 3 years. The TSDAV Committee was disappointed that the expected local involvement from the Albury-Beechworth district never eventuated.

As a result of a survey of participants at the 1993 weekend, **Portarlington** was chosen as the new venue. Portarlington's proximity to Melbourne allowed activities to be programmed for the entire afternoon, whereas in Yakandandah the weekend's activities had to finish at Sunday lunchtime to allow for the drive home.

A local Old Time band, **The Jerry Atrix**, led by fiddler **Jack Heagney**, was engaged to play for an old time tea dance in 1995. This was so enjoyable and successful that it is being repeated this year. It is an excellent, gentle and social way to conclude the weekend before a daylight drive back home.

Portarlington has a good range of accommodation including a large foreshore camping ground with camping sites, on-site vans and cabins. There are also motels, hotels and holiday flats in Portarlington.

For more information contact:
Lucy Stockdale
Ph: (03) 9380 4291

Bill Bamford

Crowds of Carousing Celts

Beechworth Celtic Festival

The **Beechworth and North East Celtic Festival** is on in Beechworth on November 15, 16, and 17. The success of last year's inaugural festival has prompted organisers to stage a second festival this year. We hope it will become an annual event.

There will be displays of traditional Irish and Scottish dancing, demonstrations by musicians of different types of bagpipes and harps and much more. All those people of Irish, Scottish, Welsh, Cornish, Manx or Breton ancestry will have the opportunity to explore their family origins by genealogy groups who will be present.

The weekend will open on Friday, November 15, with the **Jameson Irish Whisky Golf Day** at the **Beechworth Golf Club**, followed in the evening by a **Celtic Banquet** at the **Bijou Theatre** where festival-goers can savour dishes from each of the Celtic nations. Local Celtic group **The Sheds** will entertain throughout the evening, and a bus will be available to and from the venue so you can get as drunk as a laird.

On Saturday, pipes, drums and kilts will abound at the **March of the Celts** street parade. The VHPBA Youth Band and the City of Melbourne Pipe Highland Band will join regional bands in providing rousing music and a colourful marching display. Music lovers can further their enjoyment at the **Keltic Koncert** on Saturday afternoon, the **Celtic Musical Evening** on Saturday night, and continue the musical feast until the wee small hours at various pubs around Beechworth. There will be plenty of family activity on

Saturday with the **Beechworth Arts Council Country Market**, the **Anglican Church Fete** and **Highland and Galloway Cattle**.

On Sunday, there will be informal come-all-ye Celtic music sessions throughout the day at various venues and a **Clash of Scottish Breeds Dog Match**. For a broader cultural experience, there will be seminars on Celtic history and literature, tours of significant sites relating to the pioneer descendants of the Celts whose foresight and fortitude helped give the north-east its rich heritage.

For more information contact:

John Harvey
Celtic Festival Co-ordinator
Ph: (057) 28 2674

John Harvey

Yeehaa!! A Real Thigh Slapper

Yarra Junction Fiddlers' Convention

The 1997 Fiddlers Convention will be held on the weekend of February 21 - 23. This is the 14th year of this great little acoustic music festival. The emphasis is on old-time Australian and North American music, including bluegrass, string band, blues, cajun, and jug band music, but other folk styles are welcome.

The venue is Camp Eureka (which used to be the Communist Party's youth camp), in Tarrango Road, Wesburn, 68 kms. from Melbourne via Lilydale. Facilities include camping areas, cabins, bunkhouses, undercover concert and workshop areas, safe swimming in the creek, childrens playground and 30 acres of bush.

Remarkably fine food is available all weekend.

The program includes morning instrument and vocal workshops, afternoon concerts, Saturday night old-timey dance, continuous music sessions, and road bowls. There are specialist recorded music stalls, and demonstrations by instrument makers.

A weekend ticket (including camping or bunkhouse accommodation) is \$20 (\$10 con). A day pass is \$10 (\$5 con). Children, horses and dogs free, if accompanied by a relatively sober adult.

For more information contact:

Ken McMaster
Ph. (03)9499 5052
(03) 9481 7662.

Ken McMaster

The Old Three Chord Trick

The Deakin Concerts

The series of monthly concerts known as **The Deakin Concerts** are presented by **Three Chord Trick Promotions** and **Deakin University** at the **Waurm Ponds Campus of Deakin University**.

The last performance for 1996 will be on November 22, when great Melbourne Irish musicians the **Purple Dentists** will perform with the **Raymond Ayers Irish Dancing Company**.

The organisers have been busy getting a program together for 1997 and already have secured **Andy Irvine** (U.K.), **Lunasa** (Ireland), **Martin Hayes** (Ireland), and **Colin Hay**.

This year's concerts have been a great success. Our primary objective is to provide good music

in comfortable surroundings, and with this in mind, suggestions were gathered from the audience at each of the year's concerts. This information is now being reviewed so Three Chord Trick can provide even better productions next season.

For more information contact:
Dominic McAlinden
Ph: (052) 51 2694
(052) 43 7679

or www2.deakin.edu.au/concerts

Dominic McAlinden

A Pot of Tea and a Quong Tart?

Quong Tart arrived in Australia in 1859 at the age of 9. From early childhood influences working in a general store owned by a Scot, Quong Tart grew up to be a colourful character in the 1880s. He was often seen wearing a kilt and singing Scots ballads.

After working on the goldfields, he became an established tea merchant and opened the first temperance tearooms in Sydney, which became a centre of social life.

With his happy temperament, distinctive tolerance, diplomacy and charitable nature, Quong Tart was respected by all classes of people. He worked tirelessly, encouraging trade and smoothing over racial conflicts. He became the unofficial Chinese consul, and in recognition, was awarded the rank of Mandarin of the Blue Button.

The establishment of this 1880s-style tea room celebrating Quong Tart's contribution to 19th century Australian society is part of the 1996 Asian Food Festival.

You can visit Quong Tart's Tea Rooms at the Chinese Museum of Victoria, 22 Cohen Place,

Chinatown, Melbourne, until 17 November.

Cost: \$6 per adult, \$4 per child.
Bookings are essential as space is limited.

Contact:
Josephine Foo
Chinese Museum of Victoria
Ph: (03) 9662 2888
Fax: (03) 9662 2693

The Phoenix Has Risen

New Life For Melbourne Folk Club

You can't keep a good thing down - not for long anyway. After attempting to keep alive the **Melbourne Folk Club** run by the **Folk Song and Dance Society of Victoria** by moving it to another pub, the club faded away with barely a murmur in September 1995.

It had had a varied life of around 25 years close to the hub of folk music in Melbourne. Innumerable bands and artists began life on the stage of the MFC. In the end, the strain of organising a weekly club took the puff out of the mostly full-time wage-earning crew. A stalwart band of people from the **FSDSV** kept the group running with occasional concerts, dances and special events with great artists like **Jez Lowe**, **Fairport Convention**, and **Alister Hulett and Dave Swarbrick** under the trading name of **Folk Victoria**.

The **FSDSV** was dying but the members rallied, as in any crisis, and certain oblivion was avoided. The **FSDSV** lives! The concert and special events group is still going strong and you will see its events under the **Folk Victoria** banner.

The new-look folk club, or folk music and social night, eased into action on Friday, October 25 at **West Wyck**, the old **West Brunswick Primary School**. Around 40 or 50 people came to socialise, session perform and listen. It was great to see the network back in action and an encouraging beginning. There was lots of great music and a chance to session in one of two rooms (one had a piano) or perform in another; plus delicious breads, cheeses and dips, tea and coffee (and no smoking indoors). The sessions were fun and the performances extremely varied. It seems that the spoken word is in vogue as five people, who I had only ever heard sing or play, did some very creditable recitations.

Fiddle, guitar, ukulele and concertina were among the instruments featured and song styles included Calypso from Rod, a newly arrived Westralian, to Music Hall from Tony Allen, to Australian Traditional from Ian Jamieson, to American from Kevin Parsell to Scottish from Duncan Brown.

Tell your friends about it! The next **Folk Club and Social Evening** is at 8pm on Friday, November 22 at **West Wyck, 492 Victoria Street West Brunswick** (enter from Hunter Street; Melways 29 D7). Entry is \$5; BYOG; you will be assured of a good night out.

To receive **Folk Victoria** information, send \$10 and your personal details to:
The Membership Secretary
P.O. Box 1096 Carlton 3053

For more information contact:
Brendan Walker
Ph: (03) 9544 6150

Jeanette Gillespie

A Frenzy of Fiddles in Footscray

November 23 at
Footscray Community
Arts Centre

The fiddle is an instrument that is common across many traditional and ethnic musical styles but there are very few festivals celebrating this multicultural instrument. A few of us got a notion into our collective pates to collect together players from some of these different backgrounds to celebrate our mutual love of the fiddle and to help teach one another more about the fiddle and it's music. Initially, we planned to have a very casual affair advertised by word of mouth only, but as is the way with good ideas, our plans grew!

So if you have a penchant for unadulterated fiddle music, in it's various hues, mark **Saturday, 23 November** on your calendar! On this day, at the **Footscray Community Arts Centre, Moreland St. Footscray**, there will be the first ever **Fiddle Frenzy in Footscray**, a veritable feast of fiddle workshops, jamming sessions and a totally un-plugged concert featuring many excellent fiddlers.

Many people are collaborating to make this event work on a non-profit, trial basis. Some of Melbourne's finest fiddlers have generously donated their time and **The Violineri** (500 Bridge Rd, Richmond) has kindly extended some financial support to help get the ball rolling.

All we need now is some support from Melbourne's fiddle-o-philes. So if you have an open (or even a closet) love of fiddlely things, please come along and take part in what could be the start of something beautiful.

Workshops of 45 minutes will take up the afternoon from 1.30pm to 6.45pm. There will be a half hour break at 3pm.

These will include **Old time Waltz**, by Norm Adams, **Greek**, by Hector Cosmas, **Bluegrass**, by Nick Dear, **New Tunes**, by Harry Gardner, **Klezmer**, by Ernie Gruner, **Cajun**, by Nicola Hayes, **Australian**, by Greg O'Leary, **Irish**, by Helen O'Shea, **Beginners**, by Peter O'Shea, and **Classical to Folk and Scottish**, Judy Turner.

Following the workshops there will be a break for dinner, or whatever. Food arrangements have not been finalised yet, so it may be prudent to bring a picnic hamper, but hopefully we will have a food stall set up by a local charity. Tea and coffee will be available but if you want anything stronger, you'll have to bring it yourself.

There will be a concert from 7.30 to 9.30pm, followed by a half hour tea/coffee break, and then the continued concert from 10pm to midnight. The concert will feature 15 minute spots from some of the workshop artists, various other fine fiddlers and fiddle groups/orchestras. There will also be, interspersed, ten-minute floor spots available to fiddlers and their supporting friends who may get the irrepressible urge to perform. So please bring yourself and a friend or two. It should be a great day. The cost is **\$10 for the whole day or \$5 for the evening; unwaged \$6 and \$4.**

For further information contact:
Fred Pribac
Ph: (03) 9543 4250
Judy Turner
Ph: (03) 9459 2076.

Fred Pribac

(Advertisement)

Folk Victoria presents

a
**Music and Social
Evening**

*Informal performances and
sessions of folk music*

**8 pm
Friday November 22**

*(and thereafter the 4th Friday of
every month
watch the Age EG and folklife
news for details and confirmation
of venue)*

at
West Wyck
*(old West Brunswick Primary
School)*

**492 Victoria Street
West Brunswick**

*(Enter from Hunter Street.
Parking available at back)*

\$5 entry

*(Entry free to the first 12 performers
to put their names down)*

BYOG

**Nibbles and hot drinks
provided**

Everyone welcome!!

**Enquiries:
Brendan Walker
(03) 9544 6150**

REVIEWS

Too Many Drums and Not Enough Seats

Victor Harbor Folk Festival, SA, Oct 4-7

Colourful banners commissioned by the Victor Harbor Council marked the route through the township to the festival site on the Victor Harbor Football Ground. Spread out across the football ground and the high school, the festival venues were streamed or zoned according to the type of performance. A **History Tent** (sponsored by the History Trust of South Australia) featured mainly traditional Anglo and Celtic folk music. The **North Marquee** was home to World Music, **Panis Palace** featured folk dancing, bush dancing was relegated to the **high school gym** while a variety of acts appeared in **Family Concerts** in the **Rainbow Pavilion**. Far to the back of the site was a separate venue, with its own bar and catering, for local teenage blues and grunge bands.

Young people flocked to the festival with performers as young as four in the **Young Traditionalists Concert** and an average age of 16 in the award-winning electric blues band **Epsilon**. The youth of the performers was reflected in festival goers with hundreds of teenagers and ferals a-plenty. Finalists in the **Young Traditionalists Award**, **Wee Folk**, was a band of about 12 fine young performers aged roughly 6 to about 16 who had several gigs over the weekend. With whistles, fiddles, bodhran and bongos they played and sang tunes as diverse as **Marie's Wedding** and **L a Bamba** with some slick changes in their medleys.

Another standout group of young performers was the grunge band

Emancipated. These kids boasted the best sound gear and their parents were the oldest roadies at the festival. Unqualified as I am to comment on the genre, the introductory riffs showed some manual dexterity while the amplification was positively awesome. Lyrically, I felt something was lacking although this could be a feature of the genre. To wit: "And now you know, But I don't care, That all I do, Is sit and stare."

Down from Sydney, **The Fagans** performed a lacklustre bracket on opening night, relieved by a superb a capella rendition of **The Twa Sisters** by **Kate Fagan**. Problems with the sound system may have affected their performance, complicated by the loud hum of a generator just outside the back of the tent. Later in the evening the generator caused some interesting harmonics when **Pete Howell** accompanied **Bert Jansch** in what was a fairly disappointing downbeat performance after a stunning opening number in which **Jansch** promised far more than he delivered. Admittedly, he was struggling to compete with inadequate sound, generator hum, and the rival performance of the other international act the **Hiruzen Sanza Drummers** of Japan.

Hiruzen Sanza was an energetic troupe of athletic women from Victor Harbor's Japanese sister city, performing traditional drumming ceremonies in a strictly choreographed show which involved moving large central drums around the stage and changing the configurations of the large and small drums. During the longest piece, the drummers worked in relays without any break in rhythm. This group performed to packed houses 5 times over the weekend. Unfortunately, the volume of their performance interrupted the rhythm and ambience of other

performances programmed at the same time; unavoidable when venues are plastic marquees.

A real highlight of the festival was **The Ten Cent Shooters** from W.A. - a trio with **Scott Wise** (mandolin, guitar, dobro, blues harp and vocals), **Sean Diggins** (slap style double bass) and **Peter 'Woody' Woodford** (lead vocal, lead guitar and Johnny Board). They were joined on a couple of numbers by **Louisa Wise** on fiddle and vocals. This group has a distinctive repertoire of distinguished barrelhouse blues featuring music by **Tampa Red**, **Ma Rainey** and **Mississippi John Hurt**. The Shooters played clean up-beat music with a driving rhythm accentuated by a miked board under the tapping, shuffling, stomping feet of Woodford. Sean explained that Woody had been footing his way through a recording session when they decided they should use the sound (maybe because, like Dave Swarbrick's grunting, they couldn't get him to stop.) Scott made up a miked board for Woody's feet and they were still wondering what to call it when you-know-who won the Federal election: enter the Johnny Board. The Shooters finished their set with a version of **Furry Lewis's** classic **Casey Jones**: a steamtrain soundscape with iron wheel screaming (mandolin), pistons (guitar and slap double bass), and clacking rails (Johnny Board). If you closed your eyes you had to get up or lie down and get run over. It was awesome.

An unexpected treat was the one woman show by Tanzanian singer, story teller, dancer, and actor, **Sheela Langeberg**. For one and a half hours, she held an audience of about 80 people in rapt attention, despite uncomfortable seats, the fact that we could barely see her performance, and the noise from the bush dance next door. Using a few props, but chiefly

herself, **Langeberg** performed the story of her mother. She had the audience in tears at her mother's circumcision ceremony, in fits of laughter as she snapped sheets in the home of her hated in-laws, glowing in pride as she ousted her husband's mistress from his home. Like **Jean-Paul Wabotai**, **Sheela Langeberg** has the ability to move; miming a trek to her husband's work, she walked and walked and walked without moving across the stage.

Langeberg is now resident in Adelaide and has performed for the **Adelaide Festival**, the **Adelaide Fringe** and the **Edinburgh Festival** amongst others.

After a performance of this calibre, an audience has to rest - and this was one of the great shortcomings of the festival - there simply were not enough chairs. Only one food outlet had chairs, the rest were in venues and bars, but there were never enough. Interestingly, the food outlets were placed at the back of the festival site, literally behind the Wine Bar. The Blues tent was the only venue where patrons could sit inside and eat, despite a cold wind and some intermittent showers, and the Blues tent was inaccessible for most of the Festival, filled with adoring adolescents and large amplifiers.

There were, however, plenty of bars, organised and staffed by the owners, staff and regulars from **The Governor Hindmarsh Hotel** (The Guv). **The Guv** organised the booze and the volunteers for the bars, many of whom were members of The Guv's social club, with all proceeds going to the festival. Support of this kind must give a tremendous filip to festival organisers. I was pleased to note too that **Brian Tonkin**, owner of **The Guv**, featured quality local wines at the festival. The Guv's rather rigorous interpretation of traditional music posed a few challenges for the ubiquitous feral drummers but did

seem to include **The Hungarians**, a session group made up of the **Transylvaniacs** and Tasmanian gypsy group **Xenos**, who seemed to be jamming anytime they weren't playing.

Xenos was an exciting group. Only three of the five piece group were able to make it to **Victor Harbor**. They played unusual Greek and Macedonian gypsy music with great gusto and musicianship, and featured bass guitar, accordion, hairy gypsy (Gajda) pipes, fiddle and saxophone with vocals. It is often very difficult to listen to such unfamiliar music, but, like the **Transylvaniacs**, this group had a compelling quality which made it something you had to listen to.

Enda Kenny performed a couple of beautifully balanced short brackets with lots of humour - something that this festival was short of overall. Enda's introduction to **Don't Ask Me To Sing The Wild Rover** with a verse of **Spencil Hill** to the tune of **Ghost Riders in the Sky** had the audience eating out of the palm of his hand, attentive and silent through his more serious numbers.

Talking of laughs, a great feature of this festival was the **Speakers' Corner**, a dais on wheels where anyone could get up and have their say. **Victor Harbor** has a strong spoken word component and the crowd eaters are not short of wit. On Sunday, **Speakers' Corner** in the middle of the oval provided four hours of non-stop bellyaching laughs. Kicked off by the inimitable **Peter Mountford** with references to **ASIO's Pasta Pizza Volante** fast food bus, the audience was treated to an impassioned plea for freedom of speech (with allusions to Pauline Hanson) and a diatribe on voluntary euthanasia, amongst other subjects.

The Borderers exploded on stage at **Victor Harbor** on Saturday night and while they might be

Celtic, they certainly are not traditional. This high energy pop group is professional, slick and gutsy. **Alex**, female lead vocalist, danced and sang in an astounding forty-five minute performance that Mick Jagger would not have been ashamed of. Dressed in a tartan micro mini, the girl from Glasgow danced with lead guitarist **Jimmy** (what else would you call a guitarist from Glasgow?), accompanied by a bass player and drummer who had arrived from the old country only days before. **Alex** heckled the hecklers, used a cordless mike to sing her way through the audience and performed some stunningly sleazy dance routines without ever letting you forget that she was on top. Incidentally, the lyrics of their original songs (mostly composed by Alex and Jimmy) are well worth the listen, especially the title track on their CD **Independent's Day** - a song to celebrate women who have left situations of domestic violence and seized their independence.

Bluegrass is a very strong influence in South Australia and I should mention a great little band called **Dingo Ridge** made up of double bass, guitar, accordion, fiddle and banjo. Two of the members of **Dingo Ridge** also doubled in another bluegrass outfit called **Willow Creek**, which featured banjo and mandolin. These guys were all pretty hot, but they were also having a great time and that came across loud and clear.

On the down side, there were too many dead hours in the programming for my taste, particularly in the late afternoon through early evening, and there was an irritating glitch in programming that meant that the North Marquee ran a half hour ahead of time so that I missed a few must-sees such as **Margret Roadknight**.

The festival was one of parallel threads and themes which seemed to be kept deliberately separate. It was missing some of the spark that the **National Folk Festival** has when musicians from different traditions mix and match with some unexpected results. Victor Harbor is not a traditional Anglo and Celtic music festival, nor is it a festival of traditional folk music, world music, dance or bluegrass. It is not a showcase festival or a performers' festival and it is not a social group having a party. It is a composite of all these things happening simultaneously, yet separately, on the same site. Can the diversity be forged into a coherent whole, or will the elements go their separate ways? Only time will tell, but it has all the makings of a wonderful festival.

Leanne Connell

Lawnmowers, Fire Engines and the Odd Song

Border and District Folk Club Kicks Off

The re-birth of the **Border and District Folk Club** took place at the Albury CWA Hall during August.

About 80 people attended a concert organised by a working party led by **Ken and Anna Butler** to gauge the level of interest in reestablishing the club. It went off without a hitch, to the accompaniment of the whirring of the bloke next-door's lawn mower on one side, and the local fire engine taking off on the other. Ten acts donated their talents to the afternoon's proceedings and some great music was heard. The concert was followed by a 'doozy' of a session that went on until the wee small hours. Expenses for the evening were easily met and a profit of \$400 was made, enabling the

club to become financial enough to continue operating.

The reasons for re-forming the club were set out by **Ken Butler** in the **Border Mail**. "In the 1980s, we had a very high-profile folk club in this area. But about 10 years ago, suddenly there was no one to put energy into running the club. So it was taken out of public venues and put back into people's homes. We want to build up the club, with the emphasis on getting young musicians that play acoustic music involved. We're not just talking about bush songs; folk music encompasses a wide variety of musical tastes." Another member of the working party, **Mary Anderson**, said, "Folk music is ageless and for all ages. The club will have something to offer families, musicians and listeners."

Subsequent to the concert festivities, a meeting was held on August 29 at the **River Hotel** in **Wodonga** at which a steering committee was organised and the decision made to hold regular folk nights, the first of which was on 9 September.

Anna Butler
Acting Secretary

You Can Dress 'em Up But You Can't Take 'em Out

V.F.M.C Woolshed Ball

As the dancers at the October **Woolshed Ball** were obviously enjoying themselves, the ball was a success as usual, but the **VFMC** organisers were disappointed by the numbers being down from the usual turnout. The Bendigo dancers were missed but their support was needed when **Emu Creek** played a few weeks earlier at a tea-dance cum mini ball, so no doubt the distance and expense so soon after this was the main reason for their

absence. However, as the **VFMC's Woolshed Balls** introduced traditional Australian social dance style to Melbourne, they do deserve full consideration when dates are chosen for other functions that draw on the same audience.

The band, **Harvest Moon**, making their first appearance at a **Woolshed Ball**, played very well despite a tendency to get carried away in the livelier dances and play a little too fast. There was a good choice of tunes and the sound produced by the four musicians was very attractive, with a particularly good blending of instruments allowing the violin to be clearly heard. **Mike Treacy** was a very efficient MC and caller, ably assisted by **Lucy Stockdale**, **Carol Higman** and **Heather Larsen** as additional callers.

I enjoyed the music from my position on the sidelines but sadly, I could not say the same for the dancing. I got quite upset to see so much sloppy and rough-looking dancing from people who were not beginners. Many were people who regularly attend dance classes. The scene in the ballroom presented a strange representation of our traditional social dance in which the elegant style of clothes, as worn by the upper classes last century, was combined with the dancing style of the city larrikin in many cases. Most descriptions of dancing last century emphasise that although the dancing was vigorous, the steps were neat and precise.

The first **VFMC Woolshed Ball** was held in 1970 and since then the program has steadily expanded to include more and more of the **Quadrilles** and **Couples Dances** typical of colonial dancing, combined with just a few of the folk-style dances. It is really sad to see the standard of dancing dropping so much and I feel rather haunted by the ghosts of those ancestors who inspired visitors to write so flatteringly about

haunted by the ghosts of those ancestors who inspired visitors to write so flatteringly about Melbourne dancers last century. Clara Aspinall in **Three Years In Melbourne** (London, 1862) wrote that "the ladies and gentlemen are the most indefatigable and, i believe, the most cultivated in the colony, and it is therefore, the one that is brought to the highest state of perfection." Dear! Oh Dear! Those poor ghosts have cause to claim that "things were better in our day".

Shirley Andrews

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WALTZING MATILDA

Every town in Queensland seems to have at least one museum. At **Winton Museum**, there is a big selection of local poetry and a room with life sized models of **Banjo Paterson**, **Christina Macpherson** and others singing **Waltzing Matilda** around the piano. At Longreach is the **Qantas Museum**, and the largest of them all, the **Stockman's Hall of Fame**.

Perhaps the most extensive collection of **Waltzing Matilda** memorabilia and documentation ever is displayed in a marquee called **The Swagman's Hall of Fame** at Kynuna. Kynuna is a town of 'nominal' population situated halfway between Longreach and Mount Isa, on the northern banks of the Diamantina River. Within 30 kilometres are the sites of the old Dagworth homestead and the billabongs which are associated with The Swagman and his chroniclers of 1895; namely **A.B. (Banjo) Paterson** and **Christina Macpherson**.

Twenty kilometres further south is the present Dagworth homestead, rebuilt in part with materials from the old station, at a site for bore water, in 1898. If invited by the managers, it is possible for a visitor to sit in the dining room which has a direct association with the composing of **Waltzing Matilda**. All this is on a vast plain about one thousand kilometres square which is of absorbing interest to the folk minded tourist.

The plain is about 750 metres above sea level at its eastern boundary of the Great Dividing Range, and slopes gently to slightly below sea level in the far west at Lake Eyre. Criss-crossing it are the many channels, frequently dry, of the rivers which are celebrated in song:

the Barcoo, Condamine, Diamantina, Flinders, Georgina, Maranoa, Warrego, and Cooper's Creek. In the west, at Mount Isa, there is also one of the world's largest lead, zinc, copper and silver mining complexes, and to the north, the prawns and crocodiles of the Gulf of Carpentaria.

The Swagman's Hall of Fame, which includes the **Matilda Heritage Theatre**, is the brainchild of **Richard Magoffin** - farmer, journalist, school teacher, Anglican chaplain and now, poet-cum-museum curator and performer. For a donation, during daytime the visitor can examine the exhibits, and for \$7.50, after 8 pm the visitor is entertained around a stove to a wonderful two to three hours of poems, songs, music and stories about the swagmen. Then Magoffin serves jumbuck soup. His ambition is to add residential accommodation to the complex.

Magoffin's quest began in the 1960s when claims appeared in the literature that Paterson and Macpherson, respectively, were not the composers of the poem and music for **Waltzing Matilda**. This flew in the face of local knowledge, in particular, the tradition of three generations of the Magoffin family. **Richard Magoffin I** (circa 1870-1912) of Quambetook, Kynuna, was a colleague of **Robert Macpherson** (circa 1860-1930) who was brother of Christina (1864-1936) and host to **Banjo Paterson** (1864-1941) in January 1895.

As a result, 30 years later, Magoffin can now display either originals or certified copies of documents in which, separately, Paterson and Macpherson unambiguously and repeatedly made their respective claims, including one on national radio in the 1930s. Clearly it would be a very brave critic today who would deny that Paterson and Macpherson sincerely believed that they composed **Waltzing Matilda**

without any preceding swagman song to guide them.

Indeed, the most prized exhibit is the earliest manuscript extant, in Christina Macpherson's hand, showing a version of both words and tune of the song as they were in May 1895. The manuscript is housed in a double glazed, argon filled cabinet, and is shielded from strong light. Perhaps even more musically meaningful is an open-headed-note version in which **Christina Macpherson** sought to recall the tune of the **Craigielea March** which she had heard only briefly at the Warnnambool Races of April 1894, a continent's length, and some weeks of travel away. This was quite an achievement for an amateur musician. Page 1 of the lift-out shows two preceding versions of the Scottish song **Thou Bonny Wood O' Craigielea**, and Christina Macpherson's tune. In addition to the formal documentation on **Waltzing Matilda** itself, Magoffin has assembled historical records for the district and interviewed informants who have filled in some of the gaps in the oral trail of associated songs.

The main line of descent for Paterson and Macpherson's **Waltzing Matilda** song may be as set out on page 2 of the lift-out. In the eighteenth century, and probably earlier, there were tunes such as the Irish jig, **Go to the Devil and Shake Yourself**, **Three Blind Mice** and **Beethoven's Pathetique Sonata**, (1) which had motifs now heard in **Waltzing Matilda**. In 1808, **James Barr**, an orchestral cellist of Kilbarchen, Scotland, set the poem **Thou Bonny Wood O' Craigielea** to music (Lift-out page 1). The tune then began with a chorus shown as the B part in lift-out page 1. The song was reprinted several times in the nineteenth century, and, by the 1850s a more folksy arrangement had developed in which the catchy motif in Bar

No. 2 was repeated in Bar No. 6 (Staff No. 2, lift-out page 1).

The song came to Australia both in printed music and by word of mouth, and the tune achieved a popular arrangement (circa 1890) as the march **Craigielea** composed by **Thomas Bulch** under the pen name **Godfrey Parker**. The melody line generally followed the mid-eighteenth century form as in Staff No. 2 (lift-out page 1). In 1895, Christina Macpherson recalled the tune as shown in Staff No. 3 (lift-out page 1), upon which still more folksy arrangements were developed in the early 1900s. The most popular of these was by **Marie Cowan/Paterson** in 1903 and was used to promote **Billy Tea**. Indeed, the song took on some aspects of a commercial jingle as the swagman and jumbuck became jolly. However, in yet another published version by Paterson, the swagman did not reappear as a ghost down the ages but "his voice may be heard". Thus, as Magoffin points out, one now has a choice ranging from a quaint fairy tale swagman to a defiant shearer calling for solidarity in the struggle for workers' rights down the years.

The story of Paterson's **Waltzing Matilda** poem, according to his own radio broadcast in the 1930s, was associated with both the technological improvements (bore water) and the political events of the Dagworth area in the 1890s. Paterson mentions the burning of Robert Macpherson's woolshed by striking shearers, and the recovery of a body.

In fact there had been a pitched battle just after midnight on the morning of 2 September, 1894, during which a shearer, Samuel Hoffmeister, under cover of the shooting, set the woolshed alight, incinerating 140 sheep. At daylight, when Macpherson and three policemen approached the shearers' camp to make arrests,

Hoffmeister died near a billabong, apparently shot by his own revolver. The inquest verdict was suicide. One wonders if Hoffmeister were overcome by remorse for the poor sheep, but Magoffin asks, "Was it murder by erstwhile comrades?" In addition to Hoffmeister's death, there may have been other influences on Paterson because there are contemporary records of swagmen stealing sheep and also of a swagman who drowned in a water hole.

The musical development of Christina Macpherson's tune (Lift-out page 2) from 1808 onwards is amply documented in the contemporary records as listed. In addition there are two branches from the main line which are based on oral history. In these Magoffin challenges conventional wisdom.

In the branch in Column 1, Boer War veteran Herb Young (circa 1870-1930), reported to Kynuna farmer Viv Desailly (1910-1990) who, in turn, informed Magoffin, that at an informal song fest in South Africa between Australian and English soldiers, fusiliers from the Rochester area of England, composed (sic.) **The Bold Fusilier** in response to **Waltzing Matilda**.

This claim contradicts the memories of several informants to collectors of the 1960s such as the families of Buchanan, Cooper, Power, and Sloane (1), who provided an oral history of **Waltzing Matilda** dating from the 1870s and stated that it was a parody of **The Bold Fusilier**. Although, of course, the informants may have been misled by the overwhelming popularity of **Waltzing Matilda**, their claims cannot be dismissed easily, because by folk music history standards the number of informants in agreement is large, and they had also provided

apparently reliable information on many other songs.

Furthermore, the civic authorities of the City of Rochester believe that **The Bold Fusilier**, which is set in that city, has been sung there since the seventeenth century. (The City authorities cite **Pax Britannica: The Climax of an Empire** by James Morris, 1968, published by Faber and Faber, and they supply a recording of Tom Mason, the mayor of 1983, singing the Bold Fusilier most beautifully.) Unfortunately, no earlier confirmation has yet been discovered. The British Museum catalogue shows nothing under related keywords, and **Major** (ret'd) **R.G. Swift**; the **Band Course Director** of the **Royal Military School of Music**, has found no connection between any military music and **The Bold Fusilier**.

This negative evidence works against both the Magoffin and the City of Rochester beliefs, but more so against the City because of the alleged antiquity of their song. Therefore, it is imperative to search for more evidence. Indeed, this is a situation in which one would hope that the contradictory accounts could be reconciled; both **The Bold Fusilier** and **Waltzing Matilda** are very fine songs.

In the branch in Column 3 (Lift-out page 2), Robert Macpherson's son David informed Magoffin that the so-called **Queensland/Buderim** tune for **Waltzing Matilda** (Buderim is about 100 km to the north of Brisbane), was in fact composed jointly by his father, Robert and his mother Josephine Pene, in Cloncurry, where Pene lived, to use for local dances in which they played accordion and piano respectively.

It will be seen therefore that the records and reports give today's users of **Waltzing Matilda** a wide choice. The tunes, Cowan's arrangement and Robert

Macpherson/Josephine Pene's **Queensland/Buderim** tunes, respectively, can be played for the Gypsy Tap and Barn Dance, and the poems, Paterson's original and Cowan's Jolly Jumbuck version respectively, can be used either to celebrate the notion of a worker's fair deal, or to tell an Australian fairy tale for its own sake.

On the negative side of Paterson's original words, it is surely distasteful that we should commemorate an arsonist who apparently had no concern for the painful slaughter of sheep. If however this were excused because of the heat of battle, then Paterson can be applauded for playing his part in the move to organise action for workers' rights. It is sad to observe that much of what Paterson and others achieved from the 1890s to the 1990s, has been lost in the recent worldwide repudiation of socialism; the campaigns must now be waged all over again.

Hence it is a matter for individual judgment, whether to sing either the original **Christina Macpherson/Banjo Paterson** song or the subsequent **Marie Cowan/Banjo Paterson** version. If the writer is permitted an opinion, history is on the side of the simplest form of tune, nursery rhyme, or fairy tale, no matter what the origin. This perhaps gives stature to the **Queensland/Buderim** tune. However, I have a fondness for the original **Waltzing Matilda** because of the folk musical history.

Harry Gardner

References

- (1) *Matilda's Mice*, Harry Gardner, Australian Tradition, August and September, 1994.

WHY DO PEOPLE DANCE?

As much of what we report and discuss in folklife news relates to various dance traditions as they are practiced in Victoria, we decided to ask a few of our members and friends why they dance. Here is what they said.

Aboriginal Dance

Many people consider the word **corroboree** to basically mean a large gathering of Aboriginal people dancing. However, Aboriginal dance is much more than this.

Dance plays an important part in Aboriginal culture. Aboriginal dancing is used for spiritual purposes, important ceremonies, such as initiations, and storytelling. Some dances are very old and have been passed down from generation to generation, and can be owned by a tribal group, a family group and a totemic group. Or, alternatively, a dance can be new, created and danced by everyone.

Depending on the tribe and part of Australia, Aboriginal dance can be accompanied by a didgeridoo, clapsticks, clapping or singing. There are many songs and dances. Therefore, it is important that the songman knows the correct song so that the person playing didgeridoo plays the correct music and the dancer/s know the appropriate dance to the song and music.

Aboriginal people are great storytellers so it is little wonder that Aboriginal dance is used as another way of telling a story. More commonly, people may be familiar with Aboriginal dance telling a story about how this great land was created. This type of story and dance describes how the

rocks, mountains and rivers were formed, and how Australia's fauna and flora were created. The dancer might portray a kangaroo, a brolga or an emu. There are many stories that Aboriginal people tell each other through dance. A story could be about a hunting expedition. It could be humorous, dramatic or sad.

Many of these dances have inspired stage productions by Aboriginal dance companies which are performed throughout Australia and internationally. There is also a whole new genre of Aboriginal dancing which has borrowed non-Aboriginal styles and incorporated them into an Aboriginal narrative.

Julie Andrews
Aboriginal Liaison Office
Latrobe University, Bundoora

The Greeks and Their Dances

In traditional societies, such as the Greek village communities, the term 'dance' was applied to any of the dances which the local people learnt as children by imitating their elders, and which they subsequently passed on to the next generation. Dance plays an integral part in the life of the Greeks and of the community in which it is performed. But what does a Greek actually understand by the concept of dance?

Greeks cannot think of dance as a 'choreographic creation' in the strict sense in which that term is used nowadays; that is to say, the performance of particular steps in a particular order. It is seen as being inseparably associated with verse and rhythmical music. By the means of movement, lyrics and melody, the Greeks give kinetic expression to the emotions and mental reactions they experience on certain specific occasions in life. They regard dance as a group activity.

In a broader sense, the concept of dance embraces not only the actual performance of dances but also the circumstances in which dancing is done and the people who take part. Traditionally, the Greeks dance at weddings, at Easter, in the three weeks of pre-Lenten festivities, at the annual *paniyiri* or festival, on the feast-day of the local church's patron saint, at public dances in the village square, and even at work.

Besides these recognised occasions for dancing, there are other traditional customs in the course of which the participants perform dance movements which are not regarded by the Greeks as dancing. These are ritual movements connected with such things as the tilling of the soil, crops and periods of drought, carnival celebrations, the soil fertility rituals which take place during the twelve days of Christmas and the rain-making rituals performed under different names in many parts of Greece.

On the basis of the distinction drawn by the Greeks themselves between what is dance and what is not, it seems reasonable to assume that in Greek usage the term is applied to any dance sequence which has a clear-cut beginning and end. Although any in-depth study of such a sequence must necessarily cover the actions that precede and follow it, it should be possible for the actual dance to be studied as a self-contained entity. Conversely, the term 'dance' is not applied to any sequence of movements, whether integrating a dance form or not, that forms an inseparable part of a ritual or other practice, and which cannot be treated in isolation.

Undoubtedly, dancing is an integral part of the Greek psyche and is not only performed during moments of happiness but also in moments of great sorrow.

Kostas Tsonis
Folklorist

The Oberek, The Kujawaik and All Kinds of Polish Traditional Dancing

There is something unique about dance as an expression, especially traditional dance. It celebrates life, the landscape and culture in the language closest to the soul. It is being part of something which has existed for centuries. Every person is drawn to the tradition of dance. Those committed to their culture will tell you that music is in their veins, and that expressing it through dance is the highest manner in which they can pay tribute to their roots. In my experience as a teacher of dance, young Polish people get involved in dance groups for a number of different reasons.

Firstly, it offers a cultural bond with the country of their ancestors. Polish national culture is 1000 years old and as years have passed, it has created a national 'togetherness' which has helped us to survive the various historical catastrophes and the enslavement of our nation by our neighbours. That is why Polish culture is so important to us. It gives us our own identity and creates a strong bond between Poles of different generations living outside their native land. In Australia, Polish children are brought up in a multicultural society where they learn the language and culture of their ancestors and also of their new homeland. Participation in artistic ensembles demonstrates that they want to know and experience their cultural origins.

Secondly, young people love music, dance, and theatre. Polish children normally grow up in an atmosphere of music and song both at home and at Saturday School. The world of Polish music is remarkably rich, with diverse rhythms and melodies such as the

lively **Mazurka**, the fast and fiery **Oberek**, the melancholic **Kujawaik**, the ceremonial and sedate **Polonaise** and passionate **Polkas**. In general, young people like to perform and present themselves on stage in beautiful traditional costumes, and in doing so, present their cultural heritage.

Thirdly, it provides an opportunity to meet and interact socially with other young people outside the school environment. Young people find this way of entertaining themselves much more enjoyable, proper and safe than socialising in venues such as pubs and discos. Within the community, young people also learn social behaviour and the culture of their parents' homeland, and they share it with others. Through performances, festivals and workshops, they can share their skills and enrich our understanding and appreciation of cultural events.

Donning the noble costumes of the **Polonaise** and **Mazurka** awakens a mad pride and love for the culture. Folk dances are not only a link between the homeland and the past but also a relevant activity of today. To dance is to be alive!

**Krystyna Straszynska and
Helen Everatt**

Why Wouldn't We Dance?

The Bush and the Ballroom in Australia

The basic reason for dancing is that moving to rhythm has always been natural to human beings. In earlier societies, dance played an important part in life, especially in rites and ceremonies. The Australian earth had been well danced on by Aboriginal feet for some 40,000 years before a new group of migrants arrived from Great Britain, bringing their own dance

traditions. Their style we know today as folk dance and it was the characteristic style of those rural populations who lived mainly in villages. Their dances, now mostly recreational, were regional and formed an important part of social life.

This regional style of dancing was no longer suitable after the displacement of whole populations in the Industrial Revolution and the new social dances of the 19th century took over. At first danced only in the cities, the **Quadrilles** and closed-couple dances gradually became generally popular. Their appeal was strong because they were based on European folk dances and their tunes. This was a truly integrated multicultural style in which the steps had been adapted for dancing on smooth floors to music played in the original rhythms, such as the **Waltz**, **Polka**, **Galop**, **Schottische** and **Varsoviana**. Similarly the first **Quadrille** was based on a set of French folk dances and their music.

As the new settlers clung tenaciously to their ties with Britain, they were quick to adopt these new fashions from there. The **Quadrilles** and **Waltzes** now appeared on dance programs here along with the **English Country Dances** and **Scottish Reels** in the 1820s. By the 1850s, the new dances had completely taken over the social dance scene. Advertisements from teachers offering instruction in the latest ones appeared in newspapers, with one from a teacher in Bourke St. appearing in a Melbourne paper as early as 1840.

Apparently many of our ancestors were extremely good dancers. One Englishwoman visiting Melbourne in the 1860s wrote, "The ladies and gentlemen are...the most accomplished dancers in the world." Later on, one bachelor visitor reported that in Australia "most of the women dance

divinely." The importance of dance in our leisure activities last century was emphasised by historian **Margaret Kiddle** in **Men of Yesterday**. "Balls of all kinds remained one of the favourite entertainments of all classes from the squatters to the town larrikins."

This central position in social life remained, even after another change of style to suit the new ragtime music. Dancing was very popular in the 1920s and '30s with a proliferation of public dance halls. In the 1930s one of Melbourne's most popular halls, Leggett's, attracted crowds of 5,000 dancers on Saturday nights. **Matthew Williams**, in his book **Australia in the '20s**, stressed the importance of dance with his comment, "You were in an untenable social position if unable to dance." Cinema, radio and T.V. changed this situation, at least in the cities, although in many country areas, dancing retained some importance in social life.

These changes meant that people no longer learnt to dance as a normal part of growing up, so when the folk revival started in the 1950s, dance was much more difficult to revive than music. We had to start with the simpler folk dances. These Anglo-Celtic dances are only the minor part of our dance traditions. They then formed the basis of what became known, quite inaccurately, as 'bush dancing'. It took much longer to introduce into the folk scene the dances that formed the much greater part of our traditional social dance and were those actually danced by country folk; the 19th century social dances with their traditional music.

With such a strong dance tradition handed down from those talented dancing ancestors, why wouldn't we dance?

Shirley Andrews

INTERVIEW

Don't Muzzle The Satirists, They're Only Trying To Help

After more than 30 years of writing and performing, John Dengate is perhaps not as well known as he should be. While other writers have taken the path of commercialism and catered for a market, John has made no such concessions. His satire is uncompromising, his allusions often literary and his music firmly based in the tradition of folk song.

John is fiercely Australian, with all the connotations of equality, fair play and socialism that this has for older generations of working class Australians. He detests pseudo-Americans, the hamburger culture, cultural imperialism and pretentiousness of all kinds.

He was born in 1938 and raised in the western suburbs of Sydney. I interviewed him on his 58th birthday and he still shows a passion for living that reveals no signs of diminishing. He said of his upbringing:

Dad was a shop steward in a sheet metal shop and I got politics with my tea every night. I got mashed potatoes, grilled chops and politics. My father wasn't actually in the Communist Party but he certainly supported communist trade union officials. I remember asking him as a kid, "Dad, what's a communist trade union official?" and he said, "Count the spuds on your plate. How many are there?" I said, "Three." And he said, "A communist trade union official is someone who puts the third spud there."

*At 13 years of age, John wrote his first song. It was, not surprisingly, a political satire. It was about Bob Menzies, who was to provide him with the inspiration for much of his early material, and it went to the tune of *Clementine*.*

Mr Menzies in frenzy
Mr Menzies in a bunk (or something, I can't quite remember now)
He's in hot water
And so he oughta
'Cause his commo bill is bunk.

Although he had written this, and during his period of compulsory national service in the 1950s had penned a satire on his platoon commander, his awareness of folk song did not blossom until he met folk singer Brian Mooney while teaching at Menindee, in western N.S.W., in the early 1960s. On returning to Sydney, he became involved with the Sydney Bush Music Club. In those days the Bush Music Club was fairly politically left.

People like John Meredith, Alan Scott, Jamie Carlin and Brian Laughlin were very progressive, and old Duke Tritton had been a staunch trade unionist. I remember Duke said, "I become more radical as I get older." It was at the time of the Cold War and if you challenged the idea of having American culture forced upon us - American cultural imperialism - you were regarded as a 'commo'. And some of these people had been in the Communist Party and made no apology for it. That wasn't new to me. What was new to me was that Australia had this great heritage of wonderful songs. I already knew about the poetry, I'd been reciting Banjo Paterson since I was 9, but I didn't realise we had this intensely rich heritage of songs.

Dengate's style of singing and writing was largely influenced by the traditional singers and reciters he met during this period. John

observed, performed with and befriended such notable traditional performers as Duke Tritton, Sally Sloane and Herb Gimbart.

I was very heavily influenced by Alan Scott and Duke Tritton. Duke was a wonderful man. He said to me once, "Son, if they miss the fourth word in the fifth line of the eleventh verse, you've mucked up the song." So, he was very big on diction. Alan Scott also has wonderful diction. He was a model. The other great thing about the Bush Music Club was that I was learning new tunes all the time. These tunes were a great vehicle for the songs I wanted to write. I got a great deal out of my 10 years with the Bush Music Club.

When John began to write seriously it was not out of a desire to make records and pursue a career in music, but rather to express his feelings about what he saw around him in a language that was his, rather than one borrowed from American cinema. This is a continuing passion through his writing, both satirical and otherwise. Dengate considers himself to be part of an on-going tradition of Australian writers. He has a love and understanding of Paterson, Lawson and the bush idiom that affected the way generations of Australians perceived themselves. Satire and irony, both implicit and explicit, he believes are an integral part of the Australian colloquial speech with which he grew up.

Banjo Paterson's poetry had a big influence on the way I write. His mastery of rhyme and meter is quite wonderful. Despite what people say, and I know this will get you debate, they say Lawson was the voice of the Australian people, and that his writing had within it the essence of Australian speech. I don't debate that but I believe Paterson's work had it as well; in a different way, slightly.

It's there in Paterson; the speech rhythms, the colour of the language, as it is in Lawson, but a different aspect perhaps. Now, of course, Lawson's been dead for 70 years, Paterson's been dead for 50 years and Australia has changed. We don't speak like that anymore. Well, the young people who have been influenced by the media, particularly television, don't talk like that, but I do.

*The search for an Australian voice has several times caused John to lampoon those who sing with pseudo-American accents. Firstly, during the Vietnam war era, he wrote **The Articulate Rebel** which, in part, addressed this issue and more recently, **My Tongue Goes Bungling Through Georgia**, which is on his latest CD. **The Articulate Rebel** contained the lines:*

I don't sing of Chiffley or talk of Jack Lang
I only sing rebel songs Bob Dylan sang
And I talk in the latest American slang
Aren't I the articulate rebel

Through the 60s, we had Bob Dylan and others imposed upon us and they were supposed to be writing our protest songs for us. I went to quite a few anti-Vietnam War rallies and used to find it quite ironic that there were Australians opposing Australia's involvement in the Vietnam War singing songs in pseudo-American accents. As far as I could see, our military alliance with America in Vietnam was closely associated with our cultural subservience, but obviously the majority of people couldn't see it.

Political satire has traditionally been written to popular tunes. Nineteenth century broadside sellers made the most of this. Songs spread easily to familiar tunes, and in many cases, the parody outlived the original. Dengate's idea of working within

the tradition naturally includes the folk process of reworking tunes and ideas. He has a well-developed sense of the ridiculous and applies it with glee.

We have had imposed on us some incredibly ridiculous politicians. Joh Bjelke Peterson was a song writer's dream. If you've got a bit of a satirical streak in you, you couldn't help write songs about him. Although Menzies was quite a different character to Bjelke-Peterson, I thought he was a great subject for satire too. But all politicians invite songs. And it's not just politicians, it's other people in society such as the gun lobby. If they weren't so dangerous, they'd be funny. Satire has always been the most effective way of making a point. Unfortunately, we [as a society] seem to be losing this. I believe that those attitudes and modes of expression go right back to the convict days. If you look at Ireland's great treasury of traditional songs, there are some wonderful satires. **The Peeler And The Goat** is practically the greatest satirical song ever written. In earlier times, people used and re-used tunes and wrote parodies. One of the most popular Australian folk songs is **The Dying Stockman** which is a parody of the British song **Wrap Me Up In My Tarpaulin Jacket**. **The Dying Stockman** was so popular that it gave rise to a whole family of parodies. There was **The Dying Sleeper Cutter**, **The Dying Airman**, **The Dying Bagman**, and during World War 2, the First A.I.F. came up with **The Dying Harlot**. So, it wasn't just the tunes that were re-used but the ideas as well.

*Although John is best known for his satires on current events and characters, a large part of his writing is of a more enduring nature. Here too he draws on his immediate environment to create songs with universal themes like his **Song Of Childhood**, which*

*laments the negative aspects of progress, **Old Calabrian Man**, about the loneliness of death, the **TAB Punters' Song**, about the pitfalls of gambling, and **Bill From Erskinville**, depicting the struggle of the individual against an unfair and impersonal system. His **Song Of The Sheet Metal Worker**, written for his father, and **Bare Legged Kate**, written for his mother, are perhaps his most poignant. The fact that each has a political edge makes them cut a little deeper than they might otherwise. They have a way of reaching the heart of an audience, sometimes even making one feel a little uncomfortable with the simple truths expressed. His ability to deal confidently with this more serious subject matter distinguishes John Dengate as a great writer whose songs will stand the test of time.*

No small part of John's appeal is his simple, thoughtful and effective guitar accompaniments. They are not always rhythmic but each one is carefully designed to get the most out of the words of a song. He does not base his playing on the plectrum driven styles that derive from country music, nor the Martin Carthyish English folk revival style, but rather on what folklorists in the '50s and '60s called the "German or Italian style", which was predominant in Australia prior to the 1930s.

My style was also influenced by Declan Affley, who used to say when you were learning a song and going to accompany it on guitar, not to think in terms of chords to begin with. Play the melody. When you can play the melody fluently while you sing, then decorate it. He called his guitar his harp and he made it sound like a harp. In accompanying song in that manner, driving rhythms are, to a certain extent, sacrificed. I do believe that bush bands have done

the songs a bit of a disservice. They've taken away the subtlety.

*All these elements have come together on John Dengate's latest CD **The Follies Of Pollies**, out now on Larrikin. The songs on the CD feature some thoughtful backings from Bob Campbell on fiddle, Sharon Frost on concertina, Rob Long on bass and Matt Gaudry on piano. The backings are carefully constructed to not interfere with the words of the songs and some are left to Dengate's guitar and voice alone. The tendency of some artists let loose in a multi-track studio to fill up 16 tracks because they are available thankfully has been avoided. The voice is the focus, as it should be with an album of this nature. Some of John's best known songs are featured and if you are a Dengate fan, you won't be disappointed.*

Alan Musgrove

and just in case you haven't seen the flyer ...

On Sunday, November 24, John Dengate will be appearing at the Brunswick Mechanics Institute (cnr Sydney and Glenlyon Roads Brunswick) to launch his latest CD **The Follies of Pollies**. Also on the bill is **Rembetika Compania**, who will play music from Crete.

Tickets at the door. \$12, \$10 conc. (members, health card etc.)

Enquiries Ph: (03) 9417 4684
(03) 9489 2441

See you there at 2pm for champagne and refreshments and a toast to the next five years of the Victorian Folklife Association!

Organised in association with the Folk Song and Dance Society of Victoria and Across the Borders

OBITUARIES

Neville 'Fatty' Wilson

Died October 5, 1996

Neville Wilson passed away on the morning of October 5, 1996, after a brave struggle with cancer.

Anyone who has attended the **Maldon Folk Festival** over the years will not have missed Neville, or 'Fatty' as he was affectionately known. In the early days of the festival he was always there, setting up gear, distributing firewood and perhaps more noticeably, carrying around the blanket collecting donations to keep the festival going.

In 1986, when the previous festival organisers decided to call it a day, the festival was in danger of dying. It was then that 'Fatty' stepped in, and as he recently told me, took a friend aside and said, "I know bugger all about folk music but I'm a damned good organiser." His friend replied, "Well, I'm a hopeless organiser but I know a bit about folk music." Thanks to Neville, the Maldon Festival has gone from strength to strength so that today we have a fine festival that still retains the relaxed and informal atmosphere that so many performers and audiences seem to appreciate.

Among his lesser known activities, at least to many involved in the world of folk, was Neville's fine pottery. It was practical as well as decorative, without being ornate. Many of his pieces are decorated with simple representations of Australian flora and fauna, for which he had a fine eye for detail. His koala tokens for the festival have become collectors' pieces over the years and as someone said at the celebration of Neville's life,

"Look after your pots, there won't be any more."

Neville was also a fine artist in pen and ink. Over the last months of his life, he produced numerous drawings of local characters and places he loved around Nelson, Glenelg River and, closer to home, central Victoria. He was a keen angler and spent a lot of time at Nelson.

Another little known aspect of his life, to folkies at least, was as a sportsman. He was a founding member of the **Baringhup Cricket Club** near Maldon and a very good bowler by all accounts. In one match the records show he took 7 wickets for 8 runs. Neville also had a reputation in his younger days as a notable footballer with **South Bendigo** and many say he had the ability to give a good account of himself in the then VFL had he wished.

Maldon will certainly miss him, as will those involved in the festival. Over the years, Neville has moulded a very good committee which will be influenced to a great extent in the future by his ideas. Even until just a few days before he left us, he was sending little notes from his hospital bed to members of the committee telling what to and what not to do. He was determined to the last.

Shortly before he passed away our committee received word that he had been granted the **Graham Squance Memorial Award** for 1996. He is a worthy recipient.

Farewell Neville, we'll remember you at the Folk Festival.

Richard M. Leitch

R.I.P. Swag of Yarns

David Mullhallen Quits ABC

After 20 years as a radio broadcaster and producer/presenter with both **ABC FM** and **Radio National**, I have decided to leave the **ABC** and pursue a new career for myself as an independent producer, events co-ordinator and communications consultant. I intend that this will mean a continuing involvement with the Australian music scene and especially folk.

I have had a marvellous career with the **ABC** and have been able to do a wide range of programs, concerts, documentaries, features, album and cassette productions, and even a book. For that I am very grateful.

I am equally grateful to you, the many people who have welcomed me and my programs into your homes, onto your concert stages and to your festivals. Without such support no program could exist, let alone survive.

Australian folk means a lot to me. I strongly believe in it and remain committed to its continuing growth. I have lots of ideas for the future and hope that I will be able to work with others to develop them. I am particularly supportive of the idea of **Folk 2000** as a national concept and enterprise. So really, it's not so much farewell as a change of hats.

David Mulhallen

COPY DEADLINE
for the **NEXT ISSUE** of
folklife news:
20 January 97

OUT end Feb/ early March

FOODWAYS

Laissez Les Bon Temps Rouler

The Cajun tradition works on the splendid assumption that both music and food, in generous quantities, are twin essentials for a truly good time. Queen Ida, the famous Cajun accordion player is equally renowned for her prowess as a chef.

Culinary traditions are portable and open to influence, much like musical traditions. When the Cajuns (Arcadians) migrated to Louisiana, there were already strong French and Spanish influences in their cooking. The bayou country abounds with fish and game of all kinds, from birds to alligators. Parsley, bay leaf, shallots and sassafras (from which comes Filé powder) thrive, and hot red peppers grow wild. Assemble these elements, sprinkle with the African influence provided by other locals and you have a unique and irresistible cuisine.

Andrew Le Blanc of Melbourne band **The Cajun Aces** keeps the Cajun tradition alive in both music and food. He was gracious enough to share his recipe for the delicious Jambalya. This is one-pot-cooking at its best and most successful.

Ingredients

1 onion, chopped
1 green capsicum, diced
1 cup celery, chopped
1 clove garlic, crushed
1 smoked sausage (Polish Kranski will do)
1 cup smoked ham, diced
1 tin smoked mussels (optional)
1 cup tomato puree
1 cup rice (long grain preferably)
2 cups water or stock
2-3 bay leaves
salt and pepper
12 drops Tabasco sauce (or to taste)

Method

Fry vegetables until soft. Add sausage and ham (and mussels); cook for 5 mins. Stir in rice and toss until it absorbs moisture (about 5 mins). Add remaining ingredients and stir in. Bring to the boil then lower to a simmer. Cover and cook for 10 mins, then stir once. Cook for another 15 mins until almost all liquid is absorbed. Garnish with chopped spring onion and Tabasco sauce to taste, then serve.

The mussels are optional but I strongly recommend including them. There is an alternative recipe which uses half a chicken and 200g of prawns instead of the ham and sausage. The chicken is boiled first and the stock preserved for use in the Jambalya.

My friend suggested real tomatoes would have been better than the commercially prepared tomato puree I had used, whereupon I recalled Andrew diving for the cupboard and producing a jar of his own home-made tomato puree. In the relentless quest for culinary authenticity, I obtained this auxiliary recipe.

Le Blanc's Famous Tomato Puree

Ingredients

Roma tomatoes (2 boxes yields about a year's supply)
1 onion
1 teaspoon salt
1 teaspoon sugar

Method

Using your biggest saucepan, fry the onion, salt and sugar in a little olive oil. Blend enough tomatoes to near fill the saucepan. Bring to the boil for about 10 mins. Bottle, place in a bath of boiling water for 10 mins then seal.

Note that for each saucepan of tomatoes, you will need to repeat the quantities of onion, salt and sugar.

Erika Reimann

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
Moreland Soccer Club Hall
Moore St Coburg
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 Comm 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
Contact: Ivan
(052) 66 1230

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

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
(03) 9787 3236

By Ear Playing Session
Community Hall
Knaith Rd
East Ringwood
Contact: Harry Gardner
(03) 9870 8998

Percussion Concert
Ta'esh Fa'esh & Epizo
Bangoura
Fri Nov 5 8.30pm
Westwyck
492 Victoria St Brunswick West
Contact: (03) 9417 1983

Kulluka Concert
Features artists from the
CD Kulluka
Sun Nov 17 2-4pm
Melb Lower Town Hall
Contact: (03) 9417 1983

Music & Social Evening
West Wyck
492 Victoria St West Brunswick
Fri Nov 22 8pm \$5
Contact: Brendan Walker
(03) 9544 6150

VFA 5th Birthday
John Dengate &
Rembetika Compania
Sun Nov 24 2pm
Mechanics' Institute
Cnr Sydney & Glenlyon Rds
Brunswick
\$12 \$10 con
Contact: Hugh McEwan
(03) 9417 4684 (03) 9489 2441

New Composition for
Indonesian Gamelan
Fri Nov 29 8pm
Music Auditorium
Performing Arts Centre
Monash Uni Clayton
\$15 \$10 con
Contact: (03) 9905 1111

Aerostato
1st floor 329 Elizabeth St Melb
Sun Nov 3 8pm Deja
Sun Nov 10 8pm Xenos
Sun Nov 17 8pm Matt Fagan &
Gypsy Fire
Sun Nov 24 8pm Gypsy Night
\$10
Contact: Costas (03) 9419 9085

DANCE

Kalinka Dance Company
Nunawading Arts &
Entertainment Centre
Every Wed 7.30pm
Contact: Lydia Protassov
(03) 9383 3578

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

Irish Set Dancing
Newtown Club Skene Street
Geelong
Every Monday 7.30-10.30pm
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

Afternoon Tea Dance
Wedderburn Oldtimers
Sat Nov 16 3-5.30 pm
Lower Melb Town Hall
Contact: (03) 9417 1983

Dance Spectacular
Sat Nov 16 2-5pm
Melb Town Hall
Contact: (03) 9417 1983

Dance Party
Sat Nov 16 8-12.30pm
Melb Town Hall
Contact: (03) 9417 1983

Greek Dance
Xylouris Ensemble
Sun Nov 17 3-5.30pm
Melb Town Hall
Contact: (03) 9417 1983

Middle Eastern Dinner Dance Gala
Fri Nov 29 7.30pm
Aurora Reception
149 Donald St Brunswick
\$35 per head
Contact: (03) 9553 2160

FESTIVALS

TSDAV Spring Dance Weekend
Nov 8-10
Portarlington
Contact: Lucy Stockdale
(03) 9380 4291

Beechworth & North East Celtic Festival
Nov 16 & 17
Contact: (057) 28 3233

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

Bush Music By The Seaside
Nov 22 & 23
Kiama NSW
Contact: Dave De Santi
(042) 57 1788

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

Nariel Creek Folk Festival
Nariel Creek (near Corryong)
Dec 26 - Jan 2
Contact: Alan Gardner
(03) 9497 1628

Gulfolk Festival
Gulgong NSW
Dec 27 - Jan 1
Contact: Ginny
(063) 72 3865

Woodford Folk Festival
Woodford Qld
Dec 27 - Jan 1
Contact: (074) 760 600

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

Turrumurra Folk Music Bush Camp
Jan 17-20 1997
Contact: Ernie or Cathy
(03) 9386 7018

Port Fairy Folk Festival
Port Fairy
March 7-10
Contact: (055) 682227

Illawarra Folk Festival
Jamberoo NSW
March 13-16
Contact: John Harpley
(042) 621788

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
9 Nov Yuri the Storyteller
16 Nov Stories from the Tradition
23 Nov Stories from the Dreamtime
30 Nov Lawson on the Darling
7 Dec Paterson Yarns
14 Dec Kids Songs CJ Dennis
21 Dec Robin Williamson In Concert
Saturday 9.05pm

Music Deli
Steven Snelleman & Paul Petran
Saturday 7.10pm

3LO 774 AM
Australia All Over
with Ian 'Macca' MacNamara
Sunday 5.30-10am

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 Boite World Music Cafe
Tuesday 11-12:30pm

Hot Damn Tamale
Roots Music
Wednesday 2-4pm

Tongan Program
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 Boite Multicultural Music
Wednesday 1.30pm-3.30pm

Global Village
Music from around the world
Sunday 3-5pm

3BBB 97.5 FM
Travellers Tapestry with David Haines
Monday 7pm

Ballads & Blamey with John Ruyg
8.30pm

3YYR 100.3 FM
Folk's Alive
Sunday 6-8 pm
Various presenters

membership

There are two categories of membership

Individual and Corporate

In the individual category you can join as individual/full @ \$15 per 12 months or as an individual/concession @ \$10 per 12 months for pensioners, unemployed and full time students. If you are experiencing financial hardship but your situation does not fit any of these descriptions, please talk to us. To apply for membership as an individual, please fill in the application form headed **individual**.

In the Corporate category you can join as corporate/non profit sector @ \$35 per 12 months if you are taking out a membership as an incorporated association, a company limited by guarantee or a collective or as a corporate/government & private sector @ \$50 per 12 months if you are taking out a membership as a government agency, an educational institution or a private company. To apply for corporate membership, please fill in the application form headed **corporate**.

annual membership fees

individual \$15

individual concession \$10

corporate / non-profit \$35

corporate/ government & private sector \$50



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membership benefits

* **Folklife News Victoria** (bi-monthly) posted to members 5 times a year * **Free listings** in **Folklife News** noticeboard * 1/3 page **free display advertising** each year * **use of reference library** during office hours * **information and professional advice** on the development, management and marketing of folklife programs and events * **discount** on publications produced by the Victorian Folklife Association * **the right to stand for election** to the committee of management * **the right to vote** for the committee of management * **free use** of our office space for meetings * **Tax deductible donations welcome** * Please enquire phone 03) **9417 4684** facsimile 03) **9416 3342**

Victorian Folklife Association po box 1765 collingwood victoria 3066 australia

individual

STATUS new member renewal
TYPE individual individual concession

PLEASE CIRCLE MISS / MS / MRS / DR / MR / OTHER

FULL NAME PLEASE UNDERLINE YOUR FAMILY NAME

PREFERRED NAME FOR CORRESPONDENCE

POSTAL ADDRESS STREET NO & NAME/PO BOX

SUBURB/CITY COUNTRY POSTCODE

TELEPHONE BH AH

FACSIMILE BH AH

EMAIL

please indicate any skills, expertise, resources you could offer to the VFA

As a member of the Victorian Folklife Association, I agree to abide by the rules and by-laws of the association.

SIGNED DATE

FOR OFFICE USE

RECEIPT NO: MEMBERSHIP NO: DATE

corporate

STATUS new member renewal
TYPE non-profit govt. & private sector

NAME OF ORGANISATION

POSTAL ADDRESS OF ORGANISATION STREET NO & NAME/PO BOX

SUBURB/CITY COUNTRY POSTCODE

REPRESENTED BY POSITION IN ORGANISATION

PLEASE CIRCLE MISS / MS / MRS / DR / MR / OTHER

FULL NAME PLEASE UNDERLINE YOUR FAMILY NAME

TELEPHONE BH AH

FACSIMILE BH AH

EMAIL

please indicate any skills, expertise, resources your organisation could offer to the VFA

As a member of the Victorian Folklife Association, our organisation agrees to abide by the rules and by-laws of the association.

SIGNED POSITION

ON BEHALF OF NAME OF ORGANISATION DATE

FOR OFFICE USE

RECEIPT NO: MEMBERSHIP NO: DATE

folklife news sheet music liftout

Fig. 1 The Scottish Origins of Waltzing Matilda

1 **A** VERSE

Barr

Glead-hill

Macph-erson

The broom, the brier the birk - en bush, bloom bon - nie o'er thy flow - 'ry lea; An'

Oh! There once was a swag - man camped in a bil - la - bong. Un - der the shade of a coo - li - bah tree, And he

6 **B** CHORUS

Barr

Glead-hill

Macph-erson

a' the sweets that ane can wish, Frae Na - ture's hand are strewed on thee. **B** Thou -

sang as he looked at his old bil - ly boil - ing, _ Who'll come a Waltz - ing Ma - til - da _ with me?

10

Barr

Glead-hill

Macph-erson

bon - nie wood o' Craig - ie - lea, thou bon - nie wood o' _ Craig - ie - lea; Near _

CHORUS Who'll come a Waltz - ing Ma - til - da my dari - _ ing? Who'll come a Waltz - ing Ma - til - da with me?

14

Barr

Glead-hill

Macph-erson

thee I've spent my ear - ly days, An' won my Ma - ry's heart _ in _ thee.

Waltz - ing Ma - til - da and lead - ing a wa - ter bag, Who'll come a Waltz - ing Ma - til - da _ with me?

folklife news sheet music liftout

Musical Line of Descent of Waltzing Matilda

1

The Bold Fusilier
words and tune

2

**Christina
MacPherson Tune**

3

**Queensland or
Buderim Version**

1720

Go to the Devil and Shake
Yourself (*Irish Traditional*)

1808 Thou Bonny Wood O'
Cragielea (*Composed by James
Barr, Kilbarchen, Scotland*)

circa 1850

Thou Bonny Wood o' Craigielea
(*Modified by T.S. Gleadhill*)

circa 1890

Craigielea March
(*By Thomas Bulch alias Godfrey
Parker, Ballarat, Vic*)

1894 Original Waltzing Matilda
with Version 1 words by Banjo
Paterson (*Christina MacPherson,
Dagworth Station, Qld*)

The Bold Fusilier reported as a
parody of Waltzing Matilda
(*Herb Young, South Africa*)

circa 1900 Waltzing Matilda
arrangement (*Harry Nathan, Qld*)

1903 Waltzing Matilda Version 2
(*Music by Marie Cowan and
words by Banjo Paterson, or at
least under his name.
Sydney, N.S.W.*)

Robert MacPherson and Josephine
Pene compose an alternative tune.
Their son David and others carry it
to Buderim and Brisbane.

5 November 1996

Dear member of the Victorian Folklife Association and reader of **folklife news**, Two years ago, we asked for your views on the usefulness, content, frequency and distribution of a statewide folk publication. We have used the information you gave us to shape **folklife news**, which has been appearing regularly since early 1995. It's now time for you to tell us what you think of what we've done.

Please complete the following and return it to the Victorian Folklife Association Inc. PO Box 1765 Collingwood 3066, by 31 December 1996. Thanks. **We value your comments and constructive criticism!**

Please circle or tick the most appropriate answer in each section and write additional comments in the space provided. If there isn't enough room, please use the back of the page!

1. **Frequency** yes/no I am happy with a bi-monthly publication.
 yes/no I would prefer a monthly publication, even if it were smaller.

2. Content

What comments would you like to make about each of the sections? Please tick the boxes and/or comment longhand on the back of the page.

	around the state (news)	reviews	in depth articles	interviews	obituaries etc	foodways	what's on
content of little interest							
generally interesting							
really interesting							
style							
poorly written							
well written							

3. **Presentation** In 1997, we intend to improve the design of **folklife news**. Which best describes your views?
 - the typeface is easy to read/ tiring to read/ too dense
 - the size of the type is easy to read/ too small

4. **Improvements** In what way/s could **folklife news** be improved? Please use the other side of the page if you need more room.
- frequency _____
 content _____
 presentation _____

Thank you for your help! Please return by post to PO Box 1765 Collingwood VIC 3066 before 31 December 1996.