

folklife

NEWS

Folklife News is the newsletter of the Victorian Folklife Association Inc.

INSIDE



Gardners Receive Graham Squance Award

Those lazy, hazy, crazy days of summer are with us again! That means that folk festivals are in full swing all over the country and people are travelling everywhere to attend. In this issue we tell you where they all are and who's being featured. But wait, there's more! We congratulate Allan and Elma Gardner of Ivanhoe who received the Graham Squance Award for their contribution to folklife over the last 20 years. As well as that we take you (metaphorically speaking) to Finland with Susan Faine and then bring you back to discover the multicultural roots of Australian social dance with Shirley Andrews (that's a lot of travelling for a 20 page newsletter!). But wait, there's still more!

Even though we can't offer you a free set of steak knives, we can offer members a spot on the VFA's website that will be up and running in the new year. Folklife has entered the electronic age. While all this is very exciting, I hear you ask "what about the Foodways section?" Foodways has proved to be one of our most popular columns and on the one occasion it was deleted, much complaining was heard. So in this issue Sue Matrai Hammond cooks up a delicious cardiac catastrophe. I can feel my mouth water and my arteries harden just thinking about it! Now, read on!

Seasons greetings and see you next year.

Alan Musgrove ●

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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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**all articles should be submitted with
both disc (Macintosh preferred) and
hard copy.
promptness with submissions is
appreciated as it makes an editor's life
much easier**

Benefit For Louis McManus

Prince Patrick Hotel

Victoria Street, Abbotsford

Tuesday December 2, 8pm

CONTACT: ACROSS THE BORDERS PH: (03) 9387 3376

Some months ago, well known and much loved Melbourne musician Louis McManus Jnr suffered a stroke. Medical expenses and inability to work at his usual capacity have naturally created some financial difficulties for Louis and his partner Maxine, so Across the Borders have organised this concert. The line-up features Shane Howard, Broderick Smith, Michael Thomas, Headbelly Buzzard, Robyn Archer, Reg Mombasa, Jan Wositzky and many more. Admission is \$10 and all proceeds go to supporting Louis in the recovery from his illness. Get well soon, Louis.

day, an afternoon concert will be held at the same venue. The rest of the time is given over to informal sessions and social activity. It's a great way to relax and finish up the year.

8th Daylesford Singers, Songwriters and Children's Festival

Daylesford

January 9 - 11, 1998

CONTACT: THE BOÎTE PH: (03) 9417 1983

This year the festival includes 16 workshops (both beginners and experts are catered for), three town hall concerts, a children's festival guided by some of Australia's most gifted children's theatre workers and speciality concerts in and around the town.

Featured performers include Tracy Miller, Bruce Watson, The Harmoniacs, Zulya, Louisa Wise as well as special overseas guest Nino Tsitsishvelli from Georgia.

There is plenty of accommodation at Daylesford's many hotels and motels as well as camping at Jubilee Lake Caravan Park. Adult price is \$110, concession \$70 and children \$40. Day and single session tickets are also available.

15th Yarra Junction Old Time Fiddlers' Convention

Camp Eureka, Tarrango Road, Yarra Junction

February 20 - 22, 1998

CONTACT: WILD KEN MCMASTER PH: (03) 9499 5052 (BH)

(03) 9481 7662 (AH)

This is a very relaxed weekend of high quality bluegrass and old timey music in a beautiful bushland setting only 90 minutes drive east of Melbourne. The organisation of the weekend is loose with only two concerts, one dance and a couple of workshops scheduled. The rest of the time is devoted to informal jam sessions where one can meet, and play with, some of Australia's finest musicians. There is also the opportunity to purchase hard-to-get CDs and inspect hand-made instruments at the trade stalls.

Camp Eureka has a small amount of hut accommodation, large numbers of bunk-house

Nariel Creek Folk Festival

Nariel Creek near Corryong

December 26 - January 2, 1998

CONTACT: NEVILLE SIMPSON PH: (03) 6077 1241

This festival was established almost 35 years ago by local musicians Conrad and Beat Klippel in conjunction with the Victorian Folk Music Club. Earlier generations of Klippels emigrated from Essen, Germany, in the mid 19th century, bringing with them musical traditions that persist in the Nariel Valley, and flavour the festival, to this day.

There are really two separate loci of activity. The first, at the grounds beside the Nariel Creek, is exclusively camping. Long-drop toilets and open-air showers are provided but many people prefer to bathe in the relative privacy of the creek. The second is at the Colac-Colac caravan park, located several kilometres from the creekside camping ground, where the accommodation is more luxurious. Colac-Colac is usually so filled with festival goers that a separate social scene takes place there.

There are very few organised events. On the evening of the 27th there will be a traditional/old time dance at Cudgewa Hall, some kilometres from the camping ground. This is instead of the traditional Boxing Day evening dance. On New Year's Eve, the usual dance will take place at 'The Green' on the banks of the Nariel Creek and the following

beds and unlimited camping space. Conventioneers can make their own food or choose from the reasonably priced meals, including a good vegetarian menu, provided by the Thornbury Women's Anarcho-Syndicalist Catering Collective.

Prices for the weekend are \$20 full and \$10 concession. Single day prices are \$10 and \$5. This is a great weekend to relax and enjoy.

Beginners A capella

**Hawthorn Community House
32 Henty Street, Hawthorn**

CONTACT: JILL SCURFIELD PH: (03) 9819 1990

This group will meet on alternate Saturdays commencing February 28. Leader Jill Scurfield, has almost a decade's experience in community singing and a background in teaching beginners as well as many contacts for performance opportunities. The cost is \$40 for five lessons.

Pako Festa

**Pakington Street, Geelong West
February 28 - March 1, 1998**

CONTACT: ANA VRANTSIS PH: (03) 5221 6044

Pako Festa, a multicultural street carnival, has been held at this time for almost a decade. The festival hub, as always, is Geelong West Town Hall where this year a huge craft display will feature four traditional craft masters from China. There will be three world music/dance stages as well as street-corner performances in a wide variety of musical styles and a procession with a myriad of floats, music and street theatre.

The visual arts are well catered for with pavement artists, an exhibition of traditional Chinese costumes and the Geelong Arts Society's annual Pako exhibition. You can also sample home cooked delights from around the world, enjoy local wine and produce, and meet culinary clown Peter Russell-Clarke.

To finish off the evening there will be a carnival dance at Geelong West Town Hall featuring the district's best dance bands. All street events are free and it sounds like a real 'hoot'.

Greek Orthodox Community Festival

**John Cain Memorial Park
Darebin Road, Northcote
Sunday March 1, 1998**

CONTACT: ANDY MYLONAS PH: (03) 9489 6845

This festival is held every year around the end of February or the beginning of March and while it usually attracts people from the Greek community, all are welcome. Organised by the Greek Orthodox Community of Northcote and Districts, the sole purpose of the event is to bring people together to have fun participating in a 'fiesta'.

There are children's activities, raffles, barbecues and food stalls, lectures and speeches as well as singing, in both English and Greek, and continuous music and folk dancing throughout the day.

Port Fairy Folk Festival

March 6 - 9, 1998

CONTACT: FESTIVAL OFFICE PH: (03) 5568 2227 (ENQUIRIES ONLY)

Although there isn't a detailed program available yet, it is a good idea to order your tickets now. Every year people are disappointed that they have left it too late. Don't let this be you!

Around the Traps with Kylie Riddell

On November 23, Fiddle Frenzy took place at the Brunswick Mechanics Institute in Sydney Road, Brunswick. Organiser Fred Pribac arranged five workshops; Gypsy, Hillbilly, Shetland, Australian and Irish, plus evening concerts showcasing some of Melbourne's fiddle groups.

There are a number of these in Melbourne and they include Melbourne Scottish Fiddle Orchestra, with Judy Turner, which meets on the 2nd Sunday of every month and Helen O'Shea's Irish fiddle group which meets on Monday nights at the Royal Derby Hotel in Brunswick Street, Fitzroy. On Monday nights, Peter O'Shea and friends' mostly Irish fiddle group meet at the Dan O'Connell Hotel in Canning Street, Carlton, and on the third

Sunday of the month Greg O'Leary and Alan Musgrove head an Australian fiddle group playing tunes that have been collected from musicians all around the country. The Railway Hotel in Nicholson Street, North Carlton, is a small, smoky, intimate, acoustic venue. On Friday nights for the last year or more, Headbelly Buzzard have delivered their



Headbelly Buzzard, appearing at the Railway Hotel, Nicholson Street, North Carlton every Friday night. Photo: Alan Musgrove

brand of Appalachian string band music with no amplification. 'The Buzzards' are lively and good humoured, making for a pleasant evening with good liquor and good music at a volume that still allows conversation. The East Brunswick Club, 380 Lygon Street, East Brunswick has completed renovations and has a new and improved family-friendly atmosphere. With the TAB out of the way and the room enlarged, this is the spot to watch for upcoming folk concerts. Last month, at 'The East', Folk Victoria and Across the Borders presented Steve Tilston and Vin Garbutt, and during November the Whirling Furphies played the last two Sunday afternoons, recording a 'live' album to be released in the new year. Keep your eye on these pages or the Age EG for future events at 'The East'.

Special Thanks From The VFA

We would like to extend our thanks to everyone who renewed their membership this year. Your support is appreciated and your subscription helps us to keep Folklife News coming to you. We'd like to wish you all season's greetings. We look forward to your company in 1998.

Sydney Road Street Party - VFA Stall

Sunday March 1, Midday - 7pm

CONTACT: SUSAN FAINE
PH: AND FAX: (03) 9417 4684

As part of Brunswick Festival's Sydney Road Street Party, the VFA is once again having a stall and would like to call on all readers to donate their saleable junk (I'm sure we all have a stuffed moose head or an old pushbike in the shed), bric-a-brac, jams, pickles, plants, laboratory skeletons or anything you don't want that might fetch a dollar or two.

We are also looking for people to do short shifts at the stall throughout the day. Last year's stall was a lot of fun. If you can help at all, please get in touch.

Graduate Diploma In Australian Folklife Studies

CONTACT: DR GWENDA DAVEY
NATIONAL CENTRE FOR AUSTRALIAN STUDIES
MONASH UNIVERSITY, CLAYTON, 3168
PH: (03) 9905 5242 FAX: (03) 9905 5238
Email: gwenda.davey@arts.monash.edu.au

The National Centre for Australian Studies began teaching Australia's first tertiary course in folklife 1997. The Graduate Diploma of Arts (Australian Folklife Studies) will again be taught at Monash's Clayton campus in 1998. This Diploma is open to candidates with a recognised Bachelor's degree. Some places may be available to those who do not hold a degree but have several years experience. The diploma will take one year full-time or two years part time. It will consist of six subjects, including research methodology, and will take a multicultural perspective in all studies. For students enrolling in 1998, the Graduate Diploma will be on the current deferred HECS scheme. If you are interested in enrolling in this course, or would like to make further enquiries, please contact Dr. Gwenda Davey as indicated above.

Woodford Folk Festival

Woodford, Queensland

December 27 - January 1, 1998

CONTACT: QUEENSLAND FOLK FEDERATION

PH: (07) 5476 0600

Despite several requests we have received no information about this festival except the dates. Woodford is perhaps the best attended folk festival in Australia. The Australian Folk Directory tells us that this festival "must be seen to be believed". From reports of previous festivals this is correct. Get your tickets now.

Cygnnet Folk Festival

Cygnnet, Tasmania

January 9 - 11, 1998

CONTACT: CHIP WARDLE PH: (03) 6295 0280

This, the 16th folk festival to be held in Cygnnet, will include both traditional and contemporary perspectives of folk music and dance. Adults and children alike may participate in workshops, attend concerts and dances, and enjoy the atmosphere in the public halls, pubs and streets of Cygnnet.

In 1998 local artists will be joined at the festival by Danny Spooner, Sean Roche, Cajun Roux, and Preto E Branco from interstate, as well as Sean Ryan and Alec Finn from Ireland. Epizo Bangoura from Guinea, in west Africa, will bolster the traditional component with presentations of folklore, music and dance. Innovative contemporary folk artist Linsey Pollack, from Queensland, will perform along with his four piece band, Xylosax. Linsey's solo show, Knocking On Kevin's Door, is also on the program.

Camping space at the Cygnnet Caravan Park is limited so booking early would be a good idea. Tickets are \$45 and concessions are available.

Tamar Valley Folk Festival

George Town, Tasmania

January 16 - 18, 1998

CONTACT: MICK FLANAGAN PH: (03) 6382 1926

This is the 7th festival presented by the George Town folk club and if you are planning a holiday in Tasmania, it's only a week after Cygnnet. There will be concerts, dances,

workshops and children's activities with many interstate and locals performers as well as a couple of overseas artists. All venues are within easy walking distance of each other.

Overseas guests this year will be Sean Ryan, all-Ireland tin whistle champion, and possibly ex-De Dannan member, Alec Finn. Interstate artists include Geoff Le Blanc's Cajun Roux, Rab Mitchell, Bill and Michael Moran, Danny Spooner and many more while the locals, including such great talents as Jimmy Gregory, are too numerous to mention. Some of the artists are shared with Cygnet festival so if you miss them one weekend, you can catch them the next.

There is plenty of accommodation at a number of hotels, motels and caravan parks and the TASCAT sails directly from Melbourne to George Town. Weekend Tickets are \$25.

Wombat Folk Festival

Wombat, N.S.W.

January 23 - 26, 1998

CONTACT: PAT EMMETT PH: (02) 6384 3229

This small festival, presented by the Southern Shires Folk Club and the Wombat Advancement Society, takes place in the picturesque village of Wombat, 15kms south of Young, in southern N.S.W. In its 4th year, the festival offers a range of concerts, dances, workshops, markets, and craft stalls featuring local products.

Performers include Aboriginal artists and musicians Kim and Trish Freeman, harpist Andy Rigby, country/folk singers John and Betty Grenninger and traditional/old time Australian bands Harvest Moon from Melbourne and Home Rule from Home Rule near Mudgee. Special presentations will include the Grail Maiden by Brian Hungerford and John Jongleur, and a concert devoted to local performers.

Another highlight of the festival will be the parade and market day. Children will be helped by local crafts people to make their family crest to carry in the parade.

Accommodation is camping only and hot showers are provided at the camp ground.

Cobargo Folk Festival

Cobargo, N.S.W.

February 27 - March 1, 1998

CONTACT: JIM MACQUARRIE PH: (02) 4474 2736

EMAIL: JIMFAA@SCI.NET.AU

This is the 3rd year of this festival, presented by Yuin Folk Club. In past years it has attracted about 1000 people to Cobargo on the N.S.W. far south coast. Headline acts this year include Eric Bogle, Headbelly Buzzard, Bernard Bolan, John Dengate, Closet Klezmer as well as a large contingent of local performers such as Eileen McCoy and Cor Brandenburg, Bill Elphic and Sacred Cow. The festival features a giant street



Traditional accordionist Cor Brandenburg, appearing at Cobargo Folk Festival.

parade, concerts, dances, poets' breakfasts and workshops covering everything from soap making to songwriting.

The two main venues are the School of Arts and the RSL Hall with a couple of local

cafes and smaller halls also being used. Camping facilities with hot water and showers are available as well as accommodation at local hotels and motels. Weekend tickets are \$30 for adults and \$15 for children over 12 (those under 12 are free). Early bird discounts are available until January 31.

Nannup Music Festival

Nannup, W.A.

February 27 - March 2, 1998

CONTACT: BARBARA STEPHENSON PH: (08) 9446 6659

The 9th festival to be held in this tiny town which nestles in the Jarrah forests of south western Western Australia includes a number of overseas artists as well as a strong troupe of Western Australian performers. Cathy Fink and Marcy Marxer and traditional singer Faith Petric from the United States will be appearing as well as UK singer Jacquie McDonald. Ticket prices and accommodation details will be available in early January.

Folklife in the Electronic Age

VFA Website Plans

CONTACT: SUSAN FAINE PH: OR FAX: (03) 9417 4684

By the end of this year or early in 1998 the VFA expects to have a website up and running. Members interested in having a folklife related presence on the site should contact Susan Faine as soon as possible.

Folk Touring Circuit

CONTACT: JIM MACQUARRIE PH: (02) 4474 2736

EMAIL: JIMFAA@SCI.NET.AU

Jim Macquarrie from Moruya Heads, midway between Bega and Bateman's Bay on the N.S.W. south coast, would like help to establish a folk touring circuit. He has offered his home as a stopover point for performers travelling around the coast from Sydney to Melbourne or vice versa.

Jim has suggested that a small gig could be arranged at Yuin Folk Club that could pay for petrol and provide accommodation at the very least. Jim was involved with a similar circuit that operated on the east coasts of Canada and the United States in the 1960s and he feels that this type of support is vital to making tours by folk artists financially viable.

Jim would like to hear from anyone who is interested in establishing a circuit and willing to make a similar offer.

Australia Day Stalls - Expressions of Interest

CONTACT: MAGGIE MAGUIRE AND ASSOCIATES

PH: (03) 9690 7133

FAX: (03) 9690 7076

On Monday, January 26, 1998, Swanston Street, the Treasury Gardens and the Fitzroy Gardens in Melbourne will be filled with roving performers, a display of vintage vehicles and entertainment stages to mark Australia Day. The Australia Day Committee is offering stall space at all three locations to those interested in displaying their craft, hobby or skill. If you decide to provide a display there will be no charge for your involvement. If however, you want to sell a product, or range of items, an appropriate site fee will be charged. Additional charges will be made for power and water.

Australian Traditional Social Dance: Its Multicultural Roots

An article by Peter Ellis in the December, 1995 issue of *Dance Messages* made it clear just how much of the Anglo-Celtic dance music, and in some cases the dances themselves, popular around the folk scene have come to us quite recently. They have been imported from folk revivals that have occurred in the British Isles during this century. The music collected from traditional musicians in Australia was different because the dances they played for were different. The 19th century was one of those periods when an entirely new style of social dancing became popular, and was adopted by all social classes.

Earlier styles had been influenced by the fact that the majority of people lived in rural settings and had their own, mainly regional, dances. Most of what we call European Folk Dance comes into this category. Although the very earliest settlers from Britain did bring some of their folk dances with them, many of them had come from cities, not from villages, and they had already lost many of their cultural traditions in the upheavals that followed firstly, an Agricultural Revolution, with its closure of common land, and then the Industrial Revolution. The dances done in the earliest days by these new settlers were either the country dances that were danced in upper class circles or else those dances not strictly regional but more widely known over different areas of the British Isles.

As the Industrial Revolution gained momentum on that side of the world, it brought many changes to all aspects of social life. These changes were also to influence life in Australia as the early settlers clung tightly to connections with their former homelands and were quick to adopt many of the new social customs, including the new styles of dancing, that were developing there.

Meanwhile during the last days of the 18th century and the early days of the 19th a new style of dancing was developing in the main European cities. Based on European folk dances, the city dance teachers adapted them for dancing on smooth floors instead of on the village green. This suited the much enlarged city populations that had come from many different regions.

The new dances were of two types, the then somewhat shocking, closed-couple dances with partners facing one another, and the quadrilles with four couples in a square, facing inward. Contredanses and cotillons with couples in a square formation had been popular in the 18th century and four of the most popular of the French contredanses of the day became the basis of the Quadrille (also known in Australia as the First Set) with a fifth one added later. This was danced in Paris in the early days of the 19th century and first appeared at London's most fashionable dance hall in 1815. From London, it had migrated to Sydney by 1824, followed by many more of the new dances which were taken up with enthusiasm and made so much our own that by the 1850s, they had completely taken over the social dance scene.

The Waltz was the first of the closed-couple dances to make the transition from village green to ballroom and dance hall. This process had taken most of the second half of the 18th century. In Vienna it was danced vigorously in the suburban dance halls, and in Prague it had also been danced in fashionable society until banned by court edict in 1785. It arrived in London in 1812, provoking a storm of criticism, including a very stern editorial in the *Times* when it was first danced at the English court. Australian society appears to have been more tolerant, as historian Marjorie Barnard reports that the Waltz arrived in Sydney in 1815 and was danced at private balls although Governor Macquarie insisted on Scottish reels at Government House Balls.

New quadrilles, such as the Lancers, the Caledonians, which was danced to Scottish music but used the standard quadrille stepping, Prince Imperials, Alberts, Waltz Cotillon, Royal Irish and others were soon added to the repertoire overseas and shortly after appeared in Australia, often coming via London but sometimes direct from other cities such as Paris. This can be seen in an advertisement in the *Melbourne Argus* of December 19th, 1861 when the well-known dance teacher, E.V. Wivell proudly announced that he had received the details of the Prince Imperials direct from a French colleague and

would be teaching it at his class that evening. These quadrilles usually developed their own versions here and continued to be danced well into the 20th century with a few, such as the Lancers, Alberts and Waltz Cotillon still danced in some country areas at general social dances. It usually happened that when teachers adapted the dances of the ordinary folk they tended to make the steps more elaborate, and complicated. This certainly happened with French folk dance steps. However the steps of the quadrilles soon became simplified as the quadrilles were danced by more people and in different levels of society. The steps fitted other 2/4, 3/4 and 6/8 tunes as well as their original ones so that it was always possible for dance musicians to adapt the popular music of the day to suit them. This is one reason why these dances survived and remained popular for so long.

The new-style dances continued to take over the social dance scene, pushing out the English country dances and other folk-style dances. This process was accelerated by the introduction of the Polka in the 1840s. The Polka was based on a folk dance from Bohemia, danced to fast 2/4 music with an unusual and attractive rhythm. It first became popular in European cities, including Prague, Berlin, Paris and St. Petersburg. It was featured on some ball programs in Australia in 1845 and so the 'great polka craze' began in earnest.

Although advertised by a dancing teacher in Hobart as early as 1839 and one in Sydney in 1840, the Mazurka did not do so well here, possibly because it involved a more difficult and complicated series of steps, adapted from the energetic Polish Mazurka.

Another couples dance that quickly became popular shortly after the Polka was the Schottische. This was being danced in England around 1848 and here in Australia soon afterwards. Despite its name being the German word for Scottish, this dance came from Bavaria and its music was also German. Danced to 4/4 music or to 2/4 played slowly to give the same effect, its forward movement included a hop on the 4th beat, and the turn was done with stop hops. It remained popular right through the century but later versions eliminated the characteristic hops.

Although these ballroom adaptations of folk dances were usually introduced first to upper

and middle class dancers both here and overseas, they were later taken up by dancers at all levels of society. This happened relatively quickly here as our class structures were less rigid, a fact often noted critically by more snobbish visitors.

The Quadrille Assemblies held each week by many dance teachers were popular with keen dancers at the top of social scale. A typical program advertised in the Melbourne Argus on June 22nd, 1852, included the Quadrille (First Set), Lancers, Caledonians (all danced twice) and a Polka Quadrille. Couples dances included polkas, schottisches, waltzes, the Cellarius or Mazurka-Waltz and with a bracket combining the Polka and the Galop ending each section of the program. One country dance was also included in this program.

One dance that became a special favourite in Australia was the Varsoviana which combined a simple mazurka step with a polka turn and a series of turn-and-point steps. Danced to 3/4 music with a strong accent on the 2nd and 4th bars, it was launched in Paris in 1853 by a young dance teacher named Désiré, and arrived here soon afterwards. Although this dance was popular for only a short while in England, this certainly was not the case in Australia. Still a favourite in country districts this century, it has retained much of its original character in Victoria but further north in N.S.W and Queensland, the mazurka section has lost its characteristic hop, and dancers proceed in a series of sideways shuffles. Despite the name, it came from neither Vienna nor Poland. The mazurka step and general pattern of the dance are believed to have been adapted from the Scandinavian folk version.


Another dance from Bohemia, the Redowa, was also popular here last century, with the original Redowa Waltz in 3/4 time and a later adaptation in 2/4, the Redowa Polka. Although the waltz version impressed onlookers as being very graceful it had a change of weight that was difficult and so it tended to be danced only by the better dancers. A dancer from a Czech folkloric group confirmed that this step, with its change of weight, is difficult to learn but that it gives the Redowa its unique character.

With their variety of styles adapted from European folk dances, the popular dances took over the social dance scene and the English country dances disappeared. One exception

was Sir Roger de Coverly which was often used as the final dance at a ball, especially the more formal ones. There were also a few dances which combined some steps and figures from earlier dances with some of the new ones. One example is the Tempest which was advertised in the Illustrated Sydney News in 1854 as a "new fashionable dance". Others in this category are Circassian Circle, Part I, Eightsome Reel, and Highland Schottische. Solo dancing can be transferred more easily to a new country than social dancing, so we find that Clog and Step dancing brought from Ireland and from northern England flourished here, with an Australian style developing which featured improvisation. Competitions were popular, with champion dancers challenging one another and inviting paying customers to their contests. For more impromptu contests, often at pubs, doors were taken down to act as stages. Step dances were still featured as 'items' at balls early this century. Some folklorists have a very romantic, almost mystical, concept of folk dance and its origins, seeing it as remote from all other styles. However dance historians such as Joan Lawson in *European Folk Dancing*, (1955), explain how dances and styles have frequently been exchanged between countries, regions, and social classes. Others have emphasised the importance of travelling dance teachers in countries like Ireland and Scotland. An Englishman, travelling in Ireland in the 1770s, wrote that there "the cotters pay (them) sixpence a quarter for teaching their families." In country Australia last century the dances were often taught by family members, the local M.C. and other good dancers in the community, as well as by dance teachers. What's in a Name? Last century social dancing was simply called Ballroom Dancing but this name was usurped by the new dance style of the 1920s. Later on the term Old Time was also taken over by the New Vogue with its more modern and flamboyant style. The name Colonial Dancing is too restrictive, covering only the period to 1901. Heritage Dancing has an advantage as it suggests those things from the past which we value and wish to restore and preserve. In the 1950s some of the folk dances from the British Isles that were danced by the early settlers were revived by the bush

music clubs in Sydney and Melbourne. They formed the basis of what became known as Bush Dancing simply from that association with those clubs. But this name is misleading because all the folk, both in the bush and in the cities, danced in the style I have discussed here as being the major part of our dance traditions. As these traditions had already integrated elements from so many cultures last century they will surely fit in well with our present multicultural society.

Shirley Andrews ●



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The Folk Of Finland:

Susan Faine In The Land Of The Midnight Sun

In October last year, a folklorist from China who has now settled in Australia (and become a member of the VFA) brought to my attention information about the fourth International Folklore Fellows' Summer School. The topic - Tradition, Locality and Multicultural Processes - was of particular interest and relevance to me personally and professionally, and so, inspired by a combination of the course outline and the prospect of meeting folklorists from far flung corners of the globe, I made application to attend (July 1997).

Operating under the auspices of the Finnish Academy of Sciences and Letters, the Folklore Fellows is an international network of folklorists and researchers whose aim is to promote scholarly contacts, publication and research training. The network is made up of an unlimited number of honorary members and associated members, and up to 100 full members, twenty five percent of whom must be from outside Europe and North America. Honorary members are invited from among eminent folklorists whose scholarly contribution has been internationally and/or nationally important. June Factor is the only Australian member.

The purpose of the Summer School was "to provide researchers, university teachers and archivists with insight into current theoretical and practical issues in folklore research", and to stimulate global debate in the discipline of folkloristics. There were 13 supporting staff - mainly Masters and PhD students in Folklore from the Universities of Helsinki, Joensuu and Turku - as well as the organisers, the Professor of the Department of Folklore at the University of Helsinki and the Docent of the Department and two administrative staff.

There were 14 teachers, including the two organisers already mentioned. They came from India, the USA, Germany, Finland, Ireland, Sweden and Denmark. The 30 participants had been selected from Australia, China, the US, Phillipines, India, Bangladesh, Italy/Pakistan, Wales, Finland, Quebec, Lithuania, Estonia, Kenya, Iran, Sweden, the Udmurt Republic of the Former Soviet Union and Russia. Subsidies had been made available to scholars from developing countries. The regional quotas applied to the selection of participants meant

that I found myself in a professional gathering where the Anglo Americans were not in the majority, even though English was the working language. I hasten to add how privileged I felt to be a native speaker, as the level of the presentations was generally conceptually sophisticated, and in reality, required at least a familiarity with, and preferably an understanding of, current theory and jargon in a range of folklore-related disciplines such as comparative literature, cultural studies, sociology and anthropology.

Specifically, we were there to discuss the cultural and social significance of tradition, the interpretation/s of folklore, the use of folklore, the diversity of folklore processes, the meaning of folklore in peoples lives and how this varies in different cultures. I stress that these were to be discussed and debated, in the academic tradition, rather than being seen as questions to which we were expected to provide definitive answers. A library set up specifically for our use contained journal articles and books by most of the scholars presenting papers, as well as a wealth of other relevant material. We were each allowed up to 200 photocopies free of charge...and more if we were willing to pay.

The day was structured so that every morning we came together for two lecture-presentations, and in the afternoons, we worked in four groups the composition of which had been determined on the basis of our applications. I was in Myth, Locality and the Construction of Traditions, the largest group with eight participants, two 'full time' teachers and two 'floating' teachers. The groups worked in varying ways - in my group, we each presented an outline of our own research interests and practical experiences, and then discussed issues which arose from these presentations we had made. The diversity of work being done in folklore research in other parts of the world is enlightening and stimulating for Australians.

While it is impossible for me to share with you on paper the thought provoking presentations and discussions that took place, I would nevertheless like to pinpoint some of the broader issues.

- The relationship between nationalism and folklore - the use of folklore to create an identity from a subordinate culture
- Distinctions to be made between oral tradition/popular and written metaphor - the popular can be used politically to deliver a message, which in turn can be manipulated to deliver opposing messages - the popularisation of folklore through mass media
- Can the 'truth' of a tradition be negotiated? Has there been a cultural objectification of tradition, a removal of tradition from everyday life? The authority of the past - the romantic notion of an original pure tradition (thinglike) which needs to keep its authenticity or die
- Role of technology - homogenisation; cultural dominance; whose voices and words are heard? information dissemination - whose information?
- Ethnographer - fieldworker - folklorist: 'modernist ethnography' is interested in the voices of the people (perspectives); sensitive to dialogue at different levels; studies concern the relationship of global to local and regional; fieldwork is no longer 'I/other' but 'we'. As a critique of this modernist ethnography, consider whether the researcher is in focus or the subjects; need to publish research in the language of those studied if they are to be empowered.
- The authority of the storyteller - by understanding the coloniser, you can recover the voices that have been dominated
- Do folklorists look for 'truth' or are they concerned with social processes?
- Relationship between folklore, ethnicity and the study of material culture? Is ethnicity an adequate marker of group identity? Who determines that it will be the marker in the case of migrants and refugees? What is an ethnic group in the concept of the new Europe?
- To what extent does folklore shape or mirror the views of the past (eg Swedes talk of 'homogeneous past' not unlike Australians - yet there has always been diversity in Australia)
- Do traditions in a diaspora exist in isolation or should they be considered as global or transnational manifestations?
- Traditions may be constructed through fieldwork, collectors and archives
- Role of archive - source of information collected, also informs about attitudes of the era in which it is constructed or defined
- When does an ethnic group cease to be an ethnic group and become a community or social group within a community? - linkages to territory of origin - an idea of cultural difference between self and others - maintenance of boundaries or relationship to ancestry
- Traditions repressed/denied in their country of origin may be reinstated or 'mutate' to a new location
- Stages of the collection process - field notes may be rearranged to suit collector's own political/social view or intentions; the importance of code of ethics - how objective is an individual? How well do they understand the point of view of another /their knowledge /context /knowing?
- Collections should be viewed in the context of the era in which they were constructed rather than according to contemporary values
- Folklore performance and authenticity: a work is necessarily modified in performance - does that make it inauthentic? What is purity?
- Cultural articulation - the production of new meanings as the outcome of hybridisation; cultures don't die, they modify, adapt, transform
- Transitions - when the folklife of a community /group becomes part of the folklife of bigger host community it becomes mass culture, but this can also assist the preservation of original folklore
- The use of folklore to renew/revive national interest, energy in young people through the use of hero models
- "Otherness" discourse - difference seen as negative, commonalities never stressed; multiculturalism as a policy of conscious social change - political correctness - new stereotypes - masking of diversity behind label of multicultural
- Folklore performances can be seen as a series of signs - how do we read between them? Participation in oral folklore does not imply literacy. What do the signs in oral folklore tell us? How should we read them and read between them?
- Transnational narrative as a source of understanding different cultural boundaries
- The process of discovery of folklore transforms it - folklore - popular culture - these boundaries don't exist until defined by

folklorists

- Changed definition of 'people' from 'everyone' to 'common' people
- Art/craft - danger of dissociation of objects from daily life - cultural difference may be seen as class difference
- What is cultural heritage? How do people select it? People attempt to reconstitute their heritage in a new environment. What is the role of the folklorist in this context?
- Conscious political action fashions the selection of cultural heritage; the interpretation of cultural heritage - by whom? What do people think of as cultural heritage (forms of knowledge - their guide for teaching the young)?
- Assumption that everyone has cultural heritage. What happens to those who lack material required? - invention of new costumes - how much invention of heritage is there? Who is responsible for this? Is it good, bad?
- How to preserve indigenous cultures and diversity without enforcing/dictating conventionalisation of cultural 'product' through media
- Does change have to do (only) with loss? What about creation? Analysis is at least as important as observation. What is the folklorist's ultimate responsibility? What ethics are folklorists bound by?

And this is not all!

We still had time to socialise, talk informally, share songs, stories, sausages and jokes around the fire, swim and sauna regularly, and go on several excursions to partake of local culture - a tango evening, the making of traditional sahti beer, Lake Paijanne and the National Park and Helsinki, where we visited the University, bookstores and the Finnish Literature Society which houses the Finnish Folklore Archive. By sharing the fruits of the Summer School with museum colleagues and representatives of those government departments which generously supported my participation, I hope to succeed in providing a greater understanding of issues in contemporary folkloristics and its relevance to cultural institutions and their programs.

Susan Faine ●

The VFA received support from Arts Victoria, the Department of Communications and the Arts and the Department of Foreign Affairs and Trade to enable Susan to travel to Finland.

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*Allan and Elma Gardner in their front yard proudly displaying the Graham Squence Award.
Photo: Alan Musgrove*

The Graham Squence Award 1998

Presented each year by the Folk Song and Dance Society Of Victoria, the Graham Squence Award acknowledges sustained commitment and contribution to the preservation of Australian folk traditions by an individual. Allan and Elma Gardner, who received the award this year, have worked tirelessly for the Victorian Folk Music Club over the last 21 years. Allan and Elma have done a lot of the 'dirty work' like selling tickets, sitting on the door at dances, and other functions, as well as collating and mailing out newsletters. In addition, they have assisted in the production of several important folkloric publications and been the public face of the VFMC.

The presentation of the award came as a complete surprise to both Allan and Elma. Allan related the circumstances to us. "As usual we were in our grand position at the ball, on the door. It came to supper time and all of a sudden Jamie Johnston gets up on the stage and starts talking about some special award, and he said "Allan and Elma Gardner." It was the shock of our lives. That was the first we knew of it."

The Gardners first became involved with the VFMC in 1976, attending Monday club nights at the Alphington Anglers' Hall. Within 3 months Elma had been elected secretary, a position she has held ever since. Allan has also served on the VFMC committee almost continuously since joining and his voluble personality has gained him an unofficial position as the club's 'ambassador to the public.'

Elma has contributed many hours behind the scenes assisting in the publication of important works such as Peter Ellis's mammoth Collector's

Choice. Not only was she instrumental in getting Peter to publish the three volumes, she also did the tedious copyright searches required before Collector's Choice could go to print. Under Allan and Elma's direction, the Joy Durst Memorial Songbook, one of the VFMC's best selling publications, evolved from a loose-leaf edition into its present, user-friendly, spiral-bound form. All the music was painstakingly re-typed by Elma using an antiquated (by today's standards) Smith Corona music typewriter.

Shirley Andrews' Take Your Partners, now the standard handbook for Australian traditional dancing, owes its existence in its present form largely to the Gardners. The VFMC had published early editions of the book but when a major publisher was approached for the current edition, problems were encountered. Hyland House wanted guaranteed sales, so on behalf of the VFMC, Elma ordered 1000 advance copies. This made a print run feasible and that edition (1979) has been purchased by individuals and libraries in England, Ireland, Germany and China as well as Australia. When the VFMC was to become an incorporated body, the job of sorting out the club's constitution fell to the Gardners who approached the task with their customary resolve. Allan and Elma's consistent commitment of time and energy behind the scenes has made many things possible over the last 20 years and we congratulate them on receiving the Graham Squence Award for 1997. May the folk movement continue to benefit from their contribution for many more years to come.

Alan Musgrove ●



Boîte Co-directors Roger King (left) and Therese Virtue outside their Fitzroy headquarters.

Photo: Alan Musgrove

The Boîte: Melbourne's Multicultural Mecca

The Boîte World Music Cafe is a byword of the Melbourne folk scene. The radio program of the same name has become a minor institution in public broadcasting and, in recent years, the Boîte has organised a number of successful music festivals. It might sound like a folk industry 'rags to riches' story but the reality of producing these events regularly is somewhat different. Commitment to their own philosophy and a great deal of hard work have been necessary to build the Boîte's current profile. Initially based in Richmond, the Boîte was established in 1979 by Peter Karantidis who, prior to moving to Melbourne, had successfully managed a similar venture in Sydney which had gained the interest of the Australia Council. Karantidis and colleagues in Melbourne decided to establish a music organisation that would also foster multiculturalism.

Through publications, and presentations of music rarely heard outside its community of origin, the Boîte has helped create interest in a wide range of music and nurtured a network of capable musicians to play it. In the early days, programs consisted entirely of folk and traditional music but soon, with a group that included music students from the Victorian College of the Arts as a catalyst, fusion music began to occur. These musicians, mostly from English-speaking backgrounds, had been working with bands of various ethnicities and began incorporating into their own music the new sounds they were discovering. The Boîte was quick to embrace this traditional music refashioned by its new environment. It is this type of music that continues to be the Boîte's

greatest strength and is the mainstay of the World Music Cafe, which has nurtured popular groups such as Coco's Lunch, Petrunka and the Bulgarian Women's Choir.

In 1985, the decision was made to stop regular publications in order to concentrate on event promotion, as the time and staff were not available for both. This consolidation allowed for strong roots to be put down and has led to the Boîte blossoming in the '90s. Now, with the World Music Cafe, its namesake radio program and the Melbourne A capella Festival all operating successfully, the Boîte has once again entered the publishing arena with the launch this year of their own periodical, 3RD.

In 1987, the World Music Café was established, abandoning the large, occasional concert format of the early 80s, in favour of opening a small venue with low overheads that would operate regularly. Its home was Edinburgh Gardens Community Centre and in the Mission to Seamen in Port Melbourne, before finally settling at Mark Street Hall, North Fitzroy where it has become a focal point for the acoustic music scene. Roger King and Therese Virtue have been involved with the Boîte since 1984 and have seen it grow into a music network of national importance. Apart from the World Music Café, which is the heart of the Boîte's activities, Daylesford Singers' Festival, Melbourne A capella Festival, the World Music and Dance Festival and the Big Beat Percussion Festival are also under their umbrella. The Boîte directors have shown both business acumen and artistic sensitivity in planning these events, aiming to strike a balance between presenting popular acts that

fill venues and offering exposure to more marginal artists, in line with the Boîte's basic philosophy.

"There certainly are groups that we put on quite regularly that don't draw an audience. However, when we deliver an audience to them, that is to say, include them in a program of popular artists, they are often very well received. It comes down to clever programming and Therese is very good at coming up with good combinations," explained Roger.

Therese added, "I suppose an example is the way we use our singers' nights.. We have had some magical nights. One night, for example, Fay White was host and the guest was a southern Indian singer who told the audience about her singing style, as well as a little about each song. It was a wonderful experience for everyone who was there. A lot of people saw something they would never have gone out to see otherwise."

The 'small and regular' approach that worked successfully for the 'Café' was also applied to festival activities. In order to even out the workload it was decided that several small festivals would be held throughout the year. This has proved moderately successful for the last few years, although the 1998 program will feature only two festivals rather than four. Roger elaborated.

"We've run a series of small festivals through the year trying to cover a comprehensive range of music. We'd start the year with the Daylesford Singers' Festival in January, then we'd have percussion around May, A capella around August and World Music and Dance around November. But November is a terrible time to be running anything. There are all sorts of other things on at the same time. So we're pulling out of November. We ran the percussion festival for three years and got national coverage on the ABC, but to do a really good percussion festival we'd need to go much, much bigger and we're not ready for that yet. Our idea now is to keep with the A capella Festival and roll the other events into that; try to broaden that [Festival] by bringing other music into it without losing the profile it already has."

To keep the organisation running as it does now costs over \$200,000 a year and to have the freedom to carry out the challenging cultural, and political agendas the Boîte has set

for itself makes financial independence preferable. Until now half of the annual budget has been generated by funding but this level of support may not be sustainable in the current economic and political climate despite the Boîte's outstanding contribution to cultural diversity. Roger King described his dilemma.

"We've tried to be fairly bold and set our own directions and this is quite often in contrast to what funding bodies want to do. They have their own agendas and they want you to help them. We've just had an application to the Australia Council knocked back and so we have not one dollar of guaranteed funding for next year. So we will be looking very hard at all our independent sources of money and, fortunately, we have some strength on that side. We'll survive it, but on the other hand, it does raise some interesting questions. There are any number of political questions we'd just love to tackle, but we have to be very wary. Even though the funding is only 30 - 50%, it does make it very hard when we lose a big slab of it."

The Boîte is now faced with planning an extensive program based on 18 years of steady development with a \$50,000 hole in their pocket. Our lives have been the richer for the Boîte's work and it would indeed be sad for all of us interested in folk and traditional music to see its activities reined-in.

Alan Musgrove ●

Graduate Diploma In Folklife Studies

The "big, thirsty, hungry wilderness with one or two cities for the convenience of foreign speculators, populated mostly by mongrel sheep, and partly by fools", described by Henry Lawson in 1896, is still the image many people have of Australia. Furthermore, a desire for the source of true culture to be elsewhere, preferably England, has trivialised and obscured the study of its folklife.

In 'Adelaide and the Country 1870 -1917', J.B. Hirst described life in the South Australian capital, where "the wealthy came nearest to their ambition of recreating the life of an English country gentleman." While the establishment may have shown little interest in folklife studies, dedicated amateur writers, researchers and collectors, usually with leftist

perspectives, have made substantial contributions over the last 50 years. This is in sharp contrast to many European countries, and the United States, where professional academic study is the norm.

In 1997, the National Centre for Australian Studies at Monash University's Clayton Campus, began Australia's first tertiary course in folklife. The Graduate Diploma in Australian Folklife Studies, a one-year full time or two-year part time course, is open to candidates with a recognised bachelor's degree, although some places are made available to those without a degree who have suitable experience.

The six subjects that comprise the Graduate Diploma In Australian Folklife Studies have a multicultural perspective that seeks to broaden the understanding of folklife in Australia.

Recognising, understanding, studying and preserving folklife is not always easy in Australia where, as Norman Lindsay put it, "the only sign of (intellectual) activity I can discover is a determination to destroy anything that might lead to a tradition."

The first semester covers the subjects of Popular and Vernacular Culture, Material Culture and Australian Folk Culture, and the differences between them. The next semester explores the various cultures in Australia from Aboriginal to Anglo-Saxon, European, Asian, American, Japanese and African as well as the many subcultures within our society and how these can be 'discovered', collected, recorded, stored, preserved and displayed.

Folklife News spoke with several of this year's enrollees, who have come from as far afield as Warrnambool and Echuca as well as metropolitan Melbourne, and all agreed that the course has enabled them to reach beyond the parameters of music, dance and poetry to look at areas such as foodways, material culture and the popular culture/folklife interface. It has also helped them to recognise the rituals and traditions flourishing in their everyday lives. Geordie Dowell shared these thoughts with us.

"You never think of things in your own life, such as the way you garden, as being a passed down tradition: part of folklife. This course is all about valuing our culture in all its aspects and realising that Australia has a rich and tangible folklife."

Both Graham Dodsworth and Heather Tuck found that as well as having gained a deeper appreciation of folk culture, they have also

learned techniques of cultural mapping, research and proper oral history procedures, as well as how to categorise folk tales and determine what folklife is. Numerous field trips were organised this year to impress upon the students the tangibility of folklife, and to give 'hands-on' experience in archives and museums. Graham Dodsworth outlined the 1997 agenda. "We have been on more field trips than I can recall. They have included one to Sydney, where we visited seven museums and galleries, and a trip to the ACT to visit the National Library, the Australian War Memorial Museum and the National Film and Sound Archives. We went to Tumberumba, where we visited the Pioneer Women's Museum, which is possibly the most friendly museum in Australia and the one which exercises the greatest integrity. We also went to Moe, where the Moe Folklife Project was conducted, and did a cultural tour of Williamstown. This course has been a freshening experience and is recommendable on that alone."

Heather Tuck added, "As an educator, I find a sad lack of academic skills and a sad lack of Australian history in our schools. I have gained a lot from this course; it more than satisfied my expectations, and I would go as far as to say: [folklife] should be taught in schools." This sentiment was echoed by others, who were unanimous that the Graduate Diploma in Australian Folklife Studies "bridges the gap between officially recorded events as they are reported and as they are actually experienced." That every student we spoke to gave such unqualified praise for the course is testament enough to its value.

Alan Musgrove ●

If you are interested in enrolling for this course in 1998 contact Dr Gwenda Davey at the National Centre For Australian Studies at Monash University's Clayton Campus. Ph: (03) 9905 5242.

The Bottom Line

Peter Hicks

Independent release

The latest CD from Peter Hicks shows a kaleidoscope of influences and is a departure from previous recordings with his band the Born Again Pagans. The compositions, all by Peter Hicks and Geoff Francis, still display the left-of-centre focus we are used to but the music is firmly acoustically-based, the arrangements subtle and the production simple and clear.

The broad stylistic influences cover almost everything to which a folkie may have been exposed. There are audible traces of folk revival-Irish, gospel, ragtime blues and even a bit of Walt Disney. There are anthems, satires, ballads and comic songs.

The album is neatly book-ended by *We Don't Have No Reds To Blame No More* and *The Bottom Line* which clearly communicate the political thrust of the collection. The songs in between are by no means as anthemic as these starting and finishing tracks.

The Man With the Pink Triangle is a moving story of Kitty Fischer who survived Auschwitz as a child, with the help of a homosexual man who smuggled food to her and *Unsung Heroes* sings the praises of women in the union movement and the work they have done. The satire, *Her Bloody Family*, gives a broadside to the Royal Family while *The Sweet Breath Of Freedom* is a more serious critique of Indonesian military expansion and the refusal of successive Australian governments to speak out against it.

Take This Job uses computer acronyms to create an amusing ditty for those frustrated with contract work and *Mr Landlord* mimics the structure of *I've Seen Everything When I've Seen An Elephant Fly*, from Walt Disney's *Dumbo*, to drive home the improbability of having repairs carried out on rental properties. Without mentioning every track separately, suffice it to say that *The Bottom Line* is a well produced and well written album guaranteed to please mainstream folk audiences.

It is available for \$22 by mail from Peter Hicks, P.O. Box 163 Camperdown N.S.W. 2050.

Digging For The Soul

Michael Kennedy

Small Voice SV 1

This debut CD from the Ballarat singer/songwriter is firmly rooted in the Celtic/folk revival tradition and is pleasant listening throughout. Kennedy's thoughtful lyrics, light tenor voice, careful arrangements and high quality production make *Digging For The Soul* easy on the senses and sensibilities from start to finish. His approach to his material is reminiscent of that of Enda Kenny, Vin Garbutt and, perhaps, even a dash of Stan Rogers but still has an originality that makes it stand apart.

The songs range from the personal to the historical and the socially conscious. Kennedy says, "I was born in a small Murray River town and grew up largely unaware and ignorant of the incredibly rich and intricate culture that had been forcibly dispossessed by European settlement. My support and utmost respect goes to the Yorta Yorta and larger Bangerang people as they struggle towards rights over and recognition of what is ultimately their homeland. With courageous and compassionate leadership, Australia has the opportunity to work towards healing a past that is still touchable." This kind of sensitivity to people is apparent throughout Kennedy's work. The dispossession of the Yorta Yorta people is the subject of one outstanding track, *Possum Coat*. I also particularly like the treatment of Henry's Lawson's poem *Bill* and the mixing of wry humour and historical narrative in *The Adelaide*.

There are many more positive qualities to *Digging For The Soul*, not the least of which is the fine musicianship. The fiddling of Dan Bourke and mandolin of Michael Caine should be recommendation enough but when the sensitive bass playing of Steven Wright is added, the line-up complements Kennedy's guitar work perfectly. Helen Wright's backing vocals and occasional atmospheric bagpipes from Andrew Kuiler complete a very neat package.

This CD was kindly supplied by Rhythm and Views 273 High street, Northcote 3070, and is available there.

Alan Musgrove ●

Rakott Krumpfl (layered potatoes)

One of the problems with trying to pass on traditional recipes in print is that so much of the knowledge is based on tasting, smelling, feeling and looking rather than on exact weights and measures. Certainly, most of what I learned from my mother was transmitted through practice, observation and intuitions about what might work.

The second problem is twofold. Not only has everyone become much more conscious of 'eating healthy', but any semblance of the nutritional balance provided by a traditional cuisine has been totally eroded by a kind of 'world cuisine' hotchpotch which seems to have become the standard diet for many people.

Consequently when you trot out a list of ingredients which includes 24 egg yolks and a litre of cream, people immediately reach for a lettuce leaf instead.

This said, I have attempted to commit a few of my mother's (and now my) recipes to paper for the benefit of my children and other busy people who don't have the time to share a cooking session or two.

The dish I am about to describe is one which has never been served to me outside my extended family. My sister's children (half a generation older than mine) re christened it many years ago as Rocket Spuds and so it has been referred to ever since: a small contribution to the development of foodways folklore from Hungary.

Ingredients

Enough to fill a large heat proof dish and feed 2 or 3 adolescent boys, a pre teen daughter and me if there is any left

- 1) 7 or 8 very large potatoes, boiled or microwaved in their jackets till tender
- 2) 7 or 8 hard boiled eggs
- 3) 7 or 8 skinless frankfurters (or their equivalent in cabana, some other spicy sausage like csabai, or a mixture of several types)
- 4) 300 - 500 mls cream, or a mixture of cream and sour cream (sour cream in Australia is too gelatinous to pour, hence the compromise)
- 5) Butter or margarine for the top
- 6) Paprika (sweet or hot according to your taste), salt and pepper

Method

- 1) Grease an oven proof dish deep enough to take at least 2 layers of everything.
- 2) Slice eggs and sausage. Cut potatoes into 1/2 cm slices. Try to keep the slices intact, but at least save the best ones for the double row on the top.
- 3) Start with a layer of potatoes, followed by the sausage and then the eggs.
- 4) Sprinkle with paprika, salt and pepper to taste.
- 5) Pour a good measure of cream over the lot. If you are using both sour and sweet cream, beat them together lightly with a fork first.
- 6) Repeat layers, finishing with a double row of potatoes arranged in overlapping circles.
- 7) Pour the remaining cream over to cover entire surface, dot liberally with butter or margarine and sprinkle with a little paprika.
- 8) Bake in a moderately hot oven till potatoes are crisp and brown.

Serve with pickled cucumbers or beetroot, or our favourite, home made cucumber or capsicum salad.

Cucumber or Capsicum Salad

Ingredients

You can use any colour capsicum, but use only Lebanese or continental cucumbers as there are too many seeds in the other. As the process is similar to pickling, the end product keeps well for days.

Method

- 1) Grate, finely slice, or shred in a food processor, the chosen vegetable.
- 2) Sprinkle liberally with salt (1 teaspoon per large cucumber), mix well and leave to stand for at least 1/2 hour.
- 3) Prepare dressing by dissolving sugar in a little warm water. For 1 large cucumber you would expect to use about 2 tablespoons of sugar. Add white vinegar to taste.
- 4) Take handfuls of the vegetable and squeeze out as much liquid as possible. Add vegetable to dressing and adjust the acidity to taste with more vinegar or sugar. Under no circumstances should you add any salt, as there always is plenty left from the prior process. Enjoy!

Sue Matrai Hammond ●

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folklife

what's on

Folklife News is the newsletter of the Victorian Folklife Association Inc.

MUSIC

DANCE

SPOKEN WORD

FESTIVALS

INTERSTATE

RADIO

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

2 Hodgson St Brunswick

3rd Sun of month 2pm \$3

CONTACT GREG O'LEARY

(03) 9387 3705

Comhaltas Ceoltoiri Eirann

Irish Music & Dance sessions

St Phillips Hall

Hoddle St Abbotsford

Every Wed 8pm

CONTACT: PADDY O'NIELL

(03) 9312 6058

Upper Yarra Acoustic Group

2nd Fri of month 8pm

Yarra Junction Prim School

Main Rd Yarra Junction

CONTACT: SHANE

(03) 5966 2568

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
 (03) 5974 2214

Irish Night
Elephant and Castle
 McKillop St Geelong
 Every Thur 8-12 midnight
CONTACT: IVAN
 (03) 5266 1230

Geelong Beginners Music
Classes
 3YR Offices
 Every Thur 8pm
CONTACT: IVAN
 (03) 5266 1230

Pancakes on Tuesday
Jam Session
 Pancake Parlour
 Moorabool St Geelong
 Every Tue 8pm
CONTACT: IVAN
 (03) 5266 1230

Blackboard Concert
Wintergarden Restaurant
 McKillop St Geelong
 Every Fri 8pm
CONTACT: IVAN
 (03) 5266 1230

Folk Victoria Music Nights
at Westwyck
 492 Victoria St West Brunswick
 Last Fri of month
 8pm \$5
CONTACT: JEANETTE GILLESPIE
 (03) 9481 6051

Ringwood Folk Club
 Community Hall
 Knaith Rd East Ringwood
 Every Tue 8pm
CONTACT: ALLAN GARDNER
 (03) 9497 1628

Maldon Folk Club
 Cumquat Tree Tea Rooms
 Main St Maldon
 Every Tue 7:30pm
CONTACT: GRAHAM
 (03) 5475 2209

Picken' at the Piggery
 Footscray Community House
 Moreland St Footscray
 3rd Fri of month
CONTACT: JANET OR NICK
DEAR
 (03) 5368 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
 (03) 5562 2693

Selby Folk Club
 Selby Community House
 Minak Reserve Selby
 1st Fri of month
CONTACT: BOB FARROW
 (03) 9894 4372

Irish Music/Singing
Sessions
 Old Colonial Inn
 127 Brunswick St Fitzroy
 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
 (03) 5447 7690

The Deakin Concerts
 Union Building Deakin Uni
 Last Fri of month
 \$10
CONTACT: DOMINIC
MCALINDEN
 (03) 5251 2694

Aerostato
 329 Elizabeth St Melb
 Every Sunday
CONTACT: COSTAS
ATHANASSIOU
 (03) 9419 9085

Louis McManus Benefit
 Prince Patrick Hotel
 Victoria St, Abbotsford
 Tue Dec 2, 8pm
CONTACT: ACROSS THE
BORDERS (03) 9387 3376

Beginners A capella
 Hawthorne Community House
 32 Henty St, Hawthorn
 Alternate Sat from Feb 28
CONTACT: JILL SCURFIELD
 (03) 9818 1990

DANCE

Bendigo Bush Dance &
Music Club
 Emu Creek Bush Band
 3rd Fri of month
CONTACT: MARY
 (03) 5442 1153

Sedgwick Old Time Dance
 Black Billy Band
 Sedgwick Hall
 1st Sat of month
CONTACT: JULIE
 (03) 5439 6317

Kalinka Dance Company
 Nunawading Arts &
 Entertainment Centre
 Every Wed 7:30pm

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
 (03) 5243 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
(03) 5224 1428*

Ringwood Bush Dance

Uniting Church Hall
Station St Ringwood East
1st Sat of month
*CONTACT: ALLAN GARDNER
(03) 9497 1628*

Lockwood Old Time Dance

Lockwood South Hall
3rd Sat of month
*CONTACT: THE ORGANISERS
(03) 5446 3100*

SPOKEN WORD

The Storytelling Cafe

St David's Uniting Church
169 Nicholson Street Abbotsford
Dec 2 On the wings of a dream
*CONTACT: CINDY-LEE HUNTER
(03) 9758 4751*

EXHIBITIONS

Chops and Changes

Chinese Museum
Cohen Plce. Melb
until Dec 8
*CONTACT: VFA
(03) 9417 4684*

FESTIVALS

*UNLESS OTHERWISE STATED
FESTIVALS ARE IN VICTORIA*

Nariel Creek Folk Festival
Nariel Creek
Dec 26 - Jan 2 1998
*CONTACT: NEVILLE SIMPSON
(03) 6077 1241*

Woodford Folk Festival

Woodford, Qld
Dec 27 - Jan 1998
*CONTACT: QLD FOLK FED.
(07) 5476 0600*

**8th Daylesford Singers,
Songwriters and Children's
Festival**

Daylesford
Jan 9-11 1998
*CONTACT: THE BOITE
(03) 9417 1983*

Cygnnet Folk Festival

Cygnnet, Tasmania
Jan 9 - 11, 1998
*CONTACT: CHIP WARDLE
(03) 6295 0280*

Tamar Valley Folk Festival

George Town, Tasmania
Jan 16 - 18, 1998
*CONTACT: MICK FLANAGAN
(03) 6328 1926*

Wombat Folk Festival

Wombat, NSW
Jan 23 - 26, 1998
*CONTACT: PAT EMMETT
(02) 6384 3229*

**15th Yarra Junction
Fiddlers' Convention**

Camp Eureka, Tarrango Rd
Yarra Junction
Feb 20 - 22, 1998
*CONTACT: KEN MCMASTER
(03) 9499 5052 (BH)
(03) 9481 7662 (AH)*

Cobargo Folk Festival

Cobargo, NSW
Feb 27 - Mar 1, 1998
*CONTACT: JIM MACQUARRIE
(02) 4474 2736*

Pako Festa

Pakington St, Geelong West
Feb 28 - Mar 1, 1998
*CONTACT: ANA VRANTSIS
(03) 5221 6044*

**Greek Orthodox
Community Festival**

John Cain Memorial Park
Darebin Rd, Northcote
Sun Mar 1, 1998
*CONTACT: ANDY MYLONIS
(03) 9489 6845*

Nannup Folk Festival

Nannup, WA
Feb 27 - Mar 2, 1998
*CONTACT: BARB STEVENSON
(08) 9446 6659*

Pall Mall Craft Market

Pall Mall, Bendigo
Sun Dec 28
CONTACT: (03) 5439 7212

New Year's Eve Carnival

Bendigo CBD
Wed Dec 31
*CONTACT: KEITH OBERIN
(03) 5434 4092*

**Maryborough Highland
Gathering**

Princes Park Maryborough
Thur Jan 1
*CONTACT: MAX MARTIN
(03) 5461 1904*

Chinese New Year

Golden Dragon Museum
Bendigo
Feb 5 & 6
*CONTACT: JOAN JACK
(03) 5441 5044*

**REGULAR
INTERSTATE
N.S.W.**

Illawarra Folk Club

1st & 3rd Fri of month 8pm
Wollongong City Tennis Club
*CONTACT: JOHN HARPLEY
(042) 62 1788*

**Wongawilli Colonial Dance
Club**

Every Wed 7:30pm
Wongawilli Hall
*CONTACT: DAVID DE SANTI
(042) 571788*

Border & District Folk Club

1st Wed of month
Sodens Hotel Wilson St
Albury
*CONTACT: ANNA BUTLER
(060) 213 892*

Loaded Dog Folk Club

2nd Sun & 4th Sat of Month
Annandale Neighbourhood Cntr.
*CONTACT: RICHARD MILLS
(02) 9564 5780*

A.C.T.

Merry Muse Folk Club
2nd & 4th Fri of month
Lithuanian Club, Wattle St
Lyneham
CONTACT: COL WRIGHT
(06) 238 2324

STH AUST

Celtic Learners Evening
Every Mon 7.30pm
Flagstaff Hotel
Franklin St Adelaide
CONTACT: JOHN STEWART
(08) 8296 1354

Barossa Folk & Blues Club
Last Fri of month 8pm
The Vine Inn Hotel
Nuriootpa
CONTACT: BRIAN DORRIDGE
(085) 66 3545

Sth Aust Bluegrass Assn
Last Wed of month 8pm
Governor Hindmarsh Hotel
Adelaide
CONTACT: SABA
(08) 8323 9187

Sth Coast Folk Club
Every Thur 8-12pm
Port Noarlunga RSL
The Esplanade Port Noarlunga
CONTACT: PETER THORNTON
(08) 8382 4195

Cumberland Songsters
Every Fri 8:30pm
Cumberland Arms Hotel
Waymouth St Adelaide
*CONTACT: S.A. FOLK
FEDERATION*
(08) 8340 1069

McLaren Vale Folk Club
Fortnightly
The Singing Gallery
133 Main Rd
CONTACT: THE ORGANISERS
(08) 8323 8089

Gawler Folk Club
Last Sat of month
Family Hotel Gawler
*CONTACT: S.A. FOLK
FEDERATION*
(08) 8340 1069

TASMANIA

Instrumental Session
1st Fri of month
Batman Fawkner Hotel
Launceston
CONTACT: BETH SOWTER
(03) 6397 3427

Old Novitiate Folk Club
2nd Fri of month
Behind Church of Apostles
Margaret St Launceston
CONTACT: PETER LYALL
(03) 6391 8634

Liffey Music Gathering
3rd Fri of month
Old School House Liffey
CONTACT: GARY STANNUS
(03) 6397 3163

Singing Session
Last Fri of month
Batman Fawkner Hotel
Launceston
CONTACT: FRANK BYRNE
(03) 6326 3237

Instrumental Session
Every Sun 4-6pm
Irish Murphy's
Cnr Bathurst & Brisbane Sts
Launceston
CONTACT: BETH SOWTER
(03) 6397 3427

Bush Dances
Last Sat of month
Various venues
Hobart
CONTACT: DAVID WANLESS
(03) 6273 6730

*THE AUSTRALIAN FOLK
DIRECTORY GIVES A
COMPREHENSIVE LISTING OF
FOLK VENUES AND
ORGANISATIONS THROUGHOUT
AUSTRALIA.
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RADIO

3RN 621 AM
NIGHTLY PLANET
Lucky Oceans plays
local and international folk music
Mon-Frid
11:05pm-1am

MUSIC DELI
with Paul Petran
Sat 8pm

3CR 855 AM
LOCAL AND LIVE
Local artists recorded and live
Fri Noon-2pm

EAR TO AIR
Community Music Victoria
Tue 1-2pm

SONGLINES
Grant Hansen presents
Koori music
Thur 2-4pm

YUGOSLAV NEWS AND MUSIC
Thur 7:30-8pm

WORLD WOMEN'S BEAT
Women's World Music
Mon 12-1pm

WOMEN'S WORLD MUSIC
Sunday 2-3

3ZZZ 92.3 FM
VOICES OF OUR WORLD
Tue Noon-1pm

IRISH PROGRAMS
Sat 11am-Noon
Sun 6-7pm

3INR 96.5 FM
THAT'S ALL FOLK
Rhonda Cadman
Sun 5-6pm

3RRR 102.7 FM
OLD FOLK SHOW
Rick E Vengeance
Tue 2-4 pm

3PBS 106.7 FM
THE BOÎTE
Multicultural Music
Thu 9am-11 am

GLOBAL VILLAGE
Acoustic music from around the
world
Sun 3-5pm

3BBB 97.5 FM
TRAVELLERS' TAPESTRY
with David Haines
Mon 7pm

BALLADS & BLARNEY
with John Ruyg
Mon 8:30pm