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folklife

NEWS

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

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Red Cliffs Folk Festival (see page 3)

It's been a busy year so far at the Victorian Folklife Association. We have already held a very enjoyable Senior Citizens' Concert, and our series of Sunday concerts at the Victorian Arts Centre was a success. With this winter edition, we bring you news of some personnel changes. Alan and Elma Gardner are retiring from the Victorian Folk Music Club after twenty-two years of fantastic support. We congratulate them for a job well-done. Here at the VFA, we farewell our first 'real' editor, Alan Musgrove, who has decided to return to NSW. To Alan we say 'thank you': you have really shaped 'folklife news', bringing to it variety, readability, humour and just a little irreverence from time to

time. Our very best wishes for health and happiness go with you. Liz Trotter and Kylie Riddell between them, will be writing, editing, looking for advertising, and bringing you the best of folklife in Victoria. Kylie Riddell, a musician, has been a regular contributing writer to folklife news over the last two years. Liz has been helping in the office and looking after the membership database. We also want to extend our best wishes to Coralie Collins for a speedy recovery after her recent illness.

Susan Faine •

Director Victorian Folklife Association Inc.

Contents

- 3 AROUND THE STATE
- 4 TRADITIONAL SESSIONS: A BEGINNERS' GUIDE
- 6 ALAN MUSGROVE INTERVIEW
- 8 ISFNR NEWS
- 9 OBITUARY FOR NEVILLE SIMPSON
- 10 MEMBER PROFILE: KATHRYN CLEMENTS
- 12 FOODWAYS
- 13 CHILDRENS FOLKLORE
- 14 BOOKS AND CD REVIEWS

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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.

PATRON: His Excellency the Hon. Sir James Gobbo, A.C., Governor of Victoria

THE VFA COMMITTEE 1996-98

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COPY DEADLINE

for next issue of
Folklife News

July 20

due out at the end of August

articles should preferably be
submitted with both disc (Macintosh
preferred) and hard copy.

Kilmore Celtic Festival

Assumption College, Kilmore
Saturday, June 26

CONTACT: CELTIC INFOLINE PH: (03) 5781 1711

Headlining the festival this year is the dynamic female trio Bhan Tre, along with plenty of old and new artists including Caledonia, Dalriada, Murphy's Law, Francis O'Mara, and A'Capella group, Comhthional. In the Theatre join in a workshop on the bodhran, tin whistle, harp, banjo, Irish dance or making corn dollies - admission is included with your day ticket. Browse the market for Celtic craft, jewellery, literature and music, and fill up at one of the food stalls, washed down with a Guinness or one of the district's famous Mt William wines. Saturday night's concert starts at 7.30pm and finishes late.

For those wanting to make an early start, arrive on Friday in time for the Ceilidh featuring the band Finn MacCool, in the Memorial Hall. Festival ticket holders admitted free. Motel, hotel, B&B and caravan park accommodation are available. Kilmore is 60km north of Melbourne on the Northern Highway, or catch the 9.10 V-Line train at Spencer Street to Kilmore East to meet the Shuttle Bus. If you would like to busk on this train, call the Infoline.

Red Cliffs Folk Festival

Friday, July 2 - Sunday, July 4

CONTACT: IAN MCDONALD PH: (03) 5024 1468 AH

PAM HAWSON PH: (03) 5024 2116

Friday evening offers a Blackboard Concert at the Red Cliffs Pub or a Harp Concert at St. Mark's Anglican Church. Start the weekend with the Folk Music Breakfast at Hudak's Cafe in Fifteenth Street, Mildura, and then travel into Red Cliffs for the market, folk performers and Busking Competition. Drive out to Lindeman's Winery for lunch and music all afternoon. Saturday concludes with a family Bush Dance and Camp Oven Tea at St. Joseph's Hall, or concert at the Red Cliffs Pub. On Sunday morning there is a Poets' Breakfast at the Pub, followed by drum, harp and other workshops, or alternatively from 11 am, you can ride the Red Cliffs Historical Steam Train and enjoy a barbecue lunch. All artists and bands will converge on the Pub for a Farewell Bash in the afternoon.

Varied accommodation is available in Red Cliffs, as well as in Mildura. The winter sunshine is fabulous, and there is so much to see and do in an area surrounded by world-famous national parks such as Hattah/Kulkyne and Mungo - Walls of China. Of course there is also a variety of relaxing cruises on the mighty Murray.

Boite Winter Festival

July 23 - August 22

CONTACT: THE BOITE PH: (03) 9417 1983

The Boite Winter Festival celebrates music and dance from all around the world, incorporating the 7th Melbourne A Cappella Festival. In 1999 the festival includes free entertainment at Southgate on Saturday and Sunday afternoons, with performers including Oktet Suta - winner of the 1997 European Folk Award, Mundy-Turner, Petrunka, traditional Tongan singing, Flamenco dancing and African song. At the Sofitel catch Zulya Kamalova from Tatarstan, 5 Floors Up, the Angels of Soul and others. The World Music Cafe in Mark Street, North Fitzroy, will present old favorites like Sock, Fay White, and Helen Wright as well as newcomers Shaking the Tree. There will also be a number of connected events throughout Victoria.

The final weekend promises many highlights including an A Cappella concert at the Collins Street Baptist Church, and the Melbourne Millenium Chorus - a 500 voice choir. There are still some places available - for those who have had some experience singing in a choir or group. Rehearsals will take place in existing community choirs as well as special Millenium Chorus rehearsals. Males are particularly encouraged to join. Contact Roger King at the Boite on 9417 3550 to find out more.

National Folk Week

August 23 - 29

CONTACT: FOLK ALLIANCE AUSTRALIA

PO BOX 217, HEIDELBERG, VIC, 3084

PH: (03) 9459 8128 FAX: (03) 9455 2333

email: dieter@mail-direct.com.au

www.folkalliance.org.au

National Folk Week is the first Australia-wide celebration of folk culture, 'from the back of Burke to the suburban backyard'. Promoted by Folk Alliance Australia locally and nationally, the Week promises to provide a multi-media focus on folk music and performance. Events will include concerts, workshops, markets, festivals etc. Expressions of Folk Culture will be as diverse as possible with multicultural, indigenous, blues, world music, bush & traditional music, contemporary acoustic music, spoken word and dance. Some of the ways for performers can be involved and therefore receive publicity include linking your concert or workshop; participating in interviews, store promotions, workshops; or contributing a track to a 'sampler' CD to promote Australian artists.

Traditional Sessions: A Beginners Guide



Session at the Railway Hotel, Nicholson Street, Fitzroy PHOTO: KYLIE RIDDELL

Good sessions have an ebb, a flow, a heartbeat and a soul. They can draw even the most inexperienced musician into a circle of spontaneity and creativity. Usually a session takes place in a designated corner of a pub where tunes and songs are swapped and shared until late into the night. A session provides the focus for continuity and selection that form the spine of traditional music. Although there are unspoken rules of etiquette, what it all comes down to is respect for singers and musicians, and more importantly, for the music itself.

Sessions are for playing. They are a great place to meet people, have a good time and listen to rich sources of traditional music. Wherever I roam in the world there are different unspoken rules for session playing but one thing is universal - traditional music is for participation. You don't need to have super talent, just some ability, the inspiration to play and learn and as much practice as you can muster. Not many of us can rival Louis McManus' string wizardry but it is encouraging to hear a brilliant musician, and realise that behind their great playing is a good deal of hard work.

Good basic technique is important. Seeking sound advice

and listening to it seems like an obvious first step and yet one often ignored. Not too many in the folk business have intended to make their fortune by publishing traditional music books - the majority simply love the music and want to hear it played. Purchasing music books as references is money well-spent. Don't be put off a book such as 'Fiddle Tunes' or 'Learn to play the Accordion' if you play the penny whistle; these books are of value in most cases to help you pick out the notes of the tunes. Taking a tape recorder to a session is often better than being trapped by tablatures. Before taping it is essential that you seek the musicians' permission especially if they make a living out of recording. They are simply safeguarding their livelihood and no doubt would prefer you to buy their albums!

I cannot stress enough the importance of listening, not only to enhance rhythm and phrasing, but also to help you to become familiar with tunes, to inspire you to practice, and to train your ear to hear the sound of your chosen instrument, as you squeak and squawk your way to perfection. Some teachers say a good starting point is to have a complete knowledge of a tune. This knowledge can

only be acquired by listening to experienced players and recordings. It helps to study from an excellent musical source, i.e. someone playing the tune with style.

Learning the tune note for note is not as hard as it sounds, especially if you can hum it as it is played. Take it slowly, phrase by phrase, and have the tune accurately stored in your memory before trying to make it dance from your instrument. Eventually, you can put your own spin on the tune. Remembering every note is important, and the amount of time and space you give to each note is how you create your own style. Just as speaking reflects your personality, the way you phrase offers others an insight into you as a person.

Being a sensitive musician means playing quietly on occasions and where appropriate not playing at all. If you have a choice, try to play with someone better than yourself. If a musician plays a run that is unfamiliar ask them about it after the session; they probably learned it by asking someone else too. Traditional music has been passed down mostly through an aural tradition for centuries.

Sessions are not the place to learn an instrument, or a place to practice. With basic competence, easing yourself into a session is not hard. There is no set rule about when to venture into your first session. A year seems a reasonable time to expect to take depending on individual efforts. By learning a few standard tunes you can go to a session, festival or club and play with people you have never met before. In five years or so, after practising and playing, you will hardly recognise yourself. Starting young is helpful but it is never too late to start...just likely to take a little longer.

Most traditional music was created for dancing. Dancing to traditional music helps get the rhythm inside you. Although there tends to be a strong bias towards Irish dancing and music sessions at present they are certainly not the only ones around. Living in Melbourne there is no problem seeking out a session which suits you and the style of music you want to play (whether that be Irish, Bluegrass, Cajun or traditional Australian music, for example).

Music is in pubs all around the country today because of the gravitational pull between musicians and their need to socialise, as well as the publicans' growing awareness of its financial viability. Some pubs develop into territories which result in cliques. Nevertheless, they are generally open to new players who are respectful of other musicians and ultimately the music. Now often regarded as a highly developed institution incorporating tradition, etiquette, tourism and economics, the bottom line is that I have rarely stepped away from a session without having learned something - a tune, a technique, a variation or a damn good story.

Kylie Riddell •

National Community Music Conference

Mackay, Queensland

July 23 - 25

*CONTACT: RICHARD LETTS (MCA) PH: (02) 9969 2082 OR
CENTRAL QUEENSLAND CONSERVATORIUM PH: (07) 4957 3727*

The National Community Music Conference is being organised by Community Music Australia (a program of the Music Council of Australia) and the Central Queensland Conservatorium of Music (Mackay) as part of the Queensland Biennale. The program will pay attention to the many ways in which musical skills are being built, the differing programs that meet the needs of differing people, the ways music itself builds communities, ways that money can be found to support music projects and organisations - and more. There will be musical performances that are the culmination of projects mounted in Mackay over recent months.

The conference fee will be \$125 if paid by mid-June, \$140 thereafter, but \$115 for CMA members.



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Alan Musgrove has been Editor of Folklife News for the past four years. He recently resigned and is moving back to his home town of Wollongong. Alan has been performing solo and in bands, since the mid 70s.

LET'S START WITH THE EARLY DAYS - YOUR DEVELOPMENT AND HOW YOU GOT INVOLVED IN FOLK MUSIC AND ARTS.

Well, music from the start.....I always banged away on toys and that as a kid. You know, those toy xylophones and hand-me-down mouth organs from Uncle Frank - I spent hours with those. We didn't have a record player when I was a kid. We did have a wind-up gramophone with all these old records. A lot of them were like old country music, hillbilly they used to call 'em.

DID YOUR PARENTS PLAY MUSIC?

No. Dad sang a lot and was always in shows. He did the vaudeville thing really. He worked in the mines so he just did that in an amateur way. We didn't have a piano because nobody played it. We used to go to Auntie Doris' place where we had the family sessions.

AND YOUR MUM, DID SHE SING?

No, it's hard to get her to sing even when she was the only one that would know something. In fact I was up there a few years back and we got a fragment of a song called 'Skibbereen' out of a John Meredith book. We sort of made it up so there were two full verses and we were practising in the kitchen. Mum said, 'Don't you know the rest of that?' It was an old song from the Irish famine. She wouldn't sing it though; she wrote it down for us.

DID YOU HAVE MUSIC AT SCHOOL?

We didn't get a lot of it at school. I just had a burning desire to do it, so I think I sought it out. The thing that really got me going was that I got a guitar when I was 15 and had all these early Bob Dylan records where it was just him and his guitar. This was great because you could hear what he was actually doing and copy it. It was hard with big bands, rock and roll bands, to hear what instrument was doing what if you didn't have your ears trained. But the Dylan records were good. So, through Dylan into Woody Guthrie, through Woody Guthrie into politics. I was in the Communist Party and the Guthrie songs and all that were well known there. And then I started asking myself quite a long time ago, 'Where is all the Australian stuff?' I started to find it. I got listening to what was current but I went from there gradually backwards to the roots.

WHAT WAS YOUR FIRST BAND LIKE?

There were three of us at school that made a little band and wrote these pathetic songs. They were really social issues but very naive - I can't really remember any of them except that they were meaningful (at the time).

In about 1975 I was in a band called the Dutch Uncle Frighteners with Tony Allen, Geoff Perry and George



Alan Musgrove (far left) with Harvest Moon

Patterson. We were playing Irish, Bush and Jug Band stuff. We rehearsed up about eight to ten songs or something and we went to Jamberoo Pub where the festival now is. There used to be a rock band in there and a talent quest. We went and won the talent quest. Afterwards a guy came out, sacked the band and hired us. We only knew 10 songs though so we had to do a lot of bullshitting and quick learning. That was the first folkie band I was in. The bands before that were 'originals'. Then, a couple of years later came Lizard Dust which was again a Bush, Irish, Scottish, Jug Band. George Patterson was in that too. There were another couple of bands still in Wollongong. I was also in The Billawongs; that was a full-on, partially electrified bush band, and the Bull Eye Bushband who were famous around there. Also, in the early 80s I was doing solo work and still do.

I had done a little bit of collecting accidentally because people had said you should tape this old guy or that old guy. So I did. In the Lizard Dust band we did use a couple of things I had collected, but mainly we were playing the Bushwackers type of thing. It wasn't until several years later

that I started to work out what the Aussie stuff really was. I moved to Melbourne in 1983 and played with Bush Turkey briefly. The first thing we did was go on a tour to NSW.

THIS WOULD HAVE BEEN A WILD TOUR. I COULD IMAGINE HAVING SEEN BUSH TURKEY PERFORMING MYSELF AT THIS TIME. YOU SURVIVED!

Yes, but when they said they were going to go to Tasmania for \$60 a week. I said, 'Forget it'. It would have cost us more than that to live - I think they thought I was being finicky. Bush Turkey and I lasted three months. I played with them a bit after I left, as a sit-in player.

After Bush Turkey, Wallis White's Wing Walkers briefly - one of Geoff Perry's bands and that was a 30s - 40s popular music band. We dressed up in military uniforms. It was a cabaret act really, which lasted a year. Eucalypto came after that, which lasted three years. That was a weddings, parties, receptions, anything sort of band so we played anything from bush to swing, country, bridal waltzes - you know the stuff - they send you the tape and say learn this for the bridal waltz by Saturday. I went to the States then for three months with my family at the time, to visit in-laws. I ended up playing gigs.

After that, I was in the Luna C Band with Terry Douglas and Mike Harris and then there was the High Times String Band (Maggie Duncan, Ken McMaster, Janet Dear, Norm Adams). We put out a couple of albums. In 1989 - 90 I joined Highland Paddy and for the next five years we were playing four nights a week in the Irish pubs. There were so many people that went through that band in five years.

When we started that Irish thing back in 1990 some of the shows we did, like the Moonee Ponds Tavern and Saturday night at the Normandy in the back room, you would have all ages from young right through. I don't think you get that now. It's a real young people's scene and the bands are catering to them. We were an Irish Show Band, not a traditional band. It's not the same as now with the band playing deathly loud in the corner and no one really listening. There are heaps of these 'do-it-for-cash' bands around and not a lot of Irish music being played in them. It's not traditional.

I put out a cassette called 'Fear Street'. I played guitar, banjo, mandolin and sang on it. During this period I met Thalia and we did the CD 'Interplay' together with her poems and my music.

WHEN DID THE FIDDLE COME INTO YOUR CAREER?

Well, I had a go in the early 80s with the fiddle and everyone said it sounded really awful so I sold it. I wish I hadn't because I spent ten years then without working on it. About four years ago I came to have a fiddle - I don't know how. It was pretty scrappy but I started getting tunes out of it again. Later, Joe Cashmere's fiddle was given to me as a long term loan by his granddaughter. Joe was one of the

great old time fiddlers. He came from western NSW and he died in 1959 at the age of 86 or 87. This fiddle had been lying dormant for about 35 years and when it was given to me it was in pieces. I put it back together and it sounds great.

I was looking at things out of John Meredith's book 'Folk Songs of Australia, Volume 1'. There were fiddle tunes in A Flat and B Flat which are not all that easy to play for us fiddlers. I showed it to a fiddle player and he said that they would not have played that. I sent for the tapes from the National Library because I was completely buffaloes by some of the transcriptions I'd seen and found out that the real problem was that the tunes were just slack - you know, below concert pitch. They were simply transcribed at the pitch they were at. So, when they were adjusted all back into real fiddle keys, with real fingering shapes, they started to make sense. I started to get back into it again.

DID YOUR CURRENT BAND HARVEST MOON COME ABOUT BECAUSE OF THIS?

Yes. I wanted to get some of the rarer Australian material out so that people could hear it. Australia is really behind the rest of the world there in getting its own music recorded. There are a few bands doing it but they are spread out - Muroan, up northern NSW, they are doing good stuff and Jindi from Bathurst are giving it a bit more of a modern treatment. In Victoria there is Harvest Moon and Emu Creek.

AT SOME STAGE YOU CAME ACROSS EILEEN MCCOY, THE TRADITIONAL AUSTRALIAN DANCE BAND FIDDLER. TOGETHER YOU PRODUCED AN ALBUM WITH A CO-OPERATIVE OF MUSICIANS AND THE NATIONAL LIBRARY OF AUSTRALIA. HOW DID YOU DISCOVER HER?

Rob Willis is a collector who lives in Forbes. He started his collecting with John Meredith. He has travelled all over the country. He found and recorded several tapes of Eileen. He sent me some and said, 'You should hear this lady'. I met her shortly after and had sessions with her and I realized what was on the tape that Rob had sent me was only a fraction - she knew stacks of stuff. We talked about it a bit and decided we should probably make a record if we could get it together. She was very keen but had always been overshadowed by her husband, the famous country singer.

YOU HAVE BEEN INVOLVED WITH SO MANY ARTISTS OVER YOUR CAREER. WHO HAVE BEEN YOUR GREATEST TEACHERS?

I have learnt something from all of them practically. I have learnt stage craft from a lot of different people. As far as musical technique is concerned I learnt it outside the bands I was in. I was always hanging around with somebody else who would show me this or that. When I decided I would have to learn jazz guitar chords I was in the

continued next page

band that inspired me to do it but I went and bought a book on jazz guitar chords. When you are using the stuff immediately those books really work. They don't work when you sit around by yourself too much and don't play enough. I was learning stuff that I was going to use straight away. It has all been a learning experience and I am still learning. I have never been one for formal lessons.

HOW DID YOU GET INVOLVED WITH THE VFA?

Alan Gardner from the VFMC told me that the VFA was looking for a newsletter editor. I had done some work with computers but I really got the job because I knew a lot about what was going on. There were other people there who could write and edit but they didn't have the background. I did a lot of work whilst I was there. It was a very active period for me with working, collecting and playing.

Now I want to go away and get my health back before I think about anything. Then, I have projects on the boil (to get back to). I have one book about a fellow called John McKinnon, an accordion player from near Terang, which is half done. I also want to get out just a small spiral bound book of what I have collected. I will have to decide what I think is the best or the most unusual that hasn't been collected anywhere else.

The last years have been something else!

THANKYOU FOR YOUR GREAT CONTRIBUTION TO THE VICTORIAN FOLKLIFE ASSOCIATION, TO FOLK MUSIC AND THE ARTS. WE WISH YOU ALL THE BEST ALAN.

Kylie Riddell •

*For Harvest Moon CDs and bookings contact Greg O'Leary
PH: (03) 9399 3738*

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13th Congress of the International Society for Folk Narrative Research (ISFNR)

The Victorian Folklife Association will host the 13th Congress of the ISFNR in Melbourne in July 2001. A local organising committee has been established and consults regularly with overseas colleagues, mostly by email. The overall theme of the Congress will be 'Traditions and Transitions: Folk Narrative in the Contemporary World'.

Sub-themes will consider papers which deal with broader issues and concepts of race, gender, cultural and social difference, language and linguistics; with issues of theory, methodology and case studies. Indigenous voices will be welcomed in every stream. Sub-themes now being considered include: the colonised and the colonisers; dislocation and belonging; stories: the tellers and the tales; folk narrative by and about children; and the fantastic and the mythologised.

Panel sessions/forums will provide an opportunity for further discussion, including a special open session looking at the use of folk narrative/folklore in welfare, law, etc., with examples from New Zealand and the Pacific in particular. The Victorian Folklife Association would like to hear from potential sponsors, as well as folk performers and artists who would like to be involved in the Congress.

Contact Susan Faine PH & FAX: (03) 9417 4684

email: folklife@connexus.net.au

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We Mourn the Passing of Nariel Creek Stalwart and Inspiration Neville Simpson

Neville Simpson passed away on the morning of May 13 after a recent battle with cancer. Approximately two years ago he had a lung removed and appeared to make a remarkable recovery. When at Nariel last New Year we were to find out that he had been diagnosed with a growth in the throat, which specialists were confident in being able to successfully treat. Just a week or so after this treatment he suddenly developed an agonising pain in the back which turned out to be from a tumour on the spine. He received further treatment and appeared to be recovering. In fact when Bert, Des and I called in to see him at Easter he had put on a stone in weight and was his old chirpy self. He had even started working back on the farm and riding his motor bike. However, his condition deteriorated rapidly in the last couple of weeks.

Neville was born in Corryong on June 22, 1931 and went to the Nariel School. He turned his hand to mechanical repair work and also was a labourer at the Myrree Saw Mill, later felling timber for 20 years. The sawmill was behind the Nariel Hall. On inheriting a portion of farm from his grandfather, this new occupation remained supplemented with timber work and machinery maintenance. His father-in-law, Charlie Ordish, taught Neville the accordion, but Neville was a talented musician in many ways - the guitar, concertina and mouth organ being other instruments he played. When Con Klippel died in 1975 leading the Nariel band and setting up and running the folk festival largely rested on Neville's very willing and capable shoulders. Neville's father Sid was also a tremendous yarn and tall story spinner, a talent very much inherited by Neville. Maureen Simpson (nee Ordish) married Neville in 1957, and moved into their present dwelling which adjoins the original slab Nariel School. They have five children Raymond, Ian, Brenda, Leanne and Malcolm.

Times were not easy for Neville and Maureen, they raised their family in a tiny house with the barest of facilities in the isolation of the Nariel Valley near the upper Murray River not far from the foothills of Kosciusko - extremely wet and freezing cold in winter. They had the first three children in *the space of less than three years. The property Neville inherited from his grandfather was poor quality and infested with blackberries, and the control of these was an ongoing occupation for him. He seemed to be accident-prone and at almost every annual visit to Nariel we would find Neville had miraculously recovered from being run over by his tractor, driving into a deer or kangaroo which ended through the windscreen and onto the front seat, or being knocked flying by a charging cow. He worked his butt off every folk festival setting up lights, speakers and sound equipment, mowing*

the oval, cleaning the toilets, planting shade trees and so on. So much taken for granted by all of us. And then onstage he led the band with that grin, moving his hairline up and down when it was time to stop the tune. Neville was a life member of the Victorian Folk Music Club and recipient of the Squance Award. Most of all he loved his music dearly and meeting and welcoming people and joining in sessions. It was the Nariel band's method of welcoming visiting musicians, having them sit in, that inspired Emu Creek in its charter when forming in 1981 and in having children or juniors in the group. Neville will be sorely missed by all.

Peter Ellis ●

Letters

Re the song 'Old T.I.' (folklife news, Dec, 1998, p.10) Ron Edwards (one of Australia's foremost authors on folk arts and skills) has the date of composition as 1935 on board the lugger Pearl and the oral account by Jarfar Ah Mat's brother as being his informant. There are many variations of words and even an Aboriginal version called 'Oh P.I.' - P.I. being Palm Island where there was a native settlement. Ted Egan and I tried to sing it as a duet, but he had learned it in the Territory and my version came from Queensland; there were such differences that we could not manage it! Same with our differing versions of 'Jacky-Jacky'. I endorse Harry Gardner's remarks about the harmony singing of the T.I.s; even in hotel bars when I was there in 1953 as a seaman on the old Cape Leeuwin there were usually as many parts sung to a melody as there were T.I.s present and despite the lateness of the hour.

I put the version I learned into the 'Second Penguin Songbook', along with the two sets of words to the drawing room ballad tune 'Only a Beautiful Picture'; the second lot being on the wreck of the coastal steamer Yongala off the Queensland coast...Maybe the melody of 'Only a Beautiful Picture' was chosen by the original poets of these disaster songs because the tune was very popular at the time and also it was a tear-jerker in its original lyrics. From memory, here is the chorus of the original:

'If those lips could only speak, if those eyes could only see,
If those beautiful golden tresses were there in reality
Just to feel you touch my hand, just to hear you speak my name...

But it's only a beautiful picture in a beautiful golden frame'.

So you see it was a good selection for songs of doom and disaster! The late Alan Marshall and I once sang it as a duet at a small private party at Writers' Week at the Adelaide Festival in 1964 with great success. Alan shared my penchant for old pop tear-jerkers, we used to do 'Please Mr. Conductor, Don't Put Me Off Your Train' to applause.

Bill Scott ●



Kathryn Clements - Traditional Irish Singer

Kathryn Clements' love of music began at a very young age. She remembers her father singing 'Danny Boy' and popular songs from the movies, and the way he would encourage the children to line up in the doorway at parties and sing songs such as 'Red Red Robin'. She learnt piano and sang in the school choir. After studying speech therapy she bought a flute with her first pay cheque. After two trips to Ireland in the 1980s, she was drawn more and more to traditional Irish singing, and decided to concentrate on this most natural of her talents. She first heard Mary Black and was inspired: "She sings from the heart in a really impassioned way - she opened up an avenue to explore that in myself," says Kathryn. Back home she became involved with the Geelong Folk Club and gave her first low-key performances in cafes and at festivals. She admits that although her love of Irish music started at a very young age, her knowledge of it was limited until 1992 when she took leave from her job and spent four months in Ireland, travelling to festivals, collecting songs, singing and listening in pubs and taking lots of summer schools.

Summer schools are held even in very small villages, usually preceding a festival and dedicated to a particular player. Classes for instruments and voice, as well as dance, provide instruction and information on the culture and history of the music. "In terms of being able to learn the style of singing, it's very much an aural/oral tradition, so you just listen, practice and sing. The ornamentation and other components of traditional singing evolve from that. Most musicians in Ireland play by ear and do little runs and trills

on the whistle and flute and that's the same as what you do with your voice," says Kathryn.

During this trip she knew she had found the musical expression she was looking for. "What really cemented it for me was I sang in a pub in Doolin on the west coast in Clare, which is quite well-known for traditional music, though a bit touristy, and the whole pub went silent. In a session in Ireland someone will say I want to sing a song and others will call for hush - similarly for slow airs on flute or fiddle. Silence and respect is expected. In contrast, here you might hear complaints that a singer is interrupting the flow of a session. Children in Ireland grow up in that sort of tradition; in Australia they're not used to it." At following sessions she was given many more traditional songs by other singers. "They don't worry about encouraging someone. They're not afraid that by encouraging you they're limiting their own chances." Paddy Berry, a traditional singer from Wexford gave her a tape of songs to learn when she returned to Australia, which became the basis for her first recording, 'Winter Fodder', a tape of unaccompanied songs.

A shortage of venues with the encouraging atmosphere she had found in Ireland led Kathryn to decide to teach workshops at home and through the CAE. "My primary goal is to meet that need to sing that people have. Many have been discouraged in the past - were told to mime in the choir or not to boast, whereas in Ireland people are proud to sing. Although it is a solo unaccompanied tradition I teach it in a group. By the end of a session or course most are prepared to sing a solo verse, to take the risk of singing

in front of other people because the environment is very supportive. They let go of the fear of not doing it properly." Kathryn says the classes have uncovered many glorious traditional voices, who start off with basic ornamentation and progress to more complex technique.

"Ornamentation is a technique that is up to the solo singer to use, and it can change all the time; it's a very emotional form of singing. It all stems from the *sean-nos* (big songs) which are sung in Irish; traditional singing is in English but there are 'big songs' as well. *Sean-nos* come from a particular area in the Gaeltach (the Irish speaking parts of Ireland) telling of events or people from that area. There are different styles - for example, the North is less flowery, whereas Connemara on the west coast is very ornamental. The etiquette in Ireland is to let the native singer sing their area's songs." This is a matter of politeness rather than exclusivity. Kathryn says, "I was never told in Ireland, 'you're not Irish, you can't sing that'. I don't do it pretending to be Irish. I do it because I think it's deep within my genes and my psyche." Though she herself has Irish ancestry Kathryn understands the uncanny, almost haunting appeal that traditional Irish music has to her students of different backgrounds. Having built up a number of contacts and a knowledge of the best festivals, schools and pubs to go to (which she shares with her students), Kathryn looks forward to returning to Ireland but she no longer contemplates moving there. "I don't look at Ireland through rose-coloured glasses," she says.

For her latest CD "From Ireland to Here", which is dedicated to her late father, Kathryn decided to include those songs which she most loves singing, because of the lyrics, the air, or for the personal meaning they have in her own musical journey. The decision to include a number of accompanied songs was dictated partly by the fact that a CD only of unaccompanied songs has a narrower appeal to the music buying public. In any event this allowed her to work with musicians of the calibre of Michael Westlake, Andy White and Matthew Arnold. To understand the pronunciation and meaning on the Gaelic language songs she enlisted the help of David Lucy at Melbourne University. "I had started learning with the Irish Language Association but it was very difficult. I wanted to concentrate on the singing and realised I didn't need to be a fluent speaker." A couple of the songs are Scots Gaelic, which accounts for the Celtic description on the cover.

Kathryn returned to Ireland in 1997 to take part in the Fleadh Cheoil na Eireann. The Fleadh is the culmination of a country-wide series of competitions to find the best traditional Irish music practitioners, and has the prestige of an all-Ireland football final. Although she did not win the experience was invaluable. "Singing and performing are different and they both need development; to connect with the audience and be yourself is very important. I'm still happy just singing in a session but performing forces you to

build up your skills." She has taken lessons in general technique with jazz singer Christine Sullivan and believes in the necessity of "oiling the apparatus" to achieve the control and flexibility to perform at her best.

After taking a break following the birth of her daughter, Kathryn is back on the music scene. She has hosted singers' nights at the Boite and performed at the recent Apollo Bay Festival, as well as being part of the folklife Sunday series at the Victorian Arts Centre. Kathryn also believes in creating her own opportunities, such as her dinner shows, which allow the audience to talk, have a meal, and then listen to a concert. Kathryn shares the context behind the songs in her shows with the audience, and although she prefers performing quieter songs, Kathryn's shows are a balance of fast and slow. Kathryn is also starting up a new monthly session in Northcote over the Winter modelled on the successful afternoon sessions at the Colonial Inn of a couple of years ago. The aim is to provide a comfortable non-smoking atmosphere for singers and musicians of various skill levels and ages. Kathryn says, "The only rule is that, if someone is singing, you do actually listen."

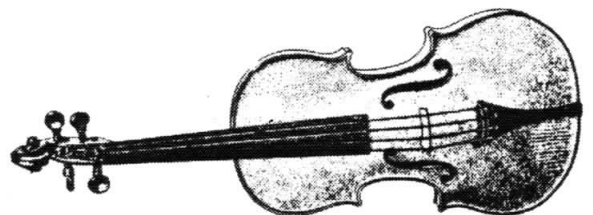
Liz Trotter •

'From Ireland to Here' is available from ABC shops. *'Winter Fodder'*, *'From Ireland to Here'* and *'Kathryn Clements and the Peat Fires Live'* are available to order direct. PH: (03) 9497 3227

Traditional Singing classes for beginners with Kathryn Clements are at the CAE from August 14. Contact the CAE for further details. PH: (03) 9652 0671 or 9652 0669

Sunday afternoon sessions at the Grandview, corner of Station Street and Heidelberg Road, Northcote begin on June 27 at 2:30 until about 5:30. Meals, coffee and cake are available. The next session on July 25 is part of the Boite Winter Festival. The final Winter session is on August 29 as part of National Folk Week.

Kathryn Clement performs at Cellini Restaurant in Heidelberg on August 15 as part of the Banyule Winter Arts Festival. Book early as these shows will sell out. Bookings: PH: 9497 3227



Slow Food Melbourne

"Born and nurtured under the sign of industrial civilization, this century first invented the machine and then modeled its lifestyle after it. Speed became our shackles as we fall prey to the same virus: 'the fast life' here to overturn our traditional eating habits, even attacking us in our own homes or forcing us to eat Fast Food." So begins the Slow Food Manifesto, a light-hearted yet serious call to arms for all those desiring an alternative to the over-processed, homogenised fare which dominates the market place. The Slow Food Movement has its origins in a small food and wine association called Arcigola, formed in Bra, in Piedmont, in the north-west corner of Italy, to advocate authentic Italian traditions. In 1986, as a reaction to the opening of a McDonald's in Piazza Spagna in Rome, the association added the words "Slow Food" to its name. By November 1989, the association's aims had gained international support and representatives from Europe, North and South America and Japan gathered in Paris to proclaim the official beginning of Slow Food - The International Movement for the Defence of and the Right to Pleasure. One year later Slow Food held its 1st World Congress in Venice, and today the movement has spread to 35 countries, including Australia.

Like the snail that is its symbol, Slow Food is about refusing to be rushed. It aims to promote a "philosophy of pleasure" starting at the dinner table, to educate consumers, including children, about food culture, and to safeguard and defend farming and food traditions and regional cooking practices. Slow Food is a non-profit organisation whose members have the opportunity to get together in "convivia". The Melbourne convivium holds a number of educational tastings and seminars as well as lunches and dinners. "Members attend events which receive a great deal of food industry support and are consequently of incredible value and celebrate the quality and multicultural diversity available to Melbournians," says James Broadway, the president of Slow Food Melbourne. "We are also planning working parties to assist in the revitalization of some heirloom orchards and other "hands-on" projects for anyone interested in learning about the reality of preserving diversity."

*To find out more about upcoming events contact James Broadway at Slow Food Melbourne.
PH/FAX: (03) 9489 0930 or MOBILE 0411 875 575*

Colcannon

The word colcannon comes from the Irish-Gaelic word cal ceannan, literally meaning white-headed cabbage. Kathryn Clements' cassette of traditional songs, 'Winter Fodder', features a song named after this old Irish favourite.

Ingredients:

- 1 lb 10 oz (750 grams) green cabbage
- 1 lb 2 oz (500 grams) potatoes
- Small bunch spring onions
- 6 fl. oz (175 ml) milk
- 1/2 teaspoon mace
- Salt, freshly ground black pepper
- 2-3 oz (55 - 85 grams) butter

Method:

- 1) Cut the cabbage into quarters and cook in salted, boiling water until just tender. Drain and let cool.
- 2) Boil the potatoes until tender, drain and mash them.
- 3) Dice the spring onions, discarding the green. Simmer the white part in milk until tender. Add to the mashed potato, beat until smooth.
- 4) Dice the cabbage and add to the potato. Season.
- 5) Put into serving dish, make a well in the centre and add the butter. Serve immediately.

Port Fairy Folk Festival The Lawson Paterson Award for Songwriters

**First Prize: A Maton Guitar; Special Prize
\$1000 for Best Song of Tolerance**

The 24th Port Fairy Folk Festival will be held over March 10-13, 2000. Each year the songwriting award generates huge interest and has unearthed many wonderful folk songs. The 1999 award went to Saul Roche from Castlemaine with his song "Confessions". The special \$250 prize for the new category of Best Song of Tolerance was won by Wendy Jackson from Beaumaris with "We're Sorry".

Next year the first prize for the best original song or ballad in folk (contemporary or traditional) style is a new acoustic guitar from Maton, one of the world's best guitar makers. The Festival Director Jamie McKew has announced that the Best Song Of Tolerance will win \$1000. Final judging will be held at a featured Songwriters Concert at the festival.

Entry forms available from PO Box 1252, Geelong, 3220. Entry fee is \$10, (to cover the costs of administration.)

DIBS, DOBS, CHUCKS AND SNOBS

The Game of Jacks Through the Ages

Q. What have horses, pigs, cats and false teeth got in common?

A. They're all steps in the game of Knucklebones.

Knucklebones is an ancient game. Bones, thought to be playthings, have been found in prehistoric caves in Russia. Nobody knows how the game was played in prehistoric times, but in classical times 'Pentalitha' (Fivestones) as it was known, was played with five little pebbles or knucklebones. They were thrown into the air and caught on the back of the hand. The pieces on the floor were then carefully picked up with the fingers while balancing the rest on the back of the hand. There is no record of the other variations in play, but it is highly probable that the pieces were thrown and picked up in much the same way as children play now.

Later, a pottery ball, slightly smaller than a golf ball, was added, which made the game a little easier to play, as the bounce of the ball allowed more time to snatch the pieces up from the floor. The use of a ball or marble was recorded as early as the mid-16th century. By the 19th century, the game was highly developed, with many steps, some of which are still played today. For instance, 'passes-passes' (France, 1800s) was played in the same way as 'Through the Arch' in Australia and Kopru (Gate or Bridge) in Turkey, where the pieces are pushed through an arch made by the thumb and index finger of the left hand.

The game is known throughout the world, and probably has as many names as there are countries. Dibs, Chuckstones, Snobs, Chucks, Dabs, Bestas, Diketo, Terrespil, Pacheta, La Payanita, O-Tedama - the list is endless. In English-language countries, the game is usually called by the universal name of Jacks, which has also been adopted as the name for the small spiked metal playing pieces produced in America.

Jacks is one of the most accommodating of games - almost anything of the right size can be used. Pick up a few stones or pieces of tan-bark from the playground and you can start playing immediately; although the playing pieces should have enough weight to land on your hand without bouncing off - a common failing of the cheap, mass-produced plastic knucklebones currently available from toy shops and novelty stores.

From earliest times, knucklebones have been replicated in a wide range of materials, including precious stones and metals, ivory, wood and finally plastic. In the days before coloured plastic pieces were so readily available, children in Australia dyed their sheep's knucklebones by soaking them in ink or boiling them on the stove in a tin filled with water and flower petals.

The game is also played with ceramic cubes, spiked metal jacks and little bags filled with beans, rice or sand. One very skilful version, played in Vietnam and Thailand, uses

chopsticks or lengths of bamboo as playing pieces, and a lime or lemon in place of a ball. The steps in this game are based on the traditional work of women in the home.

The eminent American folklorist, Dorothy Howard, visited Australia in the 1950s, collecting the play lore of Australian children. She subsequently published a paper entitled 'The Game of Knucklebones in Australia', largely based on material collected in Western Australia, where the game was played with a passion. Her research material is now in the Australian Childrens Folklore Collection, which has recently been donated to the Museum of Victoria by Dr June Factor, co-founder of the Collection and its Director for over twenty years.

In case you've forgotten, here are some of the steps for Knucklebones from the 1950s. No doubt there will be more to add to the list:

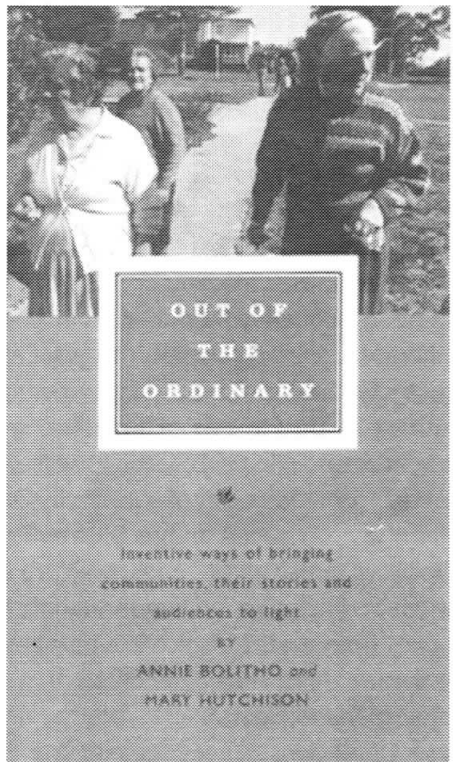
- Ones, Twos, Threes, Fours
- Scatters - Ones, Twos, Threes, Fours
- Sweeps - Ones, Twos, Threes, Fours
- Dumps
- Colour Dumps
- Clicks
- No Clicks
- Little Jingles
- Big Jingles
- Juggles
- Horse in the Stable
- Through the Arch
- Over the Line
- Pigs in the Sty
- Thread the Needle
- Catching Flies
- My Pussycat Likes Fresh Milk

If you're still wondering about the 'false teeth' from the riddle at the beginning, it comes from a step common in the 1920s and 30s, called Granny's False Teeth, where the knucklebones are picked up and placed between the fingers of the left hand.

Ref: Opie, Iona & Peter, Children's Games with Things, Oxford University Press, London, 1997

Judy McKinty •

If you have stories of memorable Jacks games, or any other information about games and child lore, please send them to Judy McKinty, 54 Erica Avenue, Glen Iris, 3146, or email them to judy@pixeltech.com.au listing where and when you played the game. Contributions will be used in future articles on children's folklore.



OUT OF THE ORDINARY

by Annie Bolitho and Mary Hutchison

They're on the front cover - ladies in buttoned-up cardigans, one clutching a handkerchief. In the background at the end of the street is another small group, talking. Ordinary people you'd think - just like your mum, your sister, your grandmother - just like you and me. Perhaps, but in this book the term 'ordinary' gains a new meaning and a new respect, and it's all done through stories.

Annie Bolitho and Mary Hutchison are both writers and community arts workers. Their work with groups of people in Canberra's local community reveals the power of stories to make a strong connection between people and place. This book is about story sharing, writing and publishing in community groups. It is intended to 'create interest in the potency and charm of bringing conversation and writing together and to show the influence this can have in community building and in the expression of people's sense of place and identity'.

It is a beautifully-written book, well laid-out with black and white photos and quotes from program participants woven into the text. The voices of the authors can also be heard through reflections from their notebooks, giving a sense of identity to the names on the cover.

As a resource book for workers in community arts, cultural planning, folklore, education, heritage and many other areas, this is an inspiring and practical guide which presents imaginative ideas for gathering stories, writing

them down and publishing them. It takes the reader step-by-step through the process, giving examples from the authors' own projects along the way. There are tips for hosting community gatherings, beginning interaction with a group, developing an activity, encouraging stories, making a book, marketing and distribution and setting up a community writing and publishing group.

At the beginning of each chapter is a summary of its contents and a list of the topics covered. Sub-headings throughout the chapter and very clear layout of the text make the ideas and processes very easy to follow and understand.

Two ideas which are particularly interesting are the use of scribing and scrapbooks. The process of scribing includes writing a story down as it is told. This involves listening for detail, rhythms and patterns of speech. The aim is to capture 'the unique shape and feeling each story creates as it is related by a particular individual'. The result is very expressive, and the examples given read like poetry. For instance:

We lived right across from the beach
 The beach and the waves and the sea gulls
 And the boats all along the horizon

The use of scrapbooks is a non-threatening way of story-building. Each person contributes a piece of writing - a few words or a whole story, sometimes stimulated by a photo - which is added to the book. The book itself can be displayed, or individual pieces revisited with the writer at a later stage.

The final chapter is titled 'Reflections'. It explores the powerful concept of finding the writer's voice and the relationship between words and text. 'It's a strong moment when people who feel that they don't have anything "interesting" to tell, first start to put a story into words'. It describes the growing awareness of participants about what makes a good story, and the realisation that they all have something to say, no matter how 'ordinary' it may seem.

The collaborative process of story-making can be a memorable bond between people. This book presents story sharing, writing and publishing as meaningful activities within community groups, and a way of revealing the interrelationship between people and place. Anyone working with groups of people will find the book an invaluable aid. It is indeed out of the ordinary.

Judy McKinty ●

Out of the Ordinary is available for \$25 from bookstores or direct from the publisher:

Canberra Stories Group
 10 Quinn St
 O'Connor ACT 2062
 PH: (02) 6249 7824

Cajun Roux - Gumbo

This is Cajun music at its best - Cajun Roux have recently released their first CD and they are to be congratulated for the authentically traditional style of Cajun music such as you would hear from recordings made in Louisiana USA.

Cajun music emerged from the French immigrants from Acadia (now Nova Scotia) who settled in South-West Louisiana. From the early 1800s the Acadian traditional dance music became infused with the local influence of the Native and Anglo-Americans, the Spanish, and the Afro-Caribbean slaves. Two fiddles originally provided the dance music, but by the late 1800s the diatonic accordion was embraced by Cajun dance bands and in the 1920s the guitar was added. Songs typically of heartache and remorse are traditionally sung in Cajun French. For example, one of the oldest songs, 'J'ai passe devant ta porte', track 11 on Cajun Roux, was first recorded in 1929 by Cleoma Breaux Falcon.

Geoff Le Blanc is of Acadian descent and his love and respect for the traditional Cajun musicians shows as he and the band members strive to represent the authentic feel of their great music for Australia and beyond. There are 14 tracks of traditional Cajun music with songs sung in Cajun French by Janet Dear - also on guitar, Nick Dear on fiddle, Geoff LeBlanc on Acadian accordion and Matt Ryan on double bass. If you are a Cajun dancer like me the music will get your feet tapping and you will want to dance the Cajun two-step and the Cajun waltz. If you have been to our Cajun workshops you would have learnt these exciting dance moves, as well as the Jitterbg, and clog or step dance to the faster music of Swamp pop.

For those who haven't tried Cajun food there is even a recipe for Cajun Roux Gumbo - Chicken and Okra Gumbo - especially good at band practice or after a Cajun Dance. Laissez le bon temps rouler! Let the good times roll!

Margot Hitchcock •

Bookings and information contact Cajun Roux

email: cajunroux@radiolink.net

PO Box 61

Blackwood, Victoria, Australia, 3458.

Cajun Roux and Hard Drive together with regular guest singers and musicians, begin a residency at the East Brunswick Club Hotel, 280 Lygon St, from 6:30 pm onwards every Sunday. To learn Cajun dancing contact Margot Hitchcock PH: (03) 9481 7713

Banquet: Ten courses to Harmony

by Annette Shun Wah and Greg Aitkin
(Doubleday)

Setting out to research a book on Chinese-Australian foodways, husband and wife team Annette Shun Wah and Greg Aitkin discovered that much of the material they were looking for could not be found in books. Therefore, they embarked on a tour of Australia collecting anecdotes from those with first-hand knowledge of the history of Chinese foodstuffs, agricultural practices, restaurants, customs and beliefs. The result is an entertaining history of the Chinese influence on, and interaction with, Australian food culture. 'Banquet' is great to dip into, with chapters such as Chinatown, Yin and Yang (Chinese food as medicine), Banquet (celebrations and festivals), Watch Your Mouth (etiquette). Self-contained chapters on a particular subject mean it can be frustrating to keep track of each interviewee's story. (There is a list of who's who at the back to help if you get lost.) 'Banquet' includes many recipes, from the curious to the appetising, evidence of the adaptability and skill of Chinese cooks in Australia. Some readers may find the tone of the writing overly chirpy; there is barely a mention of any racial prejudice or difficulty encountered that is not glossed over. However 'Banquet' does not pretend to be more than it is - an affectionate and beautifully presented survey of Chinese Australian foodways that will have readers heading for the kitchen and possibly to the library to delve deeper into social history.

Liz Trotter •

Don't forget the
**Annual General Meeting of
the Victorian Folklife
Association**

will be held on
**Thursday, 24 June 1999 at
7pm
at 1st Floor, 71 Gertrude
Street, Fitzroy**

MEMBERSHIP

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 sector govt, & private sector

NAME OF ORGANISATION

POSTAL ADDRESS OF ORG. 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 you could offer to the VFA.

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SIGNED DATE

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Annual Membership Fees

	individual	\$15
	individual concession	\$10
	Corporate/ non-profit	\$35
	Corporate/ government & private sector	\$50

Membership Benefits

- * **Folklife News Victoria** (quarterly) to members 4 times a year
 - * **Free listings** in Folklife News noticeboard
 - * **1/3 page free display advertising** each year
 - * **discount** on publications productions by the Victorian Folklife Association
 - * use of **reference library** during office hours
 - * **information and professional advice** on the development, management and marketing of folklife programs and events
 - * **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 & facsimile (03) 9417 4684 email folklife@connexus.net.au
- Victorian Folklife Association** po box 1765 collingwood victoria 3066 australia

Vol. 5 No. 2 Winter 1999

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: JILLIAN NICHOLSON
(03) 5470 5295

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 Workshop/Session

3YYR Offices(enter via Smythe St
in Geelong Community Radio)
Every Thur 7.30pm except
1st Thur of monthz 7.30 at the
Old Courthouse, cnr Little Malop
St and Gheringhap St (near
GPAC)
CONTACT: PAULA GREMBKA
(03) 5229 7712 (BH)

Wintergarden Folk Concert

Wintergarden Cafe
51 McKillop St Geelong
1st Fri of month
CONTACT: PAULA
(03) 5229 7712 (BH) OR
(03) 5244 3718 (AH)

Ringwood Folk Club

Community Hall
Knaith Rd East Ringwood
Every Tue 8pm
CONTACT: MAREE BUTLER
(03) 9733 0802

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

Warragul Unplugged

The Darnum Musical Village
Anyone, any music, as long as it's
acoustic. Small door charge.
2nd Sun of month 7.30 pm
CONTACT:(03) 5626 1452

Open Stage

Uniting Church Hall
Forest St Bendigo
1st Fri of month 8pm
CONTACT: BRIEN BLACKSHAW
(03) 5447 7690

Aerostato

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

Fathers In The Chapel

St John's Anglican Church
Childers St Cranbourne
2nd Fri of month
CONTACT: GREG JONES
(03) 5996 8461

Folk Victoria Music Nights

East Brunswick Club Hotel
280 Lygon St, East Brunswick
4th Fri of month
CONTACT: JEANETTE GILLESPIE
(03) 9481 6051

Irish Session

Bourke's Hotel, Trentham
Last Fri of Month 8pm
CONTACT: TOM WALSH
(03) 5424 1286

North Melbourne Community Singing

Activities Room, 159 Melrose St
Nth Melbourne
Every Thursday, 10:30am-noon
CONTACT: HELEN KILMEYER
(03) 9243 8814
(03) 9489 8446

DANCE

Eltham International Dancing

2nd and 4th Fri
7.30 - 9 pm Teaching
9 pm Supper

9.15 - 10.30pm Request
St Margaret's Church Hall
Pitt St, Eltham
CONTACT: MARGO ROLLER
(03) 9497 4139

Irish Set Dancing

All levels,all dances, all ages
1st Fri of month 7.30 - 9.30 pm
3rd Sun of month 2-5 pm
Next to ST James Anglican
Church, Upper Heidelberg Rd,
Ivanhoe (opposite Banyule Civic
Centre) \$5

**CONTACT: INA AND GRAEME
BERTRAND (03) 9439 9991**

Victorian Dance Assembly

Teaching Quadrilles
Frank Tate Hall
Melbourne Uni
2nd & 4th Mon 8pm
CONTACT: SHIRLEY ANDREWS
(03) 9328 1176

Geelong Folk Dance Club

Traditional Bush Dancing
Beginners and Intermediate Levels
Dance Class
The Old Courthouse
cnr Gheringhap & Little Malop Sts
2nd & 4th Tues of month
8-9.30pm
CONTACT: ANDREW & JUNE
(03) 5224 1428

Bendigo Bush Dance & Music Club

Spring Gully Hop
3rd Fri of month 8pm
Spring Gully Hall
1st Tue of month 8pm
Beginners 2nd Tue of month
Golden Square Snr CitzClub
CONTACT: MARY
(03) 5442 1153

Sedgwick Old Time Dance

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

Kalinka Dance Company

Russian House
Cnr Gore & Greeves St, Fitzroy
Every Mon & Wed 7pm
CONTACT: JAYNE ROBINSON
(03) 9803 6076 OR 9898 7330

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 HICKEY
(03) 9457 4671

Geelong Colonial Dancers Beginners Classes

Uniting Church Hall
Noble St Geelong
Every Thur 7:45pm
CONTACT: ANDREW MORRIS
(03) 5224 1428

Ringwood Bush Dance

Elderly Citizens' Hall
Laurence Grove, Ringwood East
1st Sat of month
CONTACT: JANE BULLOCK
(03) 9762 1389

Victorian Folk Music Club

Colonial Bush Dance
1st Saturday of each month
Elderly Citizen's Hall
Laurence Grove
Ringwood East
CONTACT JANE BULLOCK
(03) 9762 1389

Ringwood Folk Club

Red Cross Hall, Knaith Rd,
Ringwood East
Every Tues, 8-11 pm (features a high-profile guest artist on the 2nd Tues, 9pm
\$6 or \$5 for Club members
\$3 performers; children accompanied by an adult free
CONTACT: MAREE BUTLER
(03) 9733 0802

Dawnswyr Cumreig Melbourne

60 Ivanhoe Pde Ivanhoe
Every 2nd Mon 8pm
CONTACT: ROGER
(03) 9499 6566

Lockwood Old Time Dance

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

Folk Victoria Monthly Music Night

East Brunswick Club Hotel
280 Lygon Street, East Brunswick
Last Fri \$5 entry
June 25 Ernie's Klezmerim plus Kavalcade - Graham Witt and band play the music of the Balkans
July 30 Peter O'Shea and the Melbourne Fiddle School - in association with the Boite Winter Festival plus Elliott Folvig on guitar.

Handbell Festival Public Concert - Christmas in July

St Bernadette's School, Mountain Highway, The Basin
July 4, 2:30pm, \$5.
CONTACT: RAY JEFFREE
(03)9729 6005
FAX (03)9779 3453

STORYTELLING

tell tale tits

Women's Storytelling

Troupe present 'stories of fierce attachment'

Northbrook House
1257 High St Malvern (Behind the Library)
Friday, 18 June 7pm (show and champagne supper) \$25 and \$20
Saturday, 19 June 2pm (show and devonshire tea) \$20 and \$15
BOOKINGS: CINDY-LEE HUNTER
(03) 9758 4751
MORGON BLACKROSE
(03) 9752 5020

FESTIVALS

UNLESS OTHERWISE STATED FESTIVALS ARE IN VICTORIA

29th Top Half Festival, NT

The Rock Climbing Gym & Entertainment Centre,
Doctors Gully, Darwin NT
June 11 - 14
CONTACT: TONY SUTTON
(08) 8988 1301, 6PM - 11PM
0417 856 105, 8AM - 6PM
TOP END FOLK CLUB INC.
PO BOX 41551
CASUARINA NT 0811

Red Cliffs Folk Festival

Red Cliffs, North-West Vic
July 2 4
CONTACT: PAM HAWSON
(03) 5024 2116

REGULAR INTERSTATE N.S.W.

Illawarra Folk Club

Wollongong City Tennis Club
1st & 3rd Fri of month 8pm
CONTACT: RUSSELL HANNAH
(02) 4297 1777

Wongawilli Colonial Dance Club

Wongawilli Hall
Every Wed 7:30pm
CONTACT: DAVID DE SANTI
(02) 4257 1788

Border & District Folk Club

Sodens Hotel Wilson St
Albury
1st Wed of month
CONTACT: ANNA BUTLER
(02) 6021 3892

Loaded Dog Folk Club

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

A.C.T.

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

STH AUST

Celtic Learners' Evening
Flagstaff Hotel
Franklin St Adelaide
Every Mon 7.30pm
CONTACT: JOHN STEWART
(08) 8296 0381

Barossa Folk & Blues Club
The Vine Inn Hotel
Nuriootpa
Last Fri of month 8pm
CONTACT: BRIAN DORRIDGE
(08) 8566 3545

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

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

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

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

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

TASMANIA

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

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

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

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

Bush Dances
Various venues
Hobart
Last Sat of month
CONTACT: DAVID WANLESS
(03) 6273 2127

*THE AUSTRALIAN FOLK
DIRECTORY GIVES A
COMPREHENSIVE LISTING OF
FOLK VENUES AND
ORGANISATIONS THROUGHOUT
AUSTRALIA - \$10.00 FROM VFA
PLUS \$2.50 P & P*

RADIO

88.3 SOUTHERN FM
FIDDLESTIX
Lloyd Brady
Folk and Acoustic
Sundays 6-8pm

3RN 621 AM
NIGHTLY PLANET
Local and international folk music
Mon-Fri
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
Tues 12-1pm

CELTIC FOLK SHOW
Tues 1-2pm

SONGLINES
Koori music
Thur 2-3pm

YUGOSLAV NEWS AND MUSIC
Thur 7:30-8pm

WORLD WOMEN'S BEAT
Women's World Music
Mon 12-2pm

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 BOITE
Multicultural Music
Thu 9am-11am

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