

Weyburn Hall
947 Tiverton Avenue,
Los Angeles 90024
California USA
28th March, 1971

Professor Trevor A. Jones
Chairman, Dept. of Music
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Clayton 3168
Victoria Australia.

Dear Trevor :

I must apologise for the delay in answering your query relayed to me by Jill . There was no date mentioned , but I expect the AIAS wants the budget estimates before the end of the fiscal year. My reply assumes (i) that my course in Aboriginal music will take place during the second semester (July-October, 1972) and (ii) that the salaries of self and tutor-assistant will follow those in the lecture and tutor ranges for 1972. It also assumes that the AIAS will support an application I propose to submit next January for the services of 3 Aboriginal artists (singer, dancer and didgeridu player) to give demonstrations for one week during my course in Arnhem Land music. Whatever their specialty is, all students taking ethnomusicology courses will be able to benefit here, for there will be opportunities to record and to film. To carry out teaching of this specialised kind I would not only need the help of a tutor -assistant but audio-visual aids as well.

You will ofcourse know that the amount of practical preparation required for lectures in ethnomusicology far exceeds that for other subjects in the longer established disciplines. I hope that other members of the AIAS council can also be made to realise this!

My estimated budget of \$14,000 may be itemised as follows:

Salaries-- self(\$7,000);tutor-assistant (4,000)...	11,000
Maintenance of equipment and typing	500
Return fares from Darwin for 3 Aborigines	750
Accommodation for one week @ \$20 for 3	60
Salaries and expenses for 3 Aborigines(1 week)	150
Field trip for self to Grote Eylandt and Rose River to obtain further documentation (and songwords) for items filmed in July, 1969.	
This trip to be made from October to December, 1972.	
1972.	
Ti	13,000

Total 13,460

The estimate of \$14,000 allows for extra assistance in the field, preferably by a linguist, though I have Jill in mind here.

You will have gathered by now that I am finding the UCLA ethno-musicological climate very much to my liking and I propose to stay on here until July or August. The Melograph project is ofcourse the main attraction, and now that Mike Moore--whom you will no doubt remember-- is back from his recent Ghana excursion, work will continue with renewed vigour.

From August 27 to September 4 I shall be attending the IFMC Conference at Jamaica and shall be showing our Grote Eylandt film.

A letter announcing this good news arrived only yesterday from Klaus Wachsmann, who is Chairman of the IFMC Program Committee. He wants my paper by May 1st and will be at UCLA this week during which time we are to discuss the procedures. Our film is to be shown during the evening Tape and Film sessions and I shall be very glad, not only to present a Monash Music department film, but to put my own theory of "combined notation" (song and dance) to the test.

Last weekend I went to San Francisco to attend a conference at Mills College, Oakland, sponsored by the American Society of Eastern Arts. The conference was entitled Asian Studies in the Schools. I was especially fascinated by an on-the-spot lesson in singing and drumming given by two South Indian musicians who are 'in Residence' at the California Institute of the Arts, Valencia. The students were university music students, two young men obviously picked for their talents and ability to learn by rote. The need for personal teaching, face-to-face contact with indigenous musicians could not have been more effectively demonstrated. In addition to this lesson I also attended sessions on Chinese and Indian dance and a demonstration performance by the gamelan group at the California Institute (in which there were several UCLA students!) The group plans to visit Bali this summer for further experience in gamelan playing -- the reason no doubt for the UCLA appendages. The gamelan demonstration was conducted by Dr Robert Brown, another of the many Kunst/Hood disciples who eventually will people the earth! Hood has had a remarkably wide influence. As an Australianist, however, I have been surprised to find how little is known here about our field (excluding Jones and the didgeridu!) and am more than ever convinced that Australian Aboriginal Studies should be the Monash specialty; and -- as Adelaide will not be able to go very far with North Australian music -- intend to do as much as possible in bringing ~~northern~~ ^{northern} artists in contact with students.

Except for a circular letter from Professor Mulvaney, now acting Principal, I have heard very little about the AIAS. (Is there a new minister for Aboriginal Affairs, or does Wentworth still include this in his portfolio?) I hope the new Secretary can find his feet, though with neither Boydell nor McCarthy within reach his search much still be going on.

You will no doubt have heard from R.M. Berndt that I agreed to make available to the ASEA project the materials for my disc, Songs by Young Aborigines, though these still have to be completed. I did this after obtaining Fred McCarthy's approval of the switch.

I have heard from Jill of the recent addition to your family and would like to take this opportunity of congratulating you both and sending my greetings and best wishes to Ann, to say nothing of the new daughter, whom I look forward to meeting when I return.

While writing this letter I have also watched a fire blazing in an adjoining building with four helicopters encircling the area and depositing firemen -- like birds with blades of grass -- on the top of the roof! Despite the earthquake, enough to wake anyone out of a daydream, I still feel that living in Los Angeles is like living on a T.V. screen!

With best wishes to all in the department,

Affectionately
A.C.