



AIATSIS
Australian Institute of Aboriginal
and Torres Strait Islander Studies

Finding aid

SCHEPS_B01

**Sound recordings collected by
Birgit Scheps-Bretschnider, 1989**

Prepared May 2017 by LW
Last updated 23 May 2017

ACCESS

Availability of copies

Listening copies are available. To arrange an appointment to listen to the recordings or to order copies, contact the Access and Client Services by sending an email to collectionenquiry@aiatsis.gov.au or phone (02) 6261 4212.

Restrictions on listening

This collection is open for listening, except for archive recordings 036157 and 036158, which are restricted and may only be listened to by women. Refer to audition sheets below for more details.

Restrictions on use

This collection is partially restricted. It contains some materials which may only be copied by women (archive recordings 036157 and 036158). Refer to audition sheets below for more details.

Permission must be sought from Birgit Scheps- Bretschnider for any publication or quotation of this material.

Any publication or quotation must be consistent with the *Copyright Act* (1968).

SCOPE AND CONTENT NOTE

Date: 1989

Extent: 2 x 60 minute audiocassettes
2 x 90 minute audiocassettes

Production history

These audio recordings were made by Birgit Scheps-Bretschnider (Scheps, at the time of recording) during the time of her association with the *Museum für Völkerkunde zu Leipzig* (The Leipzig Museum of Ethnography), Germany. The recordings capture a variety of performances and speeches in Australia during 1989, including at the Floriade Festival (16 September – 15 October) and National Gallery of Australia in Canberra, as well as at the first International Indigenous Women's Conference in Adelaide, South Australia. The conference was held from 7-12 July 1989 and examined the theme of 'finding common ground'.

Speakers and performers recorded in this collection include the Aboriginal Islanders Dance Theatre, Betty Little, Cynthia Ryan, Rhonda Mason, Roberta Sykes, several unidentified Torres Strait Islander women, the Ernabella Women's Choir, and several unidentified women of Ernabella. The collection contains materials in, and with specific reference to, the Pitjantjatjara (C6) and Adnyamathanha (L10) languages.

SCHEPS_B01 was recorded in Adelaide and Canberra, and contains reference to the following places: Adelaide, Canberra, Cummeragunja, Kalgoorlie, Maningrida, Port Augusta, Ernabella, Torres Strait Islands, Thursday Island and Wallaga Lake.

The original recordings of this collection are housed in the Leipzig Museum of Ethnography; however, a copy was deposited by Birgit Scheps-Bretschneider with AIATSIS on 5 October 1989.

RELATED MATERIAL

Important: before you click on any links in this section, please read our [sensitivity message](#).

AIATSIS Collections holds material directly related to this audio collection:

- **Print:** *Finding Common Ground: First International Indigenous Women's Conference* (1989), Indigenous Women's Conference (call number M 1695 PC 11 WOMEN FOLDER 4 MEDIUM).
- **Moving image:** *Hermannsburg* (1989), Scheps, Birgit (call number SCHEPS_001).

For a complete listing of related material held by AIATSIS, consult our [online catalogue](#), Mura®. To conduct a search of available audio finding aids, please [click here](#).

ARCHIVIST'S NOTE

This finding aid was compiled from information provided by Birgit Scheps- Bretschneider and audition sheets prepared by AIATSIS staff.

Timing points may be slightly out depending on the technologies and procedures in place at the time the recordings were auditioned.

ITEM LIST

Archive number	Field recording number	Description
036152	SCHEPS1 side 1	Performance by the Aboriginal Islanders Dance Theatre of Sydney of a ceremony from Maningrida, NT, and of songs and dances from Thursday Island, Torres Strait, during the Floriade Festival in Canberra.
036153	SCHEPS1 side 2	Performance by the Aboriginal Islanders Dance Theatre of Sydney of songs and dances from Thursday Island, Torres Strait at Floriade Festival, Canberra, ACT.
036154	SCHEPS2 side 1	Lecture by Dr Roberta Sykes at the National Gallery of Australia, Canberra.
036155	SCHEPS2 side 2	Lecture by Dr Roberta Sykes at the National Gallery of Australia, Canberra.
036156	SCHEPS3 side 1	Recording of performances by unidentified Torres Strait Islander women, unidentified women of Ernabella, Betty Little, Cynthia Ryan and Rhonda Mason from the first International Indigenous Women's conference, Adelaide.
036157	SCHEPS3 side 2	Recording of performances by the Ernabella Women's Choir, Cynthia Ryan and Betty Little at the first International Indigenous Women's conference, Adelaide. CONTAINS RESTRICTED MATERIAL – FOR WOMEN ONLY
036158	SCHEPS4 Side 1	Recording of performances by unidentified women of Ernabella at the first International Indigenous Women's conference, Adelaide. CONTAINS RESTRICTED MATERIAL – FOR WOMEN ONLY

ITEM DESCRIPTIONS

036152/ SCHEPS1, side 1

Performer/speaker(s):	Aboriginal Islanders Dance Theatre, unidentified performers
Subject keywords:	Music - Instruments - Percussion – Drum, Music - Instruments - Percussion – Clapsticks, Music – Vocal, Music - Instruments - Wind – Didjeridu, Performing arts - Dance companies, Dance
Language/people:	English, unknown
Places:	Maningrida (Central Arnhem Land SD53-02); Waiben / Thursday Island (Qld TSI SC54-11); Canberra (ACT SI55-16)
Recording quality:	Fair

Timing point	Description
	<u>Performance by the Aboriginal Islanders Dance Theatre of Sydney of a ceremony from Maningrida, NT, and of songs and dances from Thursday Island, Torres Strait, during the Floriade festival in Canberra, ACT, on 15 and 19 September 1989.</u>
00:00:00	Archive Announcement.
00:00:09	Pause.
00:00:19	BS announces her name and that she is collecting for the <i>Grassi Museum für Völkerkunde</i> in Leipzig, 15 September 1989. She announces that what follows is a recording of a ceremony from Maningrida.
00:00:50	<i>Song item 1</i> - didjeridu accompaniment, no vocals.
00:02:33	Pause
00:02:38	<i>Song item 2</i> – unidentified male vocalist, with clapsticks and didjeridu accompaniment.
00:08:14	<i>Song item 3</i> – unidentified male vocalist, with clapsticks and didjeridu accompaniment.
00:09:25	<i>Song item 4</i> - unidentified male vocalist, with clapsticks and didjeridu accompaniment.
00:11:14	<i>Song item 5</i> - unidentified male vocalist, with clapsticks and didjeridu accompaniment.
00:12:08	<i>Song item 6</i> - unidentified male vocalists, with clapsticks and didjeridu accompaniment.
00:14:02	<i>Song item 7</i> - unidentified male vocalists, with clapsticks and didjeridu accompaniment.
00:15:30	Pause.
00:15:33	Announcement from BS that the following are songs and dances from Thursday Island, recorded on 19 September 1989.
00:15:50	<i>Song item 8</i> – clapsticks and drums, unidentified male vocalists.
00:17:47	Applause from audience.
00:17:56	<i>Song item 9</i> – unidentified vocalists, drumming accompaniment.
00:19:52	Applause.
00:19:54	<i>Song item 10</i> - unidentified vocalists, drumming accompaniment. Cheers from the audience.
00:22:55	Applause.
00:23:00	<i>Song item 11</i> - unidentified vocalists, drumming accompaniment.
00:25:00	Applause.
00:25:02	<i>Song item 12</i> - unidentified vocalists, drumming accompaniment.
00:26:08	Applause.
00:26:10	<i>Song item 13</i> - unidentified vocalists, drumming accompaniment.

00:27:05	Applause.
00:27:06	<i>Song item 14</i> – Drums.
00:27:23	Applause, drumming continues.
00:28:58	Pause.
00:29:00	<i>Song item 15</i> – unidentified vocalists, and drumming, and clapsticks.
00:31:30	Applause.
00:31:31	End of 036152, field tape SCHEPS1, side 1.

[RETURN TO ITEM LIST](#)

036153/ SCHEPS1, side 2

Performer/speaker(s):	Aboriginal Islanders Dance Theatre, unidentified performers
Subject keywords:	Music - Instruments - Percussion – Drum, Music - Instruments - Percussion – Clapsticks, Music – Vocal, Performing arts - Dance companies, Dance
Language/people:	English, unknown
Places:	Waiben / Thursday Island (Qld TSI SC54-11); Canberra (ACT SI55-16)
Recording quality:	Fair

Timing point	Description
	<u>Performance by the Aboriginal Islanders Dance Theatre of Sydney of songs and dances from Thursday Island, Torres Strait at Floriade Festival, Canberra, ACT, 19 September 1989.</u>
00:00:00	Archive Announcement.
00:00:07	Pause.
00:00:10	Continuation from previous archive recording 036152. <i>Song item 1</i> – unidentified vocalists, drumming and clapstick accompaniment.
00:02:42	Pause.
00:02:44	<i>Song item 2</i> – unidentified vocalists, drumming accompaniment.
00:03:33	Applause from audience.
00:03:35	End of 036153/ SCHEPS1, side 2.

[RETURN TO ITEM LIST](#)

036154/ SCHEPS2, side 1

Performer/speaker(s):	Roberta Sykes
Personal subject(s):	Robert Campbell
Subject keywords:	Art – Painting, Politics and Government - Political action - Indigenous embassies and political missions - Tent Embassy, Parliament House, Canberra, Politics and Government - Referenda - Referendum, 1967 , Law - Land - State and Territory, Social identity – Aboriginality, Socioeconomic conditions - Living conditions, Race relations – Attitudes, Politics and Government - National symbols and events - Flag, Aboriginal, Law - Constitutional law - Treaty movement
Language/people:	English
Places:	Canberra (ACT SI55-16)
Recording quality:	Poor to fair – very quiet at first with some distortion.

Timing point	Description
	<u>Speech by Dr Roberta Sykes (RS) at the National Gallery of Australia, Canberra, on 27 July 1989 (or 1999 according to recording announcement).</u>
00:00:00	Archive announcement.
00:00:08	Pause.
00:00:18	BS briefly announces the recording, and states the date as 27 July 1999 [this appears to be incorrect – the correct year is actually 1989].
00:00:56	Recording cuts into an unidentified male speaking about Robert Campbell’s painting of the Aboriginal tent embassy. The recording is of very poor quality at this point.
00:01:29	Recording becomes indecipherable, very quiet and distorted.
00:01:56	Applause from audience.
00:02:09	Roberta Sykes commences her speech. The recording is still very quiet and slightly distorted, however it can be gleaned that she is welcoming the audience and thanking the organisers.
00:02:48	RS begins to speak about the painting’s subject matter. She recollects life following the 1967 referendum and provides several examples of different state laws regarding Indigenous peoples lives, movements and identity. She speaks of who could identify as Indigenous and under what circumstances and some of the difficulties and contradictions in the system related to this.
00:07:18	RS speaks of the conditions faced by Indigenous people during this time, specifically in terms of living conditions, employment opportunities and conditions, education.
00:09:43	RS recollects the early days of the tent embassy, and when the embassy was given a tent to replace the beach umbrella that was originally used at the site.
00:10:10	RS speaks of the painting primarily representing change. She speaks of the embassy’s pivotal role in relations between Indigenous and non-Indigenous Australians, and the embassy’s changing form over time.
00:11:18	RS discusses how the embassy acted as a catalyst for change, and allowed Indigenous people to get reacquainted with other Indigenous individuals from across Australia. She highlights it as an Indigenous symbol and also speaks of the Indigenous flag.

00:12:35	RS explains the legislation that has been passed to prevent camping on crown land, and the ramifications of this.
00:13:45	RS speaks of the attempted removal of the embassy, as well as the raids and arrests that followed. She describes treatment of Indigenous individuals by police, and relates this back to elements in the painting.
00:18:59	Speaks of the messages sent out by the activities of the embassy and the process of change, and how there still needs to be further change. Action and equality for the next generation.
00:21:06	Audience applause.
00:21:28	Questions are elicited from the audience. An unidentified female asks RS what she envisages as being useful in a treaty for Indigenous people. RS lists land rights, compensation, and relationships between Indigenous and non-Indigenous people as key issues. She speaks of the potential value of a treaty.
00:24:24	An unidentified female audience member asks about the symbolism of the colours in the Indigenous flag, and RS explains each of them.
00:25:00	RS is asked for advice or guidance for non-Indigenous people wanting to assist Indigenous people achieve their objectives RS responds, and claims that there is no short answer to this question.
00:26:30	An unidentified male asks about RS's understanding of the Australian flag and how non-Indigenous Australians have related to it since they arrived. RS chooses not to respond to the question and explains her reasons for this.
00:27:32	An unidentified woman speaks about her observations of South Australian Indigenous women and their emotional strength. She asks RS if she has seen this elsewhere. RS responds to the question, and discusses the difficulties faced by Indigenous men in communities and the impact this has on the women, and the communities more generally.
00:30:36	An unidentified male asks about passive resistance and non-violent demonstration, and the use of different strategies against forces of power by Indigenous people. RS discusses changing perspectives, and the condemnation from non-Indigenous community in relation to this. She points out that the nature of resistance changes, as do people's perspectives.
00:31:57	Tape cuts out. End of 036154/ SCHEPS2, side 1.

[RETURN TO ITEM LIST](#)

036155/ SCHEPS2, side 2

Performer/speaker(s):	Roberta Sykes
Personal subject(s):	Robert Campbell
Subject keywords:	Race relations – Violent, Politics and Government - National symbols and events - Flag, Aboriginal, Language - Change – Loss, Art – Painting, Law - Constitutional law - Treaty movement, Politics and Government - Sovereignty
Language/people:	English
Places:	Canberra (ACT SI55-16)
Recording quality:	Fair

Timing point	Description
	<u>Speech by Dr Roberta Sykes (RS) at the National Gallery of Australia, Canberra, 27 July 1989.</u>
00:00:00	Archive announcement
00:00:08	Pause.
00:00:11	This recording is a continuation of the speech from previous archive recording (036154). The discussion on the nature of resistance and the way it changes continues. RS speaks of the difference between predicting and inciting violence.
00:01:35	RS speaks of wanting non-Indigenous people to change their ways, and not wanting to see people hurt, as well as wanting to avoid race conflict and violence.
00:02:21	An unidentified male asks about parallels between the Tent Embassy and the Eureka stockade. RS makes light of the question.
00:02:45	An unidentified male asks about the lack of prominence of the Indigenous flag in the painting, and RS responds briefly.
00:03:04	An unidentified female asks RS about the statement on multiculturalism made by the (then) Prime Minister, Bob Hawke. RS speaks of the problematic nature of multiculturalism for Indigenous people. She gives language as an example, and explains why she believes Indigenous languages should not have to compete for funding and nurturance. She also discusses untranslatable words and the associated knowledge, and the threat of disappearance of this knowledge.
00:05:55	An unidentified female asks about the symbolism within the painting, and alternative readings of it. RS discusses this proposition and the way that individuals can see what they want in the symbolism.
00:07:25	Pause.
00:07:27	An unidentified male asks a question relating to the treaties of the Native Americans in the United States of America (his voice is very faint on the recording and what is being said is difficult to make out). RS addresses this topic and speaks of her experiences in Boston. A discussion ensues regarding the difficulties of treaty recognition following the American War of Independence for a number of tribes who had signed treaties with the English prior to the war.
00:09:57	RS speaks of why she supports a treaty and how she believes it would assist with the recognition of Indigenous sovereignty.

00:11:47	An unidentified male wraps up the session and thanks RS. The audience applaud.
00:12:06	End of 036155, SCHEPS2, side 2.

[RETURN TO ITEM LIST](#)

036156/ SCHEPS3, side 1

Performer/speaker(s):	Unidentified Torres Strait Islander women, unidentified women of Ernabella, Betty Little, Cynthia Ryan, Rhonda Mason
Subject keywords:	Politics and Government - Political action – Women, Music – Vocal, Music - Instruments - Percussion – Drum, Music - Instruments - String – Guitar, Music - Contemporary - Gospel
Language/people:	English, Pitjantjatjara (C6) language, Adnyamathanha (L10) language
Places:	Adelaide (SE SA SI54-09), Torres Strait Islands (Qld TSI SC54, SC55-05), Pukatja / Ernabella (SA Central Australia SG53-09), Cummeragunja (SW NSW SJ55-01), Wallaga Lake (NSW Far S Coast SJ55-04), Port Augusta (West SA SI53-04), Kalgoorlie-Boulder (SE WA Goldfields SH51-09)
Recording quality:	Poor to Fair – some background noise

Timing point	Description
	<u>Recording of performances by unidentified Torres Strait Islander women, unidentified women of Ernabella, Betty Little (BL), Cynthia Ryan (CR) and Rhonda Mason (RM) from the first International Indigenous Women’s conference, Adelaide, 8 July 1989.</u>
00:00:00	Archive announcement
00:00:09	Pause.
00:00:17	BS announces the museum for which she is collecting, the field tape and the date of this recording (8 July 1989). She notes that she is recording in Adelaide during the World Indigenous Women’s Conference. BS speaks briefly of the Torres Strait Islander women, preparation of shell bracelets, and of drums and other instruments.
00:00:59	Applause. An unidentified female speaks over the noise of the crowd, to introduce the next act.
00:03:09	She introduces the next group as from Northern Queensland, and as the Torres Strait Dancers. The name of the first dance is mentioned in language, however it is not specified which language this is.
00:03:50	<i>Song item 1</i> – drumming, female vocalists counting at various points throughout. Some distortion to the recording.
00:05:26	Audience applause and cheering.
00:05:40	The next dance is introduced.
00:05:47	<i>Song item 2</i> – drumming and female vocalists.
00:06:46	Audience applause, song continues over this.
00:08:30	Further audience applause.
00:08:45	<i>Song item 3</i> – drums, unidentified female vocalists.
00:10:57	Audience applause.
00:11:02	General background noise of the audience chatting and milling about.
00:11:10	<i>Song item 4</i> – drums, unidentified female vocalists.
00:12:39	Audience applause.
00:12:46	BS announces the next performance as being by the women of Ernabella, South Australia and the date as 8 July 1989.

00:13:09	Audience applause.
00:13:20	An unidentified female speaks in language; however the specific language is not noted. This is translated shortly afterwards in segments. She speaks of being glad that people are there from diverse places, coming together. She speaks of crying as they have lost their land to non-Indigenous people.
00:19:13	Tape distortion.
00:19:15	A request is made by an unidentified female for the room to be vacated for use. BL is then introduced.
00:19:55	Tuning of an acoustic guitar and testing of the microphone occurs. BL introduces herself as a woman from Cummeragunja, and mentions Wallaga Lake. BL speaks further of her links to Cummeragunja.
00:21:37	<i>Song item 5</i> – acoustic guitar, with BL vocal accompaniment. The audience claps along.
00:24:07	<i>Song item 6 – We Shall Not Be Moved</i> - acoustic guitar, BL vocal accompaniment. Some singing along from the audience.
00:27:11	Pause.
00:27: 31	The audio recording resumes. CR introduces herself and says how good it is to be there. She reveals that she is from Port Augusta and is an Adnyamathanha woman.
00:28:27	CR introduces her first song as one with some of the Adnyamathanha language in it.
00:28:40	<i>Song item 7 – He Sends A Rainbow</i> – Acoustic guitar and CR vocal accompaniment.
00:29:32	Intro to the second song, a gospel song which talks about the land.
00:30:15	<i>Song item 8</i> – unknown title – acoustic guitar and CR vocal accompaniment.
00:32:30	Audience applause.
00:32:39	RM is introduced and called to the stage to sing.
00:33:29	<i>Song item 9 – One Day At A Time</i> – Acoustic guitar with CR vocal accompaniment.
00:37:16	The audience cheers and applauds. General milling about sound from, the audience.
00:38:33	RM introduces herself, and notes that while she currently lives in Adelaide, she was born in Kalgoorlie. She speaks briefly of her next song.
00:39:05	<i>Song item 10</i> — drum machine, keyboard, and RM vocal accompaniment.
00:41:23	Audience applause, general milling about.
00:42:11	RM(?) speaks and announces her song.
00:42:37	<i>Song item 11 – Walk with me/ Let it be (?)</i> – acoustic guitar with female vocal accompaniment.
00:45:47	End of 036156/ SCHEPS3, side 1.

[RETURN TO ITEM LIST](#)

036157/ SCHEPS3, side 2

Performer/speaker(s):	Ernabella Women's Choir (?), Cynthia Ryan, Betty Little
Subject keywords:	Music - Instruments - String – Guitar, Music – Vocal, Music - Instruments - Percussion – Clapsticks
Language/people:	English, Pitjantjatjara (C6) language, Adnyamathanha (L10) language
Places:	Adelaide (SE SA SI54-09), Pukatja / Ernabella (SA Central Australia SG53-09)
Recording quality:	Poor to fair – lots of audience background noise and some distortion
Notes:	RESTRICTED MATERIAL – access for women only

Timing point	Description
	<u>Recording of performances by the Ernabella Women's Choir, Cynthia Ryan (CR) and Betty Little (BL) from the first International Indigenous Women's conference, Adelaide, 8 July 1989.</u>
00:00:00	Archive Announcement.
00:00:08	Pause.
00:00:13	General milling of audience.
00:00:21	Unidentified female – speaks of play readings about to start there. General milling.
00:00:57	<i>Song item 1</i> – female vocal group. Acoustic guitar. Possibly Ernabella Women's Choir?
00:03:30	Audience applause.
00:03:48	<i>Song item 2</i> - female vocal group. Acoustic guitar accompaniment, with clapping from the audience.
00:05:47	Audience applause.
00:05:54	<i>Song item 3</i> - female vocal group. Acoustic guitar accompaniment.
00:06:38	Audience applause.
00:06:45	General audience conversation, and tuning of an acoustic guitar.
00:07:09	Announcement of next song.
00:07:31	<i>Song item 4</i> – Female solo vocalist, with acoustic guitar accompaniment. Audience sings along, and laughs and claps at several points throughout.
00:09:34	Audience claps and cheers at the end of the song.
00:09:46	<i>Song item 5</i> – <i>The King and I</i> (?) – unidentified female solo vocalist with guitar accompaniment. Some audience accompaniment at the chorus.
00:13:03	Tape cuts into <i>song item 6</i> – unidentified female solo vocalist, with guitar accompaniment.
00:14:23	Audience applause, cheering.
00:14:40	Cuts into <i>song item 7</i> – unidentified female solo vocalist, with guitar accompaniment. Some audience accompaniment at points.
00:15:20	Tape distortion. Song continues.
00:16:25	Audience applause. Brief tape distortion, followed by the sound of the audience milling about.
00:16:39	<i>Song item 8</i> – female vocal group, with clap sticks in background; general noise from the audience.
00:17:47	Applause briefly. Song continues.

00:18:36	Audience applause. General milling about.
00:19:23	BS speaks, but it is mostly indecipherable due to the sounds of the audience in the background.
00:20:03	Sound of clapsticks in the background.
00:20:30	<i>Song item 9</i> – briefly heard in background – unidentified female vocalist with clapstick accompaniment. <i>Water Snake Dreaming</i> from South Australia is announced over a loudspeaker as the next item.
00:21:29	<i>Song item 10</i> – female vocal group, with clap stick accompaniment.
00:22:02	Audience applause.
00:22:08	<i>Song item 11</i> - female vocal group, with clap stick accompaniment.
00:23:18	Audience applause
00:23:21	<i>Song item 12</i> - female vocal group, with clap stick accompaniment.
00:23:51	Audience applause
00:23:57	<i>Song item 13</i> - female vocal group, with clap stick accompaniment.
00:24:28	Audience applause. General noise of the audience milling about.
00:25:12	Loudspeaker announcement of next act – Fire Dreaming from Mt Visby(?) in South Australia.
00:25:28	<i>Song item 14</i> - female vocal group, with clap stick accompaniment.
00:26:21	Audience applause.
00:26:26	<i>Song item 15</i> - female vocal group, with clap stick accompaniment.
00:26:50	Audience applause.
00:27:08	<i>Song item 16</i> - female vocal group, with clap stick accompaniment.
00:27:28	Audience applause.
00:27:33	<i>Song item 17</i> - female vocal group, with clap stick accompaniment.
00:27:55	Audience applause.
00:28:01	<i>Song item 18</i> - female vocal group, with clap stick accompaniment.
00:28:22	Applause. General crowd noises, milling about. General housekeeping announcements (mostly indecipherable).
00:30:41	Applause. General milling about of audience. Some song practice can be heard in the background.
00:31:30	<i>Song item 19</i> (in background, fading in and out) - female vocal group, with clap stick accompaniment. General milling about of audience.
00:32:41	<i>Song item 20</i> - female vocal group, with clap stick accompaniment, originally mostly obscured by the sounds of the crowd, then becoming more prominent.
00:34:00	Audience applause.
00:34:10	<i>Song item 21</i> - female vocal group, with clap stick accompaniment.
00:34:37	Audience applause.
00:34:45	<i>Song item 22</i> - female vocal group, with clap stick accompaniment.
00:35:10	Audience applause.
00:35:18	<i>Song item 23</i> - female vocal group, with clap stick accompaniment.
00:35:47	Audience applause.
00:35:54	<i>Song item 24</i> - female vocal group, with clap stick accompaniment.
00:36:23	Audience applause. General crowd noises.
00:36:38	<i>Song item 25</i> - female vocal group, with clap stick accompaniment.
00:36:55	Audience applause. General milling about.
00:38:01	<i>Song item 26</i> - female vocal group, with clap stick accompaniment in background of crowd noises.
00:39:51	Audience applause.

00:39:58	<i>Song item 27</i> - female vocal group, with clap stick accompaniment.
00:40:25	Audience applause.
00:40:31	<i>Song item 28</i> - female vocal group, with clap stick accompaniment.
00:40:55	Audience applause.
00:42:08	Loudspeaker announcement regarding the topic of the next song - a woman going in search for food.
00:42:25	<i>Song item 29</i> - female vocal group, with clap stick accompaniment.
00:42:47	Brief applause, song continues.
00:43:19	Audience applause.
00:43:29	<i>Song item 30</i> - female vocal group, with clap stick accompaniment.
00:43:55	Audience applause.
00:44:04	<i>Song item 31</i> - female vocal group, with clap stick accompaniment.
00:44:31	Audience applause.
00:44:36	<i>Song item 32</i> - female vocal group, with clap stick accompaniment.
00:45:04	Audience applause
00:45:10	<i>Song item 33</i> - female vocal group, with clap stick accompaniment.
00:45:37	Audience applause.
00:45:43	<i>Song item 34</i> - female vocal group, with clap stick accompaniment.
00:46:09	Audience applause.
00:46:21	Announcement over loudspeaker about a story of a woman getting lost. A request is made that any male children over the age of ten to be taken to a quiet room somewhere, as the next song is restricted and for women only . The next song is announced, and mention is made of Port Augusta.
00:47:05	<i>Song item 35</i> - female vocal group, with clap stick accompaniment.
00:47:31	General crowd noises, pause in song.
00:47:38	Song resumes, female vocal group, with clap stick accompaniment.
00:48:03	End of 036157/ SCHEPS3, side 2.

[RETURN TO ITEM LIST](#)

036158/ SCHEPS4, side 1

Performer/speaker(s):	Unidentified women of Ernabella
Subject keywords:	Music – Vocal, Music - Instruments - Percussion – Clapsticks, Community organisations - Womens organisations
Language/people:	English, Pitjantjatjara (C6) language
Places:	Adelaide (SE SA SI54-09), Pukatja / Ernabella (SA Central Australia SG53-09)
Recording quality:	Poor– lots of audience background noise and some significant distortion
Notes:	RESTRICTED MATERIAL – access for women only

Timing point	Description
	<u>Recording of performances by unidentified women of Ernabella from the first International Indigenous Women’s conference, Adelaide, 8 July 1989.</u>
00:00:00	Archive announcement.
00:00:08	Pause.
00:00:11	<i>Song item 1</i> - Continuation from previous archive recording (036157). Songs and dances of the Ernabella women continue. Please note that this continues to be restricted on from the previous recording.
00:00:42	Audience applause.
00:00:53	<i>Song item 2</i> – female group vocals, tapping accompaniment.
00:01:25	Audience applause.
00:01:32	<i>Song item 3</i> - female group vocals, tapping accompaniment.
00:02:03	Audience applause.
00:02:12	<i>Song item 4</i> - female group vocals, tapping accompaniment.
00:02:29	Audience applause. General milling around sounds.
00:02:58	Announcement of previous song. The unidentified female speaker explains that it is the story of someone’s husband, who ran off with another woman, and singing them back again.
00:03:24	<i>Song item 5</i> - female group vocals, brief tapping accompaniment, followed by general crowd noises.
00:04:06	<i>Song item 6</i> - female group vocals, tapping and clap stick accompaniment.
00:04:38	Announcement by an unidentified female speaking about walking and seeing the birds in the trees, and a man who turns himself into a bird.
00:05:05	<i>Song item 7</i> - female group vocals, tapping and clap stick accompaniment.
00:05:32	Audience applause and crowd noise.
00:05:45	<i>Song item 8</i> - female group vocals, tapping and clap stick accompaniment.
00:06:15	Audience applause.
00:06:21	<i>Song item 9</i> - female group vocals, tapping and clap stick accompaniment.
00:06:45	Audience applause. General milling about, discussions over one another in language, and the general hum of audience.
00:08:15	The women’s favourite dance is announced next. The unidentified female speaker requests that attendees turn their backs and look away, until they are told that they can continue to watch.
00:09:22	<i>Song item 10</i> - female group vocals, tapping and clap stick accompaniment.
00:10:14	Audience applause.
00:10:19	<i>Song item 11</i> - female group vocals, tapping and clap stick accompaniment.
00:10:44	Audience applause.

00:10:51	<i>Song item 12</i> - female group vocals, tapping and clap stick accompaniment.
00:11:21	Audience applause.
00:11:28	<i>Song item 13</i> - female group vocals, tapping and clap stick accompaniment.
00:11:52	Applause.
00:12:03	<i>Song item 14</i> - female group vocals, tapping and clap stick accompaniment.
00:12:27	Applause.
00:12:38	Pause.
00:12:42	Sound of a crowd, and some significant tape distortion.
00:12:54	<i>Song item 15</i> - Very distorted singing, as a result of a tape distortion.
00:13:30	Introduction of next act.
00:13:39	<i>Song item 16</i> – Further tape distortion.
00:14:10	Applause.
00:14:24	<i>Song item 17</i> – female vocal group.
00:14:56	Applause. Further distortion.
00:15:09	Announcement of next act, recording is still very distorted, making it difficult to make out further detail about the next song.
00:15:47	<i>Song item 18</i> – female vocals.
00:16:17	Applause. Still further distortion to the tape.
00:17:00	Further announcement [indecipherable].
00:17:17	<i>Song item 19</i> – female vocals. Crowd noises.
00:18:07	Audience applause.
00:18:15	<i>Song item 20</i> – female vocal group.
00:18:38	General milling noise of the audience.
00:19:04	<i>Song item 21</i> – female vocal group.
00:19:29	Audience applause.
00:19:36	Further announcement, noting that the next act is a group of American woman(?), however much of this announcement is indecipherable.
00:19:40	<i>Song item 22</i> – female vocal and tapping accompaniment.
00:19:57	Audience applause.
00:20:06	Call to pull back the chairs to allow all the women in.
00:20:43	<i>Song item 23</i> – female vocals and clapping/tapping accompaniment.
00:21:01	Audience applause and generally milling about.
00:21:51	Tape distortion.
00:22:19	Pause
00:22:22	The unidentified female announcer speaks of the Torres Strait Women's Association and its importance to the women in giving the women somewhere they can meet and speak with one another. She notes that it can be found on Thursday Island.
00:23:24	End of 036158, field tape SCHEPS4, side 1.

[RETURN TO ITEM LIST](#)