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**Editorial address:** Dr June Factor, Australian Centre, University of Melbourne, Victoria 3010, Australia  
**Phone:** +61 3 8344 7235 **Fax:** +61 3 9347 7731 **Email:** j.factor@unimelb.edu.au

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## THE NATIONAL LIBRARY'S CHILDREN'S FOLKLORE PROJECT

The National Library of Australia's Oral History and Folklore Section has begun a project to document children's traditional play. The project will run for four years, and aims to collect sound recordings in primary school playgrounds all round Australia. Work has already begun in Victoria, where three of the Library's experienced interviewers, Geordie Dowell, Graham Dodsworth and Ruth Hazleton, have been working with children's folklorist Judy McKinty to record traditional games and rhymes in Warrandyte and Preston West Primary Schools. Recording will begin at Harcourt West Primary in February 2006. The project is managed by one of Play and Folklore's editors, Gwenda Davey.

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## FEASTS AND RITUALS IN MOROCCAN CHILDREN'S GAMES AND TOYS

Jean-Pierre Rossie

As with most aspects of family life, social, religious and magic rituals and feasts are used by Moroccan children to create play activities. Eventually, children may perform a real ritual, but in such cases ritual and play easily mix. Information I have gathered refers more to make-believe play, in which children interpret certain rituals and some aspects of festivities than to real ritual games. Among the Ghrib of the Tunisian Sahara I found in the 1970s some games directly related to magic and religious life.<sup>1</sup> However, I only have very few examples from Moroccan children. One example comes from a two and a half-year-old girl imitating prayer. I saw another example in a popular quarter of the northern coastal town Kénitra in 1993 when four girls transformed a small child into a corpse, then transported it by its hands and feet, put it on the ground and mourned while shouting "Allah, Allah!"



Moroccan child imitating prayer  
Source – Jean-Pierre Rossie

In their doll play Moroccan girls often enact wedding rituals and festivities. This probably is the reason why girls invariably call their female dolls *tislit* or *arûsa* in Amazigh (Berber) or Arabic and their male dolls *isli* or *arîs*. A particular example is found in the doll play of some girls from the Midelt region in Central Morocco, where the ritual of the bride riding a sheep to bring luck is performed with a sheep doll and a bride doll. Although



Sheep doll and bride doll, Midelt region  
Source – Jean-Pierre Rossie



weddings are a major theme in doll play, it happens that the bride doll is given a protruding belly by girls from a village near Taroudant, situated at about 80 km inland from Agadir. She is pregnant! Later on the bride will give birth to a little boy or girl, a miniature male or female doll. Such doll play integrates what the girls already know of the customs, rules and protective measures related to pregnancy. In my book *Saharan and North African Toy and Play Cultures: Children's Dolls and Doll Play* I discuss other examples in which Moroccan and other North African girls imitate not only marriage rites but also rites in relation to delivery, birth, circumcision, death and asking for rain.<sup>2</sup>

Concerning the link between festivities, festive rituals, games and toys, the Ashûra feast comes to the foreground but the Aïd el kebir, the feast of the sacrifice, and the Mûlûd, the commemoration of the birth of Muhammad, also play a role. In Morocco, Ashûra is the most important feast in relation to children because, among other reasons, it is then customary to give them sweets and presents. Ashûra falls on the tenth day of the month Muharram, the first month of the Muslim lunar calendar, and the festivities last for ten days starting at the beginning of the month. In several places, adults used to perform rituals related to the festivities and eventually participated in carnivalesque amusements, as is still done in Goulmima in Central Morocco and in Tiznit near Agadir.

During Ashûra the parents and sometimes other members of the family buy one or more toys for children or give them money. The markets then overflowed with toys – often plastic toys. Water pistols and guns for the boys and beauty sets for the girls seem to be very popular. Most toys come from China and are inexpensive. Yet the locally made toy drums, flutes and string instruments remain in favor.<sup>3</sup>



Moroccan instruments  
Source – Jean-Pierre Rossie

Boys and girls use these traditional musical instruments for their door-to-door begging sometimes organized during Ashûra, and to give rhythm to their singing – especially girls singing in small groups while clapping hands and shouting “youyous”.

Another play activity directly linked to Ashûra is the spraying of water. The data collected on the spraying of water during Ashûra in a village near Midelt refers to three successive generations. The groups of children concerned are those of the 1950s and the 1970s, together with the children of today. The children from the 1950s and those of the 1970s could permit themselves a lot of liberties when throwing water on children and adults. Two anecdotes are revealing in this respect. About 1950, some ten-year-old girls took an older woman and simply plunged her into the water of a small irrigation canal. This woman did not protest against this treatment and other adults did not show any reprobation. Thirty years later, during the Ashûra of 1980, a group of girls and boys of about 11 years entered the mosque, took the pots filled with water for ablutions before praying and went on the flat roof. There they waited until someone passed by. A few minutes later, a man arrived with his mule loaded with a huge pack of herbs. The moment he passed before the mosque, the children threw the water on him and his mule. As the man lost control over his mule, the pack of herbs fell on the ground. In this case also, the man did not show bad feelings and the children came down from the roof to help him to put all the herbs back on the mule. Those who told me these two anecdotes said they thought adults would not tolerate today such behavior or that they would react angrily. In Midelt during the 2001 Ashûra, the children's spraying of water has changed into spraying water with a water-pistol or a water-gun bought in the market or in a local shop. Although such water-pistols and water-guns were also sold in Sidi Ifni during the 2003 Ashûra, boys and girls from the Bulalem quarter as well as the town center more often used plastic bottles and especially plastic bags filled with water. These water bags were then used as water bombs during nightly water fights. On the last evening bands of children engaged in a real water battle. The following day everything returned to normal and one could only hear some children accompanying their singing with the sound of small drums.

In Morocco, the toy industry has found in the Ashûra festivities in general, and water spraying in particular, an opportunity to sell toys. In recent years, water-pistols and water-guns have been added to musical toys, toy beauty sets, the toy utensils and toy weapons. Yet the selling of water-pistols is not limited to the Ashûra period, as I have seen mothers giving their daughters such a plastic water-pistol on the occasion of the Aïd el kebir feast in 2000. In April 2005 a five-year-old girl from the southern coastal town of Sidi Ifni received a similar water-pistol from her mother for the feast of the Prophet's birthday.

Ashûra also incorporates rites of fire, as indicated by F. Castells in his *Note sur la Fête de Achoura à Rabat* published in 1916. This author writes that at nightfall and before eating couscous a straw fire is lighted in the middle of the yard of each house. Although I did not find in the consulted bibliography nor in my own data any other reference on Moroccan games linked to fire, my observations in Sidi Ifni show that the relation between Ashûra and games linked to fire still exist. In the evening of the first day of the Muslim new year, corresponding to 5 March 2003, I saw a group of about ten children between five and ten years, with almost as many girls as boys, standing around a small fire encircled with stones. This was observed by a mother standing on her doorstep in a street of the Boulalem quarter. In this fire, kept burning by the children with newspaper pages, they set fire a long piece of Jex, steel wool used to clean pots. Once the end of the piece becomes red hot the child turns it around quickly using his arm like a windmill's sail. When everything goes well, numerous sparks flow around like during fireworks and all those too close jump away. Sometimes a child takes one of the newspaper pages that just starts to burn and runs around with it. I have seen children



playing this game of fire in other parts of the town but certainly less than in the Boulalem popular quarter.

Observing these children again during Ashûra 2004 I was astonished there was no throwing of water bags or lighting of fires in the streets but only children playing drums and singing. Inquiring what happened I was told that the local authorities have forbidden all this because some adults complained about the nuisance. During Ashûra 2005 both play activities resumed timidly. Recently I was told that this Ashûra water throwing and fire lighting also happens in Tiznit. In that town and during the same period a great masquerade goes out for six nights. Local adolescents and men, and sometimes also boys in their early teens, perform as musicians, singers, dancers and masked figures. Large animals such as a giraffe with a very tall neck, a camel walked around by three lads or an elephant, are walked around during parades. Girls participate by chanting and acclaiming the parade.

Especially for the Mûlûd, the feast of the commemoration of the Prophet's birth, the boys of the small towns of Goulmima and Tinejdad in Central Morocco make little windmills. A woman told me that her father also made such windmills for her and her sisters when they were little girls in the 1970s. Sometimes boys make these windmills



Windmills made by boys for the birthday of the Prophet Muhammad,  
Midelt, 1999  
Source – Jean-Pierre Rossie

to sell them for about 1 dirham (0.1 Euro). As I noticed in Midelt and surrounding villages, boys still make these windmills nowadays. At the time of the Mûlûd of June 2000, I observed a village boy making such a windmill. Another boy from the nearby town Midelt showed me how these windmills are made. In order to make the sail turn the boys run with it very fast. Girls who play with a windmill are not exceptional although it seems that they do not make them. The impression prevails that today fewer children run with a windmill than ten years ago. As happens with other traditional toys, small plastic windmills whose handle is filled with sweets are replacing the self-made windmills or the ones made by adults.

Jean-Pierre Rossie, Ph.D. Sociocultural anthropologist – Stockholm International Toy Research Centre (SITREC) Website: <http://www.sitrec.kth.se> E-mail: [jprossie@hotmail.com](mailto:jprossie@hotmail.com)

Interested readers can find more information on Jean-Pierre Rossie's research and publications by his new personal website [www.sanatoyplay.org](http://www.sanatoyplay.org).

## Notes

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<sup>1</sup> For more details and photos see chapter 8 'Toys, play, rituals and festivities' in my book *Toys, Play, Culture and Society. An Anthropological Approach with Reference to North Africa and the Sahara* (pp.139-148).

<sup>2</sup> The final 2005 version of this book is published on the CD included in *Toys, Play, Culture and Society*. An earlier version of this book is available on SITREC's website [www.sitrec.kth.se](http://www.sitrec.kth.se) (see publications: books/articles).

<sup>3</sup> My forthcoming book, *Saharan and North African Toy and Play Cultures. Domestic Life in Play, Games and Toys* contains a chapter on music and dance in play, games and toys.

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**Rossie, J-P. (forthcoming).** *Saharan and North African Toy and Play Cultures. Domestic Life in Play, Games and Toys.* Stockholm International Toy Research Centre, Stockholm: Royal Institute of Technology, 151 ill. – This book will contain the complete discussion of the topic ritual and festivities in Saharan and North African children's toys and play.

## HEY! CAN I PLAY?

John Evans



Playing in Melbourne, 1954 -1955  
Source – Australian Children's Folklore Collection,  
Museum Victoria

One of life's true delights is to watch children happily playing together, sharing space, sharing toys and equipment, sharing ideas, sharing laughter and generally enjoying each other's company. Play is not just about the chance to acquire and practise motor skills; it is equally about children learning how to make and keep friends. And this is not a simple process. Learning how to "get along" with other children means understanding the need to share with others and learning that you don't always get your own way.

But for some children this doesn't come easily and often they don't know why. It is sad, disturbing even, to watch a youngster who constantly plays alone, who can't seem to make friends easily and whose pleas to play are ignored by other children. The playground at recess and lunch breaks is a time when children make choices about who gets to play and who doesn't. Not being chosen to join your classmates in a game can be a devastating blow to a child who desperately wants to play and be accepted. With the following words I try to



capture the thoughts of a youngster in this situation.

*For reasons that I can't explain  
Whenever I ask if I can play  
They always look away and say  
No way, not today*

*Is it because of how I look  
Is it because of who I am  
Is it because of what I do  
Or is it what I cannot do*

*Is it because of what I say  
Is it what I do not say  
Am I too fat  
Am I too thin  
Why is it that I don't fit in  
Gee I wish I knew*

*I stand and watch  
I look and listen  
I wait and hope  
For them to call*

*I sometimes bring my bat and ball  
And ask the captain if just once  
He would let me join a team  
And play the game with one and all*

*I learn the rules and want to play  
I practice at home every day  
They know I know how to play  
But still they never come to me and say  
Hey, come and join us as we play  
Why is that?*

*I asked my mum but she can't say  
Why it is they won't let me play  
I asked my dad and all he could say  
Was practice harder and it will pay  
I asked my teacher but all she says is  
Boys, please let him play today  
But they never do*

*I know I shouldn't  
But I just can't help  
Not getting angry  
When they leave me out  
It makes me mad when they say to me  
No not today we're full you see*

*I love recess don't get me wrong  
But it would be great if I could find  
Some friends who just for once would say  
Hey John 'would you like to come and play today'?*



Laurie Richards Photographic Collection  
Museum Victoria



The playground can be a lonely and frustrating place when you don't have friends. Research (see Bullock 1992, Page et al 1994) shows that children who do not enjoy positive peer relations, who do not seem to "fit in", may encounter academic difficulties as well as social and emotional problems. According to Bullock (1992), not having friends contributes to loneliness and low self-esteem.

In the research literature (see Asher & Coie 1990) a distinction is made between children who are rejected and those who are neglected. The rejected child is one who is actively disliked by his/her peers. On a peer assessment test they receive many negative nominations. By contrast neglected children receive few negative nominations (they are not disliked) but nor do they receive many positive ones. They tend to be quiet and shy and they are often quite content to play by themselves. They may often be seen alone but they are not necessarily lonely.

Rejected children, on the other hand, are unhappy at being alone and excluded and may become angry, frustrated and even disruptive. Their aggressive behaviour further alienates them from their classmates. Intervention programs designed to help these children often aim to teach them how to self-regulate their aggressive behaviour.

Ethnographic studies of rejected children show that it is very difficult to change one's status once a pattern of rejection is in place. This means that such children may not only carry the rejection through primary school but may also have to contend with it in high school (see Merten 1996). Children with low social status may not only be excluded from games but teased and bullied. Not surprisingly school may be a very unhappy place and the truancy rate amongst these children can be quite high.

The playground occupies a significant place in children's school life and being able to make friends is a crucial factor in being happy and successful. For most children the recess and lunchtime breaks are the best part of the school day. It is not only that they are escaping from the confining classroom and the rigors of class work but, in the playground, they get to make choices about what, where and with whom to play. They get the opportunity to not only play with classmates but also friends from other grade levels.

Andrew Sluckin's wonderful 1981 study of how children grow up in the playground gave us an insight into the subtle art of joining a game, and that there are rules which need to be followed. For example, he was told that you first have to find out who "owns" the game and then seek their permission to join. You can't just rush up and announce "I'm playing" unless you are a very good friend. Generally you have to ask 'can I play' or "can I play please". You may even have to wait on the sidelines and watch a while as an indication that you would like to play. You hope the group will then ask "do you want to play?"

Sluckin found that excluding children from a game was also a well-practiced art. If it was someone the group didn't want playing it would be a simple "no" or "no, get lost" but if it was someone they liked but still could not fit into their game the refusal often came with an explanation such as "you can't play, we're in the middle of a game" or "no we've already got too many".

Unpopular children were often excluded from games. Their request to play was turned down with a blunt "no, clear off". What seemed to characterise these children was



that they couldn't read the cues needed to gain entry to games. They didn't follow the protocols. For example they didn't know how or who to ask; they didn't easily accept decisions that went against them; they were argumentative and uncooperative.

As Newcomb & Bagwell (in Pellegrini & Blatchford 2000, p.35) observed, "friendless children display less adaptive social competencies and social skills when interacting with peers". When their request to enter a game was denied they would go (or threaten to go) and complain ("they won't let me play") to the supervising teacher/dinner lady but usually it had little effect. If anything running to tell the teacher further ostracised them from the very group they wished to join.

Activities at playtime are largely based around friendship groups and when you don't have any friends it is a difficult place to be. It is not unusual for children who have no friends, or have trouble making friends, to ask if they can stay indoors at recess and lunch breaks to help the teacher or clean up the classroom. They often visit the library or the computer room – anything to avoid going out to play.

Most schools now have in place programs designed to help all children develop social skills such as tolerance, understanding, problem solving and cooperation. The idea is not just to help those with poor social skills but to encourage all students to be aware of the importance of having a sharing and caring environment to play and work in. We live in a changing world and the school playground is taking on increasing significance because it is the one place where, on a daily basis, children have the opportunity to play with their age peers. It is most important that we do whatever we can to ensure that the playground is a happy, friendly place for all children.

Dr John Evans is a Senior Lecturer in the Faculty of Education at Deakin University, Geelong.

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## COLLECTING FOLKLORE

Warren Fahey



Author – Warren Fahey

**“If only I knew now, what I knew then.” As a folklore collector I not only hear this heartfelt plea often; I also find myself muttering it.**

I’ve been collecting folklore since the late 1960s and whilst not intentionally collecting children’s folklore I have unintentionally collected quite a swag. When recording oral histories it’s expected that I lead my informants back into their earliest memories. With a bit of subtle prodding most people will “open up” and, just as often, glaze over with nostalgic memories.

Last month I recorded the great Australian cookery writer Margaret Fulton. Margaret, now in her eighties, is affectionately called “the woman who taught Australia to cook”. I wanted to start at the beginning. Margaret was four when her family moved from Scotland to Glen Innes, in rural New South Wales. She recalled glimpses of Scotland but had extremely vivid, and mostly pleasurable, memories of her childhood at Glen Innes. I wanted to find out

how this country girl became the most famous person in the Australian kitchen. She related the pleasures of childhood and how she helped her mother in the kitchen, how she felt about schooldays and how, as a very young girl, she relocated to Sydney to work. There are obviously massive differences for children growing up in the 21st century.

Other people I have recorded take delight in reciting little poems they learnt some fifty or more years back, when in primary school. These poems are typical early 20th century stuff about daffodils, animals and the like. It is not so much the fact that they remember these works but the way they trigger off other memories. It is then that I ask about schoolyard games, birthday parties, diaries they kept, autograph books and special foods they ate or even helped make. Sometimes the floodgates open; sometimes not.

As I went to school in the 1950s, I also tend to travel back with them. I have written extensively (in my books and on my website) about the games I played in the schoolyard – bottle tops, mumble peg, rock, paper, scissors, cockylora, etc – and also about festive occasions such as Christmas and Bonfire Night. I also carry two permanent ‘souvenirs’ of my childhood: a scar on my wrist from an extremely violent tumble from my ‘top of the range’ billy-cart, and another scar right between my eyes where a backyard canon, made by forcing a ‘double-bunger’ down a bicycle pump. Oh yes, I have memories!



I do a lot of research on life in the 19th century because I believe it has a defining influence on our lives today. Those were the golden years of our pioneering spirit when life was far simpler and children knew their place. Those were the days when many people lived in the bush. Those were the days kids took pride in the fact they hardly ever wore shoes. Bindi-eyes be blown! Those were the days when families entertained themselves and the occasional break from routine was a cause of great expectation and delight: a store bought biscuit, even if from the 'broken biscuit bin' (because they were cheaper), was a major event. Those were the days that periodicals carried conundrums, riddles and ditties for children. I have collected many of these and especially ones that mention Australia (and many did). They appeared in journals like the *Argus* and the *Australian Journal*.

I've heard people say that one of their greatest entertainments was to invent games based on the wallpaper. I later discovered that early Australian homes used to make a flour and water paste and stick newspapers on the walls – inexpensive wallpaper. The games included 'I spy with my little eye' and 'collecting' similar words from headlines.

Marbles and knuckles (knucklebones) were also big back then and no self-respecting boy would be without a stash of bloodeyes, bonzas and other king-hit marbles, kept in a 'marble bag'.

As well as recording oral histories and researching in old magazines and newspapers, I have also jotted things down heard in conversation and printed in contemporary publications. I am a bowerbird and I try to return these 'bits and pieces' of folklore through my radio broadcasts, books and performances. I have often said that I see much of my work as a folklorist and performer as 'tapping Australians on the shoulder' to remind them of their unique history and national identity. It goes without saying that we live in very fragile times and that includes our culture. We are continually bombarded with overseas, mostly American, cultural crap. Kids seem to be the number one target so it's little wonder they are obsessed with American popular culture including street wear, cartoon characters, violent computer games and language. I don't know if it's just me but I seem to hear a lot of kids speaking in what I now call 'cartoon voices' – and this is not a put-on voice but their normal speaking voice. It's scary!

But I digress. Two years back I devised a folklore collecting project that set out to survey the 'folklore associated with the city of Sydney'. I obtained funding grants from the Music Board of the Australia Council for the Arts and from the City of Sydney Cultural Fund. I wanted to see what made Sydneysiders tick and folklore can provide some of the answers. The material I collect will emerge in the book I will (eventually) write. In the meantime I have established a website ([www.warrenfahey.com](http://www.warrenfahey.com)) where I post material and observations. There are several sections relating to children's lore, including the oral histories in the Australian Folklore Unit section (these all relate to tapes now held in the Folklore and Oral History Section of the National library of Australia). The Folklore of Sydney section has a designated 'Kid's lore' section and, because of the nature of folklore, kid's material is also in most of the other sections. In many ways the site is my filing system!

One recent addition to the site is a series of 24 Quicktime videos of three eleven-year old girls who allowed me to film their repertoire of clapping rhymes. Many of these are rather bawdy and this, of course, is typical of such rhymes. The one major revelation of the interviews and performances is the growing influence of American hip-hop, computer and similar culture on our schoolyard lore. I also show how the girls teach each other



these clapping rhymes – one of the girls came from a different school to the others. These are the first of a series of folklore films that will go up on the site.

Other interesting parts of the site are the sections on dance, including Maypole dancing at schools, and the sections on school songs and war cries. As a collector I quite often send requests to targeted groups – school songs and war cries was one such email request. I also managed to get a couple of pars in Sydney newspapers. This particular request triggered many responses and I collected a representative national sampling. There's also a wonderful account of school festivities in Ballarat. One of my informants related how they had an annual pageant to the Virgin Mary and formed a human set of rosary beads. She was a bead in the rosary!

Warren Fahey is one of Australia's most well-known and prolific folklorists. He is a singer, researcher, field-collector, broadcaster and founder of Larrikin Records and Folkways Music. His publications include *Eureka: the Songs that Made Australia* (1984, 1989) and *How Mabel Laid the Table* (1992). He is contactable at [www.warrenfahey.com](http://www.warrenfahey.com) and [wfahey@bigpond.net.au](mailto:wfahey@bigpond.net.au) His latest book is *Tucker Track* (the curious history of Australian food), published by ABC Books. It contains much children's folklore, including a section on tuckshops and associated children's kitchen lore.

## THE “TOODLEMBUCK” — AUSTRALIAN CHILDREN'S GAMBLING DEVICE AND GAME

Melbourne Cup Race week, 1-8 November, has been the most important annual horse-racing event in Australia for seventy-five years and more. From early days, according to accounts and memoirs, both adults and children have gambled on the Melbourne Cup horses.

In November 1954, when I was in Melbourne, I collected some odds and ends of Melbourne Cup gambling practices, present and past, of adults and of children. Children of 1954, I was told, surreptitiously organize their own playground sweepstakes, patterned after their elders' office sweepstakes or club sweepstakes, and bet with pennies. But children of the early 1900s had a gambling custom — extinct now, as far as I could learn — claiming the picturesque name of “Toodlembuck” and employing a unique handmade gambling wheel and “cherry bobs” (cherry stones — cherries are in season at Melbourne Cup time) for money.

Lillian Kelly, a schoolmistress in Melbourne, constructed a “Toodlembuck” [see diagram on the following page] like the ones she had made and used as a child (about 1910), then made me a gift of the wheel together with the following description of the device and the game:

*One wooden skewer from the butcher (used to curl the tail piece of a roast of beef around the T-bone). One cotton reel (called sewing cotton spool in the United States), three tacks, one pin, an exercise cover (cardboard notebook cover). A piece of string with a button tied to the end to put between the fingers when pulling the string. Names of horses in Melbourne Cup of the year. Cherry stones used for betting. The owner of the Toodlembuck ran the game. He cried “Who'll go on my*



*Toodlemuck?" Those with cherry bobs picked their horses and gave so many stones to the Toodlemuck owner; and away we went. The owner wound the string around the cotton reel, pulled it, and we watched her spin. The winner took all.*

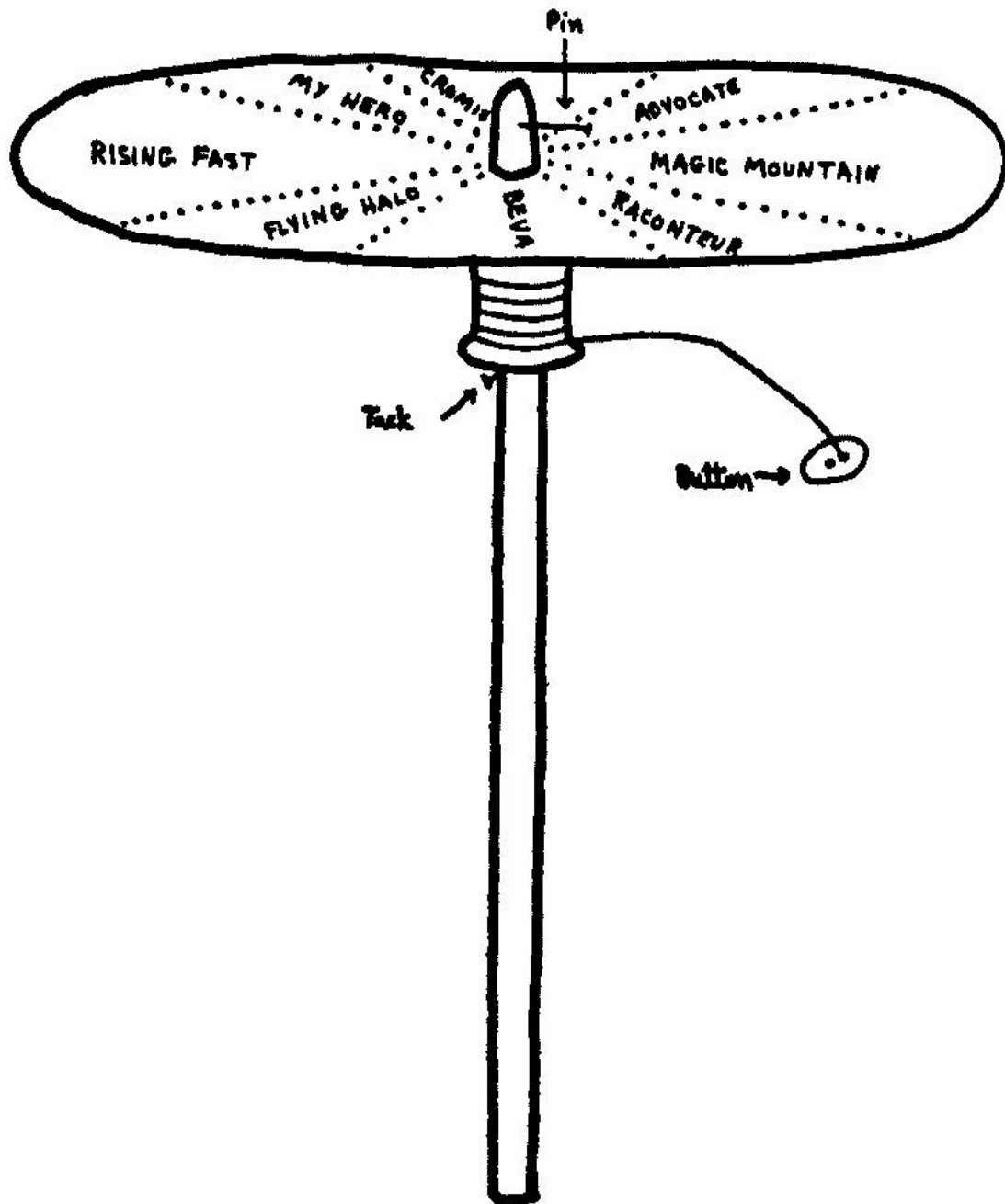


Diagram of a Toodlemuck  
constructed by Lillian Kelly

R, J. Murphy of Lyonville, Victoria, reported a similar device in use among children from 1924-1930. When the wheel was spun, the owner sang out: "One, two, three and your old girl back."



Another type of gambling device called a (or “the”) “Toodlembuck” was described as follows by T. H. Coates, Melbourne University, whose childhood was spent in East Ballarat, Victoria:

*Two four-inch lengths of one-inch diameter broom stick; one trousers button. (Sometimes the word “Toodlembuck” was applied specifically to one piece of broomstick with the button placed on the end.) A circle was drawn on the ground, usually by putting the thumb down as center and using the little finger to describe the circumference. In the center of this circle one stick was placed upright with the button sitting on top. Three yards from the circle a line was drawn and from this line the player had to bowl the second stick trying to knock the first stick over in such a way as to make the button fall into the ring (or outside the ring — I forget which). Marbles (which we always called “alleys”) were staked on the result. The entrepreneur would sing or rather chant: “Try your luck on the Toodlembuck / An alley a shot and two if you win.”*

G. S. Browne of Melbourne University and Brigadier Langley, played Coates's kind of Toodlembuck in their youth but called it “Scone on Stick.”

Originally published in *Journal of American Folklore*, vol. 73, no. 287, January-March 1960, pp. 53-54.

Reprinted in *Child's Play: Dorothy Howard and the Folklore of Australian Children* (2005). Please refer to the back pages for further details on Dorothy Howard and obtaining this wonderful publication.

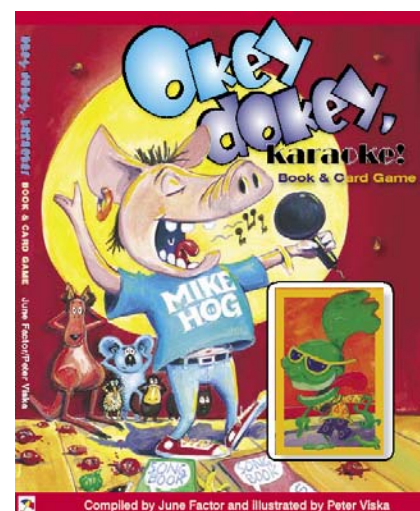
## Notes

1 George Robertson, *The Vagabond Papers: Sketches of Melbourne Life in Light and Shade*, II, 2nd Ser., Melbourne, 1877, p. 136, describes Melbourne Cup Day, 1876: “Everyone, too, from the Governor to children at school, appears to have some interest in the race in respect of bets or sweepstakes. This is really a gambling community; men, women, and children seem to be affected alike, all wishing to back a horse or take a chance in a ‘sweep’.”

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# CHILD'S PLAY: DOROTHY HOWARD AND THE FOLKLORE OF AUSTRALIAN CHILDREN

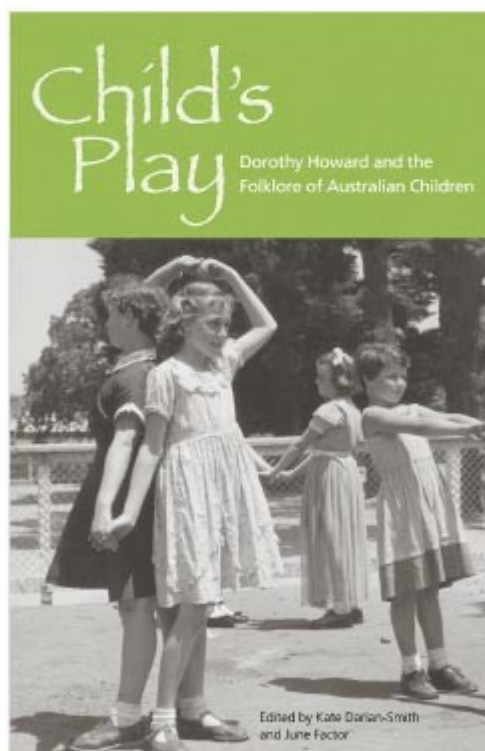
Edited by June Factor and Kate Darian-Smith

## About the book

American academic Dorothy Howard visited Australia in the 1950s on a Fulbright Scholarship: her mission was to observe and document the play and folklore of Australian children. Fifty years later, Howard's original essays have been re-published, along with contextual essays by international scholars in the fields of history and folklore. Howard's meticulously documented accounts of hopscotch, knucklebones, marbles and string games reveal the Australian schoolyard as it was in the 1950s. Her insights into the world of the child are as relevant now as then. Essays by well-known authors June Factor, Kate Darian-Smith and Brian Sutton-Smith pay tribute to Howard's fascination with and advocacy of child's play.

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**From the book:** 'I suggest that while we are studying children on the playground, they are studying us in the classroom, at home and in public gatherings; and expressing their findings — not in esoteric, academic jargon but in subtle but direct satire. I suggest we can learn about ourselves by listening to them ...' Dorothy Howard



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