XI 1b, i

SERIES OF CEREMONIES
EUCLA DISTRICT NATIVES

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SERIES OF CEREMONIES

NUCLA DISTRICT NATIVES

I

The final series began early this morning by singing, the men and women collecting rapidly at the first sound of the clubs on the ground. They sang for about 20 minutes, and then all adjourned for the main part of the day. This was at 3 a.m. Then at 3 p.m. all again assembled and Bijarda came out with a long thaili on his head, his body and thighs marked with dots of white in neat pattern. He had armbands and feather tufts in them, also a tuft in his belt in front. Then three more came dressed in branches and weighted, with plumes on their heads and wands in their hands, plumes on arms and front of belt. They high stepped in unison with Bijarda and as they finished up, Bijarda took off his headdress. The singers were also decorated, Bob particularly having plumes of birds' down and wagga string tied in a pendant chignon in his hair, also shoulder and breast ornaments of string and rabbit and bandicoot tails.

In the next series, Wiludhurra took Bijarda's place, having the same head ornament (thaili). Two men with green branches were with him, one at each side. These had rosettes of birds' down and shavings stuck in their headbands, armbands of same, and a tassel of plumes in front of their string belts. Each man attending Wiludhurra had concentric rings of white painted on his breasts, no other body painting on them except the red ochre. The central figure wearing the thaili was decorated with spots on his body and legs. He also wore armbands and the eaglehawk tassel. All stood for some time and then came forward a little towards the singers, high stepping as they came very slowly. The women and all in camp rush to the boroboree ground the moment either a whistle is sounded or they hear the kaleses clashed or a beat of the club on the ground. Now we have all adjourned for tea, but this is to be an all-night series, closing to-
morrow before sunrise. The women are playing a big part tonight and will probably all be naked. Mallalea and Boodlabugarra have vanished, for the moment, from female sight, and I must not see them again until probably the whole thing is over. It is still the Madhoorja and Dheedhooyini, but there is no one in camp who can fully explain the decorations and series of ceremonies. I must get Ngarralea to tell me all about them and explain the ngau jidarra, thalii, etc. etc. If these people were aiming to impress Mgalillea (Pompey) and his people they have succeeded, for as the ceremonies follow each other and as each one is more wonderful than the preceding one, their wonder increases at the variety. The ceremonies are however a mixture of different ones seen performed by other natives of far away districts and are not the "pure" undiluted ceremonies of the old Boodla people. They have been working all day arranging the ground, making fresh ornaments, decorating each other, mixing the clay.

2 a.m. We have been singing and "clubbing" for two solid hours. Ngungulea, Koolemurdoo, Goolgoolla, Wiladhurra, Yilain, Bjarra, Billy Button, the Keggara man and one other whose name I don't know all seated in a circle singing and beating their clubs in slow or quick tempo according to the song. The women, Bilbilya, Jira, Ngocorbooco, Dhoonico, Booloo and one other stood and waved little branches or small plumes over the heads of the seated men. Then the grouping of the women, Illbilyi and Booloo by themselves with their backs to Gauera, Boolooeooloo, Manjilea, Kulemgurra and the rest, then another little mob of Mgalillea and Punch. Then again a fire, each little group having one. I came next with Kitty, Jira, Dhoonico, Yallicoolalea, Ngocorbooco, Mary, Dhoombocin and Thaljai.

I was waked at 1 a.m. by the beating clubs and the minor voices of the men who had already taken their places on the ground. As I did not undress, I was ready at the call and
went at once to the ground where I took up my position behind Koolimurda. He was partly M.C., Dhoomboobin being the fire tender. The fires were as usual. Five men, Biarda, Wiladhurra, Goolgoolea, Yilarn and one other came immediately out of the darkness, all with white ring marks on front and back and on front of thighs. In their headbands they wore rosettes of shavings, down, etc., coloured red in the centre. Beyond these ornaments they were undorned. In each hand they carried a long and short stick with shavings on the shorter ones at each end, and on the longer ones there were four sets of shavings, three close to each other at one end and one at the other. Every man carried these.

They high stepped slowly, not moving away from the position they took up when they entered the line of light, and as they stepped they pointed the wands at all of us seated spectators and singers. First came the five standing shoulder to shoulder, then they retired and next came three, each of the other two taking up a position at the sides, below the bough division which was created and at one side of which we sat. On this bough shelter two long joorna, ochred and covered with white markings were placed upright one at each end. In the middle of the bough division was an ornamented wand in birds' down, feathers, string and ochre. The position of these was frequently changed, but not as frequently as that of the performers. Two stepped in front of us, one at each side and one directly behind the central joorna or wand. Then again one at either end and three in front. Then again two in front, three in front and one behind and so on, ringing the changes in these positions rather regularly.

All night long they came to and fro, took up their respective positions, made the requisite movements and vanished into the darkness. Meanwhile men and women sang to the beat-
ing of clubs, and the movement of the women's hands, in which they held either a few eaglehawk feathers or a small branch. After about two hours and while the dancing still went on, the women proceeded to decorate themselves with similar circular markings on backs and breasts, but not on their thighs, each woman decorating her t'amilsu. These then all stood up and joined more heartily in the dance. Presently the men, who had been dancing rather weariedly, seemed to regain fresh energy, and came in quick movement into the firelight. Then a hush fell. Singers stopped and the men vanished.

The women remained standing, then a fresh burst of lively singing and seven men came in, the two extra being Mallalea and Boolabugarra, each with plumed head dress, ochred, but with no markings on their bodies. These were in front of the five and all seven high stepped for a short while and then ran back into the darkness. Mallalea and Boola had both been invisible since 5.30 the previous evening. They directed the movements of the younger men throughout and added fresh pipeclay on nose and moustache, but until then they themselves had remained hidden. We did not see them again until the final scene when they came in bearing a long object about 12 feet long, 15 inches wide and a foot high, covered with shavings, birds' down, string, etc., and striped with bands of red ochre transversely. They rushed from the darkness with this and held it between them, while the other five grouped themselves along its outer length, facing us. They stepped gently for a few moments, then all caught hold of it and high stepped with it in the most perfect unison. The singing by this time had become loud and quick. I forgot to say that when Mallalea and Boola first brought it out, they knelt with it and the five dancers grouped themselves on one side of it, all kneeling on one knee. Immediately the decorated women rushed over to them and sang and waved their branches over each man, Bilbilya and Bulu over Boola and Jirabuldara and Dhoonlo and the others over Mallalea's end. Then the men
rose and lifted the jeedarra and carried it nearer to singers and audience and after high stepping with it, suddenly all the women ran howling to their warroos and the ceremony was over. It was then full dawn, about 4.15. The objects, wands, etc., were then placed in front of us and explained to those of us who were spectators, myself, Ngaliloea and the Kangaroo Plain mob. I am, I suppose, the first woman who has ever seen this dance and been allowed to remain with the men after the women had retired. It was explained as being a jidarra and a dead man, and that the dance must be performed in order to appease the dead man's names. The explanation was halting, the interpreter having but a confused memory of the ceremony. I must get the special names of the objects. Why did Bob call the moorna and Thulja goona? and what did the bough division signify and the rings and the joorna and decorated wand, and the men dancing at one side and back of us and what were Mallalea and Boolabugurra called?

The whole affair finished about 4.30. The chief singer fainted once, but soon recovered; that was in the beginning of the ceremony - he had been hard at work preparing ground and ornaments all day. Coolgoolleea fainted during another dance a few days ago. Now I must find from Ngaliloea his idea of the explanation. It was confusedly given and I guess it won't be very lucidly explained by Ngaliloea, or it may happen that he can fill in the hiatus. I believe the ceremonies are now at an end, but I shall know today. Darbidi or darbirdi - wands - maueri and wiwi wiji Joorna and jilga - mobburn man, Booneri; Malealu and Boolabugurra
"Balgara ngadharri kandura mangu," (I'll go another road, I don't want this one) Jedarra said when he got to Darbirri. The bough division or minda was the Jidarra's minda and one side was the place where he had been and desired to leave, and on the other side of the minda was the new country he went to. The singers and performers were on that side. The words are made to fit in with the time as follows:

Balgū-rā ngū-thar-rī
Kandura na nggoorna
Balgū-rā ngū-thar-rī
Kandura na ngūrna, etc.

One mining and two yogga sing the following, or rather are the performers while the song is sung. They represent a Dhoogoor mining and his two yogga:

Harra bindira nganye
Doogal dharra woordeo

Sung thus:

Ma rā bindiṟa nganyā
Doogāl dharā woordeo
The Kalda Mining gave a N.W. corroboree tonight. First two men came out from the wurley with the spear wand tipped with shavings at each end and two bunches towards the outer end. These they brandished and waved in various directions, raising their feet slightly in the dance they made. Presently they retired and six came out, their bodies were marked with white, red and black bands, also their foreheads. They wore headbands of string and down into which they had stuck two upright sticks ornamented with down. Arm bands of string in which plumes were stuck also tails of eaglehawk's feathers. All were dressed alike and all carried wands. These they waved in unison in various directions, Kutengurrara and the women singing, kalli and clubs were the music. The whole six stood in line all the time, and the effect with the bright firelight in front of which they posed was weird and Fennimore Cooperish. They stepped in time to the music but with a gentle step did the high knee action. They did not vary this during all the time they came and went. Then the women had to hide their faces and one man came out with a square wonningi held by its corners. He high stepped and drew first one knee then the other up to his stomach. Another followed in the same wonningi, the first man having retired. The dancing was then over and singing took its place, but a little diversion was again created by Nganyerba fainting. Then a wave of the hands and the company dispersed. Bob went down charged with wombat string, ochre, dogs' tails and other charms against the strong smell and sickness these others are supposed to have brought with them. Today he took the Ngaldhimarra (wijwiji) with him and placed it upright between him and the Kalda men. Tonight when Nganyuba fainted Bob called out, "Bulda buldha," (magic, magic) and told them to go on singing.
Myth 1

Biruin (like a rat) had fire at Kalbinya and wouldn't give it to anyone. He put it in the ground and put it beside a long pole (firestick) and whenever anyone came along he chucked it in bilia. Tharndu came a long way behind, hiding behind some bushes and Biruin wandi said, "Huna" (Where's there?) "Mining?" "Hg", said Biruin, "bushes only." By and by wandi saw Tharndu moving again and he said, "Look, B and yaggulu looked and said, "Warda," (bushes only). He came along the track, Koggara way.

Kallingur came from Bilia way and Biruin never saw him.

Biruin and yagga made a hole to put the fire in and Kallingur came close up and caught hold of Biruin by the middle (ngarra) Biruin took the fire and tried to throw it in the bilia but Kallingur caught it and then put it in the trees. He hit Biruin then with koondi and broke his bone (back) and then he told Biruin he must always dig holes in the ground and eat only ants and he must never steal fire and balihan agabella eat only (ants) and live in the hole in the ground. He killed yagga and wandi with koondi and then he and Tharndu went away (mates) Tharndu was boobulu for Kallingur. The Reen-gansea and Koggara was got the fire from Kallingur, Kallingur's yagga was Mira mir (little grey bird).

Jilyin (big sea eaglehawk) was Tharndu's yagga. Biruin no more got mother and father, they come from N.S. now. Biruin yagga was the first time like a rat walking about and then she put smoke and murdar and changed into mining.
Wulu stopped near Fenong and then wanted to come Kalda. They came there and made the hill and camped there and burned all the bushes on the plain. He stopped one night and then he went west past Thardam to Muniru. All other mining sat down Koggargawi and Wulu made smoke night time and Koggara wiri went down to see him. They gave him Wiluduri and morning time booyoo they made. Wulu got kajji and asked them for yoomeri (boy) etc., but the Koggarawiri men said, "No, we don't want to give you yoomeri. You go away." Wulu went away and by and by a big mob came to his woonulu and tried to spear him. They all threw their spears at him but he was too hard (like steel) and they couldn't hurt him. And all their spears were gone. Then Wulu who had only one kajji got the spears and killed all the mob and then when another mob came he got a ngalda wiri and killed them all. They couldn't kill him. By and by he was wulu (curlew). He had no yagga, he was self.
Madjurda Dance

Koolagurra - singer

I
Binda binda rudha
Kaan buru adha
Woggalongu
Waldhuriribini

II
Idardana idardana,
Idardana idardana
Woggooora na idirbi narree
Idardana idardana
Woggura na idirbi narree.
I must try to describe closely this corroboree which
the mining themselves do not understand, but whose ceremonies
and observances they religiously follow. First there are the
men taking part, some of whom are marked in white and red
and forehead, the line going down to the point of the nose.
Others have of red, white and black curved across the
forehead. All wear feathers in arms and head dress, and are
heavily greased and wilgied. Their body marks of red, white
and black stripes extended to their eyes. They had koondis
which all held across their backs held up by the crook of
their elbows. These apparently contained a bundle and were
so meant to contain one. The audience filed in very quietly,
impressively, and what strikes one is the haste with which
every man and woman in camp obeys the summons to the corrob-
oree. Everything is left, damper, tea, wamooe, and a rush
is at once made. All those of the women who know this
dhoogoer corroboree comported themselves religiously, with
downbent head and serious downlook.

When we got to the ground, we were placed in a very
little space and in front of us was a long "warri", the
dhoogoer road. Round the fire were seated the women, sing-
ing a new song to a new time and tune, beating the time with
the flat of their hands on the inside of their thighs. Ngarr-
ralea and Ngallileo then began the music by striking their
sticks together, and wands - Ngallileo had the wands, Ngarr-
ralea had a koondi and kaili. The women joined in lustily,
a sort of

Warri warri warri warri
Wong ga mwe
Warri warri wongga ma, etc.

All faced the long warri.
Then in the distance a native emerged from the minda and walked with a sidling crooked motion towards us. Every few paces he stopped, and fronting us quivered and opened his knees, then he turned his back and repeated the movement. Far away at the other end of the road was another native facing him, coming towards us and performing the same movements. When the first man had reached within about 20 yards of the singing circle, he kneeled down, then sat back on his haunches for a moment, swayed from side to side and got up again and came close to the singers. He then walked round an imaginary circle twice and again knelted and then sat on his haunches, with bowed head and holding the koomai across his back.

The native who followed him repeated everything exactly, except that when he performed a concentric circle as it were, he faced the first man, and both then moved heads and bodies from side to side until touched by Ngallilea on their heads when they rose and joined him where he stood singing with Ngarrayala. The others followed in like manner until all the dancers had gone through the motion and had risen and joined the singers. Only the women were seated. Ngallilea touched the first two and the last two, Ngarrayala touched the others. When this was finished, all except the two Boomeri, Ngarrayala, Ngallilea, sat in a close circle round the fire and commenced a quick, very quick chant the words of which I was unable to catch.

When the first two men were coming towards us, Gauera got up and holding a string of wombat fur in her hands which were held apart, she sang as they approached, waving the string from side to side. When the second lot came up Marulea got up and repeated what Gauera had done. Marulea held a loop of the string.
The songs became quicker now and occasionally were broken by a whirring "thrrrrring" sound made with the tongue against the palate. The dancers beat sticks together, the women beat their thighs. Finally they all adjourned suddenly for supper. Both men and women among the performers were familiar with both song and dance, as they did not need to be told what to do. I sat between Bhooba (Yulu) and Talja. The posturing of the natives as they came up the long avenue was really graceful, and the dainty way in which they lifted their feet as they came slowly along, swaying their bodies from side to side, was worth looking at. Some knelt only once on the way to the circle, others knelt twice. It was really one of the most serious ceremonies I've seen down here. I must try to get from Ngarrala what the bundles mean.

The long road is the Dhoogorr warri. The ceremony is reminiscent of the time when Dhoogorr came and rested at Barderinya Gabbi and the Kalda (lizard) came there and found him. It was a big water and Kaloo, Kallea, etc., came to it. Wiranyu, Coorrego and all the others used this water.

There is now an adjournment for tea and afterwards I believe there is some more.

(The other Wadhurdia finished this morning before sunrise.)
SONGS

1. Koganarra wanji wanji
Beggurna warri wanuja wabumarri
Non gun ye.

2. Ngoordaddi ma yau yau yau
Darlinga ma ngardi ngardi
Ngardi ma yau yau
Darlinga ma ngardi ngardi.

The women's faces are painted white.

3. Wanda wanli ma ngadha
Nga nade wandi wandi ma (slow and quick)
Yarandi na
Mungarai yarandi na
Bulgarei yarandi na

Gawara waves rope as the men are touched while kneeling on the ngau's

4. Joe joue jolber Joe joue jolber
Wongara nai dongali
Widangara daruma
Wirding ngara ngurasen
Ngalli ngarai dunjanni
Hida ngura ngaianna
Bina wara ngwanna

A dead silence succeeds this wild song

Wanda dhi yarra
Nai, sarai-ingai
Binidi yarre-mai
Kaddi ingai
BIRR bIRR bIRR.
Le mana mana daggurne
Jabbaru jabburoo jan
Le man main dhabaani
Le man main jalganji

One of the singers gets up and rubs string and ochre round the head of another

Anburne anburne nana (very slow)
Mongana ma " "

Now quick
Kooger anna wilbama

Very quick
Wung aama wilbama
Koolgaada wilbama

Slow, then quick
Kunggana wilbunga

Mongardi ngagurdu murnaa
Windiiri dugana mura
Nagadur muraa
Bowing to the ground

Burlinan burlinan
Barra nau nau no

The men waved and beat the wands

Wanyi ngurnai arjina
Mailalee was rubbed here.

Bala mau bau (very slowly)
Ma wanyirdi ngardai
Anyima

While they are singing this, they throw up fire sticks into the air.

Ililga minderai yilga
Ngaiarai yarrarai
Yirige yirinai, yirinai
Milarai ibilane (very slow)

Tharanarr yana ama
Ngaiuning ngaiuhing
Quick time then slow and solemn with bent heads.

Yindinai malarina (slow)
Yambarna inbarnai
Yunganba
Munnardi

Murda warra jibardai
Joarina jibbardir
Yocadila jibbardi
Muriarngura jibbarder
Jimarda
Kora kora jimmaida
Mira guza jimmaida.
Joilala ngarlabbu ga
Na bulla naga na.

Dundarn dundajinna ma
Yamba yambama nyinnainn jinna

At 2 a.m.
Yau yau yau
Gordiddinna yau yau yau
Raningama ngarda ngarde
Ngaradingama ngardi ngarde

Minari ma bungalai
Bungai jinmai rai
Binnari ba darna lai bungalai
Bunga jinmai rai

Walonga wallongai
Dë dë na

Dundarn maddarnai nyinnam ma
Dumber agurni yinnarn ma
Yabbu yambarna yinnar na.

Yarda ngara yara ngara
Mia bilbilbë gooya bilbilbë

Wongalala ngalarding bunga
Wongalala ngalarding bunga
At the last song the man stood up and far down the avenue a man could be seen approaching, with the same gliding motion. He knelt about 20 yards away and first inclined to the right then to the left. Finally he came to the circle and knelted down there for a time, till he was touched by Kulcagarra, when he took his place among the boonari. One of the women threw a firestick across his head as he approached. Two more men emerged and faced each other just as those did last night. They were about 50 yards from each other. It is their knees and lower thighs they quiver. They kneel in front of each other and away from side to side.

Ah dampur wongu
Aga ma ā dampur wongu
Agamā

The remaining two ran while swaying from side to side, and walking in the gliding way of the emu they are imitating.

They finished up with Warri won gan ye

Warri warri warri warri wanganye.
Afternoon of next day (16/10/13)

1. Currraddima yau yau yau
   Dardingama ngardi ngardi

2. Moolarai yarandi na
   Mungarai yarandi na

When the advancing figure reaches the circle where it finally kneels the whole body is made to quiver as the stooping kneeling figure moves head and body from side to side. The singer leans over chanting (2nd song), and touching the kneeling man he at once rises and stands beside the singer.

Joe (or jee) due due due jelber jee is sung while the kneeling figures face each other and quiver and are touched. Eight men took part in this dance, Ngarrelea coming last. He made some excellent movements as he advanced. When all have arrived and are seated in the circle,

Warri warri gan ye
is sung. All wear enignons of warrija and feathers.
Banjela painted
Murra wurra jinmarda
Murda ngura jinmarda

Ruwerera jinmarda (while rubbing warlba)
Jauerdira jinmarda

The women also thumped and rubbed Marcorna, Jirarrba Nganyerba (man) also rubbed.

Juardi laiji marla
Murda ngura jinmardal
Mardaualji marlal
Malles, Naddie
Koora koora jinmarda
Jiwarila jinmarda
(Moggoo)

Every man and woman went into the centre of men and women's circle and was massaged rubbed, the rope which Ngarralca had held was rubbed over their heads.

(Dick) Ngura ngura jinmarda
Jiwardila jinmarda

The man or boy catches the wand of the person who taps him. All must be tapped.

"Moggorea" walk slow. They are told this as they leave the circle.

Juardi larna larna ral
Bulla nga ngarna ral
Brrr.
1. Woordaddima yau yau yau
   Ngardinga ma ngardi ngarde
   Drrrr - (Ngarralea held the rope of warrja and waved it also putting it round his neck)

2. Kundara ngadhai wandima
   Wanda wandima
   Ngadhara ngadhai
   Wanda wandima.
   Drrrr

   They lift their wands and wave them over their heads,
   The white markings on the women are hideous to behold.
   The song is sung slowly and then all at once they break into a rushing quick movement.
   The wands supply the music, the women beating their thighs with open hands. Ngarralea and Kuleagurra have niros.
   Now comes a pause when Kiddigiddi rubs the heads, necks, breasts and faces of the others.

3. Dabbura dabbura na
   La main main daraani
   La main main dalgaari
   Jabbura jabbura lai

   The third song was sung while Bobba rubbed Nladhurra.

4. Jiwardi laiji maddai
   Murda uraiji mardi
   Jiwardi laiji mardi
   Murda, etc.

   They pinch and rub each other at phases of this song.
   They rubbed Ejarda then Werilba and Goolgoolla.
Witness Bob was done by Ngarrlea but differently from the others. He kept his clothing. Ngarrlea rubbed and thumped his head and massaged face and arms and took something from his stomach and rubbed Bob again and again, and kicked him on the soles of his feet and thumped him on the top of his head, and also pulled his hair upwards and his beard downwards.

Wandi nai
Dindē lai dindē lai
Wardi nai
Dindē lai, etc.
Errr.

Yarra yarra lai
Jilga minderai
Ijilga minderai
Errr
Ijilga ngaiarai yarra lai
(Jiljal song)

Abburna aigurma
Kuga andi
Andur baiana
Abburna gunga andur baiana
Ngarralea kicked Bob's soles, then rubbed him while Bob lay flat on his back. Ngarralea rubbed him downwards then knocked elbows, head and knees.

Nyinna ha manyirda
Manyirda
Yaljarda nyinna ha manyirda narran nyinna.

"Harri manyi wanganje" always marks the opening and closing of the sections.
1. Wanihrde yadurnail gonda
Yinjima yadumai ladé na
Wanihrde yadurnail ladheme
Wanihrde yadurnail ladenga
Yinjira yadurnail gonda

2. Wondiliri liri longo
Wondaré nagarna murná
Indiri nagarna murná
Wondalirriliri ngangir

3. Wulai inbarna wulai inbarna ilbibaga
Wulai inbarna wulai inbarna
Ilbibaga anburna
Ardurndada alurdé wulari inbana

4. Wandiirdi na
Wanja wanjii
Yabba yai ilgara
Yabba yai ilgara
Wandiirdi na

They throw fire kainia way

5. Yabburle na inburló na
Ambara maa maa
Barra maa bülina
Ma inburlé maa
Errr.
6. Ngadarda won (slow)
Wonganda yadindi
Anburli na anburli

7. Arijra wobala (quick)
Yingardi miri

8. Ajiurde ngalbalai (quick)
Yanai ingardi miri
Ajiurde wobalai
Yana ingardi miri

9. Warri warri wangan ye
Goberminya warri
Wangan ye

All go to camp for an hour.

10. Gurdaddi na yau yau yau
Dalinga na ngadi ngarde
Darningana ngardi ngarde.

11. Marurna ngurnana yima
Idinbe yinai nyinana
Ngurna ngurnana yinana
Yambar mawurna yinamba
Dandarn maranai yinamba

There is a certain etiquette in entering the "spectators" portion of the minda, and the women must always go first in single file quickly.
12. Miri la nga raiangū
   Ngale ngali raijangū
   Bunga warū lubarnā

13. Haa bunaarri ba
    Ramalei bungadhai
    Bunga nyimna
    Haa bunaarai bai
    Ramalei bungadhai
    Bunga nyimna

14. Wangadhella wiarding bunga wiarding bunga
    Wangadhella wiarding bunga
    Wangadhella wiarding bunga
    (or gooyarding bunga)

15. Yanda ngura yanda ngura
    Gooya bilbilba
    Gooya bilbilba

Smoke is seen west.

16. Warri wanganye
    Wanji wanji wajji wulburne
    Kogarnalla wanji wanji
    Kogarnalla wajji wajji
    Wanburnalli

17. Yarandi na
    Nguara yarandi na
    Nguarai yarandi na,
How two men appear out of the smoke and step up with the curious sidling motion, stopping at a shout from the singers to face each other and quiver their limbs, turning round to continue their sort of mincing walk. They repeat the performance of yesterday afternoon. They rub heads together when they finally kneel round the mound.

Two more follow these while the last song is being sung in slow time. The men are freshly painted. Balaamara and Egalhilea, Boonjeran kneels at the first mound as do all the others. Yilarn comes with him. Yilarn is painted from one shoulder only.

Now comes the kallea (emu) who runs up, sometimes stooping, then stopping and quivering his limbs he runs back with a zig-zag motion he kneels and leans from side to side and finally kneels at the last mound, quivers his whole body till he is touched by the mound. Ngarralea comes last, doing the same as Kuleagurra, the last man. He imitates the strut of the emu perfectly and imitates the ngau as he reaches the mound.

Warri wanganje
Koganarri warri
Warri wanganje
Wanganje

and we return to our camp
1/12/15 Afternoon

1. It opens and closes with "Warri wonganye"

2. Ngardialdi ma yau yau yau
   Dardingam ngardi ngarda
   Dardingam wanda era de

3. Marrara yara andina
   Buldarara andina

Dhoonidee waved for Ngallilea (brother)

4. 27/12/15
   Munurrai yarandi nga
   Mulurrai yarandi nga
   Bulgara yarandi nga

Bulu waved for Yilara
A Geolguglia, Malalea
 touched Geolguglia
 on groin, Yilara on
 head at fire.

One figure has come up the long avenue repeating this
morning's performance. Two are now following and facing
each other with quivering open legs.

5. (This song is sung for the boomeri and runners)

A d'amber wonga
D'amber wonga

Bulu again for
Mandi and Simon

Dhoonidee for
Kailurrara

Mora waves the warra word.

The last figure Wiludurrara comes singly; running.
It is only with the running ones that the 5th song is sung.
Now comes Kulsagurra running too. Wardalea waves the
rope of warra. Two figures come running.

(Have taken snapshots of Yilura and Bulginderra.)

Warri wali wanji
Balg anara wanji wanji
Warr gan ye

Bulu bulu for
Mjaria and McCarthey
Dhoonidee for
Meggoo and Bulgu

Interval for supper now.
7 p.m.

1. Warri wanganye

2. Goordaddi na yau yau ya
Agardingama ngardi ngangdidi
Er br brrr (waving of wands above their heads)

3. Wanda wandi ma
Kundara ngadai
Yarra ngadai wandima
Yarra kundai
Wandi warnima

4. With slow waving of wands, slow, slow.
Wandhardi ma
Maranda a o
Wandhardi - e
Brrr

5. Quick, quick
Wanga ara wil bunga
Wonga arra wul bunga wulbanga
Koonganarra
Brrr

6. Very, very slow
Wandhardi go
Mirandi e
Brrr
Wil bunga wil bunga
Wonga arra wulbunga
Very quick, wands waving. Massaging and heating hands at fire and rubbing.

Very quick

Mangalanga lara jina
Wanyara yarima
Ma wanyarayar
Yaljaria anjina
Wanyi nguridar anjarwa
Ma wanyi nguridar yanjina

Slow, then quick

Yinara koggara janni
Imyira koggara janni
Yeeral koggara janni
Errr

Very slow, chanting

Ngadur won
Iburne na burnē
Wonganai na birnē
12. Very quick
Mara warni larna
Mara warni marna
Buru mindi nari
Buru birudi maree
Kuru mindi maree
With quick beating of wands

13. Slow, with wands waving
Iburli warna
Na amburnē
Then No. 12 is sung again

Mallalesa is firemaker and fire tender, also M.C. for yaggu
(boomeri)

14. Very slow
Nyijeari
Baral na, baiur mindi barna
Men lean right hands over each other’s right shoulders
Baral ngadi yarna
Ajurda ngalbalai jinme
Ingardi biri uro werre
Ajurdo ngalbalai yema
Ingardi biri yero werra

15. Very slow
Yanbanba lindina
Yanbanba inbama dilai
Yanbana warra warrai

16. Banda banda na
Kandun
Dara malha
Dungara
Mila murr murril ma.

Men and women dance along in parallel rows, skipping along or rather stepping.

Budha budha mai
Yamburunra mai
Lara ngalba dhaba dhamei

Women and men put hands to their heads when they reached the end of the trench.

Mabar a bamur
Mabar a wila ra na
Wilarna rabar a bamur

Up and down they glide, the men and women both gemu-fleeting when they reach the circle where Kulensurra sings; men make a "brrrr"-ing noise as they jump along the trenches.

Dogala manbiri na
Dogala lan biri ni
Walo ngala man biri ni
Dogala nala nan biri na

Ngarralee rushed away into the darkness with a fire-stick. Sometimes the movement was slow, sometimes fast. They also bow to the fire at the other end of the trench.
Iga iga yagggoroga bainda
Iga iga yandarongul bainda

One man has painted (Boonjeran)
Benjilea, Bulu, Wardula, Boolooboolooc, Gapura
(for all the world like going along a slide)

Slow
Ngallurna birinba
Walo ngallurna birinba

Walaileilin burma
Diduina bararna

Yauuru yaruru wanilharu
Yauuru wumu wardharu

No early morning performances, the men being too tired,
and their throats relaxed from the continuous singing.
Ngarrulea informs me that the taking of the men into the
centre of the circle, kicking and beating them, was to
enable them to learn the dance more quickly and so pass it
on; their feet were kicked, their heads pounded and their
breasts patted.
5 p.m.

1. Warri warri wan gan ye.

2. Nguradina maa yau yau yau
    Bardingama ngadi ngarde

3. Bungalai yarandi maa
    Warraral yarandi maa
    Bungalalai yarandi maa
    Hunguran yarandi maa

Thunder and lightning and a wild orange-yellow sky.
Ngarralea waved his miro at it, as he saw Wiladhurra come along the avenue.

Jue le jūn le
Dudde la

The string was also to enable them to hear and understand the corroborees. Banjilea waves it now

Ngagarde a Damper wonga
Babbi and Boonjerun come up and
Jue le jue le is sung when Yilani, Kuleagurra turns them on the head.

Now a rainbow shows, a double one, bright yellow clouds, S.W., black clouds, S.E., sullen red, W. and blue flocked sky east, rainbow in between.
1. Kuriaddima yau yau yah
   Dardinggama ngardi ngardi

2. Slow time Kunda yarra wandi
   Wandi warnima
   Wanda warnima
   Kinida yarra
   Yarra kunde wandi
   Wanda wandi
   Yamara kundai
   Yarra kunde - i

3. Very slow, with bowed head and wandi
   Rungai bai runganai
   Kunda wo yunganē
   Krrr
   Ngungar wo yunganē
   mō dō dō
   Rungai, etc.

4. Balle wana wana
   Kundaba daiangai daiangai
   Budhawa dana na kudhassa dana
   Kundarbai widhamai
   Krrr
   Kudharmo wudharmai

5. Monga langur
   Bida ngura urbana
   Miri langa daianu
   Midi lungah luranna
   Mirli longar murbana, Krrr
   Bida ngura murbana
   Monga ngalur dalani
   Ngalanga ngalur dulganai, Krrr
6. Mulardi an bulaa
Mulardi in binni
Munjarda an binnaa
Mularda u la la
An binnaa bilbaga

7. Very slowly, with wands moving
Aganakur baiana
Wisana
Abana nigurba
Baraka ba ngali-a
Baraka ba ngali-a

8. Slowly
Yiri yiri mai
Imula mai y6

9. Quick
Deljarda an yina
Ma walya damur alyarda
Naranya ngamur naranyina

10. Quickly
Yiri yiri lai
Ma kula kalar anyina
Ma wanyi samur anyina

11. Slowly
Ngambiro ngamunga ni
Bija w6r6 ngamungani

12. Quickly
Yir6 d666 lengara janni
Iy6r6 koggara janni
Injira koggara janni

9 again, also 10
11. Very slowly
Ngadadu ngadadur 1st time
 Bulinan ambulōnan 3rd "
 Monganai yanina 2nd "
 Ir, will nan buliin

12. Quickly
Mungadai manjangimi rai
 Mīnari mē furma
 Mungadai munga jinsai rai

13. Slowly
Yaddur gai yaddur
Galauna yaddurna
Bida wa rangara

14. Very quickly
Jiwurdila jismardai
Murungura jismardai
Jiwurdila jismardai
Nyiwurdila jismardai

13 again, then 14.

15. Very slowly
Yalbarna wara warai
Yananbai inai banzardi na

16. Women dance now
Lara ngalba jaba jasa
Kandung gaba jaba

17. Dana wila marabarai
Dana wila marabarai

18. Iga iga (see last night)
Da iga iga pandurangalbai
19. Minda māra mūra lārē
Ya winin' ngau a winda ngau

20. Yaggirī lībīla
Duburdur umbulānē
Dunburdur umbulānē
Smoke and darkness and thunder and heat and the flames going straight up.
Dalu is funeral for the women.

21. A wałur ngalurma birima
A dugu ngallurna birimna
The dark naked figures of the women who have not much grace in their movements, the dark threatening sky

22. Wialellin buma
Dudai an ba ra na
Gauera dances by herself then with Banjilea, the men sitting and singing.

23. Warri wan gan ye, warri wan gan ye
Wai Murdoch, etc.
and it is over for the night
At 2.30 a.m., the same proceeding is gone through as yesterday morning.

1. Warri wan gan ye
begins the performance, then
Yau yau yau, etc.
and so on.
Wiludhurr, Beonjeran, Baigundiura, Punch, Ngallilea
and Kuleagurra come up the avenue, Wiludhurrra singly,
also Beonjeran, the others in couples, facing each
other at intervals and finally kneeling on the mound
and rubbing heads together while their bodies also
move, Ngarralaa touching them on the head, singing,

Jue la jue la ra,

and immediately "Warri wan gan ye" is sung and it is
all over for the morning, about 5 a.m.
Billa bilda, like a koogurra or kooolong (wallaby). Some part of the corroboree alludes to them.

Ngamarra

Yoolabooloo imagining you hear a song or a corroboree.

Mirdirdi or Jiiga or Mama corroborees. It came from Jinjara, a big rockhole north of Sand Patch where a great many birds, animals, indeed all the wild life of the centre waters at Jinjara.

Gabi bangurla - making rain

Budu warriba - names of tribes or groups north

Birri goarriba and North West and North East.

Marli wonga

Ngallea wonga

Ngaiju wonga

Ngaiju wonga (Harry’s)

Girrgu wiri - men engaged actively at initiation ceremony.

During the summer, when the setting sun throws out its rays very often, kalgula and ugoora will be very plentiful.
Billy Button (Yalgarung) fainted away this morning and lay quite still for a long time. Much putting and massaging and injection of magic from the stomachs of Mallala and Kulaagurra, together with spittle brought him round, and he is now sleeping quietly. He is the seventh man who has fainted. Bunjila was the only woman who fainted (as yet) all, except those taking part in this corroboree are afraid of it and think it is bringing them evil, sickness or death perhaps. The spectators are frightened to look at it, but still more frightened to stay away from it. I hope there will be no trouble before it is all over. Today (Sunday) and tomorrow are the last days. Ngailgeolia and his mob are still on the cliff somewhere. It appears Ngailgeolia wanted Ijala and her straight husband is Yalgarung. Boolbara and Ngoorabooroo have just come back from Wamihsin.
Wila Wila na
Baa Lina ya

6.30 p.m.
Warri Wanga ye

1.
Gurudima yau yau yau
Bardinga ngardi ngarde

2.
Gulgulei yuranja na
Wangara Jeramidja na
This is sung as the figure is seen emerging in the distance (Yilaru). There is something phallic in the mound.

3.
A dambu wonga
Kolgana a danbar wongga
This is sung as the two figures emerge and run for some distance, zig-zagging along the avenue; at a shout or signal they face each other and quiver limbs, while moving their heads from side to side. They carry koondja across their backs, crooked in their elbows, also a bundle is attached. Mgalalela and Bulganiera sing Jue la jue la. They quiver as they kneel and rub foreheads. As the next two approach Mgalalela takes Gauera's headring and waves it slantingly (Boonjeran and Bobbie (Punch)
Banjilela and Gauera wave strings as the last two approach, Mildahurra and Kaleagurra. Wila has Warral on penis.
The first Warri won ga ye I've seen
5 p.m.
1. Warri and Yau yau sung

2. Ngurda na daiana
Burdji wa ngurda na daiana

3. Jinarbaljarri ngemari wongara
Yangari wongariwardarbaljarri
Jardarbaljarriyangari wongari
Wardarbaljarri

4. Minari na dunganai, munga na munga jinnai mai
Minari na durnanai (quickly)
Munga jinnai mai
Minari na durnanai, bungariai munga jinnai mai

5. Very quickly
Injiba ngaiarai yarrarai
Injiba mindirai
Injiba mindirai injiba ngaiarai yarrarai

6. Durnarn saullarnai nyinna mai
Yumber igurnai jinna mai
Yumber yambarza jinna unai
Brrr

7. Yandar ngarra, wiarn bilbilba
Yandar ngarra wiarn bilbilba
Brrr
Yandar ngarra yandar ngarra
Wiar bilbilba
8. Very slowly Yangambai lininbai barardi ma
Yangambai lininbi barardi ma.
Errr
Maddardi na yangambai lininbai barardi ma.

9. Quickly Bilba ngurū nebaññi
Sirī lunga laiaŋgū
Ngali ngalur dojol (bis bis)

10. Mongamai na madadu da
Mongamai nadi da
Buli la nadi da

11. Very quickly Karrgyu ngajurdu da
Baljarri narga magarda
Ngaingo

Here they take Ngungulea and Simon and massage them.
Dick and Billy Button are taken inside. It seems
as if the motive of the 11th song was to confuse all
the audience.

12. Karrga nagurra goberner
Kōgarga ngajurma ngalaga
Errr
Bob Yarrgu fainted

13. Sirī sirī na (slowly)
Nulla ma Sirī sirī na
Nulla na Sirī sirī na

while Ngarrulea slapped rubbed and heated his hands and
pressed them to Bob's head. He caught his hair and
holding it between his hands pulled it almost from the
roots, all the while they sang.
Abana gungga alli bunga alli
Abana gungga alli bunga alli baiana
Abana googa alli aga anda baiana
Kooga andur baiana
Aga ander baiana
Abana gooya alli agga anda baiana

Inyera kongara janni (Rather slowly)
Inyera kongara janni
Inyera dëlō kongara janni
and then very quick and loud, as the men of the
audience draw closer to the ring of singers,
Some one else has fainted

Ma wanyi ngurna anyina
Ma wanyi ngalur anjina jina
Ma kala kalur anjina (Very quickly)
Errr
The women now and also the men and the singing is
conducted in a low voice.

Lēra bādha dha bādha na
Bari la lamur
Bandha ngabari bari la

Rabara bamur wilarmai
Rabara bamur rabara bamur wilarmai

Yaggere idinbila adurbudur
Yaggere idinbila ādumburdur adurbar

Winda murra murra larō
Yauli dengu windongū
Winda murra murra larō
Yauli dengu windongū
21. Iga iga yadarongul bain da
    Iga iga yamurongul bainda

22. Slowly
    Ajurug ananana birinma
    Anana birinma
    Amanu ananai birinma

23. Habarā bāmūr
    Malaru babbarū ba mur

24. Slowly and softly
    Dadaī an barana
    Maialili dama
    Dadaī an bārana
    Maialili barna

25. Yuarugu warragū
    Yuarugu warugugu
    Warugugu wandhuri
Wirdidi never seen. Used to be boondong. All mining came to this water and one day they said, "Hello, there's something here."

killed Kundagoora

Jinjara R.H. Two kailis, one at each side, oval shaped. Two kajji laid across. A small loop over the waterhole about 2' deep. A little post stuck, also a mound upon which the kailis were placed and on the mound reclined the dnoogoor wirdidi. Jinjara R.H.

Iarda nguula jimmardai
Iarda nguula jimmardai
Jiwardala jima ardal
Jiwarda la jimmardai

This is sung at the distribution of warrja and karrau. Ijala, Kitty, Boolbaria, Yaler and Ngungulea, Bulu gives to Jimmy. All the women sit at the end of a ring, the men standing round. Bora gives to Mary. Guuera gave to Ijala and Banjilea gatë to Jirarrba. Boolbaria got a bag of string. Lizzie gets from Balgundera, Egalilea and Ngarrilea direct operations. Paddy takes the plume from Egaldhilea, whose sister Paddy has. Brothers gave to Ijula Egalilea, Balgundera and Mandi, Kuleagurra gave to Kitty. The men are now bargaining.

Jiwarding - giving string to make them all right and stop them from sleeping. Wombat hole was supposed to be near the jinjara hole where the winningi first came out. The mining who found it at Jinjara dnoogoor time were mobburn. All who went up to the spot where it was made curious blowing outward sounds and the others Ngarrilea and Kuleagurra made chirping sounds and little guttural noises. As we reached the ground Egalilea and Balgundera laid their hands on my breast, Egaldhilea holding the plumes of eagleshawk's feathers also
against my breast. All had their breasts touched similarly. The women were away at the camp. Neither women nor boys can see the wirdirdi wonningi. The wonningi lay flat with the head raised on a little mound facing N.E. and S.W.

decorated kuillis
6 p.m.

1. Warri wanga nya
Bogurdala wamburdu la
Wanji wanji wanji wamburuguni
Warri wanga nzoe

The women have charcoal on their faces.

2. Goordadiima yau yau yau
Dardingana ngarui ngarud
Had to leave my tea half cooked.

3. Agurdi a dambur wonga
Agama a dambur wonga

Two figures emerge and run up stopping at intervals to quiver thighs. Gausra waves the rope, a serpentine motion. Wiladhurra steps at the first mound, kneels, flings his body from side to side. Bal-gundera comes along. He has added white down to his body markings as this is the last of the series. Now they rub heads and Mgarruela goes forward and taps them. Their quivering bodies at once stop and presently they rise and join the singers. Now Koolseagurra comes running singly and stops quivering at the shout of the singers. He is marked only from right shoulder to right knee and left arm.

This is the finish:

Warri warri wanga nya

Warbunula wanji wanji wanji
7.30 p.m.

1.
Warri warri, etc.

2.
Koorduddima yunyau
Dardinga ngardi ngardo

3. Slow and
low and loud
Kunde yarra kunde
Yara wanda wandima
Wandi warnima
Then quickly
Ngadharra ngadhai
Landara landai
Yagga ngadhai wandima

4. Quickly
Burnga mai burnga jinnai rai
Binnari mai dhurnadhai
Binnari bai dharnadhai
Mungadhai munga
Jinnai rai
Binnari ba dhurnadhai
Bunganai bunga jinnai rai

Waving of wands and beating them, then Errr and the
beat of the women’s palms of their thighs never ceases.

5. Slow and
loud, rising
and falling
Yarda baljarri
Yungari wangari warda baljarri
Yarda baljarri
Yungari wongari worda baljarri
Errr (with a raising of the wands)
6. Wands
Aga amhur baiana (quickly)
Abana kooga anni
Aga amhur baiana
Abana kooga anni
Aga amhur baiana
Aga amhur baiana

7. Slow
Wala aning binmai (bis)
Dilbāda anburnā
Dadārma allurnā

8. Barā wishigōn barā
Wishigel barā
Wishigen barā

9. Loud and rather quick
Gooyer bindi ngaree
Dhara warmi dharanā
Dhara warmi dharanā
Gooyer bindi ngaree
Gooyer bindi ngaree

10. Quickly
Runghairai rungarai
Runghairai runganie
Godā we de de
Godā we o le le
Runghai rai rungarai

11. Slow
Ngara ro ngararo
Monganai yadē na
Anqānima anburnima
Ngādādur ngadaadur
12. Quickly
Wilbangā kunga ana
Wilbangā wilbungā
Kunga anna wilbunga

Then 11 very slowly, then 12 quickly and again 11, again 12. The effect is barbarous.

13. Slowly
Booralgadi barai
Jeral jeral

14. Quickly
Ngalyur ngalyur anjinaa
Ma wanyi ngarmar anjina
Ma wanyi ngarmar anjina
Ma ngalar ngalar anjinaa

15. Quickly
Ngural yanni
Inyarre kongara janni
Inyera kongara janni
Inyera dēdē longara janni
Inyera dēdē longara janni

16. Very slowly
Ngamung arne ngurdung ane
Ambai ijaambai

17. Quickly
Kooja bilbilbaba, wia bilbilba
Yardar ngurā
Yande ngura
Kooya bilbilba

18. Moderately quickly
Waija waijai
Yabai-si langāa
Yabbarai wallāa
Baiangur nganaa
19. Quickly
Ajurya ngulbulai juna
Ingardi biri
Yeru werra ingardi biri
Yeru werra ajurya ngulbulai

20. Kurgga ngadharja ngaiungu
Karrga ngadnurda barjarri
Ngarrga naiurda barjarri
Ngarrga ngaiurna ngaiungu
Kanga ajurnada barjani

21. Karrga ngajurda banamu
Karrga ngajurda ngaiingu

22. Slow, nasal Yalbarna waralwarai bai
Yunganda

23. Low, women are now dancing
Lara mulba da bada ma
Ngandu ngabari lara nur

24. Yiga iga yandarongal bai uai (bis)

25. Nabbbara baanur wilarna (bis)

26. Yauidongu winda ngoo
Winda muru muru dharri
Yauidongu windongu
Winda muru muru dharree

The men say Errr through their lips as they dance to
this song.


27. Yaggere dilbila damburdur
Yaggere dilbila damburdur umburang

28. Maiulellin ba na
Du dnuau ba ra na.

At the close of the dance one or two women detach themselves and dance together.

29. Yauaru warrububu
Yauaru u warruwoo warrburgu
Burga wanjarri
1. Roganara wanji wanji waibunarri
    Narri won gan ye

2. Goordaddi ma yau yau yau
    Ngardingama ngardi ngarde

3. Dandhara dandhai yugga fundai wandima
    Wandia wandima
    Dandhara dandhai yugga gundai wandima
    Wandia wandima

4. Indiri langənur murna
    Wandiriliri liri langur
    Wandardi nangənur murna
    Wandardi ngadənur murna

5. Errr
    Wandherai yuranai ladə ma
    Wandhurda yuranai ladə ma
    Wandhanda yarranai ngadema
    Leisə yarrana ngadema

6. Quickly
    Jabbura jabbura nai
    Jabbura jabbura nai
    La main main dalgaani
    Jabbura jabbura nai
    Jabbura jabbura nai
    La main main dalgaani

Kaljaainted and as Ngarrulea thumps her head, rubs
face, neck, stomach, legs and arms, the singing waxes
louder and louder and quicker.
7. Quickly
Mingari na durnadai
Mungalai munga jinnai lai
Mingari na durnadai
Mungalai munga jinnai lai

8. Very slowly Ngarda ngandai ijowiri
Quicker
Ngarga ngajurma ngaiagu
Karrga ngajurdona baljarri
Karrga ngajurda ngaiagu
Karrga majurda na paljarri

9. Karrga majurda kabana kogarda
Majurda ngaiagu
Karrga majurda kabana kogarda
Majurda ngaiagu

10. Bulla nga la na lai, bulla na la na lai
Jue le na nu, Bulla na la la nai
Jue la na nagara la na
Jue la na na ngabbara nai nai
Jue la na na nai
Murdi la jumbu jumbai
Jue jue

11. Murda wurajji murdai
Murda wurajji murdai
Jiwardi lajji murdai
Jiwardi lajji murdai

12. Warri won gan ye
Another ending up this morning. The kailiis summon as long before sunrise and for a while we stand beside a fire, for it has suddenly turned cold. Then from all the camps round the men come and in single gile we make our way to a little rise. Three mounds are made of varying sizes on which are placed bushes in rows or bunches. The great hole is also beside one of the mounds and in this hole Ngarrilea stood covered with white down and feathers and holding a long bolster-like object made of green bushes and covered with white down. All of us stood round the men puffing out their lips as they made a continuous "pooooching" sound through them. While Ngarralea still stood in the waterhole, all present went over to him and placed a hand on his breast, arm, and on the Mama, Dholgoor or Darbiri or Wirdirdi. Then he rose out of the waterhole with miro and spears held ready in his hand. The ground was arranged thus:—

Then when we had all touched him again and Balgundera and Ngallilee had placed their hands on my breast and on the breast of all present, the explanation of the closing ceremony was given by Ngarralea and Ngallilee and Balgundera of mining coming to Jinjara for water. One day they saw the water stirred up and the mobburn mining looked and said "Hello, there's something in the water," and he brought out a wonningi. Some say a mining held the wonningi, others no, only wonningi. They then learned the dholgoor from him, dhoogoor. The wonningi was then broken up and we all dispersed and the series was over.
It is again begun on Boxing Day afternoon for the benefit of the newcomers from Koggara way (5 men and 1 woman), Wirrengam and his mob.

1. Warri won gun ye

2. Mungarai yarandi na
   Koolgan yarandi na

Balguniera and Koggoomoggoo come first. This is Koggoomoggoo's first appearance in it.

3. Jue jue jelber jool jue jue jelber jue

Yilarn and Diamond next take part. 13 women are taking part in the singing and all are decorated with ochred ropes of warrijá. Bilbilya, Bulu, Jira, Ngurabooroo, Ijula, Wardula, Dhoondoo, Banjilea, Jiranbu. McCarthy and Hardie are the next pair to come up the avenue. Mallalea, Ngungulea and Boolbaida are singing this time, the new arrivals being the spectators, with Bob and Paddy. The same procedure of sinuous gliding up the avenue is carried out. Goolgoolia and Boonjeran (who lifts his feet up like a trotter)

"Jue jue" is sung here.

Now comes "A damper wonga" as the last man comes running out, Kiddi Siddi (Punch)

Two more come out while the song is still sung. Gauera waves the rope, Wiladhurra and Bjarda, and still the song is sung.

Some woman waves the rope most gracefully. Agaillela and Boolbaida, while "A damper wonga" is still sung.