

The Songs my Father Sang to Me

Irish influences on the life and music of Slim Dusty

Dr Noeline Kyle and Rob Willis

Slim Dusty is Australia's best known country music performer. He is the most prolific and biggest selling recording artist in Australian musical history with more than seven million of his recordings having been sold on the domestic market.^[1] Slim Dusty had a special ability to communicate and identify with his audiences and sing the songs that were close to their hearts. Influences that went back to his Irish ancestry contributed to this gift. Other musical and cultural influences came from the Kyle family who were neighbours at his childhood home at Nulla Nulla Creek, near Kempsey New South Wales. The Kyles had a strong Irish background as did Slim Dusty's wife Joy McKean. The Irish influences on the life and music of Slim Dusty are many and go some way to explaining the creativity and the ambition of the man plus the success of his music in twentieth century Australia.

Background

Slim Dusty was born David Gordon Kirkpatrick^[2] in the New South Wales mid north coast town of Kempsey on the 13 June 1927. His parents, David and Mary Kirkpatrick, farmed a small property in the then remote area of Nulla Nulla Creek (The Nulla) located some 64 kilometres north of Kempsey. The early history of farming in the Nulla area began in 1870 when large grazing properties were being staked out along Nulla Nulla Creek including the 'Nulla Nulla Station' of Henry Sauer, the selections of William Schmidt and Christian Pohlman, and those of the Crossman and Toose families. Closer settlement and the rise of small dairy farming had to wait another three decades until the Upper Macleay Co-operative Dairying Company opened at Toorooka in 1906.^[3] When the first dairy farmers took up their modest conditional leases they had no infrastructure but had to begin from scratch - their first task the felling and clearing of large, sometimes dangerous trees, putting in long weary days of back-breaking work clearing the timber and rubble. They fenced, built pig runs, barns, sheds, dairies, cow bails and a place of residence. It was slow and arduous work.

The earliest dairy farms were selected around 1905/06 and by the 1940s cream production on the Upper Macleay was at its peak with at least 120 registered suppliers to the Co-operative at Toorooka.^[4] One of the first blocks to be chosen for dairy farming just above where Henry Sauer's station was located, were selected by William 'Billy' Kyle and his brothers Alexander 'Alec' and Edward 'Teddy'. The same year as Billy Kyle selected his land in 1905 he married Florence Maude Matilda Rose. They reared twelve children and managed to eke out a modest living for another fifty years. Three years later in 1908 Dave and George Kirkpatrick, the sons of Nurse Mary Kirkpatrick, began farming on adjoining land to Billy Kyle. Thus began a lifelong friendship between the Kirkpatricks and the Kyles and a unique musical connection that would reverberate down the years to foster traditional music, dance and song engendering a cultural, social and musical significance well beyond these humble rural beginnings.

The Kirkpatricks

David 'Dave' Kirkpatrick and his younger brother George had been on the 'wallaby' for much of the late 1890s and the early 1900s. When they finally made their way back to the Macleay Valley in 1908 Dave was twenty-seven and George twenty-one. Their mother Nurse Kirk^[5] made the initial conditional purchase in 1906 hoping no doubt that this would bring her sons back to a more settled existence. Nurse Kirk took time out from her midwifery to live at Nulla Nulla Creek in 1908 and 1909 perhaps helping her sons begin the work of establishing their dairy farms.

Dave and George had been living that sparse life of single, male bachelors for more than ten years as they worked up and down the north coast but even they must have felt isolated and alone in this isolated bush. Neighbours became doubly important and as the small community of farmers grew, a supportive environment where each would give freely to the other when food or funds were short rapidly evolved. That same close and communal spirit underpinned the leisure activities of these small farmers as well. They shared music, song, dance and their hopes and dreams. This was not unusual then of course. Isolation and distance had bred that notion of a shared existence throughout outback Australia with neighbours helping each other as food and water became scarce or when poor health or accidents happened. And they shared their lives after work as well; the folks gathered around the piano in the front parlour for a hearty singsong has a long tradition. Along the Nulla Nulla Creek, however, there was something unique and more interesting emerging. In this coastal area with its rich farming land, lazy rivers and old gnarled gums the family history of the Kirkpatricks and Kyles and other families, as well as that of the indigenous peoples, provide some of the clues as to why this should be so.

The Kirkpatricks hailed from Ireland, although originally Scottish arriving on the emerald isle with the Ulster Plantation in the 1600s. Nurse Mary Kirkpatrick, nee Magee, was the daughter of George Magee and Sarah Black. Born 2nd November 1862 in working class Bridge End, Ballymacarrett, near the docks in East Belfast, she was the eldest daughter in the family. She had a fine singing voice that remained with her into old age.^[6] Mary Magee married Hugh Kirkpatrick in 1880 in the brilliant-red brick Methodist Church that still stands in Albert Bridge Road, Ballymacarrett. Her first child Janet, born a year later, died from tuberculosis meningitis three days after Christmas day 1882. Mary was pregnant with Dave as she buried Janet. Dave was born at home five months later on 19 May 1883. One year later with toddler Dave in her arms twenty year-old Mary and Hugh walked onto the *Cambodia* for the long journey to New South Wales.^[7]

Mary Kirkpatrick arrived in Kempsey in the late 1890s. By this time she had lost another daughter, given birth to a son George and had separated from her husband Hugh. The family story about the separation relates that Hugh had spent the money saved for the new baby's layette on gambling so the strong-willed Mary walked out and became a single parent. She never re-married. In the early 1900s Mary trained as a midwife and opened the first private maternity hospital in Kempsey. She continued her work until the late 1930s. Her youngest son George was killed in the dying stages of the First World War at Lagincourt, France.^[8] Dave was Nurse Kirk's only remaining child. He married Mary Florence Louisa Partridge 19 October 1914. Four children were born during the war years: Lloyd George (18 July 1915) Lorna Mary, (18 July 1916), Nelly Jean (17 January 1918) and Kathleen Clare (29 November 1919). Lloyd George 'Georgie' died in 1924 from epidemic encephalitis. David Gordon (Slim Dusty) was born 13 June 1927. His mother was so anxious about this new son's health that:

....I spent my first few years packed carefully in cotton wool, steered clear of every risk to my health. A small cut or a cold caused my mother so much worry and trauma that one time after I'd got myself into some minor scrape (a blister or was it as devastating as a cut knee?) the resulting fuss made me so pain-stricken I began yelling, 'Am I going to die? Am I going to die?'^[9]

Not only did this young man survive to adulthood but his father Dave, who is remembered for his speaking and singing skills, would teach him the songs, the stories and the memories of the music and song of Ireland.

Early Musical Influences from family

The Nulla Nulla valley with its close knit community had strong musical traditions among the hardworking families dotted along the meandering banks of the creek. A large number of the residents, both men and women could either play an instrument or sing. Dances and house parties were held about

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of the creek a large number of the residents, both men and women could either play an instrument or sing. Dances and house parties were held about every week” with the news of the event spreading up and down the valley via the ‘bush telegraph.’^[10] Young Gordon Kirkpatrick (not yet Slim Dusty) was exposed to all of this music and indeed his father Dave Kirkpatrick (called Kirk by the locals) was one of the most sought after performers. Slim had vivid memories of his father “He used to sing and play and he had a very loud voice and he could be heard very well. He was very popular at the dances and get-togethers they had”.^[11] Family and friends remember well Dave’s favourite recitation piece, *The Man from Ironbark*, delivered with gusto in his inimitable style. Slim writes in his first autobiography:

Noisy Dan was famous through the district for his witty parodies. He would lay his fiddle down a straightened arm to accompany his songs. Encouraged further, he extended the entertainment to recitations, which he rendered very well, and very loudly.

One of his favourites was Banjo Paterson’s ‘The Man from Ironbark’ - the tale of the havoc caused in a smart-alecky city barber’s shop when the barber set to a bushie’s stubble with a razor he had deliberately stood in boiling water. The bushy thought his throat had been cut, and I sat there, waiting in delicious anticipation for Dad to shake the china as he flattened the room with his punchline.

*He lifted his hairy paw, with one tremendous clout
He landed on the barber’s jaw, and knocked the barber out.
He set to work with tooth and nail, he made the place a wreck;
He grabbed the nearest gilded youth, and tried to break his neck.
And all the while his throat he held to save his vital spark,
And ‘MURDER! BLOODY MURDER!’ yelled (Noisy Dan as the neighbours reeled) the man from
Ironbark.*^[12]

It was not uncommon for Dave to be asked to sing at local functions,^[13] and individuals interviewed by the authors invariably refer to Dave Kirk’s oratory skills, his singing voice and his fiddle playing. Much of Dave’s musical skills were and remained firmly Irish.

In later years (1967) Slim made a recording of the songs he remembered from his father entitled ‘Songs My Father Sang To Me’ and many of these songs have Irish origin. ‘The Old Lantern Waltz’ a song that was written by Slim featured on the same record and reflect his fond memories of the dances on ‘The Nulla’.

Many of the people interviewed for The National Library of Australia’s Nulla project have also mentioned Dave Kirk’s talents and his love of Irish music. The late Dooley Waters, who worked for Dave at one time, reminisced about the house parties on the Nulla:

Dave Kirk was the greatest artist of all, Slim’s father. He was the best of all. He could say ‘The Man From Ironbark’ (poem) – or he could come down and sing you the great old Irish songs.^[14]

Much of Dave’s musical ability and repertoire was passed on to him by his mother (Slim’s Grandmother) Mary Kirkpatrick. A friend of the family, Olive Fuller remembers.

“Dave used to sing very well, that’s where Slim Dusty gets his voice from, his father’s side. Old Dave’s mother was an Irish woman and she had a lovely voice. Dave (also) used to recite. Give him a few drinks and he was quite a good entertainer – a two bob entertainer”.^[15] Perhaps a little more than a ‘two bob entertainer’ given Dave’s oratory, singing and musical ability and his popularity as a performer in his community.

The influences of the Kyles on Slim Dusty’s music

The majority of the musical traditions on the Nulla centred on one family, the Kyles and in particular the Kirkpatrick’s neighbour, fiddler Billy Kyle. Slim came into contact with “old Billy Kyle” at an early age and was strongly influenced by the jigs, reels and other dance tunes of this outstanding musician.

Slim remembers:

Our next door neighbours were the Kyles and Billy Kyle, old Billy Kyle - he would play the fiddle all night. They had a knack for playing these old tunes and they could play for hours.^[16]

The old fiddler must have had an influence on Slim’s musical direction because he later mentions him in at least two of his songs, one of these being “Up the Old Nulla Road”

There was old Billy Kyle with his bush fiddle style.
And he was a band on his own
And the dancers stayed on ‘till the crack of the dawn
Then a jackass would laugh them all home.^[17]

The younger Kyles were also expanding their musical interests into the new ‘Hillbilly’ music and it was from Jack Kyle^[18] that Slim purchased his first guitar.

...Jack Kyle, one of the neighbouring kids who was about five years older than me, had bought a guitar from a catalogue and was starting to make a bit of a name for himself in the district
Jack figured he was doing well enough to move on to something grander, but to raise the money he first had to unload the mail order instrument.^[19]

Slim ended up buying the instrument for “thirty bob”

Jack Kyle, who later performed under the stage name of Clem Rodgers remembers that there were many barn dances and house parties.

You’d toil all day, go home and out would come the music. We would listen to the records of Hank Williams, Wilf Carter Jimmy Rogers and Tex Morton a bit later – we started singing at the barn dances

Jack bought a guitar “for about twelve quid”.

Them blokes, Slim and his mates never saw a guitar in their lives until I got one. I really started Slim off.

The Kyles had very strong Irish roots and their music was handed down in the aural tradition over many generations. Those Irish roots begin with Henry Kyle, Billy Kyle’s Irish grandfather, who grew up in County Roscommon. Henry’s father was Thomas Kyle, a Protestant, and his mother Mary Rafferty, a Catholic. The custom for mixed religious marriages was for them to be solemnised in a Catholic Church and their children baptised Catholic. Henry remained a Catholic although later mixed marriages changed the focus of religion several times within the family.

Henry Kyle arrived in New South Wales in 1842 and married Esther Sherlock (also Irish and from County Galway) in 1846 in St Mary’s Cathedral, Svdnev. Five children were born, before Henry succumbed to consumption. It is the youngest son Henry, born in 1854 and six years of age

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when his father died, whose descendants would finally settle along Nulla Nulla Creek on the Upper Macleay. Esther re-married to John Neylan in 1860 and the family moved to Murwillumbah. All of the Kyle children married and settled at Murwillumbah except for young Henry. Said to be critical of his new stepfather the young 'Harry'^[20] left to work as a sawyer along the river Condamine in Queensland. Here he met and married Miss Mary Ann Weir who was by all accounts a good dancer, a good talker and more than a match for this wild bushman!^[21] Harry and Mary Ann lived for a time at Hillgrove (near Armidale) before moving to Kempsey in the late 1890s. In surviving photographs Harry Kyle has his fiddle tucked under his chin or holds it by his side. His grandson Vaughan plays the fiddle in the same traditional manner and on the same violin.

Harry and Mary Ann's daughters Esther (1880-1968) and Eva (1898-1985) were taught piano and could play the accordion. Eva's (1898-1985) granddaughter Sue writes that:

It's interesting your older relatives recollection of Eva's musical ability. Mum told me Nan's talent was recognised early but as lessons were expensive her formal instruction was limited. As a child I can remember begging Nan to play for me almost as soon as I arrived in Armidale for the Christmas holidays each year. I had a favourite which I later learned was called "Tom Blackman's Waltz". I loved Mum's stories of Nan and Pop playing at the country dances. Nan played the violin, the accordion and the piano.^[22]

Grace Partridge, Eva's niece and Billy Kyle's daughter, remembers her Aunt Eva as the best musician of all of the siblings and had what Grace called 'The Singing Touch.' Eva, Una and Dot (the daughters of Eva) told Noeline Kyle that their mother played the fiddle and piano accordion.^[23] They also related how Eva was taught to play as a young woman. Harry's sons Billy, Alec, and George, all musical, learnt at their father's knee by listening and watching. None were formally trained but all were talented. Alec could play the fiddle and is mentioned often in interviews done by authors. George was a fine musician able to play violin, mouth organ and button accordion. His son Geoff Kyle remembers that:

The music was so much a part of his childhood..., his father told him that Henry 'Harry' Kyle (his grandfather) was taught music and could read music, but none of the boys could, George and Billy learnt to play by watching their father, they would sit and watch where he put his fingers and listen and simply because they must have had a good ear for it. Norman, of course, was the only one who didn't play. (Geoff's) Dad often played with Billy Kyle (his brother) and.....would go to Billy Kyle's place at Basin flat and Billy would be impatiently waiting, they would say 'What you been doing Billy?', and Billy, with his axe still over his shoulder would say 'Oh, just split 50 posts while I was waiting for yer'...Herb and Alan^[24] would play guitar, and Billy Kyle and George and anyone else that was there would just join in with their violins....No one ever hesitated.^[25]

It was Billy Kyle, however, who is remembered by so many individuals for his violin playing and his passion for music. It is Billy Kyle who sat with his violin tucked under his chin at the local barn dances. And it is Billy Kyle who left a lasting legacy of Irish fiddle-playing that resonates even today.

Other 'Irish' aspects of the Kirkpatricks

Apart from Dave Kirk's musical abilities, other elements of his "Irishness" were often mentioned by residents as part of the folklore of The Nulla. Slim had this to say about his father.

Dad had an Irish temper, a loud voice and an awe-inspiring command of swear words delivered at top volume . . . he also played the fiddle, laid down his arm in the old style as he sang his Irish and music hall songs. He recited Lawson and Paterson, also at the top of his voice, and it is no wonder he was known locally as Noisy Dan.^[26]

Dave's 'Irish' temper was also referred to and remembered by others in the community. Noeline's mother Kathleen also remembered her Dad's rough and ready ways and his bad temper. She also remembered a kind and concerned father who never raised his voice or his hand to his children and who, despite little education, was a voracious reader of local and national newspapers. Dave also took from his mother Nurse Kirkpatrick a love of good books that he passed on to his children and grandchildren.

Superstitions based on Irish tradition were also handed down in the family and formed a part of the folklore of the Kirkpatrick family. Both Slim and his sister Kathleen were very superstitious; he would not have anything green on the stage or in his costumes considering this bad luck. Joy bought a green top once, it got the heave ho, Joy relates, as Slim would not be seen with it or her! He also could not believe they called the 'waiting room' at the opera house the "green room" and thought it very bad luck This superstition relates back to an old Irish tradition that if too much green were worn the 'little people' would take you away.

The use of colour in symbolism and folklore is varied and contradictory. Ireland presents an extreme example. There, green is unlucky so it must not be worn. On the other hand, green is a statement of Irish nationhood so it must be worn (particularly by sporting heroes on the international rugby and soccer fields). This can sometimes be confusing, as one Irishman pointed out: "As you probably know, green is our national colour. I have often heard that it was worn as a sign of hope. Perhaps it hasn't brought us much luck" (John Kearney, pers. comm.)^[27]

How Slim felt about his Irish background

Slim had a strong sense of his Irish background and mentions these ties in the introduction to his 1996 publication 'Another Day Another Town' co-written with wife Joy McKean.

I was walking the streets of Belfast in clear sun and cool wind. I thought I'd be out of place here, but instead I felt quite at home. It was a long way from Nulla Nulla Creek in Australia, and I couldn't help wondering what Mary and Hugh Kirkpatrick would have thought about a grandson thumping along Albert Bridge Road in his R.M. Williams boots and Akubra hat turned down in front. What the blazes was I doing here in the first place?

I had driven into Belfast to find out why I keep thinking of Ireland and to find where my grandparents had actually come from.^[28]

In an interview with Mike Hayes, Slim also reminisced.

My grandparents Hugh Kirkpatrick and Mary McGee, they sailed out of Ireland in about 1885 and we've been back to the church where they were married and had a view of that. It gives you a feeling of that's where the branch started from. I feel that it is the Scots and Irish influences that gave me the (musical) kick.^[29]

Slim's wife Joy McKean also remembers that he had a strong sense of his Irish ancestry. Joy feels that Slim felt the Irishness and he was very affected by his visit to Ireland. He felt that being Irish was an important part of him and loved to sing Irish songs and recorded several, including those he heard his

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father sing...she said he pronounced things in an Irish way. Joy felt that perhaps this too gave his singing that slight difference. ^[10]

The McKean and their Irishness

Slim Dusty was supported and guided throughout his career by his wife Joy McKean and her influence also comes through on much of Slim's music. As well as being a talented songwriter and singer Joy is a pivotal figure providing vigour and strength in the organisation of the large business enterprise that is Slim Dusty. Joy and Slim first hit the road in a tiny masonite caravan and Betsy, an old 1938 Ford, in 1954. ^[31] Joy was a major act in the show, a co-driver of old Betsy, chief organiser of dates, diaries and country halls, before, during and after the tour, and she supported, cared for and nurtured Slim every step of the way. She was still performing that complex role as Slim's career reached its zenith in the first years of the 2000s. Joy has continued to drive the Slim Dusty Foundation ^[32] since Slim's death, despite the many demands on her time as the public, politicians and the music industry vie to bask in the glow of the legend Slim Dusty's name and career have now become. Joy's ancestry is also Irish and she has memories of old Irish songs and ditties sung in her family including one from her father "The Bald Headed end of the Broom"

"Love it is a very funny thing
It catches young and old
Just like a dish of boarding house hash
To many a man it's sold
Makes you feel like a fresh water eel
Causes your head to swell
You'll lose your pride
Your love is tried
Empty your pocketbook as well

Chorus: So boys stay away from the girls I say
Give 'em lots of room
'Cause when you're wed they'll beat you 'till you're dead
With the baldheaded end of the broom"

Joy's musical background can be traced through both her mother and father. The McKean hailed from Co. Tyrone and Co. Derry, Northern Ireland familiar territory to the Kyles and Kirkpatrick. Her grandfather McKean played fiddle, her father Silas played some piano and the mandolin. Her mother, Her mother, who has family from Co. Armagh and Co. Cork (Killens and Murphys), could play piano accordion, and both of her parents played Hawaiian steel guitars. ^[33] Only Joy and her sister Heather (the McKean Sisters) carried the musical tradition on. When Joy and Slim married in December 1951 the McKean Sisters were already successful entertainers. University-educated, poised, tough, personable and possessing significant negotiation and decision-making skills, the young Joy McKean would become the lynchpin around which Slim Dusty and his country music career would blossom and grow beyond even her own wildest dreams.

Conclusion

Colonial Irish, far away from family, friends and Ireland's green landscape, longed for that rush of emotion engendered by the sweet distant sound of Irish music. They sought the emotional catharsis of song, played more often on a bush fiddle. Irish music brought with it a sentimental melancholy, a nostalgia for a romanticised Irish past, ^[34] that could help to sustain them as they eked out a meagre living in a new, harsh often unforgiving land. But it also brought more. For Irish immigrants, arriving as children or young adults, there was also the pull of the new as well as that longing for the old. Dave Kirk was an infant when he arrived in New South Wales. He was an immigrant but by the time he died in 1945 he was Noisy Dan reciting an Australian poem in a very Australian style. His mother and father were Irish of course. And there is no doubt this Irish ancestry was significant in shaping the songs of the young Slim Dusty. The Irish influences on Billy Kyle are also remarkable and it is fascinating to map the many musical lives in this family and their familial ^[35], musical and cultural links to and influence on Slim Dusty. It is of great significance too, that Slim married an 'Irish' lass whose musical and Irish ancestry could do with more in-depth scrutiny and research so as to more fully understand and appreciate it. There are many other Irish/Australian musical stories, of course, that might be told - about the use of the fiddle, the button accordion, the harmonica and the piano - and all have featured in a diversity of family stories about country Australia. We are sure that elements of Slim Dusty's Irish ancestry and musical influences had a lot to do with the makeup of the man. We are also sure that the music, song, dance, culture and creativity of that small farming community along Nulla Nulla Creek was unique and extraordinary. That they all came together finally to produce the man who was Slim Dusty is a story that is waiting to be fully told.

¹ Website <http://www.slimdusty.com.au/bio.html> viewed 20 February 2007.

^[2] Born David Gordon, the young man was called Gordon by family and friends. For decades, and after he became Slim Dusty, close family, especially older individuals, continued to refer to him as Gordon.

^[3] Marie H. Neil, *Valley of the Macleay: The History of Kempsey and the Macleay River District*, Wentworth Books, Sydney, 1972, p.58, p.78.

^[4] Marie H. Neil, op cit, p.86.

^[5] Nurse Mary Kirkpatrick became known simply as Nurse Kirk.

^[6] Grace Partridge interviewed by Rob Willis and Noeline Kyle, in the Rob Willis folklore collection [sound recording], Recorded on August 23, 2006 at Olive Fuller [sound recording] / interviewed by Rob Willis, recorded by Olya Willis. Recorded on July 9, 1998 in Kempsey, N.S.W., ORAL TRC 3388/16:

^[7] Noeline Kyle, *Memories & Dreams: A Biography of Nurse Mary Kirkpatrick*, Mullumbimby, 2001

^[8] Noeline Kyle, *ibid*, pp.65-80.

^[9] Slim Dusty & John Lapsley, *Slim Dusty: Walk a Country Mile*, Rigby Limited, Melbourne, 1979, pp.18-19.

^[10] Ced and Mary Dunbar / Interviewed by Rob Willis - National Library of Australia Oral History and Folklore collection TRC 5484/54

^[11] Video Interview with Slim Dusty by Mike Hayes/ Rob Willis Folklore Collection National Library of Australia - to be catalogued.

^[12] Slim Dusty & John Lapsley, *Slim Dusty: Walk a Country Mile*, Rigby Ltd., Adelaide, 1979, p.21.

^[13] *Macleay Argus*, 26 June 1919.

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- [14] Dooley Waters interviewed by Rob Willis / National Library of Australia Oral History and Folklore Collection TRC 3388/159
- [15] Olive Fuller interviewed by Rob Willis / National Library of Australia Oral History and Folklore Collection " TRC 3388/163.
- [16] Video Interview with Slim Dusty by Mike Hayes/ Rob Willis Folklore Collection National Library of Australia – to be catalogued.
- [17] Slim Dusty & John Lapsley, *Slim Dusty: Walk a Country Mile*, Rigby Limited, Melbourne, 1979, p 25.
- [18] John Alexander 'Jack' Kyle (1923-), the youngest son of Alec Kyle, Billy Kyle's brother.
- [19] Jack Kyle interviewed by Rob Willis / National Library of Australia Oral History and Folklore Collection " TRC 3388/168.
- [20] Henry Kyle (1854-1930) became more widely known as Harry to family and friends.
- [21] Noeline Kyle, *The Kyles from the Creek: a Beginning*, unpublished manuscript, 2006.
- [22] Email from Sue Evans to Noeline Kyle, 3 October 2006.
- [23] Interview by Noeline Kyle with the daughters of Eva Johnson nee Kyle, July 2005 in Armidale, private collection.
- [24] Sons of Billy Kyle
- [25] Geoffrey Herbert Kyle interviewed by Noeline Kyle, 14 June 2006, at Lithgow / National Library of Australia Oral History and Folklore Collection " (not catalogued)
- [26] Slim Dusty and Joy McKean, *Another Day Another Town*, Pan Macmillan, Sydney, 1996 p.7
- [27] Research Paper 'Folklore and symbolism of green' John Hutchings *Folklore*, Vol. 108, 1997 (1997), pp. 55-63.
- [28] Slim Dusty & Joy McKean, *Another Day Another Town*, Pan Macmillan, 1996, p.xi.
- [29] Video Interview with Slim Dusty by Mike Hayes/ Rob Willis Folklore Collection National Library of Australia – to be catalogued.
- [30] Conversation with Joy McKean by Noeline Kyle, (Joy McKean i/v Noeline Kyle 18 December 2006, Noeline Kyle personal collection)
- [31] Slim Dusty & John Lapsley, op cit, pp.72-73.
- [32] Located in Kempsey, the Slim Dusty Foundation, is the forerunner to a centre where visitors can take part in an interactive journey through the life, times and career of Slim Dusty. The centre will also develop scholarships to assist young talented musical artists obtain the best possible start to their country music careers. See <http://www.slimdustycentre.com.au/project.htm> for further details.
- [33] Conversation with Joy McKean by Noeline Kyle, ([Joy McKean i/v Noeline Kyle 18 Decmeber 2006, Noeline Kyle personal collection](#))
- [34] P. O'Farrell, *The Irish in Australia*, New South Wales University Press, Kensington, revised edition, 1993 (first published 1986), pp.192-193.
- [35] A sister and brother from each family married into the other. Noeline's mother Kathleen Kirkpatrick married Lawrie Kyle, Billy Kyle's third son, and his sister Alice Grace Kyle married Victor Partridge (half brother to Slim and Kathleen).

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