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**Abstract:** This is an updated version of an article originally published as Linda Barwick, “Italian Traditional Music in Adelaide”, Australian Folklore 1 (1987): 44-67 http://hdl.handle.net/2123/7711. I have edited the title to include the time period of my closest engagement with Italian music in Adelaide, 1969-1987, and added commentary and additional references in the footnotes. This paper was originally requested for the Second National Folklore Conference in Sydney in October 1986: “Multicultural influences upon the Australian folk heritage”. The questions raised include: • In what sense it is useful to talk about “the Australian folk heritage” in the singular? • In what avenues might any “multicultural” influences operate? • How would it be possible to identify such influences after the event? In the interests of decentring the debate, the paper turns the theme around and considers instead the Australian influence on Italian traditional culture in Adelaide.  

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**Type of Work:** Book chapter
When the new trend in music, Rock-n-Roll, appeared in the 1950s, it immediately became very popular with young people. The first group was «Teddy Boys». Their clothes were an imitation of the clothes which
were worn in Edwardian England – the time of the reign of Edward VII, the beginning of the 20th century (Ted and Teddy are abbreviations of Edward). They wore long jackets with velvet collars, «drainpipe» trousers (so tight that they looked like drainpipes) and brightly coloured socks. The clothes are Italian by choice. Pale face, plenty of make-up. Scooters* (light motor cycles) are the preferred means of transportation. In Adelaide there have been a number of performing groups, usually made up of students or ex-students of Comin’s popular song courses, that have had the aim of presenting Italian traditional song in original style: Compagnia Folk, Due Voci, La Lega and Terra Mia are included in this list, all of whom have had some links with the Italian Folk Ensemble, which was initially formed to present theatrical works in Italian, many of which incorporated traditional songs and music in community theatre. There was so much demand for separate performance of the songs that the Ensemble has tended to perform