

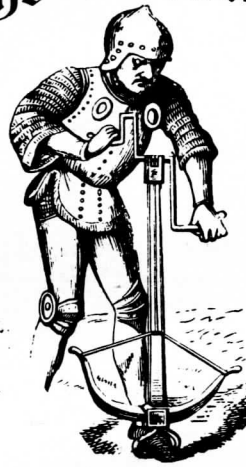
The Arbalest

EDITORS: Phillip Day.
Matt Dickie.

Price: 15¢

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Official Organ of the
Port Phillip Folk Foundation



EDITORIAL

Two issues ago I mentioned that Frank Traynor's on a Wednesday night is a good sing-a-long session. Something similar happens on Saturday afternoons at the Dan O'Connell hotel, a come-all-ye session, with a bit less sing-a-long but much greater variety of music. The regular singers are Mike O'Rourke, Peter Parkhill, Danny Spooner, Phillip Day, Hugh McEwan, Graham Dodsworth, Liz and Jamie Johnson, with others such as Christy Cooney, Dave Aarons, Tony Lavin, Eric Gooding, occasionally turning up, and songs from many people not known "professionally" on the folk scene. The emphasis is strongly traditional, but quite a bit of contemporary music is also played.

If you like to hear some "serious" folk music, come early (3.00 p.m.) as the chorus music generally starts later in the afternoon. The format is unlike anything else on the scene except the Wednesday mentioned above, in that there are no formal brackets, but rather the singers take turns in a rough sort of order. Those who find it difficult to listen to one singer for any length of time will find it quite different.

EDITOR'S NOTES

One of our major problems at the moment is distribution. The Dan O'Connell and Union hotels are doing an excellent job, as is Frank Traynor's, and the universities and teachers colleges will be able to help in the near future. But we desperately need more outlets. We also need someone to take copies to places like the Commune, who are very interested but who haven't got the facilities to handle the sale of the paper, and sell them during breaks. If you have any suggestions, or think you can help in any way, please contact Phillip Day at 311.0611 during the afternoons.

EDITOR'S NOTES (Cont'd.)

We have been quite proud of the quality of printing so far used in The Arbalest, but costs have forced us to change over to typewriter setting instead of the composer.

This will have one unexpected side benefit for you - the price can now be dropped to 15¢.

We are hopeful that the initial issues in the new style will come off without too much trouble, but it is likely that some typing errors and omissions could happen, so please bear with us.

As soon as our circulation allows, we intend returning to our previous standard at no extra cost to you.

As a result of the reduction in price, our subscription rates also changed.

Six month subscriptions will now cost \$3.75 and annual subs \$7.50.

For those of you interested in the songs printed, a subscription will be most useful, as you won't risk missing one.

We mentioned in the first issue that we would like to have a letter column, a forum for your views. So far, no-one has taken advantage of this column, and it seems that no-body has anything to say. Yet talk to some-one anywhere on the scene and they'll tell you any number of things they think are right or wrong with it. How about putting them down on paper?

TRADING POST

FOR SALE: Estruch Classical guitar,
made in Spain.
\$260 o.n.o.
Contact Arbalest
ref. A001.

I am on the horns of a dilemma. The original impetus for "The Arbalest" was to provide a full, accurate listing of what was on from day to day in folk music around Melbourne, and this is still of major importance to us. We are providing this list at ABSOLUTELY NO COST to the Clubs or Coffee Lounges involved, which means that they are, in effect, getting free advertising. In return for this we quite justly expect co-operation in distribution and advertising "The Arbalest". Most of them are being most helpful, realising that without this co-operation, "The Arbalest" will cease to exist.

There is one major exception. The Outpost Inn have refused to come to the party. They have made us a staggeringly generous offer. They will buy from us copies to the value of \$10.00 per MONTH which they will then give away. That works out at an incredible 16.66 copies per week - more or less what I would expect to be sold in half an hour on a Friday night.

Their attitude towards the responsibility of looking after copies and selling them can be understood to some extent, but I made them an offer to send someone up on Friday, Saturday and Sunday nights to sell the paper between brackets, thus freeing them of all responsibility. This has been refused. In fact their attitude is that in no manner whatsoever will they allow "The Arbalest" to be sold at Outpost Inn.

Admittedly they are consistent - nothing else is allowed to be sold in Outpost Inn either. What their reasons are I've never been able to work out, although it seems to be a matter of "We've always done it this way". But apart from the fact that "The Arbalest" is advertising Outpost Inn itself, it is also providing what I hope is a service to all the people who go there, and all those interested in folk music in Melbourne. If we were out to make a profit, apparently a factor of some importance to the management of Outpost Inn, I could understand their reluctance - not agree with it, but understand it. But this is far from the truth. We are actually

making quite a heavy loss and if too many people react the way Outpost Inn has, we'll go bankrupt.

Increased sales are our only hope of continuing. But if ever we get to the point of making a profit, the money will go to improving the paper, or helping folk music or such other aspects of our coverage that need it.

This is where the dilemma arises. I am personally most upset at their attitude; enough, for what it's worth, to refuse to sing there myself while the current management is in. But if "The Arbalest" is to fulfil the principles we set out for it originally, I won't allow my personal anger too much rein. To omit the Outpost Inn from our listing of what's on is not fair to either the people who go there, those who might go there, or the singers who sing there, to say nothing of the "team" members at Outpost who are sympathetic to "The Arbalest". So, with much reluctance, we must continue to give Outpost Inn free advertising with no return whatsoever. But don't expect 100% accuracy in their section of the listing. Their selfish and insular attitude is not likely to make us spend too much time or energy checking their bookings out.

IT'S GOOD NEWS WEEK.

Apparently the article in our first issue about "The Keeper" in Geelong not re-opening has had results. Ivan Milligan tells me that three of the regular members down there have offered their help if he'll re-open. He expects to do so in late February early March with a benefit night to kick the kitty along. Several singers and musicians have already offered their services. As soon as the date is finalised we'll let you have full details.

A BRIEF HISTORY of the FIDDLE IN SCOTLAND.

The existence of bowed and stringed instruments in Scotland dates from an early period. Early manuscript references and sculpture indicate that there were three distinct types; the "fedyl", the "rebec" and the "croud".

The "fedyl" or "fythel" is believed to have been a two-stringed box-shaped instrument, and the "rebec", "rybid" or "rybibe", a four-stringed, pear shaped instrument resembling a mandolin. Musical historians are of the opinion that these were probably brought to Scotland from the East by returning Crusaders. (The Crusades lasted from 1096 to 1291).

The third type of the group was the "croud", also known as the "crot", "cruit", or "gue". It seems to have been peculiar to the Orkneys and Shetlands, Scotland's most northerly island groups. It was a shallow, box-like instrument, about two feet long, one foot wide and two inches deep, with two strings. A similar instrument existed in Finland called the "jouhikantele", and in Estonia called the "talharpa". The "croud" was almost certainly brought to the Orkney and Shetland Islands by the Norsemen, who occupied the islands for some six hundred years. This theory is further supported by the co-existence of similar instruments in Ireland, which was also occupied by Norse invaders.

By about 1560, the fedyl had become basically the four-stringed version which we know today, but was flat in the body, not arched like the modern violin.

Around this time, the "viol" was introduced to the Scottish Court from France, probably as a result of the marriage of King

James V to a daughter of the French King. They were mainly instruments of polite society, and came, (and went), in three sizes; bass, tenor and treble. Though still in use by 1660, they fell from the height of fashion at the time of the Restoration.

The violin as we know it today was perfected in Italy by the Amati family and their successors, who had been in business since the sixteenth century. It probably reached Scotland between 1680 and 1700. Scottish fiddlers quickly discovered that the tonal quality and flexibility of the violin were ideally suited to their native music. Scottish fiddle-makers equally quickly adopted the techniques of the European masters, each generally copying the style of a particular master, notably Amati, Stradivari and Stainer. Thus commenced the fiddle-making, or more correctly, violin-making craft which flourishes in Scotland today.

From 1700 to the present time the "fiddle" has retained its popularity in Scotland. Its particular strongholds are in the Orkney and Shetland Islands and in the mainland's north-eastern area, part of which, the Stathspey district, gave its name to the characteristic music of that title. The post-war growth of innumerable fiddlers' clubs will doubtless ensure its continued popularity.

POSTSCRIPT:

West End Recordings Ltd. have recently released on the Tangent Label Scottish Tradition No. 4 - Fiddle Music of the Shetland Isles, which should be available in Australia shortly.

MATT DICKIE

IN MELBOURNE THIS WEEK

FRIDAY, 16th FEBRUARY

Union Hotel,
Fenwick & Amess Sts., North Carlton.
7.30 p.m. - 12 midnight.
Danny Spooner, Phillip Day,
Peter Parkhill, Campbell Muir.

Frank Traynor's,
100 Lt. Lonsdale St., City.
8.00 p.m. - 12.30 a.m.
Julie Wong, Peter Parkhill, Mike O'Rourke.

Outpost Inn,
52 Collins Street, City.
8.00 p.m. - 1.00 a.m.
Tony Kelly, Bruce McNicol,
Graham Lowndes and others.

Commune,
580 Victoria Street, North Melbourne.
8.00 p.m. - 1.00 a.m.
Colin Spencer, Phillip Day.

SATURDAY, 17th FEBRUARY

Dan O'Connell's hotel,
Princes and Canning Streets, Carlton.
3.00 p.m. - 6.00 p.m.
Come-all-ye.

Frank Traynor's,
8.00 p.m. - 2.30 a.m.
Danny Spooner, Graham Lowndes,
Eric Gooding, John Crowle, John Graham.

Outpost Inn,
8.00 p.m. - 1.00 a.m.
John Graham and others.

Commune,
8.00 p.m. -
All night concert: Adela Fenton,
Graham Lowndes, Dona Nobis, Julie Wong,
Carrl and Janie Myriad, Andrea Walker
and others.

SUNDAY, 18th FEBRUARY

Frank Traynor's.
8.00 p.m. - 12 midnight.
Phillip Day, Mike Deany.

Outpost Inn,
8.00 p.m. - 12 midnight.
Margaret Roadknight, Russ Shipton.

Sunday 18th February (Cont'd.)

Commune,
8.00 p.m. - 12 midnight.
Crucible.

MONDAY, 19th FEBRUARY

Frank Traynor's,
8.15 p.m. - 11.30 p.m.
Mike O'Rourke and Guests.

TUESDAY, 20th FEBRUARY

Frank Traynor's,
8.15 p.m. - 11.30 p.m.
Peter Parkhill and Guests.
Auditions.

Commune,
9.00 p.m. - 11.30 p.m.
Dutch Tilders and Guests.

Outpost Inn,
8.00 p.m. - 11.30 p.m.
New Faces, with David Stephens.

WEDNESDAY, 21st FEBRUARY

Frank Traynor's,
8.00 p.m. - 12 midnight.
Christy Cooney, Tony Lavin and Guests.

THURSDAY, 22nd FEBRUARY

Dan O'Connell's Hotel,
7.30 p.m. - 12 midnight.
Danny Spooner, Mike O'Rourke,
Peter Parkhill, Dona Nobis.

Frank Traynor's,
8.15 p.m. - 11.30 p.m.
John Crowle and Julie Wong.

Commune,
8.30 p.m. - 11.30 p.m.
Classical Guitar Night.

FRIDAY, 23rd FEBRUARY

Union Hotel,
7.30 p.m. - 12 midnight.
Danny Spooner, Phillip Day,
Peter Parkhill, Peter Holden and Neil.

Friday, 23rd February (Cont'd.)

Frank Traynor's.

8.00 p.m. - 12.30 p.m.

Dave Brannigan, John Crowle, Russ Shipton.

Outpost Inn,

8.00 p.m. - 1.00 a.m.

Danny Spooner and others.

Commune,

8.00 p.m. - 1.00 a.m.

Mervyn Dennehy and Graham Dodsworth.

SATURDAY, 24th FEBRUARY

Dan O'Connell's Hotel,

3.00 p.m. - 6.00 p.m.

Come-all-ye.

Frank Traynor's.

8.00 p.m. - 2.30 a.m.

Longford Street Band, Julie Wong,
Peter Parkhill, Mike O'Rourke,
John Graham.

Outpost Inn,

8.00 p.m. - 1.00 a.m.

John Graham and Others.

Commune,

8.00 p.m. - 3.00 a.m.

Tom Cockrem, John and Terry.

SUNDAY 25th FEBRUARY

Frank Traynor's,

8.00 p.m. - 12 midnight.

Phillip Day, Mike Deany.

Outpost Inn,

8.00 p.m. - 12 midnight.

Margaret Roadknight, Dona Nobis.

Commune,

8.00 p.m. - 12 midnight.

Crucible.

ALSO on MONDAY 26th and TUESDAY
27th FEBRUARY at TRAYNOR'S there
will be two (almost) identical sessions for a
RECORD being made by MARGARET ROAD-
KNIGHT with Peter Howell, Bob Kinnard and
Peter Doley, Martin Doley and Ian Clark of
Dona Nobis. Dona Nobis will also play a
bracket. Admission will be \$1.00 but
advance orders for the record will receive
a discount of \$1.00

TWA RECRUITIN' SAIRGEANTS

Twa re-cruit-in' sairg-eants cam' frae the Black Watch - To
mar-kets and fairs some re-cruits for to catch; An'
a' that they list-ed was for-ty an' twa, So
list bon-nie lad-die, an' come a-wa'. It is
o-ver the moun-tains, and o-ver the main,
Through Gib-er-al-ter to France and Spain, Get a
feath-er tae your bon-net, and a kilt a-been your knee, An'
list bon-nie lad-die an' come a-wa' wi' me.

Oh, laddie, ye dinna ken the danger that ye're in
If your horses wis to fleg an' your ousen wis to rin.
This greedy auld fairmer winna pey your fee,
So list bonnie laddie an' come awa wi' me.

It is intae the barn an' oot o' the byre,
This auld fairmer thinks ye'll never tire,
For it's a slavery job of low degree,
So list bonnie laddie an' come awa wi' me.

Wi' your tatty poorin's an' your meal an' kail
Your soor sowen soorins an' your ill-brewed ale,
Wi' your buttermilk and whey an' your breid fired raw
So list bonnie laddie an' come awa.

Oh, laddie if ye've got a sweetheart an' bairn
Ye'll easily get rid o' that ill-spun yarn
Twa rattles o' the drum an' that'll pey it a'
So list bonnie laddie an' come awa.