

P.O. Box 114,
Carlton, Vic. 3053.

Price: 15¢



15th March, 1973.

Affiliated with the
Port Phillip Folk Foundation

EDITOR'S NOTES

Apparently the rumour about Pentangle was only a rumor - one of the members was in hospital for two weeks and people immediately jumped to conclusions when he didn't appear with the group a couple of times.

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Adrienne Haas, well-known at The Dan O'Connell, and Pedr Gurteen were married on Friday 9th March at The Unitarian Peace Memorial Church in Grey Street, East Melbourne. One of the best kept secrets we've seen, to judge by the stunned looks most people had when they found out on Saturday afternoon. Adrienne is the super-efficient collator of "This Week In Melbourne" for The Arbalest.

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There's another good folk night which we haven't talked about yet, Monday night at Frank Traynor's with Michael O'Rourke. He has now been joined by Jeff & Di Hollings, just back from England.

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Dave Brannigan has started singing again after a break of several months.

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Don't forget The Woolshed Dance at the Yarralumla Woolshed in Canberra this weekend. If you're looking for a lift, try The Dan O'Connell on Thursday night.

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We still have some back copies of all issues to date. They can be obtained by writing to the Editor.

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ARBALEST DISTRIBUTION

Dan O'Connell Hotel,
Cnr. Canning & Princes Sts.,
Carlton.
Thursday Night & Saturday
Afternoon.

Union Hotel,
Cnr. Fenwick & Amess Sts.,
Nth. Carlton.
Friday Night.

The Commune,
580 Victoria Street,
Nth. Melbourne.
From Friday Night.

Frank Traynor's,
100 Lt. Lonsdale Street,
City.
From Friday Night.

Space Age Books,
317 Swanston Street,
City.
From Friday.
Readings Book Shop,
Lygon Street,
Carlton.
From Friday.

Subscriptions can be arranged through Melbourne Uni, LaTrobe Uni & Monash Uni Folk Clubs, and odd issues will be on sale there when publication dates coincide with University Folk nights.

Subscriptions are \$4.50 for 6 months & \$9.00 for 12 months including postage.

Advertising Rates are \$1.25 per column inch for Display Ads. & \$0.50 per column inch for typed ads.

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IRISH NATIONAL DAY 1973

On Sunday March 18th at The Royal Melbourne Showgrounds, from 12 Noon there is a program of Irish Sport and Dancing to commemorate Irish National Day. The program includes hurling, Gaelic Football competitions, a tug-of-war, Irish Step Dancing, Ceilidhe (folk) dancing, athletics, folk music, pipe bands and a grand parade.

Also on Sunday at 8.30 p.m. on 3LO, is a session of Irish music,

Cont...

literature and history, including excerpts of the live recording made at Frank Traynor's on 21st February, 1973, featuring The Ramblers and The Longford Street Band. It promises to be a very good program.

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7TH NATIONAL FESTIVAL - EASTER 1973

The Port Phillip Folk Foundation are calling for applications for workshops, offers of billets and help with the running of the Easter Festival in Melbourne.

(A) WORKSHOPS

Anyone wishing to do a workshop should write to The Port Phillip Folk Foundation, P.O. Box 114, Carlton, 3053, with the following information:-

SUBJECT OF WORKSHOP,
A SHORT PRECIS OF THE OBJECTIVES,
NAMES OF PEOPLE THEY REQUIRE
TO ASSIST,
NAME AND ADDRESS.

(B) BILLETS

If you can offer billets, write to the Billeting Officer at the above address with the following information:-

NAME & ADDRESS (Phone No. if possible),
NUMBER OF PERSONS YOU CAN ACCOMMODATE,
WHETHER YOU PREFER SINGLES, COUPLES, MALE OR FEMALE,
WHETHER YOU CAN PROVIDE BEDDING AND/OR TRANSPORT.

(C) VOLUNTEERS

Anyone wishing to help run the Festival should either write to the above address or ring Paul Borg on 37-8459.

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A BRIEF HISTORY OF THE AUTOHARP

by John Boothroyd.

The Autoharp was perhaps the last acoustic instrument added to American folk song accompaniment. It's inclusion occurred in a rather unique way.

Charles F. Zimmerman, a German musical instrument dealer, repairer and innovator who migrated to the United States in 1865, invented the autoharp.

He based the instrument on the German zither, both in size and general design, in order to establish his new system of numerical music notation. The invention was patented in 1881 and produced in Philadelphia in 1885. Fifty thousand autoharps were sold during the first three years. During this period, it was bought mainly as a music novelty or "toy". Their popularity increased, and by 1897 production was nearly three hundred thousand. Autoharp clubs were formed, a minor composer wrote a minuet for it and it provided entertainment in the home. Many models were available - ranging from a three bar 21 string at \$4, to the "Concert Harp" with fifty-four strings, capable of producing seventy-two chords and costing \$150.

By now, the C.F. Zimmerman Co. was bought by Alfred Dolge, a piano maker. By 1900, interest in the novelty waned, and sales dropped greatly. Troubles with business administration, the passing of a fad, limitations of the instrument (especially tuning) and the advent of the talking machine all contributed to the drop in popularity.

The Phonoharp Co. of Boston obtained manufacturing rights in 1910, and looked to the previously unexploited southern mountain areas. This was done through door-to-door salesmen-teachers and mail order houses Sears-Roebuck and Montgomery Ward. Autoharps were introduced to schools, hospitals wards and churches.

Although the autoharp was treated as a novelty in the north, it remained part of a continuing tradition in the south to accompany most song types, from hymns to waltzes, sentimental, country and recent religious songs. It was not until about 1957 that commercial recording companies and serious collectors of folk music took considerable notice.

Ernest V. Stoneman was the first person to record a song with autoharp accompaniment - on Sept 6th 1924. The Carter Family also used it for accompaniment only, as did many other country artists. Stoneman once said "People were lost when it went out of tune, I bet there are thousands of them in garrets for that reason"

Cont...

The extensive Library of Congress recordings did not include the autoharp - due perhaps to being regarded an instrument not worthy of inclusion.

Maybelle Carter recorded in 1956 using the autoharp, which resulted in immediate popularity amongst country recording artists. Up to that date, the autoharp was played in a sitting position, but Maybelle held it upright against her chest while standing. This made the instrument more adaptable to modern microphones, than the previous method. By crossing hands and playing the top half of the strings she produced a sweeter tone. Until then, the lower half, below the chord bars, were played.

Through such singers as Ernest Stoneman and Maybelle Carter, the autoharp adapted to a new life in the field of traditional folk song.

The autoharp was also known in Australia. "Banjo" Patterson, who himself, said he wrote the words of Waltzing Matilda to fit a tune played on the autoharp at Dagworth homestead in Queensland, by Miss Christina MacPherson in 1895.

By inventing an instrument as a mechanical aid in teaching his tone system, Charles Zimmerman inadvertently created an instrument for people unfamiliar with his system, and generally lacking knowledge of any musical notation. It suited their musical abilities and was adapted from a novelty into an American folk instrument.

Suggested recordings :

Folkways FA 2365 'Mountain Music Played on the Autoharp'
United Artists UAS 9801
'Will The Circle Be Unbroken'

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TALKING OR LISTENING PART IV

By Phillip Day.

University and Teacher's College Clubs vary tremendously from week to week. They tend to be very boozy affairs and on an average the noise level would approach that of The Dan

O'Connell on Thursday nights. There seems to be a lot more audience participation in these clubs, particularly at the Universities, probably because they are true clubs and not generally open to the public, and the members are much more interested in being involved in folk music than being entertained.

I've included these clubs simply for comparison, as they can't be of much interest to anyone but a member. For the same reason I'll have a quick glance at interstate clubs.

In Perth my personal knowledge is very much out of date, but reports by people who have visited there recently would indicate that they haven't changed much. There is a feeling of tremendous keenness there. Everyone is in some way involved, and there is again a lot of audience participation. In most cases the singers are from the floor and are unpaid, and it seems that this amateur status in Perth and I'm told in Adelaide, plus their enthusiasm and involvement, makes it quite practical to have their clubs in hotels. There is rarely any talking during songs, and people who do talk are very quickly set straight by their neighbours-

Brisbane, at least in the one hotel club, "The Cecil", is very similar. They also have a place called the Folk Centre, which reminds you of a large "Outpost Inn" with a lot more noise. The Sydney scene is very similar to Melbourne's, and is just as noisy. Canberra, Newcastle and Darwin, I believe, are similar to Perth and Adelaide. Which brings us back, in a roundabout way, to the point of this series of editorials.

If we exclude places like The Outpost Inn, where folk music is not the basic aim, and then exclude the places like Traynor's and The Commune where talking is not a problem, we end up with clubs with one common factor - drink. There are four hotels plus the university clubs where folk music and drink are mixed, and noise and inattention are a problem, to varying degrees, in each of them. So there remain two questions - why is there a problem, and how to overcome it? There is also the supplementary question, why is there a problem in Melbourne and Sydney when there is none in Perth, Adelaide, Darwin, Canberra, Newcastle or Brisbane? This will be the theme of the concluding article next week.

TRADING POST

FOR SALE: Hand made in Spain,
Estauch Classical
Guitar, \$200, O.N.O.
Arbalest A001.

WANTED TO BUY: Full-sized Type-
writer in
working condition.
Arbalest A003.

IN MELBOURNE THIS WEEK

Friday, 16th March

Union Hotel,
Fenwich & Amess Sts.,
Nth. Carlton.
7.30 p.m. - 12 midnight.
Peter Parkhill, Danny Spooner,
Phillip Day, The Original
Bushwhackers and Bollockies
Bush Band.

Frank Traynor's,
100 Little Lonsdale St.,
City.
8.00 p.m. - 12.30 a.m.
Julie Wong, Gordon McIntyre,
Peter Parkhill.

Outpost Inn,
52 Collins Street,
City.
8.00 p.m. - 1.00 a.m.
Brian McCrohan, John and
Juanita, Barry Charles.

Commune
580 Victoria Street,
North Melbourne.
9.00 p.m. - 3.00 a.m.
Helen Henry, Russ Shipton.

Mind's Eye,
161 Spring Street,
City.
Crucible - New Music.
11 p.m. - 1 a.m.

Saturday, 17th March

Dan O'Connell Hotel
Canning & Princes Sts.,
Carlton.
3.00 p.m. - 6 p.m.
Come-all-ye.

Frank Traynor's,
8.00 p.m. - 2.30 a.m.
Dave Brannigan, Mike O'Rourke,
Danny Spooner, John Crowle,
John Graham.

Outpost Inn,
8.00 p.m. - 1.00 a.m.
Russ Shipton, John Graham,
Jeff and Diane Hollings,
Serge and Jackie.

Saturday, 17th March cont...

Commune,
9.00 p.m. - 3.00 a.m.
Phillip Day, Mike Deany.

Sunday, 18th March

Frank Traynor's,
8.00 p.m. - 12 midnight.
Mike Deany & Guests.

Outpost Inn,
8.00 p.m. - 12 midnight.
Margret Roadknight, Carri and
Janie Myriad.

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

Monday 19th March

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

Tuesday, 20th March

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

Commune,
8.00 p.m. - 12 midnight.
Dutch Tilders and Guests.

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

Wednesday, 21st March

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

Thursday, 22nd March

Dan O'Connell Hotel,
7.30 p.m. - 12 midnight.
Danny Spooner, Dave Ahrens,
Mervyn Dennehy and Friends.

IN MELBOURNE THIS WEEK (Cont...)

Thursday, 22nd March cont..

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

Commune,
8.30 p.m. - 11.30 p.m.
Classical Guitar Night.
John McGregor & Guests.

Friday, 23rd March

Union Hotel,
7.30 p.m. - 12 midnight.
Peter Parkhill, Danny Spooner,
Peter and Neil, Jeff and
Diane Hollings.

Frank Traynor's,
8.00 p.m. - 12.30 a.m.
Morgan McKay, Mike O'Rourke,
John Crowle.

Outpost Inn,
8.00 p.m. - 1.00 a.m.
Jeff and Diane Hollings,
Fay Marie.

Mind's Eye,
11.00 p.m. - 1 a.m.
Crucible - New Music.

Saturday, 24th March

Dan O'Connell Hotel,
3.00 p.m. - 6.00 p.m.
Come-all-ye.

Frank Traynor's,
8.00 p.m. - 2.30 a.m.
Carri and Janie Myriad, Julie
Wong, Peter Parkhill,
John Graham, Graham Lowndes.

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

Commune,
9.00 p.m. - 3.00 a.m.
Sam Hall, MacLief.

Sunday, 25th March

Frank Traynor's,
8.00 p.m. - 12 midnight.
Gordon McIntyre, Danny Spooner.

Outpost Inn,
8.00 p.m. - 12 midnight.
Margret Roadknight,
Marnie Shehan.

Sunday, 25th March cont..

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

Fitzroy Gardens,
2.00 p.m. -
Victorian Folk Music Club
Concert and Dance.

CANBERRA

Saturday, 17th March

Yarralumla Woolshed,
Woolshed Ball and Barbecue.

ADELAIDE

Friday, 16th March

Lord Raglan Hotel,
Waymouth Street,
Adelaide.
8.30 p.m.
Informal Come-All-Ye.

Saturday, 17th March

Lord Raglan Hotel,
Selected Singers. 8.30 p.m.

Friday, 23rd March

Lord Raglan Hotel,
Informal Come-All-Ye. 8.30 p.m.

Saturday, 24th March

Lord Raglan Hotel,
Selected Singers. 8.30 p.m.

PERTH

Friday, 16th March

Governor Broome Hotel,
William & Rose Sts., Perth.
Singers include = Colin Dryden,
Bill South & Others.
8.00 p.m. Host Geoff Morgan.

Saturday, 17th March

The Stables,
(behind The Mountain Private
Hotel), Malcolm Street,
Perth.
Singers include = Colin Dryden,
Peirs Partridge, Steve Ellis,
Host Colin Dryden.

Tuesday, 20th March

The Stables.
Singers from the Floor.
Host Stan Hastings.

PERTH cont....

Friday, 23rd March

Governor Broome Hotel,
Singers include - Colin Dryden,
Bill South & Others.

Saturday, 24th March

The Stables,
Singers include = Colin Dryden,
Peirs Partridge, Steve Ellis
Host Colin Dryden.

F I L M S
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MIND'S EYE THEATRE, MELBOURNE FILM-MAKER'S CO-OP.,
161 SPRING STREET, CITY.

PETER TAMMER SPECIAL SEASON - THE CURSE OF LARADJONGRAM,

A WOMAN OF OUR TIME, FLUX.

ALSO, K.TAPE BY JIM WILSON.

MARCH 9TH TO MARCH 24TH INCLUSIVE. 8 P.M.

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HOLLY AND IVY

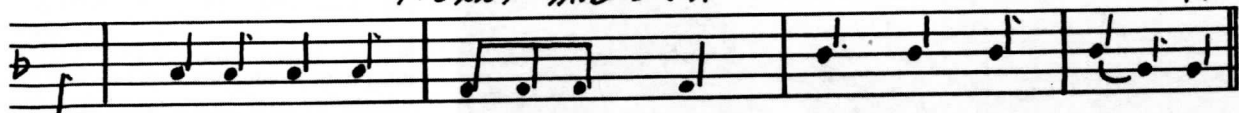
A version of the Elfin Knight taken from the singing of Bob and Ron Copper of Rottingdean, Sussex, England. This song is a brother to the all too well known Scarborough Fair and originally concerned a woman's successful attempt at answering the questions of an Elfin Knight in order that she might escape his clutches.

My father had an acre of land,
Heigh ho sing Ivy
My father had an acre of land
With a bunch of green holly
and ivy.

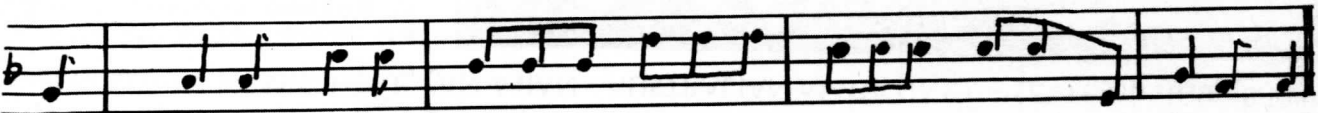
He ploughed it with a team of rats.
He sowed it with a pepper box.
He harrowed it with a fine tooth comb.
He rolled it with a rolling pin.
He reaped it with the blade of his
knife.
He wheeled it home in a wheelbarrow.

He threshed it with a hazel twig.
He wimmed it on the tail of his
shirt.
He measured it up with a walnut
shell.
He sent it to market on hedgehogs
back.
He sold the lot for eighteen pence.
And now the poor old man is dead.
We buried him with his team of rats,
Heigh ho sing ivy
And all his tools lay by his side
With a bunch of green holly
and ivy.

HOLLY AND IVY.



my father had an acre of land heigh ho sing i-v-y



my father had an acre of land with a bunch of green holly & i-v-y