



The Arbalest

Affiliated with the Port Phillip Folk Foundation.

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Editorial

As you can see, there are many changes in this issue of The Arbalest.

Apart from the newspaper format and the fortnightly publication, there are several new features, and there will be many more in subsequent issues. We are also offering payment for submissions at the rate of 1¢ per word up to a maximum of \$10.00 per article. Poetry, art-work and cartoons will be paid at a rate to be negotiated.

Some of our regular features are firing at last. The letter column has been started and people are beginning to make use of the Trading Post. Other regular features, beginning this week, are book reviews, a chess column, a blues column, plus our regular articles on various aspects of folk music. We are particularly interested in cartoons and comic strips, so if any of you draw and would like to have a go at these, let us know.

Advertising in the Arbalest works two ways. A display ad with artwork costs \$1.25 per column inch, and without artwork it costs \$0.50 per column inch. However, the Trading Post works on an entirely different basis. If you have something to buy or sell, we will advertise it for nothing, but will take a percentage of the sale or purchase price if it is successful. This percentage will vary according to the amount involved - the larger the amount, the smaller the percentage. The editor reserves the right to decide whether an ad falls within the scope of the classified or Trading Post section.

We have decided on a new policy as regards our column "This Week In Melbourne". It is designed to be a 'service', and as such we haven't been charging the places involved. However, it is rapidly becoming a very large proportion of our total space, and is consequently costing a good deal more than we had envisaged. The new policy, and again this is up to the discretion of the editor, is as follows. If it is considered that a particular place is basically a business rather than a club, the insertion of their entertainment or activity schedules will cost \$0.50 per entry. Organisations, will be advertised free, but we do insist that such places should make some provision for selling or advertising The "Arbalest" in return.

This would include most of the places we are currently advertising, although some of them could be missing in the near future under our new policy. Any place not so far included but which would like to be, should contact the editor with full details of their activities and needs.

Our basic policy is to provide a forum where minority culture groups, such as folk music, blues, chess, science fiction and fantasy, amateur theatre, experimental films, etc. can appear side by side and possibly interrelate with each other. Unfortunately, the editorial staff of The Arbalest, being basically interested in folk music and being involved in it to a large extent, have very little time to follow up articles from other fields. Any suggestions on how to overcome this would be most helpful.



Win to Russ Shipton

Congratulations to Russ Shipton for his success on New Faces last week. Russ is one of several familiar faces who've entered lately, including Helen Henry, Morgan and Graham Lowndes. Russ sang his own song, "Painted Lady", and was much more professional than his fellow competitors, although some of them had good voices too. Had to agree with the judges.



Cricket Match Off

Regretfully we must cancel the cricket match planned between combined folk clubs and combined universities, as it has proved impossible to get a ground this close to the footie season. Perhaps we can have it early next season instead. It will include a singabout and barbecue after the match. Follow this column around September.

LETTERS TO THE EDITOR

Dear Phil,

The initial euphoria of arriving home from England having dissolved somewhat, and having just read your article in Arbalest on the noise situation in folk clubs, I thought this a good opportunity of putting down a few thoughts of my own on the subject of people who go to folk clubs week after week yet seem oblivious to the fact that someone is trying to sing to them.

The first and perhaps most unpleasant thing I would like to say is that there are a small number of singers on the Melbourne scene at the moment who are not worth listening to and I think it's about time they realised that it takes many more years than they have been around before a singer reaches the standard of professionalism where he can reasonably expect to be paid.

Secondly, I think it's time we all faced the truth and admitted that the rooms in use at the Dan O'Connell and at the Union Hotel are just not suitable for the running of a folk club. The rooms are too big, and in the case of the Union, a bit posh for my ascetic tastes. Granted, a pleasanter evening among a nicer bunch of people would be hard to find in this fair city and there is no reason why these clubs should not continue. However, if we are to have a club where singers and listeners genuinely interested in music can enjoy folk song to the full we must face facts and look elsewhere.

What then of a new folk club. Who should run it and how do we avoid letting the club develop into another O'Connell or Union and being back where we started? I believe that the time has come for singers to stop whining and bitching about the folk scene and start doing something about it. There is no reason why a group of us should not have a look around, perhaps in an area other than Carlton, and see what rooms, if any, are available. I think we should try for a room that is small,, good acoustically and not too flash. Ideally a room that has nothing going for it other than the music. Your trendies and ten-o'clock blow-ins are somewhat averse to rooms without soft lights and carpets.

Contrary to what a few cynics would have us believe there are still some fine singers and musicians on the Melbourne scene and there is no reason why the present state of lethargy should continue.

Hoping you can find space for this in my maiden voyage into journalism.

Geoff Hollings.

Sir,

Having just read your tiresome rag, I feel I must protest about the lack of worthwhile reading matter and the overabundance of space given to interstate clubs which do not interest me, as I am not likely to go to Perth or Adelaide to see or hear Colin Dryden (Perth) or Selected Singers (Adelaide), as good as they may be.

So why don't you pull your finger out and put more interesting articles in and make it into a first class mag.

Yours,
Arther Flynn,
Fitzroy.

Sir,

I am not in the habit of writing letters to the editor, but I have been waiting for some weeks for a reaction to your highly emotional attack on The Outpost Inn. I cannot believe that they would be so apathetic as to not explain their side of the argument, and the only conclusion I can come to is that you have deliberately suppressed such letters. I don't therefore expect to see this in print either.

Being a spasmodic visitor to The Outpost Inn over the past two years, and having got a good deal of enjoyment from it, I strenuously object to your remarks. They do a good job there and don't try to rip anyone off like some other places I could mention on the so-called folk scene, and you don't have to put up with juice freaks all the time.

I am registering this letter to make sure you get it. If it doesn't get printed, I'll never buy your paper again, and I'll tell everyone I know about this.

John Law,
Montmorency.

(Sorry to disappoint you John, but we've received nothing on this subject prior to your letter. - ED.)



HARD TIMES HERE

This is the first in a series of articles on blues by John Thompson, which will appear as a regular feature. John has written for several other magazines including JAZZLINE and is the one of the most knowledgeable people in Australia on this subject.

"The Blues", said Woodie Guthrie, "is just plain old being lonesome; lonesome for a job, for some spending money, for some drinking whiskey, or just for a good time". This is still true.

As the cheap gimmickery of the media pours forth its unending torrent one realizes that the word "blues" is thrown about a great deal. Usually it is connected with "heavy rock", "underground pop" and all the other trendy things. In the midst of this the real blues is often ignored. When the music is mentioned it is more often the Chicago blues; the brash, loud, often ostentatious sound of the black ghettos of the concrete jungle. As good as some of this music undoubtedly is, it is by no the beginning or the end of the blues.

The appeal of the country blues is not as obvious as that of the city. It requires an insight into the people whose life it reflects; of their struggle to exist in a hostile world of poverty, racism, and inequality; of the dignity of their hard ceaseless toil. The richness of their musical expression is comparatively unknown to most people. It is very different from the image of Jimi Hendrix or the Rolling Stones. The little world of intense guitar pickers performing their song dutifully learned word for word, note for note, from folk song journals is equally distant.

What then is the blues? The term itself is a very indistinct one. The name has been loosely applied to the body of rural black American folk music. In the early years of this century jazz became the urban folk music of these people.

This also embraces the blues, it is still the backbone of this musical form.

There are those who claim jazz is a debased version of negro song. Rather, the opposite is true. It is an extension.

The dividing line between the two forms has often merged and run into each other, but this facet has sometimes been ignored. In this writer's opinion they are basically one and the same. Where lies the answer to the question? Who really knows.

It takes years of listening, reading and observation of the country negro to really know his music, to recognize the innuendos, meanings and subtle qualities.

It is necessary to look at its creators as everyday people, not as esoteric composers. They did not see themselves this way.

This is not to say they were not conscious of the world about them. It is possible to see things in a simple way - simple in the unaffected sense. Nothing much was ever written down by the early country bluesmen. The music was passed from one to the other, it was often changed around from performer to performer. Some preferred to memorize a tune and play and sing it the same way each time, other liked to improvise or semi-improvise. It is by no means a pure musical form, for the influences were many. Rural artists performed all sorts of music; spirituals, hymns, blues, dance tunes, reels, country rags, even pop songs of the day.

They weren't always sad. The blues covers the whole field of human emotions. Indeed it has been said that it is the greatest living folk music of the twentieth century. Certainly it is the most far reaching in terms of its commercial exploitation and ironically one of the least known.

My intended series in "Arbalest" has been devised as an attempt to illustrate some of the forces, people, performers, and events that continue to shape the blues into a vital, sustaining force of an oppressed people. It is also my hope to make more people aware of the work of many of the unsung performers of this rich human expression, both past and present.

JOHN D. THOMPSON.

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RETRACTION

Mike Gallagher will not be joining the Longford Street Band. Apparently too much water has passed under that bridge since Mike went to New Zealand. When we spoke with him he was under the impression it was still one, but has since found the Longford Street boys are happy with their current line-up.

The Nariel Creek Festivals (New Year and Labour Day) are among the best in Australia. There are several interesting reasons why this should be so and the most obvious of these is the setting. The scenery around the festival site, without taking the breath away, retains a peaceful beauty. It is untouched by the tensions of tourism and the townfolk are neither friendly or hostile. It is at once relaxing.

Secondly, the location is central for people from the Snowy, the Riverina, North-Eastern Victoria, Canberra and so on. In fact visitors come from everywhere between Sydney and Melbourne (and a few from beyond). So one strikes new and different people, a large proportion of whom are from country areas.

Thirdly the weather has been ideal (for this year's festivals at least), with the creek a perfect cooling off spot.

However the most important aspect is the festival organisation. The programme is loosely structured to say the least. During the day there is seldom more than a tour or two and a free-for-all concert on the Sunday. In the cool of the evening there are dances - one at Corryong, one on the banks of the creek and one at Nariel Hall. The only musicians actually employed at the local Old Time Dance assortment led by Con Klippel. Their performances are seldom inspired, but they serve the purpose adequately. There are no workshops, no professional concerts and no demonstrations.

The outcome of all this is that several hundred people are brought together and left to entertain and amuse themselves. The result is not always music, but more than any other festival I have been to, this is a festival for the folk. Many hours are spent making music at the side of the creek or in the pub. Even the organised activities - the concerts and dances manage to draw the nameless hundreds into active involvement.

I realise there will be some purists who will lament the lack of professionalism, and I agree that the polished performance has a place. But most of the success of the Nariel Creek Festivals lie precisely in its lack of structure and professionalism, and the convenors of some of the larger festivals could well benefit by taking note of this. It is truly a folk festival and very much Australian.

Cliff Gilbert-Purssey.

Fandom is a phenomenon unique to fantasy and science fiction. Trying to explain the full history and meaning of fandom in less than a small book would be next to impossible, but the ultimate manifestation is the many S.F. conventions, which are, in effect, folk festivals with S.F. themes instead of music. Most Fan activity is in the U.S., where each year there are countless small conventions, three or four major ones, and an annual world convention. There is a strong chance that the 1975 Worldcon will be held in Australia.

As a folk festival is not comprised of solely of concerts, neither is an SFcon involved only in reading or discussing books. Full-scale cons include receptions, banquets, films, writing workshops, dances, parties and many other activities connected with S.F. and the social aspects of fandom. The worldcons include the annual "Hugo" awards, similar to "Oscars". Categories include best novel, best novelette, short story, film, T.V. presentation and others, including the odd special awards.

This year's annual Australian convention is the Eastercon '73 in Melbourne. The program includes many of the activities mentioned above. There will be discussions (workshops) on several top-ranking S.F. writers, Tolkien (including the musical arrangements of some of his poetry), astrology, population (Erlich), S.F. as an art form, a writing workshop by Lee Harding, comic art, sword and sorcery, S.F. collecting, writing in Australia and others. It will feature midnight to dawn horror, S.F., and fantasy films, a masquerade party and some drama and probably parties.

Full details can be obtained from Space Age Books, 317 Swanston Street, Melbourne. The cost will be \$7 for a weekend ticket, or \$10 if you intend being at the buffet suppers on Friday, Saturday and Sunday nights. The whole con will be held at the Victoria Hotel, 215 Little Collins Street, Melbourne. Guest-of-honour will be George Turner, Australian novelist and critic, and of course the dates are April 20th - 23rd inclusive. See you there.



LINES ON WALKING THE STREETS OF SYDNEY.

(Finding no poetic inspiration whatever)

I kenna' if he's here or no,
But I've no' seen Bobby Burns yet!
I'm no inspired tae write but this; -
But to Rob, ma thocht aye turns yet!

Richard Lochinvar Leitch
(December '66)

BOYS OF WEXFORD

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Mumming is an extraordinary ritualistic dance-cum pageant which was first performed in Wexford several hundred years ago.

Mumming has survived the ages and much more of its original form is still maintained. A type of mumming is found in North County Dublin but bears little resemblance to Wexford mumming, being more like the ritual of the Wren boys, the dancers wearing masks or disguising their faces. A little mumming is also performed in Kildare. But this originated with Wexford men who were in the army in that district, I was told.

To find out about mumming, I went out a few miles from Wexford town to Butler's Pub in Broadway, which, after you have travelled a few miles through deep countryside suddenly appears like an oasis of light in the dusky green, surrounded by cars and bursting with the sound of music.

In finding Butler's Pub I knew I'd find Leo Carthy, Master of Ceremonies there, local County Councillor, member of many local committees and preserver of musical tradition.

Leo is a heavily-built pleasant and very popular bachelor who hails from nearby Carne and for twelve years has been the pivot of entertainment in Butler's. He is also all Ireland Champion Lilter, four times Champion Whistler and all-Ireland mouth organ champion.

He is also Captain of the Carne mummers group and probably knows more about this strange dance than anyone in Wexford.

Unlike other mummers his knowledge of the dance was not passed down through former generations but acquired from his neighbours.

Mumming, he explained to me consists of dance preceded by a spoken monologue in verse, the speaker initially being the Captain of a twelve-strong group, who introduces the group members of the

audience. Each group member then speaks his piece in verse and this is followed by a very precise dance. Every player in traditional costume brandishes a wooden stick or 'sword' and clashes this against the other swords in strict time to the rhythm of the music.

Originally, Leo explained, every member of the group had a title. "There was a doctor, a priest, a captain, and a king with such titles as Napoleon, King George or Julius Ceasar. A player identified himself and recounted his deeds to the people and the priest claimed to have produced cures which saved the life of King George after near-death in a duel."

With time and a new location for mumming characters were replaced by St. Colmcille and various Irish patriots Wolfe Tone, Robert Emmet or Patrick Sarsfield. But the characters of King and priest remained, the doctor character merging with the priest, because of the medical knowledge attributed to the cleric in the original form.

And to this day the priest and Colmcille are identified by black sashes with tiny crosses on them across each shoulder, while the king is identified by a crown.

All the other mummers in a group wear identical hats but these vary in style according to the group. Leo's Carne group wear green berets with shamrocks; other Wexford mumming groups wear peaked caps or mitres (similar to those worn by bishops). The costume is always the same - white shirt, dark pants with a white stripe running up the sides of the legs, a yellow and a green sash criss-crossing on the shoulders. And each participant of course holds a wooden 'sword'.

When the monologue ends the dance begins. A performance of nimble step-dancing with strict emphasis on time, figuring, and simultaneous striking (clashing the wooden swords against each other).

The king of the Mummers is always the oldest active mummer in Ireland. He is crowned King in a special ceremony, and reigns as monarch of the mummers until death.



TAPE COLLECTOR'S NIGHT

On Tuesday, April 11th, the V.F.M.C. are running a collector's tape night at 5 Rowena Street, Caulfield. As room is somewhat restricted, you must let Pat O'Connor know beforehand at 53 2162.



CAR TRIAL

The Outpost Inn and The Commune have combined forces to run a car trial on Sunday 8th April. If you're interested, turn up with your car outside The Outpost Inn at 10 a.m. It's expected to finish at about 3 pm and there will be a bar-b-q to follow.





FRANK TRAYNORS

100 Little Lonsdale Street,
City.

Friday, 6th April 8.00 pm - 12.30 am
Geoff and Diane Hollings, John Crowle,
Sam Hall.

Saturday, 7th April 8.00 pm - 2.30 am
Peter Parkhill, Julie Wong, Mike O'Rourke,
Carrl and Janie Myriad, John Graham.

Sunday, 8th April 8.00 pm - 12 midnight
Danny Spooner, Gordon McIntyre.

Monday, 9th April 8.15 pm - 11.30 pm
Mike O'Rourke, Geoff and Diane Hollings
and Guests.

Tuesday, 10th April 8.15 pm - 11.30 pm
Peter Parkhill and Guests.
Auditions.

Wednesday, 11th April 8.00 pm - 12 Mid.
Christy Cooney, Tony Lavin
and Guest.

Thursday, 12th April 8.15 pm - 11.30 pm
John Crowle, Julie Wong.

Friday, 13th April 8.00 pm - 12.30 am
Peter Parkhill, Julie Wong, John Crowle.

Saturday, 14th April 8.00 pm - 2.30 am
John and Juanita, Danny Spooner,
Christie Cooney, Mike O'Rourke, John
Graham.

Sunday, 15th April 8.00 pm - 12 midnight
Danny Spooner, Gordon McIntyre.

Monday, 16th April 8.15 pm - 11.30 pm
Mike O'Rourke, Geoff and Diane Hollings
and Guests.

Tuesday, 17th April 8.15 pm - 11.30 pm
Peter Parkhill and Guests.
Auditions.

Wednesday, 18th April 8.00 pm - 12 Mid.
Christy Cooney, Tony Lavin
and Guests.

Thursday, 19th April 8.15 pm - 11.30 pm
John Crowle, Julie Wong.

DAN O'CONNELL HOTEL

Cnr. Princes & Canning Streets,
Carlton.

Saturday, 7th April 3.00 pm - 6.00 pm
Come-all-ye.

Thursday, 12th April 7.30 pm - 12 Mid.
Mike O'Rourke, John and Juanita,
Roger Montgomery.

Saturday, 14th April 3.00 pm - 6.00 pm
Come-all-ye

Thursday, 19th April 7.30 pm - 12 Mid.
Mike O'Rourke, Phillip Day, Original
Bushwhackers and Bullockies Bush Band.

OUTPOST INN

52 Collins Street,
City.

Friday, 6th April 8.00 pm - 1.00 am
Danny Spooner, Chuk and Others.

Saturday, 7th April 8.00 pm - 1.00 am
John and Juanita, Julie Wong,
Russ Shipton.

Sunday, 8th April 8.00 pm - 12 midnight
Margret Roadknight and Others.

Tuesday, 10th April 8.00 pm - 11.30 pm
New Faces with David Stephens.

Friday, 13th April 8.00 pm - 1.00 am
Helen Henry & Others.

Saturday, 14th April 8.00 pm - 1.00 am
Guests.

Sunday, 15th April 8.00 pm - 12 midnight
Julie Wong and Others.

Tuesday, 17th April 8.00 pm - 11.30 pm
New Faces with David Stephens.

Wednesday, 18th April 8.00 - 12 midnight
Alexandria Quartet.

the commune

580 Victoria Street,
North Melbourne.

Friday, 6th April 9.00 pm - 3.00 am

Rick Grounds and Gordon McIntre.

Saturday 7th April 9.00 - 3.00 am

Karass and Jerry Wilkins.

Sunday 8th April 9.00 - 12 midnight.
Crucible.

Tuesday 10th April. 9.00 - 12 midnight.
Dutch Tilders and guests.

Thursday 12th April 9.00 - 12 midnight.

Classical - John McGregor.

Friday 13th April 9.00pm - 3.00am

Helen Henry and Russ Shipton.

Saturday 14th April 9.00pm - 3.00am.
Mike Deany and Others.

Sunday 15th April 9.00pm - 12midnight
Crucible.

Tuesday 17th April 9.00pm - 12midnight.
Dutch Tilders and Guests.

Thursday 19th April 9.00pm - 12midnight.
Classical Guitar night.

the union

Cnr. Fenwick & Amess Street,
North Carlton.

7.30 - 12 midnight.

Friday, 6th April

Peter Parkhill, Geoff and Diane Hollings,
Phillip Day, Peter Holden and Neil.

Friday, 13th April

Peter Parkhill, Phillip Day, Campbell Muir,
Graham Dodsworth.

V.F.M.C.

Alphington Anglers Hall,
Cnr. Clark & Rathmines Streets,
Fairfield.

Monday, 9th April 8.00 pm - 11.00 pm
Workshop Night.

Monday, 16th April 8.00 pm - 11.00 pm
Workshop Night.



Ag Déanamh Ceoil

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THE WATCHMAKER (Reel)

Musical notation for 'THE WATCHMAKER (Reel)'. The piece is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of four staves of music. The melody is characterized by eighth and sixteenth notes, with some triplet-like patterns. The piece concludes with a double bar line.

THE BLACKBIRD REEL

Musical notation for 'THE BLACKBIRD REEL'. The piece is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It consists of four staves of music. The melody features a mix of eighth and sixteenth notes, with a prominent triplet of eighth notes in the third staff. The piece ends with a double bar line.

THE TARBERT FERRY by Martin Mulvihill (New York)

Musical notation for 'THE TARBERT FERRY'. The piece is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of four staves of music. The melody is primarily composed of eighth notes, with several triplet markings (indicated by a '3' in a circle) throughout. The piece concludes with a double bar line.

TO THE BEGGING.

In Scotland, during the reign of James V, it was possible not only to make an honest living of begging, but beggars were licensed and were responsible to a recognised beggars guild or court under the direction of a "Beggar King" who was responsible only to James.

Indeed there was a widespread popular rumour, that royal James himself had a penchant for dressing as a beggar and availing himself freely of his female subjects as well as testing the loyalty of his subjects. However, this kind of story (that of the beggar revealing himself as a noble) is common in the folklore of Europe and the middle East, and like many popular folktales probably became attached to a genuine historical figure.

FROM ROBERT FORD'S VAGABOND SONGS OF SCOTLAND

Handwritten musical notation for the song "To the Begging". The music is written on three staves in a 2/4 time signature. The lyrics are written below the notes.

OF A THE TRADES THAT I DO KEN THE BEGGIN' IS THE BEST, FOR
WHEN THE BEGGAR'S WEARY - HE CAN SIT DOWN AND REST, TO THE
BEGGIN' I WILL GO WILL GO TO THE BEGGIN' I WILL GO.

Of a the trade that I do ken
The beggin' is the best
For when a beggars weary
He can sit down and rest.

Ref: To the beggin I wil go, will go,
to the beggin I will go.

O I will to the cobbler
I'll have him sort my shows
An inch thick to the bottom
And covered well aboon.

O I will to the greasy cook
From him I'll buy a hat
Well pressed and weather beaten
And glitterin o'er with fat.

And afore the day I go away
I'll let my beard grow strong
I'll never cut my nails at all
For the beggars wear them long.

And when I come to a farm town
I'll say with hat in hand
Will a beggar man get quarters here
Alas I cannae stand.

And I will seek a place to sleep
Afore that it grows dark
Just when the old he is tired
And new home from his work

And if there's a weddin' in the town
I'll aint me to be there
And pour my kindest benisons
Upon the happy pair.

And some will give me beef and bread
And some will gie me cheese
And I'll be oot among the folk
A scatterin' the ban

An' if beggin be as good a trade
An' as I hope it may
It's time that I was on my road
And joggin' doon the brae.

BOOKS—THE HARRAD EXPERIMENT

By ROBERT H RIMMER

Most of the problems of modern western society can be traced back to unhealthy sexual repressions, and the way to remove these problems lies in re-educating people in their sexual mores and beliefs, in promulgating "dynamic love".

This is the basic philosophy behind Robert Rimmer's work, and "Harrad" is an attempt to offer a solution. The book is ostensibly fact - one of the facets of the Harrad Experiment is that each student should keep a daily journal of his reactions, and the book is written around extracts from four of these journals. But fact or fiction, it does what it is meant to. It makes you re-evaluate your entire thoughts on sex and education.

Basically, Harrad College is a sociological experiment in co-educational teaching. The students live in at the college where they take one compulsory course, "Human Values", but commute to their various teaching institutions in the immediate area. The experiment is involved totally in their psychological development. To quote :

"This program is in sharp contrast to our present system of segregating boys and girls when they are at the first peak of their emotional interest in each other, and forcing them into abnormal living patterns during their college life. Social pressure for prolonged continence often creates fear, anxiety, and actual repulsion between the sexes. The results :- Sexual frustration, before and continuing into marriage, and a sex-obsessed society with little or no knowledge of what dynamic love is".

Of course, co-educational colleges and living quarters are not entirely new - but when the co-educational aspect involves a mixed couple sharing a bedroom, bathroom and study room together, with the expectation of them becoming involved sexually, it's an entirely different question. Rimmer, and the Tennhausens (if they really exist), believe that this set-up

combined with an exceptionally comprehensive

four year course of reading in "Human Values", can turn out fully developed, sexually sane people with a deep feeling for each other, and whose subsequent marriage will never suffer from boredom or the other multitudinous reasons for divorce and indiscriminate adultery.

I won't go into the story itself, except to mention that this is the first of Rimmer's group marriages (see also Proposition 31, The Rebellion of Yale Marratt), and that the marriage ceremony used in the book has been adapted as par of the Unitarian Church ceremony in Melbourne.

There is an extensive bibliography at the back of the book which is ostensibly a part of the "human values" course, some of which will be reviewed here at a later date.

The Harrad Experiment is not a new book, and very few of the books to be reviewed here later will be, yet so few people seem to have read it that I consider it worthwhile reviewing it here six year's after its publication. And I feel the dedication is a most appropriate end to this review.

" This book is dedicated to the men and women of the twenty-first century who may find it quaint but will perhaps consider it germinal. "

PETER WILKIE-SMITH.



NATIONAL FESTIVAL

Friday, 20th April, 8.00 p.m.

RECEPTION AT THE ROYAL PARK HALL.
This is definitely BYO - and remember
it's Good Friday.

Saturday, 21st April,

10.00 a.m. to 12 noon.

THE HISTORY OF JAZZ

- Frank Traynor and The Jazz Preachers.

1.00 p.m. - 3.00 p.m.

(a) ROBBIE BURNS

- Richard Lochinvar Leitch.

(b) POPULAR BALLADS

- Mike O'Rourke

3.30 p.m. - 5.30 p.m.

(a) BLUEGRASS MUSIC

- Country Express

(b) TRADITIONAL SINGING

- Peter Parkhill

8.00 p.m.

CONCERT at THE DALLAS BROOKS HALL.

Sunday, 22nd April.

10.00 a.m. - 12 noon.

(a) DEVELOPMENT OF GROUP SINGING

- Chris Hector

(b) THE INFLUENCE OF TRADITIONAL
MUSIC ON CONTEMPORARY MUSIC IN
AUSTRALIA

- Sydney Bush Music Club.

CH^{ESS}

Most chess columns are designed for players who are beyond novice stage. They usually annotate games of championship class, and take for granted many moves which would puzzle any but grade players. I intend to annotate games between novice players, games which have glaring mistakes as well as some quite good play, as I think novice players will learn much more from these than from championship games. The first game shows the disadvantages of being greedy.

1. P-K4 P-K4, 2. N-KB3 N-KB3,
3. NxP NxP,
This is not considered sound, as it leads to nasty attacks down the centre file. The normal move is 3..... P-K3, 4 N-KB3 NxP.
4. Q-K2 P-Q3
Not 4..... N-KB3?? 5 N-B6 dis ch!
5. QxN PxN, 6. QxPch
This is being greedy. As the game progresses, white finds himself extremely restricted and black gets distinct development advantage.
6. B-K3, 7. N-B3
White's possibilities are very few.
7. P-Q4 N-QB3 loses a pawn. 7. P-Q3 restricts the KB. Any Q move loses valuable time. The text move seems the best, but it ends up being as restrictive as any other.
7. N-B3, 8. Q-N3 N-Q5!
9. B-Q3 P-KN3,
White is putting some pressure on the KN pawn, restricting black's bishop. This gives black two good alternatives for his Kings Bishop N2 & Q3.
10. O-O B-Q3, 11. Q-K3 O-O,
12. P-QN3
Not 12 QxN? BxPch! Losing Queen.
- 12 Q-B3! Takes up the diagonal.
13. B-N2 B-B5, 14. Q-K1 KR-K1!
15. N-K4 N-B6! ?ch.
White has to do something, and this seems the best. Black sees what looks like a sound sacrifice, and in fact the move is almost forced.
16. PxN Q-R6! ?
Analysis shows that black has no real compensation for the knight. 16..... Q x B is much stronger.
17. N-B3 B-R6
The discovered threat of the Queen is obviously what black thought would give him the compensation he required. However, the only reasonable move left is the text, which wins the minor exchange. Other Bishop moves look good. But all attacks peter out very quickly.

18. Q-Q1 BxR, 19. BxB QR-Q1,
20. P-Q3 Q-N4,
Preparing P-KR4
21. B-N2 P-KR4, 22. B-QB1 P-R5
23. N-K2 RxN! ?
Looks good but again the attack peters out.
24. QxR P-R6, 25. Q-B1 BxB
26. RxB K-N2!
Black's last chance for a quick win. The rook sacrifice on move 23 has come to nothing, and although black must win back the bishop, he goes into the end game two pawns down.
27. R-K1 R-KR1, 28. K-R1 Q-B4,
29. BxP RxB, 30. P-KB4 R-R5,
31. R-K7??
White blunders, the pawn on B4 is lost, so he decided to follow the old rule, "rooks on the seventh". It is a fatal oversight.
31. QxP, 32. Q-N2 R-N5
33. Q-R3 Q-B8ch, 34. Resigns.



FESTIVAL (CONT'D)

1.00 p.m. - 3.00 p.m.

(a) BLUES

- Colin Mitchell.

(b) A DISCUSSION AND DEMONSTRATION OF TRADITIONAL DANCING

- Shirley Andrews

This will be followed immediately by a Dance.

3.30 p.m. - 5.30 p.m.

SINGABOUT

8.00 p.m.

CONCERT at THE DALLAS BROOKS HALL.

Sunday, 23rd April.

10.00 a.m. - 12.00 noon.

JUG BAND MUSIC

- Tony Dunne and Rick Hallworth.

1.00 a.m.

COME-ALL-YE BOOZE-UP AT THE MANOR HOUSE HOTEL.

The full details of the concerts will be available in next issue, along with a map showing all the venues of the various activities. In the meantime, a note of hysteria is creeping into the billeting officer's voice. Fitzroy Gardens could be full of interstate campers over Easter if some more of you don't dig out some mattresses and let the foundation know before 19th April.

The Arbalest



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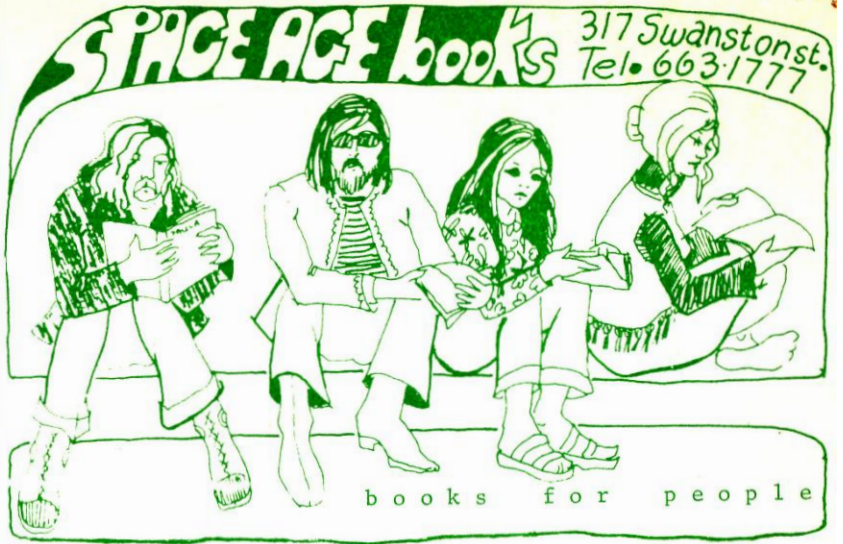
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