

About the Band

The New Holland Honey Eaters are two couples - Stan and Rebecca Gottschalk, from Launceston, and Steve and Jane Ray from Cygnet. They have been performing together for 38 years, specializing in roots music (mostly pre-1945) from the broad tradition of the southeastern United States. They pride themselves on the breadth of their material; the Band are all multi-instrumentalists and singers, allowing them to perform material ranging from traditional balladry and dance tunes, to ragtime, minstrelsy, string bands, shape-note and gospel quartets, jug bands, country blues, and more.

They have delighted audiences at festivals around Australia, including the National, Cygnet, Tamar Valley, and Fleurieu folk festivals, as well as on ABC and local radio.

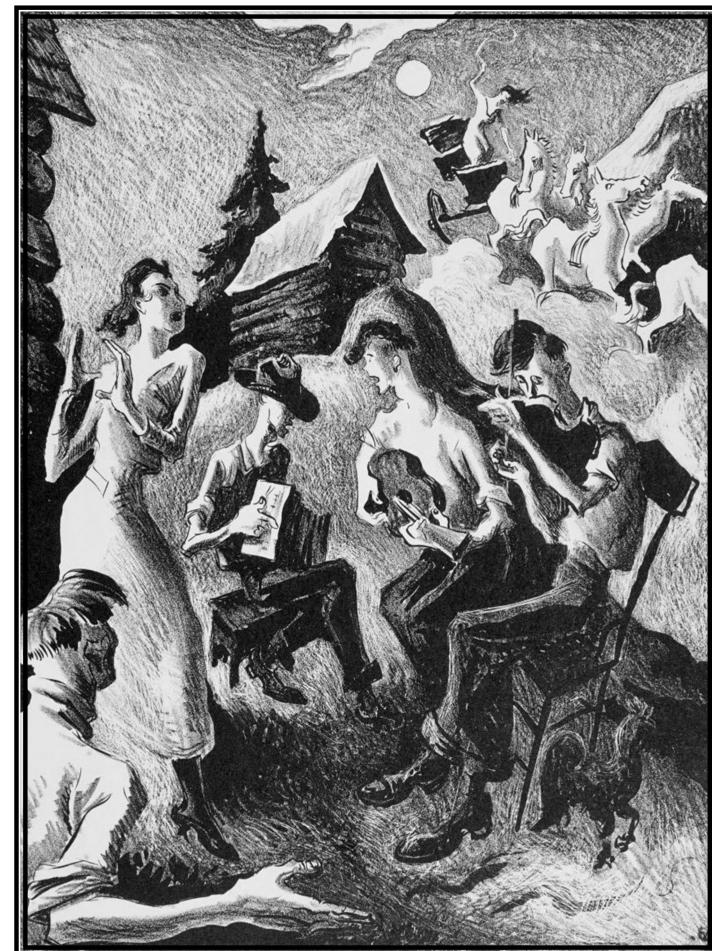
The Band believe that to be fully appreciated, traditional folk music needs its context. Over the years, aside from performing concerts, they have produced twenty-three extended themed concerts, using well-researched narratives, photos and film clips of the era, and readings from historical sources to put the music firmly into its historical context.

You can see more of the Band's performances on YouTube at: https://www.youtube.com/channel/UC6PvPPK6tMoVgO_vRe4aKtg or follow them on FaceBook at: <https://www.facebook.com/search/top?q=the%20new%20holland%20honey%20eaters>

With thanks to Stuart Loone for the opening voice-over, and to Glyn Collins for his friendship, and permission to appropriate his erstwhile business' name.



THE NEW HOLLAND HONEY EATERS present The WYOY Stillhouse Frolic



Introduction

Today, the *New Holland Honey Eaters* continue their love affair with early, rural, live-to-air southern radio, that started with their show *On the Air* back in 2009.

The WYOY *Stillhouse Frolic* is our invention, but it is based on multiple radio models, from WSM's *Grand Ol' Opry*, (1925), to The *Crazy Water Crystals* program (1930s), up to the *RC Cola Roy Acuff Show* (1940s). The *New Holland Honey Eaters* are trying to give you the feel of those early live-to-air broadcasts by incorporating elements that they all had in common, including 1) having a fast-paced, variety-show-type format, with comedy, news, and local interest stories, 2) employing a conscious "down home" feel that both producers and sponsors felt their rural audiences would enjoy, and 3) being part of a commercial radio system, and having a major sponsor - in our case *Glen Collins Chevrolet*.

Why *Stillhouse*? In our case, that "still" refers to apple cider, not whiskey. Apples were highly prized by the early colonists from the British Isles, who brought seeds and seedlings with them. Colonial governments approved; one land company required settlers to plant at least fifty apple trees to guarantee their land titles. It became the nation's preferred drink. Safe drinking water was scarce, and, by contrast, fermented cider, was clean, stable, and easy to make. In 1767, an average family was consuming about 140 litres of apple cider per person per annum, and by 1775, one in ten farm families had a cider mill on their property.

In American parlance, there was *sweet cider* – referring to the unfiltered, non-alcoholic juice made by crushing apples in a mill, and *hard cider* – meaning alcoholic cider. Hard cider can be naturally fermented, like beer, to 4%-6% alcohol, or can refer to a much stronger brew made by distilling the fermented juice utilising traditional stills. An easier way to raise alcohol levels was to make *applejack*; in the winter, barrels of fermented apple juice were simply left outside to freeze, after which the frozen water was removed and discarded, thereby concentrating the remaining alcohol.

As time went on, and America urbanised, cider was overtaken by the beer of the German immigrants, and by the more valuable distilled whiskey. With the rise of the Temperance movement, the consumption of cider (and all alcoholic drinks) declined. When Prohibition was legislated in 1919, many orchards were simply pulled out. When Prohibition was repealed in 1933, cider makers faced a decade of waiting before trees could come into full production to get them back in business, so the industry faded.

Like barn-raisings and corn huskings, cider milling and making was a common Community activity, so we felt that locating the show in an Appalachian cider stillhouse might be an appropriate location for Community celebration.

Our WYOY *Stillhouse Frolic* is notionally Episode 124 of a weekly show, coming to you, live, on Saturday night, 28 June, 1938. The songs you'll hear are all of the period, and the sponsors' ads, crazy as they sound, are the real thing. We take full responsibility for the jokes, which are, of course, corny.

Stan Gottschalk
November, 2025

Songs & Tunes, and Their Sources

1. **Stillhouse** – The Foghorn String Band on *The Foghorn String Band: Devil in the Seat*, Foghorn #BURNFSB 008
2. **Gonna Have a Big Time Tonight** – Roy Acuff and His Crazy Tennesseans (1936 for the American Record Company) on *Roy Acuff: King of the Hillbillys, Vol. 1*, JSP Records JSP-7799
3. **Chevrolet Car** – Kirk McGee (1928 for Vocalion) on *Sam McGee 1926-1934*, Document Records DOCD-8036.
4. **Singing My Troubles Away** – The Delmore Bros. (1937 for Bluebird), on *The Delmore Brothers Classic Cuts 1933-1941*, JSP Records JSP-7727.
5. **Rock About My Sara Jane** – Uncle Dave Macon (1927 for Vocalion), on *Uncle Dave Macon: Go Long Mule*, County CD-3505.
6. **Milk 'Em in the Evening Blues** – The McGee Bros. and Arthur Smith, on *Old Timers of the Grand Ole Opry: The McGee Bros. and Arthur Smith*, Smithsonian/Folkways Recordings FT-1007.
7. **Sixteen Days 'Til Georgia** – Nadine Landry & Stephen "Sammy" Lind, on *Grandad's Favorite*, Foghorn Music 8833.
8. **I've Got the Morning Blues** – Uncle Dave Macon & Sam McGee (1926 for Vocalion), on Smithsonian/Folkways Recordings RF51.
9. **Nancy Jane** – The Fort Worth Doughboys (1932 for Victor Records), on *Doughboys, Playboys, And Cowboys (The Golden Years of Western Swing)*, Proper Records, Properbox 6.
10. **Wildwood Flower** – The Carter Family (1928 for Victor), on *Wildwood Flower: The Carter Family*, ASV/Living Era.
11. **Lonesome Joe** – Roy Acuff, on *Roy Acuff, The Voice of Country Music: His Fiddle and the Smokey Mountain Boys*, Dualtone Music #1107.
12. **Don't You Hear Jerusalem Moan** – Gid Tanner and the Skillet Lickers (1926 for Okeh), on *The Skillet Lickers, Vol. 1 1925-1926*, Document Records DOCD 8056 AND The Nashville Bluegrass Band, on *Idle Time*, Rounder 0282, 1986.
13. **Don't Get Weary** – The McGee Brothers and Arthur Smith, on *Look Who is Here: Old Timers of the Grand Ole Opry*, Smithsonian/Folkways Recordings FA-2373.