



The Magazine of the Folk Federation of Tasmania Inc.
News ~ Reviews ~ What's On & Where ~ Dance ~ Music ~ History ~ and More

Dec 2019 - Jan 2020



CYGNET FOLK FESTIVAL 2020

A WORD FROM THE ORGANISERS:

Ritual. Celebration. Community.
Pursuit of excellence. Legacy.

Two major projects occurring during our 2020 festival illustrate the pertinence and potency of these ideals:

We are thrilled to present “Sharing Culture through Language and Song”, showcasing and presenting some of our finest First Nations artists from all over Australia, from West Papua and from Canada who are generously sharing their culture and stories with our festival patrons (including Kutcha Edwards, pictured left).



Kutcha Edwards, inducted into the NIMA Hall of Fame in 2016, and recipient of the Melbourne Prize for Music, and inaugural Fellowship with the VCA for Most Distinguished Musician.

The Year of Scotland in Australia 2020 is a year-long celebration of Scottish music, culture, food and drink in partnership with over 35 festivals and events across Australia. Cygnet Folk Festival are thrilled to be a part of this wonderful event, and we are featuring some of the finest of Scottish music.

Other special events include, for the second time at Cygnet Folk Festival, a Georgian feast (Supra) involving singing, feasting and toasts to all that makes life worthwhile and wondrous!

Tilly Bébé is an all-female Gypsy Jazz mentorship programme culminating in a special performance and jam session at the festival.

We also have our wonderful themed concerts, youth mentorship projects and again present the best of new music from our song and tune competition finalists.

We continue to celebrate this troubled but wondrous planet with ‘Earth Celebration’ and this year ‘For Takayna’, and we also continue to explore the hard questions in our relationships with the original Tasmanians with “No offence, but....”

What's inside

- Wolfe & Thorn Album
- Mount Roland Festival Reviews
- Fred Smith at KFC
- Music Declares Emergency Action
- Dodges Ferry Bush Poetry Event
- Hear & Know meets Emily & Yyan
- Tune & Song Writing Awards Concert & Winners
- Derwent Valley Regency Festival Success

A BIG Thank You to all our contributors

Deadline for next edition is 15th January
Send contributions to news@folktas.org

The Folk Federation of Tasmania Inc. is grateful for the generous assistance in the printing of Drumbeat! provided by the office of Julie Collins, MP, Labor, Federal Member for Franklin.

Who is playing at Cygnet 2020?

The 2020 schedule has been finalised, and what an exciting weekend it's proving to be. A few highlights are sure to be:

Elephant Sessions

Hailing from the Highlands of Scotland, Elephant Sessions create a progressive blend of intricate tunes, engulfing guitars, with a bass and drum heavy backline; their music combines the very best of trad, funk and electronica resulting in a new and exciting sound.

Siobhan Miller



Also from Scotland, Siobhan Miller is an exceptional talent; renowned for

her unique vocal style and evocative song-writing. The only artist ever thrice-crowned as Scots Singer of the Year, Miller creates music with detail and rich melodies that combine the sounds of indie and alternative music with her folk music roots.

The Tequila Mockingbird Orchestra

A mostly acoustic groove-oriented sing-along high energy dance party from the West Coast of Canada, performing songs in English, Spanish, French, Italian, and Portuguese!

Belle Miners



... or for something a little gentler. Belle Miners are known for their "bright shimmering folk-

country pop, beautiful harmonies and touching lyrical storytelling" (Alt Media Sydney). Austral-Canadian band Belle Miners have been spellbinding audiences in Canada, Europe and Australia. In Melbourne, "the crowd weren't going to be satisfied before demanding two encores" (Music World Media).

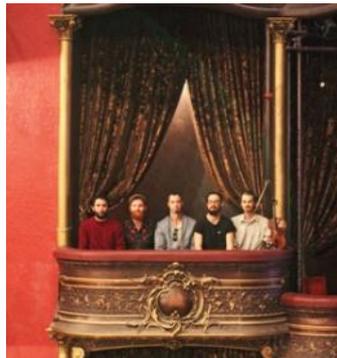
The Brother Brothers

The Brother Brothers' sound is striking and undeniably captivating. Frequently leaning towards the darker, moody elements of Appalachian folk and bluegrass traditions, their songs are laden with near-perfect sibling harmonies, or unison singing, with compelling writing and imaginative arrangements.

There are over a hundred more fantastic acts for 2020 - you can keep an eye on our Facebook page for updates or check out the line-up on our website <https://www.cygnetfolkfestival.org/>

Dance 'Til You Drop - Cygnet Folk Festival Dance Programme

We're so excited to welcome to the dance stage power trio Faustus (UK), as well as the Tequila Mockingbird



Orchestra (Canada) and a host of other great acts from Tasmania and around Australia. From the opening bush dance with the Tassie Devil's Own to the Faustian Grand Finale with Faustus, festival goers in our dedicated dance venue, the Town Hall, will have the opportunity to enjoy a wide range of exhilarating dances from many cultures, all taught so that no dancing experience is required (and you don't need to bring a partner either). Other dance styles covered include Appalachian squares, Argentinian Tango, Georgian, contra and technocontra, renaissance, Swing, Balkan, First Nations, Irish, English Country and Steampunk. For the year of Scotland in Australia we'll also showcase Scot-

tish Ceilidh and Country Dancing. Travel the world on two feet in one weekend, with a light heart and a big smile! Bring a refillable water bottle. It'll be a workout.

Over the weekend we have 22 different dances, many featuring the festival's top bands and outstanding concert acts. Paired with skilled callers they will have you dancing in community and in synch, with minimal fuss and maximum joy.

If dancing is not your thing, just come along to watch and listen to fabulous music featuring some of the festival's headline acts.

Some highlights:

"**Didebata** is a popular song/participatory dance from the mountainous area of Svaneti, Georgia. It looks very simple but has a mindbending challenge: The song progresses in 16 beat cycles, the dance in 10. The workshop starts by learning one verse of the song in three parts. Then all participants will attempt to sing and dance without falling over. Hilarious fun. Quite addictive."

Bushman's Bootlace Bush Dance Band: "Taking you back to when the Leyland P76 was car of the year, Gough Whitlam was still prime minister, university education was free, computers were the size of a house and bushdancing was the coolest alternative thing around. Bring along your flares and thongs and strip the willow with us."

"**Cat and Clint** play Old Time Mountain Music with the authenticity and respect that it demands. They and friends with guest caller Sarah give you an **Old Time Square Dance** like the ones they've been to at the legendary festivals of the Appalachians including Galax and Clifftop. Rollicking banjo, crooked fiddle, cooking up a storm!"

Technocontra: "Black lights, glow sticks and trad dance! Hamish

Stevenson is an electronic music producer and virtuosic double bassist. Emily Sheppard is a wildly experimental concert violinist. They create the most danceable beats overlaid with bass and strings. Caller Twinkletoes will get you into the groove of the smooth moves and energy of contemporary US contra dancing. Glow sticks available."

Faustus: "Rocking tune sets and high energy English dancing from Faustus (members of Steeleye Span, Bellowhead, Waterson:Carthy, Whapweazel and War Horse). You're in for a devilishly good time with this internationally renowned band."



For more details, see the dance program listing below, and the listings under individual artists.

So, if you want to take the weight of the world off your shoulders, get your smile on and get some exercise and joy, give it a go. If in doubt, dance!

-- David Wanless, Dance Program Coordinator

<https://www.cygnethfolkfestival.org/programme/dance>

The Wolfe & Thorn

Album Release

****GREAT NEWS!!****

With the assistance of legendary Mandolin player and all-round folk superstar LUKE PLUMB and the generous assistance of the Folk Federation of Tasmania's grant program, we have completed our first ever album. This is in loose conjunction with the Maritime Museum in Hobart, as part of a fundraising campaign.

"This is the most traditional form of banjo playing I do," says CC Thornley. "Wolfe & Thorn is a duo consisting of myself and the amazingly talented Emily Wolfe on fiddle. We play traditional folk music with occasional twists. An outlet for our mutual passion for folk & heritage music."

"Wolfe & Thorn play music from Tasmania, Australia, Scotland, Ireland, England, Jamaica, as well as traditional standards of Jazz, bluegrass and classical. A great cheap option for venues wanting a low cost, high quality, good energy act. There's nothing that quite matches the charm of the combination of violin and banjo!"



The album tracks are:

1. Paddy Dawson's Varsovienna
2. The Tasmanian Waltz
3. The Blanchard/Emily Lakeland
4. The Black Ball Line
5. Bound for South Australia
6. The Curacao Waltz
7. Bonny Ship The Diamond
8. The Little Varsovienna

The album can be listened to and downloaded at

<https://thewolfeandthorn.bandcamp.com/releases>

or hard copies directly from the band. Find them on Facebook: "The Wolfe & Thorn". Look out for the album launch soon!



the Wolfe & Thorn

Emily Wolfe - Fiddle
CC Thornley - Banjo

- Traditional music from Tasmania and abroad
- Dixie & Gypsy Jazz
- Classic timeless favorites
- Serendipitous surprises and Unexpected joy

The Wolfe & Thorn's music is sustainably sourced, gluten free and suitable for all diets including Vegan and generally fussy. We recommend a Tasmanian cider, craft beer or red wine to compliment the palate. Non-alcoholic varieties also available.

email: carlos@thebsot.com
emilywolfe4@gmail.com

Ph: 0455 885 580
0458 913 411

CC Thornley
Banionica Felicitas
BANJO - ALL GENRES
Lessons, Tuition,
Technique, Theory
Compositional, Session

WWW.CCTHORNLEY.COM
CARLOS@THEBSOT.COM 0455 885 580

Friendly Festival Fabulous For First-timers

The inaugural Mt Roland Folk Festival seemed the perfect place for lots of first time occurrences, for example the Poets' Breakfast had many first time readers (myself- Ed - included) - some of their own compositions, some of others' work. Some people had their first festival experience, others taught for the first time (including 4 people in the Dance Callers' Workshop). This is Louise's experience of the festival which tells of a friend who not only attended his first festival, but also bravely stepped into Luke Plumb-sized shoes to lead (also for the first time!) a tune workshop:

One fine Friday afternoon in October 2019 I found myself and a dear friend stepping out of his car into the fresh Mt Roland air. We were arriving at the first ever Mt Roland Folk Festival. A big gaze took in the grandfatherly mountain rising before us, the bracken fern lining the edges of the greenery, the maze of friendly buildings and the deafening peacefulness of the place.

We made the Opening Ceremony and immediately felt at home, on the Old Black Stump lawn, with its hay bales, rugs and fires and old friends and kids playing.

We listened to gentle stories and songs of Musselroe Bay from Townsend and Spinks. We were fascinated to see Romanian panpipes and be enchanted by

traditional Romanian tunes. We laughed along with long-time local musical friends Kate Case and Daniel Brauchli - funny they were without trying too hard - and were pleasantly entertained by their repertoire. We managed to squeeze in some session time with faces from the South of Tasmania and other places from further afar (interstate) that we hadn't seen in a while. We were dazzled by Dalriada and their grand pipes that rang out across the night air. Our night ended with a later than planned exit to travel home.

up instead of becoming landfill. We talked about how much people missed bush dances in the North. Some of us danced on the grass.

A highlight for me was seeing Teri Young and her choir performing for our friendly crowd. All the faces in it, young and old, looked to be experiencing something they'll never forget.

We had to head off that Saturday afternoon, with the grounds echoing with folk making plans for their coming evening of more dance and song and tunes and music.

We heard that it carried on well into the night, and much fun was had by all.

On the following afternoon, in our own Sunday Session at The Royal Oak we had the privilege of festival attendees joining our session on their way home. And of course,

The Rakish Highlandman got played very proudly.

Somewhere during the festival, I remember seeing the big round moon rise in the sky, with its big eyes that seemed to be smiling down on us and our mountain. The festival had felt so organised and ran so smoothly that it felt fitting, like the moon had been organised to be there too.

If I were to sum up my Mount Roland Folk Festival experience it would be this: it included everyone. It created a relaxed space where people felt they contributed to something wonderful. I can guarantee I will never forget it, and will be back next year. Best of all, it was Michael's first ever folk festival, and I can't think of a better way to gently introduce a friend to their first one.

Louise Conroy



This is NOT Michael's workshop—it's Emily and Yyan's Alternative Tuning workshop in which you can see Louise Conroy on the right. Photo: Cathy Hutchinson

And an interesting car trip that was. It became a brainstorm session in the car. We found ourselves hatching up a plan for the "Learn a Tune with Luke Plumb" event that had now become "Learn a Tune with Michael Horton" event due to illness. On the morn we returned, and Michael delivered. It was so lovely to experience the joy of seeing people learn The Rakish Highlandman under Michael's instruction.

Various events continued throughout the day. We heard impromptu music cranking in little pockets, broke strings and made exciting sounds in the Alternate Tunings workshop. We sampled coffee and soup in dishes that got washed

Keep up-to-date on folk events around the state
Subscribe to our email list at:
<https://folktas.org/join/>

You can also visit our website at:
www.folktas.org, our Facebook page for general events, or the Dance Folk Tasmania group

THE POWER OF MUSIC

Fred Smith and friends

Kunanyi Folk Club, Fern Tree Tavern, September 14, 2019

A strong crowd came out for a special night at the Kunanyi Folk Club. Delicious meals were served, hot cider and cold drinks were ordered and the show began at 7.30pm with an excellent set of open mike spots including Natalie Frohmader, Frank Barti, both on guitar and vocals, Teri Young and friends, Sandy Pollard, and Meyers and McNamara rounding out the first half of the evening.

Fred Smith took to the stage with his customary dry wit and humour, opening with songs to make you think and laugh, prompting this little ditty:

The inimitable Fred Smith came to town
Guitar in hand, smiles all round
His message clear, a mindful sound:
'Mind how you go in a strife-torn town'
Songs of a diplomat, tried and true
Words and images out of the blue
A world so different, a war-tinged hue
Begin and end with insight anew
Humour and laughter are part of the patter
Much talk of the Dutch and the Dixis that matter
Then Prime Ministers of Australia, the former and latter
Too many to count! Now let's have a natter...

A book Fred wrote gives insight galore
Songs whispered to his Zoom while others snore
Diplomatic solutions and hard work at the core
Observations expressed through music and more

A KFC outing like none before
Open mikes and musos bring live music to the fore
We look forward to fun, laughter and more
Come along to hear the best and let your heart soar.

-Helen Morrison

Kunanyi Folk Club...

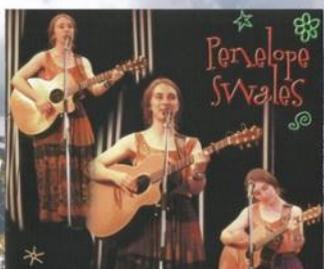
We'll be taking a break in January, but we'll be back on 1st February with another great Melbourne performer - award-winning songwriter, singer, instrument maker, member of Totally Gourdgeous, community lawyer, activist and

permaculturalist: **Penelope Swales**

Saturday, February 1st, 7.30pm

Fern Tree Tavern, 680 Huon Road
\$12/\$10/\$5 (youth)/Under 12s free
Dinner bookings 6239 1171

Plus open mike - book your spot now



As we reported in the last edition of Drumbeat, the Folk Federation recently signed on to the Music Declares Emergency declaration. Not wanting to talk without taking action, we then created a Climate Emergency Sub-committee which at the moment consists of Cathy, David, Carrie and Meggan – but let us know if you would like to join! One thing we'll do is report on one thing YOU can do to combat climate change in every Drumbeat. This edition, we're telling you about Ecosia. *Written by Carrie Riseley.*

If you aren't yet using Ecosia, Google it now, and then don't Google anything ever again. Ecosia is a search engine just like Google, but it is a not-for-profit company that uses its advertising revenue to plant trees – something which is essential to combat climate change. At the time of writing, Ecosia had planted 75,137,000 trees, and at the time of proofreading (about an hour later), 75,140,000. It goes up and up all the time.

Great things about Ecosia:

It's SO easy – visit www.ecosia.org on your computer AND your phone and install it. On your computer it's an add-in for your browser and on your phone it's an app. Once it's installed, any time you want to Google something – sorry, Ecosia something – it will direct you automatically.

Ecosia has its own solar plants and its operations run completely on renewable energy. Servers use so much power that if the internet was a country, it would be the world's third largest energy consumer. Every time you Google, you're burning fossil fuels. When you Ecosia, you don't.

Unlike other search engines and websites, Ecosia anonymises your data within a week, encrypts your searches and doesn't sell your information. Ecosia keeps its finances transparent. It doesn't pay

Continued on Pg 6

Music Declares Emergency. Continued from Pg 5
 dividends to owners and the governorship of the company is legally bound never to sell or take profits from it; it is legally obliged to remain a not-for-profit eco warrior always (it's something called a "steward-owned company").



Ross Smithard

Teaching folk and blues on:
 fiddle, guitar, mandolin,
 clawhammer banjo

0428 644 358

rosssmithard@yahoo.com.au

How does it work?

All search engines make money from advertising – you can usually find a handful of results marked “ad” at the top of any search result.

Ecosia uses those profits to plant trees – simple.

BUT they do not want you to randomly click on lots of ads to try and make them more money – there are algorithms which identify these as false clicks and they could harm Ecosia's relationship with their advertisers. So, Ecosia says, please use it like a normal search engine, and if you see an ad that genuinely answers your search, click on it and use that website. If you don't, it doesn't matter, because you simply being there using Ecosia and making it more popular attracts more advertisers. It's all about bums on seats, or fingers on keyboards – the more of you there are, the more money Ecosia can make.

What you can do to make more relevant ads visible to you is disable your ad blocker (if you use one) on the Ecosia site *only*. (See how here: <https://ecasia.zendesk.com/hc/en-us/articles/115005207705-How-do-I-get-my-ad-blocker-to-make-an-exception-for-Ecosia->)

But if you don't want to click on ads, that's ok – even if you're not clicking on an ad to directly generate revenue for Ecosia, by searching with them you are using servers powered by renewable energy instead of fossil fuels.

References: Lena Corner for VICE magazine, [https://www.vice.com/en_ca/article/mbmde4/this-search-engine-uses-its-profits-to-plant-trees-across-the-world-v26n4?](https://www.vice.com/en_ca/article/mbmde4/this-search-engine-uses-its-profits-to-plant-trees-across-the-world-v26n4?fbclid=IwAR1e50WP9ZZ_1Et7Wk_DOJAHDDJUUIsI8d6_qvn_WitSrmOrm4TMBVnrZM)

[fbclid=IwAR1e50WP9ZZ_1Et7Wk_DOJAHDDJUUIsI8d6_qvn_WitSrmOrm4TMBVnrZM](https://blog.ecosia.org), accessed 23/11/19.

<https://blog.ecosia.org>, accessed 23/11/19. <https://ecasia.zendesk.com>, accessed 20/10/19.

Contributions for inclusion in Drumbeat are always welcome, you don't have to be a member. Simply send them to news@folktas.org with 'DrumBeat' in the subject line. Next contributions deadline: 15th January. Suggestions, questions, feedback or ideas can be sent to any of the FFT committee using the contact details on the

What's On at



Bright Eyes

coffee. food. music.

Stall 21, Brooke Street Pier, Hobart

December

Sun 1	4:00-6:00	Steve Young
Tues 3	7:00-9:30	Mostly Acoustic Jam Session
Fri 6	6:00-8:00	Peter Hicks and the Blues Licks
Sat 7	4:00-6:00	Eleanor Tucker
Sun 8	4:00-6:00	Wolfe and Thorn
Tues 10	7:00-9:30	Mostly Acoustic Jam Session
Thur 12	6:00-9:00	Unlocked - open mic night
Fri 13	6:00-8:00	Blue Chill
Sat 14	3:30-5:30	Montz Matsumoto
Sun 15	4:00-6:00	Fred Pribac
Tues 17	7:00-9:30	Mostly Acoustic Jam Session
Fri 20	6:00-8:00	Coyote Serenade
Sat 21	4:00-6:00	Mat & Annie Woolley
Sun 22	4:00-6:00	G B Balding
Thur 26	4:00-6:00	Billy Whitton
Fri 27	6:00-8:00	Dave Steele, Ross Smithard & Graeme Beer
Sat 28	4:00-6:00	Hui and the Muse
Sun 29	4:00-6:00	One Trick Pony
Mon 30	4:00-6:00	Jacob Boote
Tues 31	6:00-9:00	Tassie Devil's Own

January

Wed 1	4:00-6:00	G B Balding
Fri 3	6:00-8:00	Tiffany Eckhardt, Dave Steel, Ross Smithard & Graeme Beer
Sat 4	4:00-6:00	Hui & the Muse
Sun 5	4:00-6:00	Wolf & Thorn
Tues 7	7:00-9:30	Mostly Acoustic Jam Session
Thur 9	6:00-9:00	Unlocked - open mic night
Fri 10	6:00-8:00	Billy Whitton and the Swinging Hepcats
Sat 11	4:00-6:00	Jane Morris & Charlie McCarthy
Sun 12	4:00-6:00	Kenta Hayashi
Tues 14	7:00-9:30	Mostly Acoustic Jam Session
Fri 17	6:00-8:00	Coyote Serenade
Sat 18	4:00-6:00	Nicholas Edward Williams
Sun 19	4:00-6:00	Adam Morris
Tues 21	6:00-9:00	Mostly Acoustic Jam Session
Thur 23	6:00-9:00	Unlocked - open mic night
Fri 24	6:00-8:00	Jane Morris and Djangos Tiger
Sat 25	4:00-6:00	TBC
Sun 26	4:00-6:00	Dave Steel
Tues 28	7:00-9:30	Mostly Acoustic Jam Session
Fri 31	6:00-8:00	Black Swans of Trespass

POETRY, FEASTING AND DANCING IN DODGES FERRY

6TH/9TH FEBRUARY 2020

Dodges Ferry is a beautiful area surrounded by a number of lovely beaches, ten minutes out of Sorell on the south east coast of Tasmania in the Southern Beaches area just half an hour from Hobart and approx 20 mins from Hobart Airport (outside peak times). The location of this event is meters from Okines Beach if you want to stretch your legs and get some fresh sea air or paddle your feet. So what is this day all about?

What is Bush Poetry?

Remember when we were at school we were introduced in literature to Banjo Patterson of The Man from Snowy River, Clancy of the Overflow, The Man From Ironbark, The Geebung Polo Club fame and Henry Lawson with his collection of poems in his book While the Billy Boils, this is bush poetry, stories true or embellished, put into verse to dynamically entertain and share with others. Things haven't changed and bush poetry has become "big business" with modern day bush poets, using their own material, very much in demand for festivals all over Australia.

What is a Bush Poets' Breakfast?

It has become a nation wide Australian tradition to share a breakfast (for a fee) while being entertained with a mix of bush poetry and music. These events pop up all over Australia throughout the year, Tamworth Country Music Festival being a big one. There are hundreds of bush poetry and yarn spinner clubs in Australia.

Thursday 6th February:

Our visiting bush poets will be holding an evening bush poetry writing workshop with a pot luck supper. It will be held at the Salvation Army Hall, from 6pm, cost will be \$5 cash to be paid on the night. Everyone is asked to bring a supper food offering to share, ovens available for heating. Expressions of interest to 0438881065 so we know what numbers we are dealing with please :)

Sunday 9th February

The day will start off with a cooked breakfast prepared by the Rotary Club of Sorell and Dodges Ferry Sea Rescue at 7.30 am

MEALS MUST BE BOOKED AND PRE-PAID.

Country Strangers country and blue grass band will entertain from 7.30 am till 8.30 when the bush poet performances will begin. 12.30pm will see the end of the bush poet performance.

A cold buffet luncheon will be available in the adjacent gym for those that have booked (BOOKINGS ESSENTIAL to be fair to caterers). A licensed bar will also be available.

A called bush dance with Step Toe will be held in the gym from 2pm till 5. There is a limit of 200 persons for the gym so book early.

The day will conclude with an evening yarn spinning session lead by our guest bush poets - audience participation invited All proceeds to Dodges Ferry Sea Rescue and Rotary Club of Sorell.

Costings for the event are as follows:

Breakfast	\$10
Bush Poet Performance	\$10
Cold Buffet Luncheon	\$10
Called Bush Dance	\$10
Yarn Spinning Session	\$10

Bookings and Enquiries

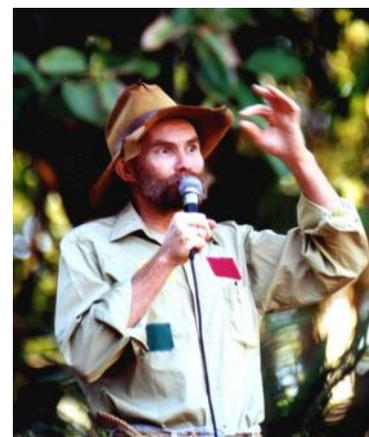
Contact: email: info.dodgesferrybpb@yahoo.com ;

Mobile: 0438 881 065

Check details at:

<https://infododgesferrybpb.wixsite.com/mysite>

Love to see you there ! *Cheryle Holmes*



Guest Poets

Above: Keith Lethbridge (WA)

Below Left: Jack Drake (QLD)

Below Right: Gary Fogarty (QLD)



Klezmer + BalFolk Dance Party

Plumb, Meyers, McNamara & Pribac

SAT 28TH MARCH '20

7:30-11:30 PM

ST JAMES HALL, 462 Elizabeth St, New Town
(opposite Blue Gum, off Rupert Ave, behind church)



Klezmer & pan-European music from a powerhouse quartet: World renowned mandolin virtuoso Luke Plumb (Shooglenifty) has established a reputation as a driving force in acoustic music on the global stage. With their energetic and joyfully unrestrained music, Rachel Meyers and Dave McNamara have delighted audiences from some of Europe's liveliest bars and music festivals to the wettest, coldest and darkest street corners. Special guest: Fred Pribac on bass.

Caller: David Wanless

Lively, fun Klezmer, French and other European dances

Cash at the door: \$18/
\$16 conc/ \$15 member/
\$9 p/c student

Dress for a party!

All dances taught.
No dancing experience or partner required but you're welcome to bring either.
All ages welcome.

Please bring some supper to share.



FOLK FEDERATION OF TASMANIA INC

www.folkfederation.org folkfederation@gmail.com 03 6273 2127 #hobartfolkdances

Printed on 100% recycled paper

If you're not smiling, you're not dancing!



Pipes, Participation & Pyramids

In October, I was lucky enough to attend the inaugural Mount Roland Folk Festival at Gowrie Park, which, for those of you who don't know, is just south of Sheffield, nestled beneath – literally right beneath – the beautiful and awe-inspiring Mount Roland range. Inaugural, of course, means that it's a new event, but the organisers have confirmed it will run again from the 30th of October to the 2nd of November 2020 – three days, up from two this year. It's a Folk Federation event, so as a member you'll get a discount.

The best thing about this festival is how small and authentic it is. There isn't room for many people or venues, so tickets were limited to about 300. The result was a really close knit welcoming festival that was rough around the edges in just the right ways – everyone was so relaxed that there wasn't much ceremony to anything, and musicians would say things like, "Whoops, that's in the wrong key," or "Hang on, I just need to tell the drummer what to do," or "This is our rehearsal, by the way!" I felt more able to relate to the performers than I do at other festivals, because there weren't even any stages or spotlights to separate them and they all seemed to be partaking in the festival the same way I was, going to each other's gigs and learning things at workshops. In a smaller group it was easier to recognise who was who and think, "Oh hey, that guy was learning in my workshop this morning and now he's on the stage playing accordion!" Also - and this was particularly fantastic - workshop participants were actively encouraged to perform themselves, and spots in events were organised for that purpose. It was a wonderful way of encouraging people to develop the confidence to perform what they had learned, and to make participants feel a real part of the festival.

My friends and I climbed Mt Roland on the Friday – the track starts right there in Gowrie Park – and it took longer than we expected, so we missed the festival opening at 5 o'clock, but at 7.30 I made it to a performance by Anna Talbot and Matthew Dames. They did some relaxing folk songs and some rousing tune sets with a guest fiddler called Leueen Barber. Next I went to the main festival area, in the vicinity of Gowrie Park's

only restaurant, the Old Black Stump. There was an outdoor stage, some food stalls and a beautiful rustic venue known simply as "The Function Room" because it's the function room of the restaurant, whose building is in the style of a mountain log cabin, with low timber beams and beautiful earthy colours. I saw Teri Young and the Restless there, who are always fantastic, but the rustic atmosphere was further enhanced

part way through when there was a power cut and the concert was plunged into darkness. Teri loved this, telling the security guard who turned a torch onto the stage that she didn't want it and would rather perform in the dark! The band performed acoustically, accompanied by the sound of crockery and cutlery being washed in the kitchen, the soft hum of people talking at the back and of others saying "shhh". The power came back on



before the lights and the band's condenser mic suddenly roared back into life. A lamp was brought down and plugged in by the stage, and then when the lights did come back up at the end of the song, Teri said she'd rather turn them off and have the lamp!

Next I went to see Dalriada outside on the Lawn. They hail from Victoria, one of the only interstate acts at the festival because, Teri said, one of the ways the festival reduces its environmental impact is by hiring mostly local acts so they don't have to fly! (Teri herself, of course, has quit flying, as explained in her song "I'll Quit If You Do").

Dalriada plays high energy rock with bagpipes. David Wanless led some simple bush dances on the grassy dance floor at the side of the stage, and more and more people kept appearing there - some young, some drunk, some hippie-



like, all wanting to dance with us. The piper was frequently stepping off the stage to walk through the audience, so we kept trapping him in our circles or following him with our lines. He seemed to love it as much as we did! It was freezing, our breath was in the air, we were dancing on a hill on grass with a bumpy wallaby lawn, and we were all gripping each other's hands and charging around circles and through thread-the-needles while the piper and the band went off!!! We charged around and around and around. It was incredible.

That was the scheduled last act for the night, but afterwards there was a session around a campfire. It was a bit of an odd session in that there were only about three instruments there, but that meant that it became a big singalong led by one person, usually on a guitar (Teri kept handing her guitar around the campfire), but sometimes on banjo or mandolin. The average age at the session was fairly young, and Teri revealed a strong interest in regular rock songs, from Bob Dylan to Oasis. This worked out well for me, because I know the words of barely any folk songs but I do know a decent chunk of a lot of popular songs. The loudest rendition, one which was remarked upon the next day (in a surprisingly positive way!) by those who were attempting to sleep nearby, was Wonder Wall. It was loudest because it had the largest number of people who knew it. I discovered to my surprise that I know every word! I went to bed, freezing, at about 1.20, but I'm told the ses-

sion continued until at least 3.00.

I started Saturday with a choir workshop lead by Teri. She taught us a song called Take Me To The Mountain, which was very uplifting and super appropriate for the location – I was looking at the mountain out the window while we were singing and later the choir performed the song in a mountain-themed concert on the lawn called the “Mountain Hour”.

Next I caught the end of a New Holland Honey Eaters concert which was part concert and part documentary on the Appalachian Mountains, which was very interesting. Then I went for a walk around Gowrie Park with my friend Anthony. Gowrie Park consists of a caravan park and cabins, a restaurant, and hmm... maybe five houses. But it has a grid system of streets of a much bigger town... as it was. It was a hydro town that was demolished after the project was finished. What remains now are the streets, some lovely old wooden street signs, and the odd visible foundations, letterboxes and daffodils, but most of it has been reclaimed by the bush. There is one street covered in moss and another completely blocked off by bush, and they are all neatly paved in bitumen with purple and white stones. I love how in different parts of Tassie the roads change colour with the prevailing rock. It's a beautiful spot, interesting to walk around, and all right beneath that fantas-

tic mountain range.

In the afternoon I went to David Wanless's calling workshop. It was interesting to hear all the many intricacies of calling (something I deeply admire, as callers enable me to have such fantastic fun on the dance floor), including the sign language they use to signal the band. I'd seen the “increase the pace” signal and the “one more time” signal, but I didn't realise there is also a “stop right now” one, which is a cut-throat signal! We did some dances to the rousing music of Moonshine Whiskers and the Ragged Pony, so participants could practise calling. The best part was that all of this took place on the lawn in front of the Black Stump restaurant, which is that charming



log cabin-style building with the mountain right behind it, in strong afternoon sunshine – it was beautiful.

Then there was The Mountain Hour concert, which featured tranquil songs about mountains and tunes inspired by mountains, listened to on relaxing hay bales whilst looking up at the mountain behind the restaurant.

Then Anthony and I went to a bagpipes workshop. This didn't mean that we were learning how to play the bagpipes, just that we were learning a bit about how they work, and it was really really interesting. It was lead by the piper from Dalriada, Andy Ogilvy.

Very interesting things I learnt:

- The three loud pipes at the top are called drones and the one at the bottom that the tune is played on is called the chanter
- When pipers are practising/learning a new tune, usually they just blow the chanters and don't use the drones/bellows
- There are different kinds of bagpipes – I knew that, but it

was interesting to see and hear two right next to each other to understand how different they were. Andy had one set of Highland pipes, which are the big loud ones with three drones, a large bellows and a mouth pipe the piper blows into to keep the bellows full. He also had a small set which didn't have a mouthpiece; instead it had a secondary bellows that straps underneath the opposite arm, and the piper keeps pumping that with their arm to keep the bellows full. These pipes were not loud at all, and Andy played some fantastic Irish tunes on them. Despite being a raving folkie, I actually

struggle to identify some folk instruments in recorded music; now I'll be able to identify this one!

- The drones all play one note in the same key, and all the drones in a pipe band have to play the same note and all the chanters have to be in the same key. Andy said that this is tricky because bagpipes are really hard to tune. His chanter had bits of tape wrapped around every hole; he said that's the only way to tune them, and historically it was done with bits of wax. Consequently, if you want to play with a different pipe band, you usually have to get a new chanter or even new pipes.

- There are some very elite -sounding bagpiping competitions.

- You know when bagpipe melody notes go kind of wibbly? That's deliberate. I always thought it was an uncontrollable quirk of bagpipes, but no, they're all deliberate. Andy briefly played a tune “straight”, and it was just whole round notes. Then he put the flourishes back in and it went all wibbly – but I couldn't tell what he was doing with his fingers to make it happen! I think he was just kind of twitching them either on and off or side to side on the holes, but it was so subtle it was really hard to tell what he was doing.

- As with any wind instrument, condensation and spittle is an issue (unless you have the

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arm pumpny pipes instead of the mouth blowy pipes). Andy unzipped his bellows and showed us a contraption of his own invention which sits inside them and is connected to all of the pipes. Each pipe connects to a different chamber inside the contraption, which is a plastic box with a red lid held on with electrician's tape. Inside each chamber is cat litter! Andy said it works really well (because it's designed to absorb moisture), and he actually reuses it by drying it out in the microwave – this sounded dangerous, as he said he had broken plates doing it! He said that the chanter needs a different level of dryness to the other pipes, so he doesn't put its cat litter in the microwave for as long! While he was explaining about the cat litter, another workshop participant unzipped his own bellows and pulled out a PET bottle filled with cat litter! Amazing!

mid-gig because he hadn't had a rehearsal, but he was picking everything up really well and he was amazing. And the rest of them are amazing – fiddle, bass and banjo. Brilliant.

Then there was something called Folktronica, which was nightclub music with a fiddle playing over the top of it. This led to a regular nightclub-style mosh pit forming on the lawn outside the Black Stump, with me and my folk dancer friends at the side doing Symmetrical Force, Dashing White Sergeant, the

The next morning there was another choir workshop with Teri, where we learnt a song called "Sing, sing, sing"

*You gotta sing sing sing sing sing right now,
Don't matter if you stay on track
You gotta sing sing sing sing sing right now,
Don't you dare hold nothing back
I been around for long enough to know
that everybody needs to sing*



Don't matter if you are alone or surrounded by a thousand people with a thousand things

It was a great fun song with a swinging beat, and it was in my head for much of the following week (alternately with "Take Me To the Mountain").



Circle Waltz, and playing a bizarre and hilarious game with an invisible ball – this must have been enhanced by the fiddle mosh music, because we hadn't had anything to drink!!

When Folktronica finished, another bizarre thing happened— someone suggested making a human pyramid. Even more bizarrely, nine people took the suggestion completely seriously and did it! Then we had another singing session, inside the restaurant around the wood fire. It was really really special.

The workshop finished slightly late, and I ran up to the Function Room for a Moonshine Whiskers and the Ragged Pony concert. I've heard them many times before of course, and I still love them. Then it was time for the Closing Concert. The MC of the concert was a somewhat matron-like volunteer with an English accent. I say matron-like because she had a demanding presence and nature, but she was actually an absolutely hilarious comedian. She entertained us in between every act, telling us there was an invisible curtain that made sure we could not see the new musician setting up, and that they would just appear on the stage by magic right before they started performing. She made fun of the sound technician. She used a very effective metaphor to build the strength of the applause for the new act by asking us first to do "a cricket clap", then "a tennis clap" and then "an AFL clap". It was a very effective metaphor, and it certainly caused the applause to grow substantial-

After a brief break, which I spent drinking coffee listening to sessions (a bush tunes one lead by John and Trish between the caravans, and an Irish one lead by Matt, Anna and Leueen in the Backpackers' Courtyard), it was time for the bush dance! It was a really good one, with lots of people, held at the nearby Claude Rd Hall, with calling done by David and participants from the callers' workshop – again, the festival warmly encouraging participants to take part!

Next I saw a truly fantastic concert by Black Swans of Trespass – they are amazing. Entertaining too – their drummer was sick so they had a replacement drummer, and the others were directing him



ly! Another time she led us in some exercises to stretch our bodies in the middle of the concert, which culminated in her telling us to hold our hands out in front of us like we were holding a box, which we knew was because she was about to tell us to applaud, but this was delayed, because it always takes longer than you'd think for musicians to set up, and she was making amusing comments about this while leaving us hanging with our hands out in front of us. The last performance of the festival was us, the choir! Woohoo! I got to sing the 3rd and 4th lines as a solo and I didn't forget the words, hooray!

Then, because it was such a relaxed festival, we and our choir leader Teri walked off the stage and then someone said, "Oh, is that the end?" and Teri said, "Yeah!" and then it occurred to her that we should do something to officially close the festival, so she called the MC back to the stage. Most of the thank yous had already been done so they didn't really need to say much to end the festival, but the MC jumped in front of the microphone whilst Teri was still telling her to ask everyone to help move the hay bales. Teri was saying this quietly, as you do when you're telling someone with a microphone what to say, but the MC did the most hilarious thing yet. She

ly?" and, "Is it just you who can hear me or everybody?" "No, everybody!" he said, in complete seriousness, as the entire crowd laughed hysterically. Then when Teri had finished instructing the MC and she started speaking again, she started to talk about the hay bales and what we were going to do with them and the boy yelled, "Take them 'round the back!" And she said, "What an excellent idea! Let's take them around the back." I was bent over double laughing – she was absolutely brilliant.



It was such a fun uplifting exciting hilarious creative energetic uproariously awesome weekend. Even the ride back home was great because we drove through beautiful farmland (the north west is so green!) and past the highland lakes, sang and talked. Wow wow wow. I am so lucky to live here and know the people I know.

Carrie Riseley

Photos courtesy of Carrie Riseley, Cathy Hutchinson, David Wanless



looked sideways at Teri whilst continuing to face forward with her mouth right over the microphone, listened to what Teri was saying and gave all her replies, in a whisper, right into the microphone. A little boy in the front row called out to her that we could hear everything she was whispering, and she then started whispering to him, saying, "What? Real-

You don't need to be a Folk Federation member (although you probably are if you're reading this) but computer literacy, an Internet connection and an interest in the Tasmanian folk scene are crucial.

Drumbeat's new editor doesn't need to be experienced in editorial roles but would need to be able work to a deadline and commit to producing a bi-monthly newsletter (6 editions per year). Although it would be an advantage, you don't have to own or have knowledge of publishing software. If you can use Microsoft Word, Publisher (which the FFT could provide) is just a small step up, in many ways much easier than Word

Currently this position is being covered by myself (Sarah) with help from Carrie but despite the fact that I'm loving doing it, it's just a bit much on top of other FFT committee and dance-calling commitments. I would like to continue contributing and procuring articles and would be happy

to spend time helping out a new editor. The committee can also help with advice and proof-reading, but otherwise the editor can personalise the newsletter as they like to a large degree, within the remit of folk events and culture. Direct expenses will be reimbursed.

Does this sound like something you might enjoy? Perhaps you know of a person that this might appeal to, if so please forward this on to them.

If you're at all interested you can contact any of the following for a no-obligation chat:

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Cathy Hutchinson 6273 2127;
e: president@folktas.org



Still Looking! Drumbeat! still needs a new Editor!

Perhaps you've recently found yourself with spare time on your hands, or maybe your New Year's Resolution is to find a new project, or to help out your local folk scene - then you could consider volunteering for the honorary role of Drumbeat! editor. The Folk Federation of Tasmania is looking for a new editor for Drumbeat.....

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Hear & Know meets:

Emily Sheppard & Yyan Ng

Emily and Yyan have been collaborating for around three years. After seeing Emily working at the Songmaking Sessions and her and Yyan perform at the Mount Roland Folk Festival, I wanted to know more about them. Incidentally, by the time we got to our prearranged chat Emily and Yyan had won the FFT's Tune writing category in the Song and Tune Writing Awards with their composition Brown Mountain. What I discover is a duo who share such a common musical purpose that they are frequently expanding on what the other is saying, even finishing each other's sentences.

From the age of 5 Emily played violin and was classically trained at VCASS (Victorian College of the Arts Secondary School), followed by attending the Australian National Academy of Music (known for training the country's best young classical musicians), a very highly intensive, performance based classical institution.

"At this point I was almost entirely a classical musician, but at VCASS I'd started exploring some things including digital effects, contemporary classical music and the theatrical side of music and its potential. I curated a series of concerts based around hypnagogia (the period of transition from wakefulness to sleep which may include bizarre imagery and visual or auditory hallucinations; Salvador Dali called it "the slumber with a key") where an hour long continuous concert, at a cabaret club, of classical and other music brought the listener into a dream-like state. That was probably the first time I thought that classical music might not be enough for me and I wondered what other ways of connecting with audiences there might be."

At 20 she moved to Tassie and through making lots of musical, particularly folk, connections through busking, album appearances and Gypsy jazz sessions was exposed to a very different ap-

proach to music. Meanwhile she was also busy studying for an Environmental Science degree and is now about to graduate.

Yyan grew up in a traditional Chinese family and his first area of expertise was drawing; by 12 he had learnt all that his teacher could teach him. Meanwhile he picked up his brother's guitar and applied himself in the same way as to drawing. He was surrounded by lots of multicultural musical influences from Malaysian/Chinese drumming to the Temple of Fine Arts - an Indian classical temple with high-level music and dancing - and had a lot of interest in different ethnic music. Arriving in Tassie and starting to play at pubs and events he started playing guitar in a more contemporary way, but was still interested in the traditions of guitars [or their ethnic equivalents] around the world and different ways of playing them. This was the beginning of his interest which now drives his work with Emily.

The two met about three years ago when a mutual friend, Anne Norman - a shakuhachi (bamboo flute over 1,500 years old) player - invited Yyan to join her and Emily at a performance in Launceston. They realised they had very similar tastes in music and ideas about what they wanted to do with music composition.



Yyan: "Every culture plays a guitar and they all play it differently, so it's a gateway to playing lots of different types of music, and it's a very unique sense in today's world that you can have one instrument and research every single way of playing it from every different country. One of the other few instruments that has a similar ability is the violin, which is why this duo works, because our instruments are so versatile."

Emily comments: "So we're trying to find this hybrid style where we use alternative tunings to mimic sounds and resonance from a range of similar, yet different, instruments." And Yyan explains further: "...and violin and guitar are the two instruments that you can really do that with."

Emily: "Our project now is to combine a lot of those influences and try and create some sort of new-ish style that is both satisfying to us musically, as we bring in all this complexity that we've learnt about, in a form that's accessible. The ultimate goal is something that impacts the listener emotionally, but we want to be engaged with it on an intellectual level."

Yyan: "It's hard to find people that you can collaborate well with. There are lots of amazing composers and writers but finding someone with simi-

lar enough goals in what you want to achieve is rare. That's what been so easy about this project is that we have very similar goals.." and Emily finishes off: "...in all aspects - the concept of the lyrics and what's inspiring the songs and tunes as well as musically, even the specific types of cords that we like. So we're heading in a direction with our sound that feels like, 'Wow this is exactly what I would want to write' but I don't have the chordal background that Yyan does so I couldn't have done it alone."

Yyan explains that guitar players deal with 'chordal stuff' while the violin is more melodic, so that's why the folk duo works traditionally. Interestingly both Yyan and Emily were individually interested in alternative and open tunings before they met (Ecosia-ing 'Open Tuning' tells me that this is where the strings, rather than standard tuning, are tuned to particular notes so that when the strings are strummed without any fingers on them they form a chord). Open and alternative tuning is quite common for guitars but less so for violins, and Yyan's interest is in "extra-weird" tunings (in the classical world their interests are more adroitly called "extended techniques").

Here began a tangential (thanks Emily for that word) discussion involving the history of music, steel vs gut frets, baroque music, open tuning of orchestral instruments and modal music. It was fascinating to listen to, two people who are so expert and devoted to their passion that they can't help but dig deeper and deeper into the minutiae of any given subject of mutual interest, but the subject matter was way beyond my comprehension and even if it's not beyond yours, reader dear, I do not feel able to relate the subject matter accurately or do it justice. But if that's your area of interest, do have a chat with them!

The Creative Process:

Yyan: "The creative process is a long one and sometimes you have to keep pursuing ideas and sometimes they become good after a while. You have to write like 50 songs for one good one. I write really slowly because I want every piece to be the best. I admire artists like Enya who only put out one album a decade; she says if you put out the good stuff there's no need to write more."

Emily: "Sometimes we'll even get

"Essentially I think we're most suited to audiences who are into deep listening. You really have to listen, you can't really lose focus when it's so complex and in a concentrated space; so it's more attractive to people who are looking for that sort of experience rather than a specific style of music."

things to the performance stage and then we have to evaluate it: how does it feel performing it on stage, how is it received? There are some things that we've only done once, we've done a lot of work to get it there, but once we've played it live we realise it's not working. I find with composition, things often hang around so there might be some small idea or concept but it's never been the right time" Yyan finishes off: "But it sneaks in somewhere; someone might be writing a song or brings an idea and this 10-year old idea, which didn't fit anywhere before, fits right into this slot. That's the song-writing process – you have to plant a lot of seeds and see what blooms."

Emily says that their collaboration means that they are much more efficient at working through barriers to writing, and also gives them a greater ability to be critical and see what works, and importantly what doesn't.

Yyan: "As a musician you have two options, you either learn lots of instruments in a shallow way and try to get the ideas in your head out from different sounds, or you get very deep in one instrument and you make that instrument do what it's not supposed to do to

represent the ideas you have in your head. It's challenging and fun, and that's where you push the boundaries."

Yyan: "I think we're past the point of waking up at 2am with a flash of inspiration and frantically writing. That does happen, but most of the time you just have to work at it. You have an idea of what you want to write about, something that moves you, and then you just have to thrash it out."

Emily: "I find I will usually have that moment of inspiration where I just have to get this thing - which might be a whole piece or a little idea - then I'll take it to Yyan and that's when we get to the nuts and bolts." Yyan: "There's always this perception of artists just waiting for inspiration to call, but most artists just work at it - they might put in an 8 hour day just like anyone else at work because you can't just wait for inspiration to come, you have to work at it."

The Genre Question...

Many artists are reticent to say what genre their music fits into, and Emily and Yyan seem particularly difficult to describe. Emily sums it up with, "I think we fit into the folk world most easily. The other world is like more like the art world, that in-between conservation/art world. We do gigs in specific locations like on top of Kunanyi at sunrise or midnight or in Hastings Caves, so that kind of attracts that hybrid crowd who are interested in environment, community and peacemaking, but with a cross-over with folkies. So it is a little hard to find our niche - who should we target as our audience? Folk is the easiest way in because it's so broad, but obviously not all who listen to folk would be interested in our stuff. Essentially I think we're most suited to audiences who are into deep listening. You really have to *listen*, you can't really lose focus when it's so complex and in a concentrated space; so it's more attractive to people who are look-

ing for that sort of experience rather than a specific style of music.”

They’re still trying out names for their music – one contender is ‘modal folk’.

Emily: “We’re particularly interested in texture or tone quality; the specifics of the sound, as opposed to melody or harmony for its own sake. How does the quality of the sound transmit the feeling we want to transmit? It sounds like a very odd specific thing but it does hark back to those traditions.”

Yyan: “The guitar and the violin have evolved to being so functional and clean, almost clinical that when I hear something like an oud [that pear-shaped, lute-type instrument] play, it’s amazing, like wow-this is a more primitive instrument but it sounds so big! One note and I’m blown away.”

Emily adds the phrase for the shakuhachi: “the universe in one note” and makes an analogy between their music and food of going back to the roots of traditional cultural food, it’s usually stripped back and basic.

And what else is going on.....?

Emily: “Our album has taken two years but we plan to release it in early 2020, hopefully by Cygnet [Folk Festival]. It will feature Anne Norman [she

of the shakuhachi]. It doesn’t yet have a working title. We’re also playing Cygnet with Anne as the trio Skyglass. Following that we’ll be playing at Mona and also at shows in the north-east. There is also a currently unconfirmed but very likely gig back at Hastings Caves”. Emily has also been busy in the last couple of years, along with several other projecteers, with the Youth Songmaking Sessions, a most amazing project which sees her visibly bursting at the seams with pride when she sees her protégés performing at the FFT Song & Tune Writing Awards concert.

Yyan has an exhaustive list of things he’s involved with, from creative associate with Mona Foma and Taiko drumming leader to a multicultural super-band (for the musicians who have come to Tasmanian who don’t have a musical home elsewhere). Oh, and by the way, he just also happens to be a freelance building designer, teaching at the architecture school and designing a handful of buildings a year. In his spare time (!) he is passionate about food and often caters for pop-up events. His obsession with world cultures and stripping back to the authentic basics shows up

here too, waxing lyrical about a good but simple ramen or laksa, searching far and wide for the best of the folk food of the world. He sees a parallel between the increasing

functionality of how we use food and how instruments have evolved, a loss of tone and colour in both; refrigeration has taken away the need for traditional preserving methods.

Unsurprisingly, given his wide and deep interests in a variety of cultural art forms, Yyan has very definite views on multiculturalism:

“I don’t subscribe to the idea of a cohesive, multicultural world. It’s a very naïve way of seeing how cultures mix. There is a new term called interculturalism, and I think conflict can be good in some ways because if you have cultures interacting on a deep level you will have both co-operation and conflict. All cultures are deeply rooted and are completely different, even though there are many principles the same. I believe the opposite of war is not peace, it’s culture; the best thing for humanity is if you have culture and you respect culture. The point of humanity, of us being here as a species, is to create more and more culture, and in the pursuit of culture is conflict, cross-cultural debate and dialogue, and a passive kumbaya state is not going to achieve that. So that’s why I think interculturalism is better than multiculturalism. So that’s the thinking that permeates and influences my music and design; that’s why I’m interested in all these different things, and it just so happens we play guitar and violin.”

Sarah Lewis talked to Emily and Yyan the morning after their success at the FFT’s Song & Tune Writing Awards where they won Best Tune with Brown Mountain.





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Tassie Composers Hit the Right Notes at Awards Night

Saturday November 2nd saw the Kunanyi Folk Club host the FFT's Song & Tune Writing Awards Concert. The deadline for the Awards had been a month previous and the judges had been busily listening and cogitating. A last minute flurry of entrants from the Youth Songmaking Sessions meant that the Under 19s category was better represented than it had been in some years. All entrants to the Awards (as is always the case) were invited to perform at the concert. It was great to see the Under 19s performing in such an intimate venue. David Beniuk, a previous winner, current judge and also co-organiser of the Kunanyi Folk Club tells us more:

“Hoon Valley singer/songwriter Anne Toner has taken out the prestigious Mike Silverwood Award at the Folk Federation of Tasmania's 2019 Song and Tune Writing Awards.

Anne [pictured below left playing keyboard] took out the top prize for her piano-driven, gospel-inspired composition Someday Soon.

Performed with vocalist/guitarist Tiffany Eckhardt, the song of the year winner was among a host of highlights at this year's awards.

The tune-writing award went to duo Yyan and Emily for their sophisticat-

ed and beautiful composition Brown Mountain.

But perhaps the most hotly contested category in 2019 was the under-19s award.

With a record number of entries in the youth category, the two prizes on

And after a host of stirring performances from this year's entrants, the night was closed out with a set from internationally renowned North West blueswoman Chris O.

Prizemoney totalling \$1000 was awarded across the four categories.

The songwriter of the year is each year awarded the prestigious Mike Silverwood Award, named after the legendary Deloraine accordionist when the competition was revived in 1996.

The awards night was hosted by the Kunanyi Folk Club, established in June this year in partnership with the FFT, for the first time.” *David Beniuk*

The committee are very grateful to the organisers of the KFC for hosting the concert. We congratulate and thank all entrants for the time and talent they spent creating their entries. Once again the Peoples' Choice category proved that the evening provided something for everyone with the voting being nicely spread across all entrants and categories.

The Song & Tune Writing Awards are an annual event open to all Tasmanian composers of original tunes or songs in a folk style. The spirit is one of encouragement rather than competition, so be brave in 2020 when the event comes around again!!



offer were won by Alex Buktenica for Higher Ground, and Molly and Isaac for Falling [pictured below right].

To cap of a great night for the future of Tasmanian folk, the People's Choice Award was won by another under-19 entry, Eve and Amelia for their astronomy-inspired song Kepler [pictured above].

It was a fitting end to a night kicked off with the folk-rock rhythms and urgent lyrics of future stars The Unknown.

Photos courtesy of Cathy Hutchinson/David Wanless



TIME TRAVELLING

WITH THE DERWENT VALLEY REGENCY FESTIVAL

On the last weekend of November costume enthusiasts, dance fanatics, history-lovers and devotees of all things fun regardless of category embarked on the 2019 Derwent Regency Festival organised by our tireless and innovative event organisers David Wanless and Cathy Hutchinson.

The weekend started with a tour of the historic homestead Narryna in Battery Point, Hobart where amongst other things we were treated to a tour of the house complete with costume talk and botanic art exhibition. Many people arrived in costume (although not required) which enhanced the atmosphere and set the scene nicely for some

two dancers and teachers from The Earthly Delights Historic Dance Academy in Canberra. They demonstrated and taught many dances taken from John Gardiner-Garden's *Dancing Through the Ages*, a huge compilation of dancing and historical research spanning several centuries.

Saturday was more focussed on dancing with two workshops in the daytime and a Ball in the evening. We had live music for all, but especially wonderful were the Van Diemen's Angels who played for the Ball. Dancing was optional and enjoying the spectacle and the music from the hall seats was perfectly acceptable. The costumes were

magnificent and almost everyone dressed up in some fashion. Some garb was historically accurate with all the dress-making fashion of the era and other outfits were contemporary pieces worn to be Regency-esque—it was great to see a hall full of such clever costuming endeavours.

tunity to flirt (remember this was one of the few opportunities young ladies would have had to be in such close proximity to eligible gentlemen!).



Sunday was a House & Garden party at the beautiful Glen Derwent in New Norfolk where we relaxed (slightly) with Regency-style activities including croquet, graces and skittles. Our gracious hosts provided the most fabulous Regency-style fare throughout the day and also toured us through the house and grounds. The Derwent Valley Players performed a short and brilliantly written and acted play about a couple arriving in New Norfolk in the time of the bushranger Matthew Brady. Yes there was also dancing and maypole and more lovely live music for those keen to dance or watch and listen.



of the stories we heard. Afterwards there was music, supper, maypole dancing to join in or watch and a dinner booking at a nearby restaurant.

We were lucky enough to have many people who had taken the long-distance carriage from places including Ballarat, Orange, Melbourne, Canberra and Brisbane. We also had the pleasure of

The three Dancing Masters lead us through many fun and interesting dances. You won't see much of the prissy parading that some period dramas show, the dances weren't especially complicated but were generally danced briskly and included plenty of oppor-

If you missed out, well keep your fingers crossed that there will be another in 2020 .

Sarah Lewis

(The Dance Series begins again on Saturday 28th March, Tascontra and 'Danceoholics' return in February)

Photos courtesy of Cathy Hutchinson, David Wanless, Glen Derwent & Claire Wong





ARTISTS' DIRECTORY: SINGERS - MUSICIANS - BANDS

Alex Myers: Singer/songwriter: 6326 7571

Arauca Libre: S American band: 0419 536 454

Barefoot Nellie: Ross Smithard 0428 644 358

The Black Swans of Trespass, CC Thornley
0455 885 580 carlos@thebsot.com

Bottom Pub Ceilidh Band: Mark Philips
0447 342 773

Brian Owens Traditional Celtic Flute:
0437 811 772

Buttongrass Serenade: Steve and Marjorie
Gadd: 6266 3446

Cary Lewincamp Guitar: 6233 6220

Cate Foley Burke Singer, songwriter and im-
provised music on harp, whistle and flute
6250 2014 koonyacate@gmail.com

Chris Cruise: Good time old time folk and blues.
0412 362 243

Circle Dance Troupe, (Deloraine):
Russell 0429 004 461. Linda 0417 081 671

Coyote Serenade Bluegrass, Country:
Peter Hicks 0409 216 752

The Craggs Tasmanian Originals:
Jane & Steve: stray099@gmail.com
0439 971 728, 6295 1692

David Wanless Dance Caller: 6273 2127

Fiona Hutchison singer/songwriter: 0418 541
776, tassiesinger@yahoo.com.au

The Gadds: Majorie and Steve, Folk Duo
6266 3446

Georgina Richmond Singer-songwriter:
6223 3251

Grassroots Union Choir: Peter Hicks 0409
216 752

Heritage at Home Majorie Gadd 6266 3446

Hobart Old Time String Band: 6273 2127

Ian Paulin Singer-songwriter: 0404 494 101
imppaulin7x3d@internode.on.net

Iain MacLeod Master Scottish accordion player
0412021237, 0488442922, iain1@live.com.au

John Hughes Singer, Guitarist: 6295 1840

Main Brace Splicers: Sea Shanties And Sea
Songs. Chris Vonder Borch and Cate Foley
Burke starpath88@gmail.com 6250 2014

Melanie Gent Contemporary Folk: mela-
niegent@yahoo.com.au

Moonshine Whiskers and the Ragged Pony
Ross Smithard, 0428 644 358; 03 6295 1477;
rosssmithard@yahoo.com.au

New Holland Honey Eaters: Stan Gottshalk,
stan@stanspage.com

Peter Hicks Singer songwriter: 0409 216 752

Roman Astra Solo musician: 6229 7962

Ross Smithard: Performer and teacher of fid-
dle, guitar, mandolin, clawhammer banjo;
0428 644 358,
rosssmithard@yahoo.com.au

Rubato Express: Ambient/Folk, Lynne Grif-
fiths, Allan Badalassi, Steven Grainger:
0407 885 087

Sarah Lewis, Dance Caller: 0409 218 414;
tasdancingfeet@gmail.com

Silkweed: Erin Collins 6223 4842
www.silkweed.com.au

Steptoe Folk dance band: Paul 6239 1495;
0407 123 410.

Tasmanian Heritage Fiddle Ensemble:
(Hobart) CC Thornley 0455 885 580, car-
los@thebsot.com; <http://thfe.org.au>

Tassie Devils Own: Peter Hicks, 0409 216 752

Tony Eardley: Singer/Songwriter:
0402 288 655; eardleyt@gmail.com

Twice Bitten Country Harmony: Matt Woolley
0449 083 621, 03 6272 8526. Annie Parsell
0417 516 478; apar4884@bigpond.net.au

VerandahCoots Tasmanian Music: Stuart 6239
1517, 0438 344 763 and Julie 0409 360 291

The Wandering Alburys: 4 piece contempo-
rary/ trad band, Matt 0449 083 621, Annie
0417 516 478; 6272 8526,
apar4884@bigpond.net.au

Wheels Irish: 6234 5168

Wolfe & Thorn: Emily Wolfe,
emilywolfe4@gmail.com

Xenos Gypsy/Balkan:
Rob Bester & Anne Hildyard
0458 408 524, robbest@ xenosmusic.com;
anne@xenosmusic.com

Regular Events

Play ~ Move ~ Sing ~ Listen ~ Learn

North/North-West

Gypsy Circle Dance, 1st Friday each month 7 - 9pm
Weegen Hall, nr Deloraine \$2 each, Families \$5
Contact: Russell 0429 004 461 or Linda 0417 081 671

Sacred Circle dance, NW Coast
1st & 3rd Monday 7-8pm
Outdoors Oct – March, Bell's Parade, Latrobe (Free)
Indoors Apr-Sept
Melaleuka Home of the Aged Community Room: \$5
No experience necessary. Emma Creeley 0438 809 748

Burnie Scottish Country Dancers (FFT)
Tuesdays 7.30-9.30pm. St George's Hall, Cattley St,
Burnie. All levels, inc. beginners, welcome. \$5 per person.
Contact Trina m4tmoule@gmail.com or 6425 2630.

Liffey Music Gathering (folk, blues etc),
Old School, Liffey, 3rd Friday each month, 7:45-11pm
Gold coin donation. BYO. Tea & coffee available
Patrick Gambles patrick.gambles@mvc.tas.gov.au

The Reel Scottish Country Dancers (FFT) Launceston:
Penquite Rd, Norwood. Every 2nd Saturday
Contact Tony to confirm group is running:
tonynorthey@gmail.com or 03 6331 8892

Clogging in North-west Tas:
Penguin: Monday 6pm, Wynard: Tuesday 6pm, Burnie:
Wednesday 7pm. Instructor: Jan Collins Phone: 0415 922
433 Email: cradlecoastcloggers@gmail.com

Celtic session Every Sunday at the Royal Oak,
Brisbane St, **Launceston** 5 - 7:30pm (03) 6331 5346.

Trad/Celtic session, 3rd Sunday of every month, 2-4pm
The Warf pub, **Wynyard** <https://www.facebook.com/The-Session-122016639201541/> Check for changes.

South

Folk Federation Dance Series:
The Folk Federation (FFT) runs a suite of dance events in
Hobart every Month. All are at St James Hall, Elizabeth St.
New Town (except occasional special events). Check
folktas.org for latest information.

>**TasContra** 1st & 3rd Mondays 7:30-9:30 (Feb-Dec). Live
Music every time. Workshop @ 7:30, all dances called. Be-
ginners warmly welcomed. \$10; \$8 f/t student

>**Dance-o-holics Unanimous:** 2nd Friday each month
(Feb-Dec), 7:30-10pm. A mix of interesting dances with a
variety of (usually, not always, recorded) fun music. \$10/8
Bring a small contribution for a shared supper after.

>**End Of Month Dance:** Last Saturday 7:30-11:30 each
month Mar-Nov. Always: Live Music, different theme, be-
ginner and family friendly, all dances called/taught.

Please bring some supper to share.

Hora Tasmania (FFT) Simple Israeli Dancing Wednes-
days 9:30-10:30am Caledonian Society Hall, 31 Homer
Ave, Moonah. All welcome. Cost : \$5
Michiko 6273 6327 or michiko.gough@gmail.com

TASCAL Scottish Country Dance Group
Thursday 7.15-10p.m inc supper. Fun, friendly dancing.
Caledonian Society Hall, 31 Homer Avenue, Moonah.
Mel: 0439 918 994; Sally: 03 6249 8880

Oatlands Scottish Country Dancers (FFT)
Tuesdays 7-10pm Gay St Community Hall, Oatlands
With the emphasis on fun, Robert teaches interesting danc-
es to ALL levels of dancers. \$5. Contact: Robert
0408290954 or rttasmail@gmail.com

Hobart Multicultural Dance Group:
>**Recreational Folk & Circle Dance:** Thurs 8-10pm,
>**Sacred Circle Dancing** monthly 3rd Sundays 7-9pm
Both: St James Hall, Rupert Av, New Town. Cost is \$5/\$4.
Contact: Peter & Krista Sands 62278471, Kate 6229 2752

Jolley Hatters Morris dancers, Tuesdays 6-7pm
Learn to caper, hey and rant to make the road to hell so
much more fun! Contact: Diana Davies, Squire, 0423 652
431; Diana.Davies@csiro.au

Irish Dancing Classes Hobart (Adults and Children).
Youth: Monday & Saturday, Adult: Wednesday. Bronwyn
0406 872 425, hobartirishdancing@yahoo.com.au

Authentic Greek Dancing Children/Youth classes
65 Federal Street, North Hobart. Contact:
Anastazia: anastaziahisiridis@gmail.com, 0498 940 603

The Gathering: Live music, easy dancing, great supper:
just \$10/5. Goodwood Community Centre, 3rd Fridays.
Ring Kylie 0488 442 922 to confirm it's occurring. Listen,
watch, dance or chat.

Kunanyi Folk Club 1st Saturday each month 7:30pm
Fern Tree Tavern, 680 Huon Rd, Fern Tree.
Contact Tony or David at kfc@folktas.org

Irish music session @ The New Sydney,
Every Saturday: 2:30pm - 6:30pm, New Sydney Hotel,
Bathurst St, Hobart

Hobart Old Time String Band, Every Thursday,
7:30pm, All Saints Lower Hall, Macquarie St, Sth Hobart
Bring an acoustic, stringed instrument and enthusiasm.
Mostly American Old Time Contact Cathy: 6273 2127

Trad Session-Irish/Scot, Last Thurs each month, 8pm
Fern Tree Tavern, 680 Huon Rd, Fern Tree
Contact Luke Plumb mandoluke@gmail.com

Franklin Folk Club, 3rd Saturday each month,
Upstairs, Palais Theatre, Franklin. \$5.00 and \$8.00.
7pm start. Feature performers and open mic.

More details on our website: www.folktas.org Please check with organisers before travelling.

Regular Events (continued)

Songwriters' Circle (Hobart) 2nd Tuesday each month 7.30-9:30pm (venue changes). For songwriters, creators and poets. Bring your new song/s to the session for professional discussion. Ring 0449 083 621 for venue

Tasmanian Heritage Fiddle Ensemble (FFT) (Hobart) meets Wednesdays 5:30-6:30pm during School Terms CC Thornley 0455 885 580 carlos@thebsot.com; <http://thfe.org.au>;

Huon Heritage Fortnightly Saturdays, 4-5:30pm Community music group devoted to playing and teaching folk music sourced from around Tasmania. All welcome. Steve Gadd woden@bigpond.com; 03 6266 3446

Grass Roots Union Choir Every Monday 5:30pm AEU Building, 32 Patrick Street, Hobart. All encouraged,

with an enthusiasm for singing, union history and solidarity. Peter Hicks: 03 6239 1320

Irish Murphy's Irish Session, 2nd & Last Sundays each month 2 - 4pm. Irish Murphy's, 21 Salamanca Place (cnr Gladstone St)

World Music Folk Orchestra – last Wednesday of the month 7:30pm Alma Street Community Centre, 17 Alma Street, Bellerive. Parking and venue at the rear of Bellevue House. Contact: Fred Pribac 0408 55925 fred.pribac@posteo.net

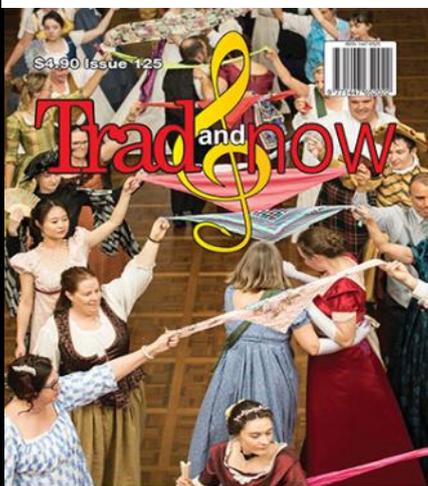
Australian Bush Dance Tunes Session, 1st Weds each month, Maypole, New Town, 7.30pm. Informal, participatory, with tune handouts. Contact 0418 138 939 or 0400 734 559.

Mostly Acoustic Jam, Every Tuesday, 7 for 7:30 Open to new musicians at all skill levels. Bright Eyes Cafe, Brook St Pier Hobart

Glenn Ferguson 0408 100 321

Hobart Society of Recorder Players, Meets fortnightly. All abilities welcome See <https://hobartrecorderplayers.com> for details.

Trad & Now is a monthly international music magazine



published in Australia and designed to serve the Australian folk, blues, roots, world, bluegrass and alternative music community. Available by subscription at www.tradandnow.com and from newsagents throughout Australia. See also: duckscrossing.org/shop for all sorts of musical and spoken word merchandise

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Bendigo Bank

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Please email Sarah at treasurer@folktas.org with your name and details so that she knows where the phantom monies have come from.

Cheques can be made payable to:

Folk Federation of Tasmania Inc.

and sent to:

PO Box 1638, Hobart Tas 7001

Executive and Committee contact details



President: Cathleen Hutchinson - president@folktas.org - 6273 2127
Vice President: Peter Hicks - vicepresident@folktas.org
Secretary: Elizabeth Fleetwood - secretary@folktas.org - 0429 843 150-
Treasurer: Sarah Lewis - treasurer@folktas.org - 0409 218 414
Drumbeat! Temp Editing Team: Sarah & Carrie - news@folktas.org

Committee members:

Fiona Henwood - fiona@folktas.org - 0427 325 377
Carrie Riseley - carrie@folktas.org, 0421 149 171
Tony Eardley - tonye@folktas.org, 0402 288 655
Scott McDonald - scott@folktas.org
Kylie MacLeod - kylie@folktas.org

Northern Rep: Tony Northey - tony@folktas.org - 6331 8892

Southern Rep: David Wanless - folkdancetas@gmail.com - 6273 2127

North West Rep: Vacant

Subgroups:

Burnie Scottish Country Dancers: Trina: 6425 2630; m4tmoule@gmail.com
Hora Tasmania (Israeli dancing): Michiko - 0423 173 497, 62736327
Reel Scottish Country Dancers: Tony Northey - tony@folktas.org - 6331 8892
Oatlands Scottish Country Dancers: Robert Templeton - rttasmail@gmail.com
Tasmanian Heritage Fiddle Ensemble (Hobart):
CC Thornley - carlos@thebsot.com - 0455 885 580
Mt Roland Folk Festival: Teri Young, wewillnotneedlegstostand@hotmail.com
Songmaking Sessions: Emily Sheppard, emilyjsheppard@gmail.com

Our aim is to present, support and encourage folk music, dance, art, folklore and all folk activities as they exist in all their forms.

We provide a link to similar organisations throughout Australia for all those interested in the folk arts.

RETAIL DISCOUNTS

when you show your
FFT membership card!

CITY MUSIC
Launceston 10%

ROYAL OAK HOTEL
Brisbane St Launceston,
10% off main meals

**LAUNCESTON JAZZ
CLUB**
Reciprocal concessions

If you can offer discounts to FolkFedTas members, we'd love to hear from you — contact the secretary or president; their details are on this page.

If you have any questions about the FFT or the folk scene in general, feel free to contact your friendly local committee member

DRUMBEAT!

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www.folktas.org