

Drumbeat!

The Magazine of the Folk Federation of Tasmania Inc.

News ~ What's On and Where ~ Dance ~ Music ~ History ~ and More

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- IN THIS ISSUE -

- 1 New Holland Honeyeaters on Hobart FM
Alan Raby
- 2 Coming up: Twangfest
Deb Ford
- 5 New Trad Session at Ferntree Tavern
- 6 Summer Songmaking in the Huon
Sarah Lewis
- 8 Hear & Know meets Claire Anne Taylor
Sarah Lewis
- 16 Drumbeat Editor - Position Vacant

- REVIEWS -

- 3 Album: Claire Anne Taylor - All the Words
Jackie Gregory
- 4 Concert: Les Poules a Colin
Helen Morrison

- WORLD OF FOLK -

- 5 "The Session"
Steve Gadd
- 10 A brief overview of early music in Hobart
Elizabeth Fleetwood

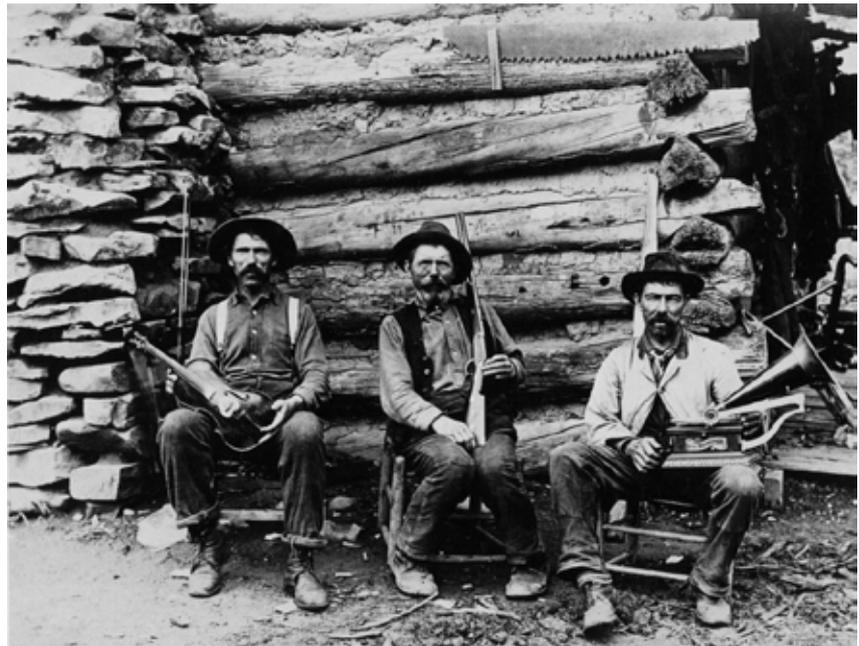
- DANCE NEWS -

- 12 Rogues Ball! and country music weekend
David Wanless
- 13 Program for a weekend of Roguery
- 14 Dance Folk Tasmania
Sarah Lewis
- 15 Dates for Claremont Scottish Dances

- DIRECTORIES -

- 18 Artist's Directory
- 19 Regular Happenings

NEW HOLLAND HONEYEATERS - ON HOBART FM "MOSTLY FOLK"



The New Holland Honeyeaters generally accompany their live performances with projections of striking imagery, in this case of musicians and people of Appalachia (Photo courtesy of Alan Raby)

The Sunday of the Cygnet Folk Festival 2019 found me ensconced in St Mark's Hall with hardly an empty seat as the lights went down, the screen lit up and the New Holland Honey Eaters began another of their "radio" shows.

They weaved arms, bodies and instruments around the single golden stereo mike for over an hour in a very "live" performance. There were no second takes no matter what happened and we were all thoroughly entertained.

I left better informed about the passions, pressures and life's battles of the many ethnic groups who were pushed together in the Appalachian mountains since the European invasion. Irish, Scottish, Germans and English all struggled to survive amongst themselves and with the indigenous tribes.

The show's creator Stan Gottschalk posits that because of the traditions and culture they brought with them into this isolated mountain area, with pressures

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.

Have you considered writing a piece for Drumbeat? We welcome contributions from our members and from anyone else in the Tasmanian folk community.

If you'd like to run an idea past us, don't hesitate to get in touch. We'd love to hear from you! Write to news@tasfolk.org with 'Drumbeat' in the subject line.

The deadline for the next edition of Drumbeat is the 15th March 2019.



The New Holland Honeyeaters in fine form at Cygnet Folk Festival 2019 (Photo courtesy of Alan Raby)

on arable land and their very survival, and a distrust of the Federal government, the people of this area became fatalistic, traditionalist, individualistic and fundamentalist, attributes that survive to this day. This, he says, in part explains their high level of support for President Donald Trump whose great-grandfather settled in this area from Germany.

We learn about some of the family feuds, the poverty and the power wielded -- often violently -- by so-called "security" companies engaged by the employers. (For a moment I thought of our current



off-shore detention facilities and our Tasmanian forestry battles but I had to come back to the hall. More tales were unfolding). Unions, or rather their leaders and members, were literally bashed to death.

Only coal mining and forestry provided work. The illicit distilling of whisky and subsequent Federal government tax on grog also led to deaths and battles as they tried to make their corn into a cash crop.

The songs and musical styles (from shape note a cappella church choirs to dance music) reflect the musical traditions that each group of migrants brought with them.

Stan Gottschalk has given permission for me to broadcast *Fiddle Tunes and a Hard God: the story of Appalachia* on Hobart FM community radio.

From Tuesday 19th Feb in the Mostly Folk show (6pm-8pm 92.1 and 96.1FM or streaming live at www.hobartfm.org.au) you will be able to hear the show as performed at Cygnet in self-contained segments or episodes. Thereafter I will be on air every third week.

These are fascinating stories and music that make very good radio. I hope you will listen in and enjoy it.

Alan Raby

I also recommend Stan's family website for more background info: <https://www.stanspage.com>



TWANGFEST IN WOODBRIDGE

Twangfest is an up-coming ukelele event for uke people - and others interested in music, fun and friendship - not necessarily in that order...

The dates for this year are Friday the 1st and Saturday 2nd March 2019.

For those of you who haven't been before, TwangFest is a mini - ukelele festival held at Westwinds Community centre, on 15 acres just

south of Woodbridge. This will be its third year. Entry for event is \$15 and any profit goes to guest artists.

There are campervan and bunkhouse facilities available for those who want to stay Friday and/or Saturday nights. Camping fees last year were \$5 p/p per night. Other facilities include kitchen, bathroom, hall and meeting rooms, BBQ's, firepots, and BYO alcohol is fine.

There will be a program of sing-

alongs, workshops and demonstrations to suit a range of experience. Amongst the guest artists and presenters there will be a rock'n'roll session, a clawhammer workshop and an introduction to jazz chords.

Please keep the date free and pass on the info to your ukey/musical friends.

Deb Ford

'ALL THE WORDS': GORGEOUS AND TRANSPORTING

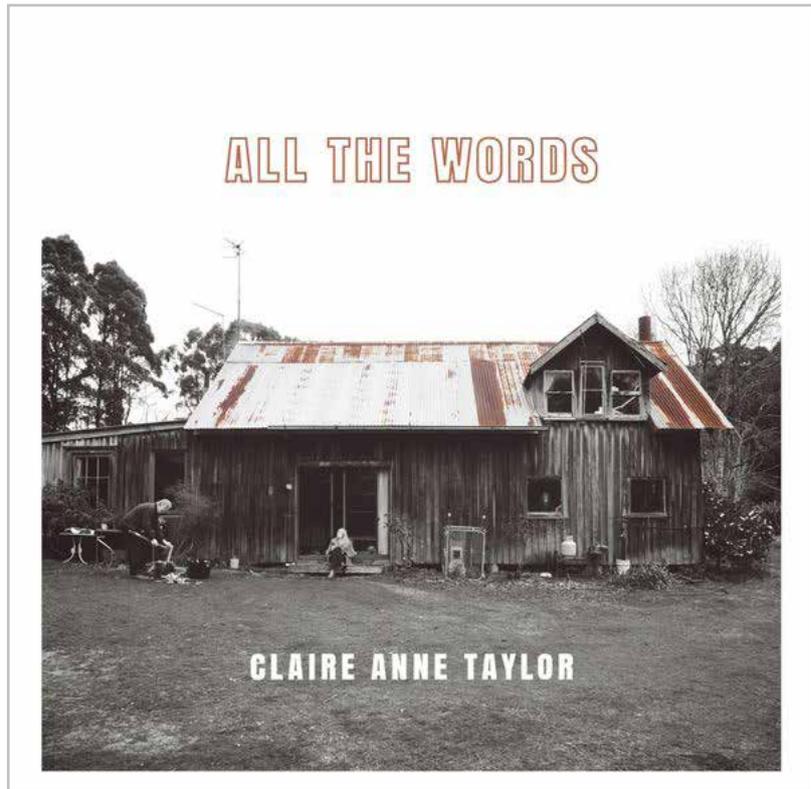
In the interest of full disclosure I must admit to be a huge fan of Claire Anne Taylor. When I was asked to review this album I already knew I would love it... and love it I do.

This, let's not call it an obsession but an admiration, has the given bonus that I have heard some of these songs in live performances. The fact that these songs translate so well live and recorded is a testament to not only the songwriting but the brilliant performance ability of Claire.

This album is full of funky tones, great melodies and stories that weave and duck and sometimes hit you in the face (then rub it better).

Opening with the everyone has been there 'Drunken Choir' then followed by the hefty I think I knew this chick in my 20's 'Pick Your Bones' you are taken on a journey of stories and genres. There is no label to attach to this album and that is its beauty. Through words of love, heartache, longing, homesickness and appreciation of people, places and experiences, these songs transport you to a world not dissimilar to your own but gorgeous in it's descriptions.

While my personal favourite is the very cut back, Otis Redding sounding 'Hold Me Darling', this album has a collection of tracks



Claire Anne Taylor's new album 'All the Words' was recorded and produced in Tasmania.

that showcase some of Tasmania's best musicians. Strong, driven tracks with great riffs and rhythms especially 'Boogie River'. Team this with great recording, production and mixing and this proves to be a wonderful album with surprises and spectacular moments throughout.

You really do need to do yourself a favour and buy this album!

5 out of 5 slightly biased but well earned stars from me.

Jackie Gregory

'All the Words' was recorded live in the Huon Valley, Tasmania by Chris Townsend.

You can buy the album from Claire's website: <https://claireannetaylor.com/>

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LES POULES À COLIN

CANADIAN TRADITION AT HOME IN TASMANIA

A packed house at Lindisfarne Masonic Hall saw the band of the moment, Canadian-born quintet Les Poules à Colin.

Hot on the heels of their Cygnet Folk Festival and Eastern seaboard shows, 'Les Poules' (call them 'Col's Chooks', if you will), wowed the audience with their slick performance and musicianship, subtle humour and vibrant stage presence.

Les Poules à Colin, described by some as a 'supergroup', are a band of young, next-gen musos who met at their parents' traditional Québécois gigs. The five-piece group of friends ultimately, and some would even say unsurprisingly, formed their own band several years ago. These are musicians who have learned their craft from their elders, studied music academically, and have gone on to create their own style in one musical melting pot.

Their music is sung in French and English, and includes traditional and Québécois instrumentals, with old-time, jazz and classical overtones.

Les Poules à Colin work together seamlessly to produce the music of their generation: new, vibrant and flamboyant, with each member bringing a well-rounded skill set to the stage. Together they create syncopated layers of music, swinging from a waltz time backbeat into unison stop-starts so well rehearsed that this is one unit of five well-matched brilliant musicians not to be missed.

Each musician displays skills well-grounded in their collective upbringing. Sarah reveals classical piano styling, fingers confidently flying over the keys while sidestage shadows gather at a keyboard coda. Marie's powerhouse bass subtly drives the band with a down-home, upbeat and integral bass line. Her brother Colin's stomp box which opened the show with click-track precision gradually softened into lovely layers of mandolin, vocals, lapsteel guitar and possibly even mando-banjo. Éléonore adds depth and presence to the sound with acoustic guitar while Béatrix offers strength in clear, high vocals and a Celtic-inspired fiddle style second-to-none.

A rare treat is Sarah and Béa's singing, whether in unison or harmony, their voices melding to tell the story of love, longing, and even murder and betrayal. Take in Sarah's mesmerising solo vocals with piano, or even all five band members singing in rare five-part harmony while multi-tasking on their instruments. An amazing full, rich sound leaving the audience wanting more.

Their second trip to Oz now complete, the band can be proud of their achievements here on their trip Down Under which began in Montreal on Christmas Day 2018. A well-polished long, but not too long set, featured music from their back-catalogue of original and traditional tunes as well as new music from their latest CD, penned while in Australia last time, and curiously titled *Morose*. This CD is anything but *Morose*, and I look forward to it being a feature on my upcoming Hobart FM (96.1) Mostly Folk shows (Tuesdays 6-8pm).

This is a band going places and we look forward to welcoming Les Poules à Colin back to Tasmania for their third visit hopefully not too far into the future.

To open the show, local support group Teahouse warmed up the crowd with instrumental pieces inspired by world music influences. The future of music in Tasmania is alive and well.

For all the latest in music events, check Roger Joseph's website www.arelmedia.com.au or email manager@arelmedia.com.au.

Helen Morrison

For more information about Les Poules à Colin visit: <https://lespoulesacolin.com/band/band-english/>



Canadian band Les Poules à Colin played to a packed house in Lindisfarne following their appearance at Cygnet Folk Festival (Photo: Luna Calmette-Ratelle)

THE SESSION

Watch their faces now,
Between tunes at the session,
Waiting for that aural cue,
To transport the moment
Into one thing or another.

Notice, there by the Guinness tap,
The players that normally lead the set
Are, all three, at the bar, for a top-up.
Careless that they have created an absence,
A crack within the Craic.

Those left sitting,
Having already played their most familiar
Standards and standbys,
Milked 'Begg'd Borrowed and Stolen',
For its better known delights,
Show discomfort at the vacancy
Of the moment.

Yet, to a person,
Every player has a few gems
Sitting there,
Several layers of memory down,
Not quite wanting to rise to the surface
To solidify to consciousness
And animate
The dancing of the hands.

See them all,
Stifled at the bottle neck
Between courses of jigs and reels
And those lesser known pieces
Just out of reach.

They invariably start doodling,
Up and down scales,
A bit of a chord here,
A partly remembered sequence there
Fingers fluttering where they will.

It would be wrong to reckon
That this is a distraction or mere
Fidgeting.
Rather, it is a way to jiggle open
Those doors and windows
Jammed shut.

At last some player will turn
A chance flurry or cadenza,
That will suggest a tune,
Or perhaps a whole set,
Emerging gradually out of
Indecision and quietness.

Those around grab a few notes of it,
Here and there,
Until all at the circle join in,
And the hive-mind strengthens.

Then the sweet cacophony beckons
The session leaders back from the bar.
A quick sip of black ale,
And the flute returns to the lip,
The bow to the strings,
The fingers to the buttons,
And all seems right with the world.

Steve Gadd

TRAD TUNES SESSION - FERN TREE TAVERN -

Tasmanian born and globally
respected mandolinist **Luke Plumb**
is starting a new Trad Tunes
session at Fern Tree Tavern on the

last Thursday of every month.

The first session will be on the
28th March, from around 8pm.
The focus will be mostly (but not
exclusively) Trad Irish.

It'd be great to see some familiar

faces - and some new ones.

The food is good, the fire is
warm, but the tunes are what
we'll be there for. Buses down the
mountain run until quite late.

Come along!



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www.folktas.org, or our Facebook
page for general events, or the
Dance Folk Tasmania group.



SUMMER SONGMAKING IN THE HUON



Students participating in the Huon Valley Songmaking Sessions (All photos are courtesy of Teri Young)

Following on from previous years' successful youth songwriting "schools" in 2017 and 2018, Teri Young has been at it again, inspiring the next generation of Tasmanian composers.

After previously running schools in Hobart and Orford, Teri secured funding* to run two songwriting schools in 2019. The first of these ran from January 7-11 at Peregrine school in Nichols Rivulet and was aimed at children aged 8-18 from all over the Huon. The event was run as a Folk Federation of Tasmania Inc. event by Teri and her many helpers.

The Songmaking Sessions

consisted of five days of learning instrument playing, songwriting, musicianship, playing in bands and recording in a professional pop-up studio. Six Tasmanian musicians were involved: Emily Sheppard, Teri Young, Hamish Stevenson, Betsy Hanson, Charlie McCarthy and Al Future. There were also some much-appreciated volunteers who helped significantly.

The sessions ran from 10am - 3pm each day and all participants had the opportunity to perform in a concert on the Saturday afternoon at the Cygnet Folk Festival as well as the end-of-week finale concert on the Friday afternoon. The participants performed using

various instruments; as well as the guitars, ukuleles, fiddles that were taught in the sessions there was a rhythm box, a hand drum, a trumpet and cello. Compositions weren't necessarily what you might consider "folk" (not even the trumpet-accompanied rap about Santa Claus breaking and entering) but they were all original pieces by Tasmanian composers.

Invited by Teri as an FFT representative to attend the Friday Finale concert I spent a (rather sweaty) pre-Cygnet Folk Festival afternoon being impressed and amazed by an array of young musicians. Some songs were joie de vivre-filled ditties about friendship or humorous





rants about annoying little brothers but others showed a depth of reflection and maturity that took me by surprise; others still demonstrated those uninhibited imaginations that children have before “reality” gets in the way.

As a nonparent I don’t get much exposure to the brilliance of massed youth and I really enjoyed seeing the ways that this diverse group of young people interacted and behaved in a space where they felt safe and valued, each knowing that whatever musical offerings they presented would be respected and celebrated. Some of the compositions and collaborations had only been put together in the preceding couple of hours or less so they were less polished or only partly finished but this was immaterial, these pieces were performed and appreciated.

In what can sometimes be an incredibly critical world (or maybe some of us just have a critical inner voice) it was refreshing to see young people being taught that it’s important to express yourself without needing to measure up to specific criteria.

The Songmaking Sessions are a great way for children to develop their ability and deepen their interest in music- and song-making, while understanding more about the whole process of creating songs from inception to production and performance. The concert performances and recording studio experience in particular introduce two things that without prior experience could be very daunting to have to tackle later in life! Hopefully the participants have learnt ways to access and enhance their creativity and skills as songmakers not only musicians. While it takes talent and hard work to play or sing well, if one really wants to attain longevity and respect in the music world writing a hit is arguably better than singing one.

It’s very gratifying that the Folk Federation can be involved in events such as these. The atmosphere at the concert was similar to that which the FFT try to create with the annual Song and Tune Writing Awards: a welcoming space where people can display their creativity and originality, not a competition so much as a sup-

portive community of peers**; more acclamation than elimination!

As I watched the final number “Happy” performed by everyone I couldn’t help but try and peer into the future. Who, if any, here will be inspired to take their learning further? Who might be a professional musician or songwriter in a few years? Who might, like Teri has, take up the baton of inspiring young people to discover their creativity because that’s what someone did for them some years before? We’ll just have to wait and see.....

Finally a very perceptive quote from one of the compositions, The Incredibly Taxing Process of Songwriting (Jet), with which I’m sure all songwriters would agree: “Writing lyrics gives you power”. I think that sums up what everyone got from the Songmaking Sessions.

Sarah Lewis

** Our sincere thanks go to Arts Tasmania for their generous funding.*

***Awards open Aug/Sept, if you’re interested keep your eyes out for publicity #cashprizes #shamelessplug.*

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Hear and Know

meets Claire Anne Taylor

The girl from the barn in Milabena who accidentally stumbled into a singing career after winning the busking contest at the 2013 Byron Bay Bluesfest has just released her second album.

Claire's first album, *Elemental*, received widespread critical acclaim in 2016 and since then she has been busy playing shows all over Australia: launching the album, co-headlining with William Crighton, numerous festival appearances including Festival of Small Halls, as well as buying her own barn with her partner. Somehow, somewhere she has managed to fit in writing and producing a second album, *All The Words*, which she is currently touring Australia with. H & K snared Claire after the *Cygnets* launch.

An enigmatic individual, Claire appears ageless; she somehow simultaneously embodies youthful naivety and aged wisdom. An upbringing full of family love, encouragement, creativity and the Tasmanian wilderness has developed a singer able to perceive and articulate the deepest of human emotions, delivering them eloquently to the listener's consciousness as if a personal gift.

And did her voice really get that way thanks to the Tassie devils living under the barn; was it design or default?

Claire has always had an unusual voice, even her speaking voice has a husky quality and she was sometimes teased as a child for sounding sick. Dispelling the possibility that she has worked for years to perfect her oxymoronic smooth raspiness she explains that a throat scope a couple of years ago showed that her larynx (voice box) is asymmetrical. A normal larynx is symmetrical and closes completely to eliminate



Claire Anne Taylor (Photo: Ruby Taylor)

all the breath in it. Claire's is an unusual shape so it can't fully close, meaning the breath isn't completely removed, lending a naturally breathiness to her voice in both talking and singing.

I can't imagine a singer who wouldn't love to have such a distinguishing congenital characteristic. Is this the case, Claire?

A lot of singers say that I sing incorrectly because I can't eliminate the breathiness in my voice so I don't sing in a traditionally correct method. Now that I know what is going on with my anatomy and that I can't help it I'm totally at peace with that and I'm happy about it.

Clearly puts her entire being into singing live. Perhaps so that any perceived doubts about her vocal talents are dispelled by her physical efforts?

No it's more about getting lost in the song. When I get completely transported in the song that's when my whole body and every part of my being is in that world for that moment. I don't think it's necessarily to do with my voice as such but more just the way that I feel music.

The barn (the family home in Milabena where Claire grew up with her parents Rob and Anne and five siblings) been such an inspiration to you. Now that you have your own place in rural Southern Tasmania do you have

"That's one thing that I'm very proud of with this album... that I felt like it's very true to who I am."

I wonder whether past criticism of her voice has made her stage performance so dynamic, she

your own "barn" that you're creating a history for?



Claire Anne Taylor at her album launch during Cygnet Folk Festival (Photo: Katherine Tattersall)

Well I think so. I feel like I'm following my parent's footsteps. They created this life for us, for their kids, and it was so rich in artistic expression and encouragement. They always encouraged us, that was the most amazing part about it especially with our art and creativity. I feel like that's what I'm sort of creating now with my partner. I have a dream of one day building a little studio at our property. I feel very inspired by where we're living. We have this gorgeous creek and a waterhole in the back yard. I spend a lot of time down there by the rocks, even swimming in the summer. If ever I'm feeling a bit stressed or I need to get into an artistic creative headspace I take myself down there. It's a really peaceful little place. I think that having that space to express yourself is really important.

Is all your inspiration found when you're at home or does it strike while you're touring?

It's a double-edged sword. When you're on the road you don't often have the energy that's required to create. Personally I think that creativity requires a certain state of mind and if you're gigging, you're so exhausted the last thing you can do is pick up the guitar and write a song. But you do pick up stories

and experiences on the road, little gems that you store away in your suitcase and bring them home to eventually make into songs when you have down time

Most of my songs are very honest and autobiographical, a lot of them are almost exactly as things happen. There's nothing fictitious about songs like "The Fire" and "Rise to Your Door" but there are certain songs where I might have an idea, like with "Pick Your Bones" I wanted to write this female character that was strong and didn't fit into typical stereotypes of female characters.

I'm a bit sick of having badass strong male characters but never hearing a story where the woman is the one in that role. The basis of the story is a personal story that I heard but I did embellish it and fill in the blanks. I think it's really good to mix things up, to sometimes write something personal but other times to put yourself in other people's shoes and see where your imagination takes you.

Listening to *All the Words* and thinking about genres, I realised that what I could hear above, through and behind the riffs and rhythms was honesty, in the lyrics, the sentiments and the attitude.

We agree that 'Honesty' or 'Honest Vocals' should definitely be a genre.

I think that's what artists probably want to achieve in an album but sometimes that gets taken away from them. [With *Elemental*] the production got taken away from me a little. That's one thing that I'm very proud of with this album [which was produced in Tasmania] that I felt like it's very true to who I am. I was able to make all the choices and the decisions, meaning that I kept it who I am.

Producer Chris Townend was very respectful, he gave me my space to make my choices about my songs. Almost all the artists on it are Tasmanian; I played with a few different people until I found those people that I felt happy with the energy between us. Sometimes you just play with someone and instantly you feel this connection and you don't really even need to verbally confirm it you just know through your understanding that you're both on the same page.

Sarah Lewis

All the Words is reviewed elsewhere in *Drumbeat* and you can listen and download it at <https://www.claire-annetaylor.com/store>

A BRIEF OVERVIEW OF EARLY MUSIC IN HOBART



The Hobart Town Hall organ, installed in 1870 (Photo: Hobart City Council)

This is the text of talk given at the Grand Regency Ball in the Town Hall, on 24th Nov 2018. It is reprinted here with the permission of the author, Elizabeth Fleetwood.

These days, we can readily listen to great music and dance to it as well, in lovely settings like our Town Hall, but it wasn't always that easy. Below are a few insights to illustrate some that development.

The Indigenous inhabitants of Tasmania had, quite naturally, their own songs and means of music-making, established over thousands of years.

European music however took a while to get going, as the claims of sheer survival came before any notions of merry-making. One of the earliest records of any such is in November 1811, when Sydney's Governor Macquarie came to visit. Large bonfires were lit, and:

"...the inhabitants, troops and convicts continued singing and dancing

around these to a late hour".

A rather grimmer comment is that of a surgeon who observed the convicts' turning the jingling of their chains into music to which they sang and danced. And singing in the pubs was widespread – mostly as an expression of resistance and exile. Many of the words sung were written by the Irish convict Francis McNamara, known as Frank the poet, and they were usually sung to the tunes of British folk ballads.

The ladies did it too, as we gather from comments made by Bishop Nixon's wife. Convict women – and there were over 400 being held in the Brickfield factory in North Hobart in the 1840s –

"...are left in total idleness; they dance, play, dress up for acting"

and it all amounted to

"a sink of iniquity".

It should be noted that it is more than likely that Mrs Nixon herself

had a piano in her own parlour where she could pursue music-making in a rather more refined style... Indeed, many settlers also had musical skills; those wealthy enough brought the means with them, but for many, particularly the poorer free settlers, the scarcity of instruments required some ingenuity. This created the many and wonderfully varied bush bands, often consisting of a fiddle supported by tea chest basses cobbled together from packing cases, old tin cans, spoons, musical saws, coombs and even old bones.

An important early player and composer of much music here was the convict Alexander Laing, who arrived in 1813. He produced over 60 original compositions including jigs, strathspeys, hornpipes, marches, reels and waltzes. He became the constable for the Pittwater district, married and had nine children, and kept a diary of which some fragments survive. He tells of the occasion, while he was still a convict, when the infamous

bushranger Michael Howe raided his master's house and ordered him, Laing, to play the violin for the unwelcome visitors.

In time, others took up the cause of music. Anne Clarke, in the 1840s, was the first female theatre manager in Australia and induced many high-quality performers to come and sing and act here at our Theatre Royal.

Another important figure was Frederick Packer, who arrived in 1852 and became very prominent in the town's musical life as organist in St David's and later on this very organ here (in the Town Hall), which was acquired largely due to his efforts. Some of Packer's songs became long-running hits; he also composed the Ode of Welcome for the Duke of Edinburgh's visit and wrote commemorative pieces and successful comic operas.

One particular style of music was here from almost the earliest (European) days: the regimental band. The military who guarded the convicts needed to be marshalled. Initially this was probably done by no more than a drummer, but some of the later regiments who took their turn of duty in Van Diemens Land had some fine bands.

For the first thirty or so years, these regimental bands were almost the only significant 'orchestras' in the colony, if we may call them that, providing not only the military marches but also classical music, quadrilles, waltzes and popular tunes. These bands were the

mainstay of any balls held in town, particularly at the Government House functions.

The best of these bands was with the 51st Regiment, under the management of a Mr Duly. The Regiment itself was under the command of Lt-Colonel William Henry Elliott, later 'Sir'. Lady Jane Franklin described, in a private family letter, this Colonel's wife as:

"...a woman whose character is more than problematical, and whose manners are grossly indecent and disgusting."

In November 1839 the Colonel refused the services of his band for the next gubernatorial ball, on the grounds that his wife had been insulted by not being received at Government House. A rather sad scratch orchestra had to be hastily assembled for that occasion. The young people danced happily enough, but the gossip among the adults, which spilled over into the local papers, was scurrilous and somewhat nasty. It was a quite the local scandal of the day!

That band's excellent master, Mr Duly, was part of a very musical family who decided to leave the Regiment and settled here. They made a great contribution to Hobart's culture. The daughter Agnes became an accomplished soprano. One of their sons, George, appeared as solo flautist at concerts when only 15 years old, and presently organised Annie Clarke's Theatre Royal Orchestra, managing several successful productions there.

He began to compose, first ballads and then wrote the first opera to be wholly composed and produced in Australia, called Conrad the Corsair. It was a tremendous success, as the papers reported, writing:

"...of this music, which is the composition of Mr. Duly, jun., it can only for the present be said, that it exhibits considerable talent, taste, and elaboration, highly creditable to so young an author, and giving promise of greater things to come."

Alas, those greater things never did come, for George Duly died in 1847, aged only 22, of typhoid fever. The score of the opera is lost, although two songs from it have survived, having become very popular and thus frequently performed at the time.

As a side note, that 51st Regiment went on to serve in India, and despite losing one son at such a young age, the Duly's were still the lucky ones in their choice of staying here. Of the 16 members of that regimental band, only one survived – all the rest died of cholera under the hot tropical sun.

These days in Hobart we have it so very good, enjoying a wide range of music from grand balls to folk dances, concerts, string quartets, harp ensembles and so much more. Amid all that abundance, we should spare a thought for those who have contributed so much over the years to make it all possible.

Elizabeth Fleetwood

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.

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THE ROGUE'S BALL!

ROGUERY ENGLISH COUNTRY DANCE & MUSIC WEEKEND

A whole weekend of roguery, with a concert, world class singing, music and dance workshops and dances:

From the USA via the National Folk Festival, for the first time in Australia, the Roguery trio is composed of three highly versatile veteran musicians that have come together to enchant dancers and listeners alike. Their arrangements range from strictly traditional to soaring flights of imagination and

improvisation. They have recorded 6 CDs, and have become favourites at events throughout the USA and England.

The band's varied influences include English, contra, early music, classical, Breton, Scottish, Irish, Cape Breton, Galician, French, Balkan, jazz-fusion, Greek, and a variety of song traditions. To get a feel for their music see: roguery-band.com.

Over three days in April Roguery will be with us in Hobart to delight us with a concert, singing workshops, music workshops, dances and dance workshops. Come along to all or some of the festivities - this is not to be missed!

David Wanless

You can buy tickets from: trybooking.com/BADSB and find out more details on the FolkTas website: folktas.org/roguery.

ABOUT THE ROGUERY TRIO & BROOKE FRIENDLY

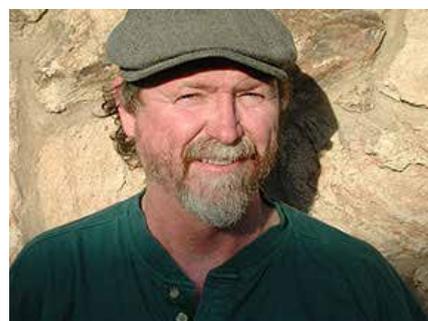
Dave Bartley (Seattle) plays mandolin, guitar, cittern, and numerous other plucked string instruments. He has also written over 250 tunes, some of which are working their way into repertoires around the country. He can provide a quiet foundation, inject a fiery driving rhythm, or pull wicked licks out of thin air. His odyssey from flashy rock guitarist to classical musician to eclectic sideman to tunesmith filters through his fingers, making you wonder what he'll do next, playing the tune, then playing around, inside, and beyond it.



Shira Kammen (Berkeley), a multi-instrumentalist (primarily violin and vielle) and vocalist, has spent most of her life exploring early and traditional music. She is one of a rare class of musicians that elevate the musicianship of those around her with her astonishing virtuosity and imagination. A favorite at dance and music camps and a member of many bands and ensembles, she is constantly performing and teaching nationally and internationally with the elite of the music world. She has appeared on 60-ish recordings in a variety of styles of music, and is considered a demi-goddess in early music circles.

Jim Oakden (Santa Cruz) started playing piano and clarinet at an early age and stumbled into early music from the classical music

scene, from whence he discovered the world of traditional and ethnic music. Having diverse tastes (or a short attention span), he performs on an absurd number of instruments, from accordion to zurna (to name a few).



Brooke Friendly (Ashland) has been folk and country dancing for more than 30 years and has taught since 1982. Brooke has been on staff at numerous dance camps, weekends, festivals, balls, and other events around North America and England.



PROGRAM FOR A WEEKEND OF ROGUERY

Friday 26th April

7:30–9:30pm: *Roguary in concert*

Saturday 27th April

11:00–1:00: *English Country Dancing: Lyrical to Boisterous, Silly to Sublime* (Brooke Friendly and Roguery)

Experience the variety of texture and mood as well as the qualities of movement and phrasing distinct to English country dances old and new. No dancing experience or partner required.

2:30–5:00: *Impropriety – the dances of Brooke Friendly and Chris Sackett* (Brooke Friendly and Roguery)

Enjoy a whole session focusing on the dances of Brooke Friendly and Chris Sackett, published in *Impropriety* volumes 1–6, and perhaps some new, unpublished dances. Come dance to the great tunes—old and new—that have inspired the figures, phrasing, progressions, and nuances that are the signature of this duo's work. No dancing experience or partner required.

7:30–11:30pm: *Rogue's Ball – English Country Dance + Contra* (Brooke Friendly and Roguery)

Raucous to serene trad-inspired music by Roguery (USA). A dance party with English country dance, contra, and ceilidh style dances. All dances taught. No dancing experience or partner required.

Sunday 28th April

10:00–11:30: *Singing in a Circle* (Shira Kammen)

Sing rounds, canons, catches, and other forms using musical imitation from the 12th to 17th centuries. The pieces will range from the simple and sweet to the complex and rich. For anyone who likes to sing, experienced and otherwise.

Shira is one of a rare class of musicians that elevate the musicianship of those around her with her astonishing virtuosity and imagination. She is constantly performing and teaching nationally and internationally with the

elite of the music world.

10:00–11:30: *Beyond Boom Chuck: Accompaniment* (Dave Bartley)

Expanding the kinds of backup done by rhythm players, for dances and other settings. It is difficult to count the number of bands of which Dave Bartley is a member. He plays mandolin, guitar, cittern, and numerous other plucked string instruments. He can provide a quiet foundation, inject a fiery driving rhythm, or pull wicked licks out of thin air

10:00–11:30: *Galician music* (Jim Oakden)

Learn some wonderful tunes from Celtic Spain with some cultural background, including some commentary on playing them for dances. Jim is a master multi-instrumentalist.

10:00–11:30: *Dancing the Whole Dance* (Brooke Friendly and Deanna Devers)

Experience dancing all roles in a dance. Enjoy a variety of fun, accessible English country dances while we play with global/positional terminology—a great way to build community and learn (and dance) the whole dance. No dancing experience or partner required.

12:00–1:30: *Popular Music of the English Renaissance* (Shira Kammen)

Explore the wit, humour and melancholy of the High Renaissance in England. We'll look at dance melodies, ballads, madrigals, rounds, drinking, love, and newsworthy songs from a number of different sources: 'Pills to Purge Melancholy', Ravenscroft, Playford, Shakespeare's plays, among others.

12:00–1:30: *The Broad Church of Contra Music* (Dave Bartley)

To its Celtic base, modern contra dance music adds inspiration from all sorts of genres – Quebecois, Cape Breton, rock and roll, jazz, techno and even TV theme songs and symphonic music. Dave Bartley has written hun-

dreds of tunes and played with numerous bands in various genres. He'll use this workshop as an excuse to indulge in an eclectic menu of tunes and influences. All musicians welcome, with no intent to play for dances required.

12:00–1:30: *Not Everything in 3 is a Waltz* (Jim Oakden)

Explore the mysterious world of mazurkas, hambos, bourees and more. Jim started playing piano and clarinet at an early age and stumbled into early music from the classical music scene, from whence he discovered the world of traditional and ethnic music. Having diverse tastes (or a short attention span), he performs on an absurd number of instruments, from accordion to zurna (to name a few). A dancer himself, he specializes in playing for dancers in a bunch of bands and genres. This workshop is best for music readers.

12:00–1:30: *Dance Here Now* (Brooke Friendly and Deanna Devers)

Dance, laugh, and experiment as we focus on dancing rather than dances. Build learning, helping, and partnering skills. Be ready to accept mistakes as an opportunity to get better at recovering. Dance more, worry less. No dancing experience or partner required.

(Lunch) 1:30–3:00: *Brooke Friendly*

Brooke Friendly will lead a callers'/organisers' chat, focussing on the topics from her two Sunday morning workshops. People may have some specific questions about what they experienced in that morning.

3:00–5:00: *Rogue's Farewell* (Brooke Friendly and Roguery)

A final chance to dance to the raucous to sublime music of Roguery, featuring the English / American connection – exploring the blurred area between what is defined as English Country Dance and Contra (American) dance (and a little dash of Scottish) — figures and styling that have crossed genres. No dancing experience or partner required.

DANCE FOLK TASMANIA - NEWS OF THE DANCE FLOOR



Dancers at the Grand Regency Ball at the Hobart Town Hall in November 2018 (Photo: Folk Federation of Tasmania)

The Folk Federation of Tasmania runs various dance events and groups around the state; three Scottish country dance groups (Burnie, Launceston and Oatlands), Hora Tasmania (Hobart) and the Hobart dance series.

The dance series consists of four dances per month; two contra dance evenings (1st and 3rd Mondays), the cleverly titled Danceoholics Unanimous (2nd Fridays) and a big themed folk dance held on the last Saturday of each month (Mar-Dec). Contra dancing is a style of American social dancing slightly similar to square dancing, and Danceoholics is a variety of all sorts of different folk styles depending on numbers, preferences, upcoming dance events or recent dance book purchases.

All of our dances are built on the premise that no partner or experience is necessary; newcomers are welcomed and helped by our more practised hands and feet. The end-of-month dances begin with straightforward introductory dances. Our dance organisers, David Wanless and Cathy Hutchinson, took over the running of what was previously a monthly bush dance over 20 years ago, and decided to revamp it by introducing a different themed dance and band each month.

Over the years, recurring themes have included Scottish ceilidh, Irish ceili, English ceilidh, Contra, US square, Quebecois, Regency, Victorian, Balkan and Australian bush dancing. The bush dances have been further augmented by using collected and contemporary

Tasmanian tunes and dances, including versions of popular dances recalled by those who danced in the apple sheds in the early 1900's. These End-of-month dances were Cathy and David's first foray into organised dancing, but when the regular dancers couldn't wait a whole month to dance again Danceoholics Unanimous was born. The most recent addition to the dancing family is the contra group (TasContra), started about 5 years ago.

The format of our End-of-month dances has always been to start everyone on some easy dances, then gradually through the evening increase the intricacy to ensure that accomplished dancers are sufficiently stimulated, yet not so tricky that the newer, rapidly improving, dancers are confounded. This

recipe works very well almost all of the time. The group has retained many regular dancers ensuring more experienced hands (and feet) can help newer dancers enabling a more varied dance program. The organisers also seek any opportunity to raise the profile of the dance series, including involvement in a project of five celebratory balls for Hobart's Town Hall's 150th birthday in 2016. One of the five balls was a Grand Sesquicentenary Ball thoroughly researched to present a dance program, dance cards and tunes very similar to that danced on the Hall's opening night in 1866. Dressing up was, and always is, actively encouraged at our dances (admired but not required) and many people relished the opportunity to frock up and embrace a little time travel.

Usage of the Town Hall's spectacular ballroom began when David and Cathy organised the Regency Festival in 2014. Alongside the dancing comes many associated community activities which have instigated a whole group of enthusiasts who support and encourage the progress of the dance series.

Our most recent instances of the activities beyond simply dancing were 2018's Steampunk Ball and the Derwent Regency Festival. Steampunk was a theme that piqued many people's interest (often in the form of "What exactly is it?") and resulted in those who did know spreading their enthusiasm for dressing up and engaging in such activities as Tea Duelling. An impressive variety of costumes, some Victorianaesque, others whimsical



Dancers at the Steampunk Ball (Photo courtesy of the Folk Federation of Tasmania)

and fanciful, and some just plain astounding, were donned. Under the guidance of our Tiffin Master we learnt and then took part in the competitive art of Tea Duelling (no space here—you'll have to Google). The themed dances use any opportunity for extraordinary fun, including elimination dances such as the Broom Dance (who can keep kicking their legs over a broomstick the longest) or Spin-the-bottle chance elimination couples' dance.

At the Steampunk Ball it was the Hat and Glove Cotillion where couples eliminated other couples by dropping a glove into another's hat whilst avoiding (or attempting to) having a glove dropped into their own hat – all done whilst dancing briskly around the room (as seen in the photo). Not pandemonium at all!!

On the Sunday a day of Regen-

cy activities including croquet, the Regency Game of Graces, Maypole dancing, Tasmanian period tunes and sumptuous period food was held at a nearby estate, Glen Derwent, which was conveniently celebrating its 200th birthday.

Writing this has made us realise how utterly lucky we are to have all this amazing dancing and associated fun happening in a relatively small city as Hobart.

Contact us if you are ever in Tasmania and chances are we can find you some fun and friendship to be had! www.folktas.org/dancing.

Sarah Lewis and Carrie Riseley

First published in 'Footnotes', the bi-monthly magazine of Folk Dance Australia Inc. Reprinted here with permission of the authors.

SCOTTISH DANCING IN CLAREMONT

The Claremont Scottish Night has live Scottish music, with Iain MacLeod and dance caller Robert Templeton.

The dances are held at the Goodwood Community Centre, Acton Crescent, Goodwood. For regular events the cost is \$5 per person which includes supper and tea and coffee - please bring your own alcohol if you wish. Regular events run from 7pm to 10pm.

Our 2019 Scottish pipers dates are:

15 March

17 May

21 June

17 August

21 September

19 October

16 November

The 20 July will be our annual

"Xmas in July" three course meal with live music and dancing. Xmas in July starts at 6pm and runs until late.

This event will cost \$30.00 for adults and \$15.00 for children - you can pay when you book, or at a later time before the 7th July.

With any enquires please call (or text) Kylie MacLeod on 0488442922.

DRUMBEAT EDITOR - POSITION VACANT -

The Folk Federation of Tasmania is looking for a new editor for Drumbeat.

We are extremely grateful for our current editor, Katherine's work in the role over the last year, producing many beautiful, informative editions. The opportunity has now arisen for someone else to bring their own touches to our magazine.

The holder of this honorary position doesn't need to be a Folk Federation member 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

are reasonably competent with a computer there are people who can help with using the software, which the FFT could provide. Microsoft Publisher is probably the most common type but there are others. If you can use Word, Publisher is just a small step up. Previous editors have used a variety of software, including Adobe InDesign.

The role is flexible - the minimum required is to lay-out the contributions received, but some editors have also enjoyed sourcing or writing articles and conducting interviews. The committee and FFT members provide material for the newsletter so it is up to the new editor how much personal input they wish to have.

The committee can provide 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.

The committee also handle the printing and distribution once the editor has produced a PDF file to be emailed to the people who do the printing plus a lower-definition version for email recipients. Although this is an honorary position the editor can claim reimbursement for direct expenses from the committee.

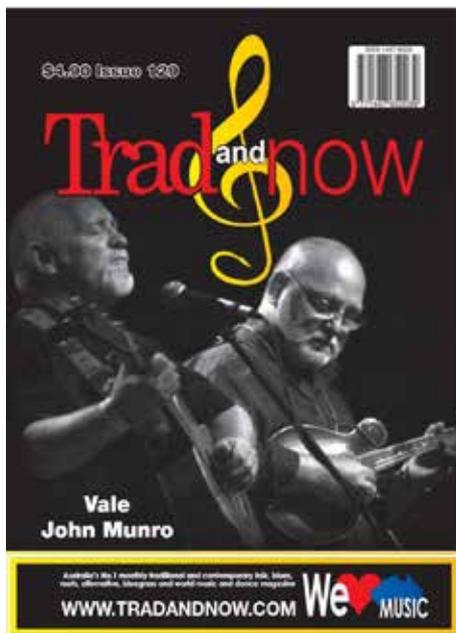
Does this sound like something you might enjoy? Perhaps you know of a person that this might appeal to, in which case please forward this on to them.

For more details or to express interest please contact:

- Sarah Lewis 0409 218 414; e: treasurer@folkta.org

- David Wanless 6273 2127; e: folk-dancetas@gmail.com

- Cathy Hutchinson 6273 2127; e: president@folkta.org



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.

It is available by subscription at www.tradandnow.com and from newsagents throughout Australia.

Bush Dance Ceilidh

SAT 30TH MARCH '19

7:30-11:30PM

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

Great trad dance music from master musicians

String Fiddle (NSW)

High energy Australian and Scottish dances with caller David Wanless

Tickets at the door (cash):
\$18/ \$16 conc/ \$15
member/ \$9 f/t student

Dress: casual or Scottish

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.

Ceilidh dancing is the Scottish equivalent of Australian bush dancing - vigorous and fun.



FOLK FEDERATION OF TASMANIA INC

www.folkta.org folk-dancetas@gmail.com 03 6273 2127 #hobartfolkdances

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



dance folk tasmania



The Circle Dance Band
 WEEGENA HALL
 near Deloraine
 First Friday of
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 7pm until 9pm
 Families \$5, Singles \$2,
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 Linda 0417 081 671

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

Exercise the body and the soul by

Circle Dancing and Recreational Folk Dancing

with the Hobart Multicultural Dance Group



We are an informal group of people who meet weekly to share dances from a range
 of cultures (e.g. Israel, Greece, the Balkans) or choreographed using traditional
 steps set to modern and classical music.

Circle dance is exercise for the body and the soul, to an amazing range of beautiful
 music. You are welcome to join us at our regular dances. No previous experience is
 expected.

Recreational Folk and Circle Dancing

Every Thursday, 8 PM, St James Hall, enr Elizabeth St & Rupert Av, New Town.
 Cost is \$5/\$4, tea and coffee available.

"Sacred Circle Dancing"

The third Sunday in each month, 7 PM, St James Hall, Rupert Av, New Town.
 All dances are taught.

Cost is \$5/\$4, and bring a contribution to a shared supper.

For further information contact:

Peter & Krista, 6227-8471, PeterSands@netspace.net.au



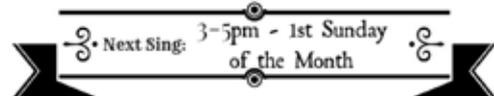
Tasmanian Shape Note Singers

Join us in congregational song exploring the tradition of shape note
 singing techniques. This is a four-part acapella singing tradition called
 Sacred Harp - from an American songbook first published in 1844.

No prior experience is necessary, just enthusiasm and a desire to learn.
 Sacred Harp books are available to share for new participants.
 We welcome all ages, all abilities, backgrounds and beliefs to join in this
 unique singing tradition.

We aim to learn a new song each month. Opportunity exists to join
 with other sacred singers in Melbourne or Sydney.

Please express your interest in joining us by contacting:
 Lisa Haynes by email: hobartshapenote@gmail.com
 or via our facebook page "Tasmanian Shape Note Singers"



St George's Battery Point Church Hall

for regular group singing, please contact us to subscribe to event updates.

Find out more info and online tutorials by visiting
www.sacredharpaustralia.com



Do you know of any sessions, dances, concerts or other
 events coming up? Do you teach, perform or offer other
 folk-related services to people? If so, let us know and
 we'll put the word out - it's free!

Artists Directory

singers - musicians - bands

Alex Myers Singer/songwriter: 6326 7571

Arauco Libre S American band: 0419 536 454

As The Crow Flies Emily Wolfe: 0458 913 411

Barefoot Nellie Ross Smithard: 0428 644 358

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 improvised
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

David Wanless Dance Caller: 6273 2127

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

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

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

Many Folks A trio of conservatorium students (two
violins, piano, whistle, flute)specialising in
traditional Scottish and Irish tunes. Dedicated
to replicating the fun, free notions of folk
music. Slow, decorative airs or fast, furious
reels. Josie Parker: 0457 239 277, josi-jump@
hotmail.com

Melanie Gent Contemporary Folk:
0400 149 453, melaniegent@yahoo.com

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 fiddle,
guitar, mandolin, clawhammer banjo: 0428
644 358, rosssmithard@yahoo.com.au

Rubato Express Ambient/Folk, Lynne Griffiths, 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: Paul 6239 1495
0407 123 410.

Tasmanian Heritage Fiddle Ensemble (Hobart)
CC Thornley: 0455 885 580, 03 6234 2829
carlos@thebsot.com

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

The Devils Own Peter Hicks: 0409 216 752

The Gadds Majorie and Steve, Folk Duo:
6266 3446

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

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

Wheels Irish 6234 5168

Xenos Gypsy/Balkan: Rob Bester & Anne Hildyard
0458 408 524, 6227 8574, robbest@
xenosmusic.com; anne@xenosmusic.com

REGULAR HAPPENINGS

UKRAINIAN DANCE CLASSES

Beginner, children, adults, advanced - all welcome.
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Classes are held on the second and fourth Sunday of the month from 1.30 - 3pm
Ukrainian Club, 185 Main Road, Moonah.
Free first class, and gold coin donation thereafter!
Call Marina on 0400 763 720 or email
ukesintas@gmail.com for more information.

Old-Timey Jam Session • All Welcome

Cygnets RSL (Main Rd) Third Sundays, 2pm
Alison or Colin 6295 1601

Tasmanian Heritage Fiddle Ensemble meets

Wednesdays 5:30-6:30pm in Hobart

For further information contact CC Thornley:
carlos@thebsot.com, 0455 885 580, 03 6234 2829

Tasmanian Shape Note Singers

1st Sunday of the month

@ St George's Battery Point Hall.

Donation for venue hire.

Enq: Lisa Haynes shapenote@gmail.com

Simple Israeli Dancing

Come and join to enjoy simple Israeli dancing with Hora Tasmania. You'll love the beautiful music and variety of steps. Good exercise for your body and good food for your soul!!! Everybody welcome.

Time: Every Wednesday 9:30 – 10:30

Venue: Caledonian Society Hall

31 Homer Avenue, Moonah

off Springfield Avenue, Right hand side

Cost: \$5.00

Footwear: Suitable soft-soled shoes

Enquiries: Michiko 6273 6327 or 0423 173 497

michiko.gough@gmail.com

Hora Tasmania is a sub-group of the Folk Federation of Tasmania

JOLLEY HATTERS MORRIS DANCING

Every Tuesday 6-7pm

St James Church Hall, New Town

Ph: 0428 396 747, dance@jolleyhattersmorris.com

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- Regular delivery of DrumBeat! by email or the postie
- Discounts on a range of goods and services from various folk-related businesses
- Support of folk music and dance in Tasmania

Name _____

Address _____

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1 Year: Individual \$25; Household/family \$30*

3 Year inflation-proof: Individual \$70; Household/family \$85*

All membership terms commence at the date of joining

Payment can be made directly into the FFT bank account:

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A/c. 149 267 056

(Bendigo Bank, a/c. Folk Federation of Tasmania)

Please include a memo stating your surname and email our treasurer so that we know who has deposited the funds:

treasurer@folktas.org

Cheques payable to Folk Federation of Tasmania Inc. should be mailed to

PO Box 1638

HOBART TAS 7001

Executive and Committee contact details

President: Cathleen Hutchinson - president@folkta.org - 6273 2127

Vice President: Peter Hicks - vicepresident@folkta.org

Secretary: David Wanless - secretary@folkta.org - 6273 2127

Treasurer: Sarah Lewis - treasurer@folkta.org - 0409 218 414

Drumbeat Editor: Katherine Tattersall - news@folkta.org - 0439 049 886

Committee members:

Fiona Henwood - fiona@folkta.org - 0427 325 377

Carrie Riseley - carrie@folkta.org - 0421 149 171

Tony Eardley - tonye@folkta.org

Louise Conroy - louise@folkta.org

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

Southern Rep: Elizabeth Fleetwood - elizabeth@folkta.org -
0429 843 150

Subgroups:

Burnie Scottish Country Dancers: Tuesday evenings, 7.30pm.

St Georges Hall, Cattley St. Burnie.

Enquiries to Trina Moule 6425 2630, or
m4tmoule@gmail.com

Hora Tasmania (Israeli dancing): Michiko - 0423 173 497

Reel Scottish Country Dancers: Tony Northey - tony@folkta.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, 03 6234 2829

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



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
FFTmembership card!

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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.

DrumBeat!

Publication of the Folk Federation of Tasmania (Inc.)

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Tasmania

www.folkta.org