

New album has been a whole life time in the making

by Fiona Joy Hawkins



As the Australian Bushfires crept toward her rural home, Fiona Joy Hawkins turned to her Stuart & Sons piano to do what has always bought her solace, writing music.

After crafting four songs that she later marketed as fundraisers for firefighters and wildlife rescue, she began final preparations on *Moving Through Worlds*.

Although she began recording and conceptualising the album three years ago, one could say that it's been a whole life time in the making.

Moving Through Worlds is an exploration of 'now': Water, Fire, Climate Change, Survival, and the vanishing of souls into the wind.

One of the more classical crossover pieces is 'For The Roses', which at 12-years-old, Fiona wrote for her Grandmother's funeral.

Fiona says, "I believe music is a gift from another world, from ancestors of the past communicating to inspire and give us hope.

"Music is a universal language that connects us without prejudice, it speaks to us all equally, yet is received with great variation.

"My wish is to open a few more hearts to the power of music.

"Now more than ever, we need the connection to our past to find the pathway to our future."

Fiona defies genre by bringing Contemporary Piano, Celtic vocals and instrumentals

together to create something uniquely her own, and reflective of all the worlds that she has moved through in her life.

Produced by Will Ackerman (Founder Windham Hill Records) and Tom Eaton, the album is garnering some positive reviews:

"...as in the case of Fiona Joy Hawkins' latest collection, *Moving Through Worlds*, there are glorious exceptions where it's not hyperbole in any sense and fits today, tomorrow and for all...let's just say I can't imagine there ever being a time in the future when listening to this deeply personal, socially conscious, stylistically expansive musical narrative would grip me any less than it does today, in the midst of world gone mad 2020." Jonathan Widran JWWibe

Festival News & Reviews

Manjimup Bluegrass & Old Time Music Weekend was not cancelled

by Christine Boulton



The Manjimup Bluegrass & Old Time Music Weekend in Western Australia, started in 2012 as "Make Music @ Manjimup", and it is still running.

Our thanks go to the hard work and dedication of Mary Nixon, her family, the Warren Arts Council and their event

volunteers.

This weekend has become a highly anticipated event for many locals and visitors who travel long distances to take part.

It is one of the few events in Australia that wasn't cancelled and was held on September 25-28, 2020

I met one young man, Joey, who was down from Karratha for the weekend.

Towards the end of the festival, I was able to discuss the unique difficulties faced this year by Mary Nixon and her team.

As the booked interstate artists couldn't attend, it meant a complete change of programme in early July, as well as having Covid safe venues, constant cleaning, and seating that maintained social distance.

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Fortunately, additional funding was sourced via the WA Government Regional Arts Covid Recovery Programme.

This funding is specifically targeted towards people working in the arts sector and to support regional artists and arts in the region.

Healthway WA sponsored as presenters under their Act-Belong-Commit banner.

About 100 individuals attended the workshops and more than that at the concerts, meaning that workshops and audience numbers were at capacity.

Covid has challenged everyone and hats off to Mary and her team for pushing ahead with this wonderful event.

When interstate guests became impossible, the festival was blessed by the addition of Bluegrass Parkway.

Usually, Paul Duff has an ongoing commitment in the US.

However, Covid travel bans meant that Bluegrass Parkway were able to approach Mary about being a guest act at the Manjimup Weekend.

Having enjoyed Bluegrass Parkway many times over the last 30 plus years, I was

delighted and impressed that they surpassed even the high standard that WA audiences have come to enjoy and appreciate.

Their knowledge of Bluegrass, its history and traditions is profound.

The addition of their latest fiddle player, Michael Patrick, ex The Company, has added a different dynamic and given another dimension to their already immaculate performances.

Bluegrass Parkway are to be applauded and celebrated for their generosity as

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performers and mentors throughout the weekend.

We arrived on Thursday afternoon to check out the town and jam.

Manjimup has many of the main franchises, so is bigger than just a little country town.

We found great coffee shops, food shops, two op shops, a bakery...but best of all, "Vetted Books", a second hand book shop to die for.

Alan Lloyd's selection of Australian classics was outstanding but there were many other genres equally well represented.

I was able to pick up a couple of classic CJ Dennis classics... but I digress.

We began jamming outside Mary Nixon's vintage and

collectibles boutique, Manjimup-UPCYCLING, but cold winds saw us retreating to a coffee shop to continue in a warmer environment.

We received an enthusiastic welcome and lots of warm, positive feedback from customers and baristas.

A rare joy was going for a walk in Manjimup's historic precinct.

Here we found banjo frogs singing their single rubber band note in the creek.

How special and appropriate to have banjo frogs singing so close to the main venues!

Friday saw a welcome jam at the Roundhouse of about 70 people.

PDFs had been posted online for the slow jam and uke

sessions.

However, the chord progressions were called out and leaders of the jams (Wyatt, Tom, Del...) were keen to help everyone participate.

The jam mainly consisted of the traditional bluegrass format with solos being nominated and everyone joining in the chorus.

The jam went much later than we did, as we were keen to be up for the workshops the next day.

Of course, Covid protocol required that all venues were cleaned and chairs wiped down after each concert/jam or workshop.

Chairs were set apart and people maintained some social distancing which was not always practical.



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Hand sanitiser was available and used on entry to all venues throughout the weekend.

Here in WA, we realise that we have been blessed by our early easing of restrictions, but we are not complacent about social distancing and hygiene.

The variety of workshops was comprehensive and ran parallel to performances throughout the day, in the undercover mall on Brockman Street.

Spring in Manjimup is often wet and windy, but we were fortunate, as the weather chose to be kind to us over the weekend.

Brockman Street also hosted the local farmers' market, so there was a lot of shopping between workshops, jamming and listening.

The local primary school choir performed a bluegrass repertoire and was accompanied by some festival performers.

The workshops were held in town so it was possible to check out Brockman Street between venues.

I managed to attend a few workshops.

The Elderberries led a workshop with songs "Oh Brother Where Art Thou?" which focused on the audience learning the harmonies for the songs.

A PDF of the songs was on the website and I saw around 60 people enjoying this enthusiastic group.

Unfortunately, I missed "The Art of Bluegrass Guitar" with Bluegrass Parkway's Wayne Perry and "A Luthier's Perspective" with Paul Duff.

Paul is a highly respected maker of mandolins and sells most of his exquisite instruments in the US.

At the former Railway Station, the workshops were "Working out a Banjo Break" with Mick

O'Neill and "Bluegrass Fiddle Tunes" with Michael Patrick.

I did manage to sit in on a part of the fiddle workshop and Michael took the time to teach the group a tune so they would have a new tune to take home from the festival.

He would play a part and people would play it back.

This is a great way to learn new tunes and his participants were enthralled and enthusiastic.

Sadly, Beth Kirkland (Albany) was delayed waiting for Covid test results, however, when she arrived, she was well and truly worth the wait.

We went through the claw hammer style for banjo and ukulele.

Beth was patient and thorough in her approach and had detailed notes for us to take home.

Bluegrass Parkway gave two

concerts in the Town Hall on the Saturday, one in afternoon and one in the evening.

Both were packed out and superb.

Apples donated by local producers were handed out and munched during the interval and more were available throughout the whole weekend.

Then back to the Roundhouse for more tea and jamming.

Sunday morning I attended the excellent, informative, harmonica workshop with Bob Lipinski from The Wayward Earls.

In this presentation, Bob went through the history of the harmonica and the different tunings and styles.

His detailed research and laid back presentation was thought provoking and delightful.

Happily, in the background, we could hear the Bluegrass Bass Workshop of Maria Duff.

I later attended the precision harmony singing workshop with Bluegrass Parkway.

The late afternoon concert with Albany's The Wayward Earls - Rod Vervest, Peter Grayling, Bob Lipinski, and David

Rastrick - was sublime, they are outstanding.

They definitely aren't bluegrass, more jazz/blues, but surprising and marvellous.

The evening saw a Blackboard concert with mainly scratch groups stepping up for a two song spot.

The compering was crisp and organised by Mary Nixon's son, Wyatt Nixon-Lloyd.

He was a dynamic presence throughout the weekend, leading jams, wiping seats and compering at several venues.

Monday morning saw us pack up and head into town for the final workshop, "Working With A Single Mike and Picking the Brain of Bluegrass Parkway".

It doesn't sound entertaining and enthralling, but it was sensational.

Paul Duff went into the history of the band and then Mick O'Neill stepped up and mesmerised us with the intricacies of how Bluegrass Parkway created their mic.

Humour again underlaid their presentation and who could resist laughing at the expensive

smelly (?) old sock that was the mic's travelling cover.

Then back to the Roundhouse for more jamming, tea and homemade cake (thank you Del) before the drive of approximately three and a half hours to Perth.

I did a detour via Gnomeville, Frog Hollow and the Ferguson Valley, and spent the night in Pinjarra.

The countryside of the South West is always beautiful, but the wildflowers have been especially breathtaking this year.

Donkey orchids, blue leschenaultia, wattles, hakea and myriads of other flowering trees and bushes were prevalent along the verges.

So now back in Perth and still smiling from the warm welcome that Mary and Manjimup gave to its visitors.

It was lovely to be at a music festival again... it certainly makes your heart sing.

When Covid is over, please make the time to come to The Manjimup Bluegrass & Old Time Music Weekend.

You will be glad you made the journey.

Attention Festival Organisers

Trad&Now is the longest running and only national magazine that regularly includes festival news and a comprehensive festival calendar to enable festival goers and volunteers to locate festivals that they wish to attend anywhere in Australia.

This information is also used by musicians to apply to perform and by stall holders.

We are now looking to expand the Festival Calendar to include a great deal more information and to ensure that the information is kept up to date by having it checked regularly by festival organisers.

By doing this, it is expected that more people will become aware of what festivals are available and what they have to offer to become involved, generally growing festivals and festival attendances around Australia.

If you are a festival or music camp co-ordinator and would like additional information included in the expanded calendar, please complete the form on page 22-23 or on our website at www.ducksrossing.org/tan/Trad_directory.pdf and return it to us, ideally by email to info@tradandnow.com or to the address on page 3, and we will include the information in the next available edition.

Entries in the expanded calendar are completely free but we require someone from each festival listed to be a subscriber to the magazine to ensure that the information is kept up to date.

The entry will remain in the calendar for as long as the subscription remains current and a subscription still only costs \$55 for 11 editions.



Summer music festivals could be off until 2022 without help

by Josh Butler, Political Editor, The New Daily

On October 5, The New Daily reported that some of Australia's biggest music promoters have pleaded with the federal government to announce support for concerts and festivals in the budget, warning that the summer music festival season is under threat without urgent help.

Byron Bay Bluesfest boss, Peter Noble, said that the industry was "undoubtedly" in crisis, while promoter, Michael Chugg, implored the federal government to accelerate its timetable to help events stay alive.

"All the funding they've promised, they need to start giving it out now," Chugg said.

"Nobody can afford to announce anything."

Entertainment businesses were among the first to close due to COVID rules, and are likely to be among the last to fully reopen.

State and the Federal governments have been criticised for inadequate support for venues and festivals that cannot operate, and for taking too long to announce rescue packages.

Two recent surveys of the sector found 85 per cent of venues in NSW, and 70 per cent nationwide, claimed that they faced imminent closure without immediate help.

Both Chugg and Noble cited insurance concerns as the big factor standing in their way.

They, and other music industry sources, said that it is "nearly impossible" to get Covid-related event insurance.

Without it, they are at risk of huge expenses and cancellation fees if virus concerns, like an

infection among staff, or new lockdowns, forced an event to be cancelled.

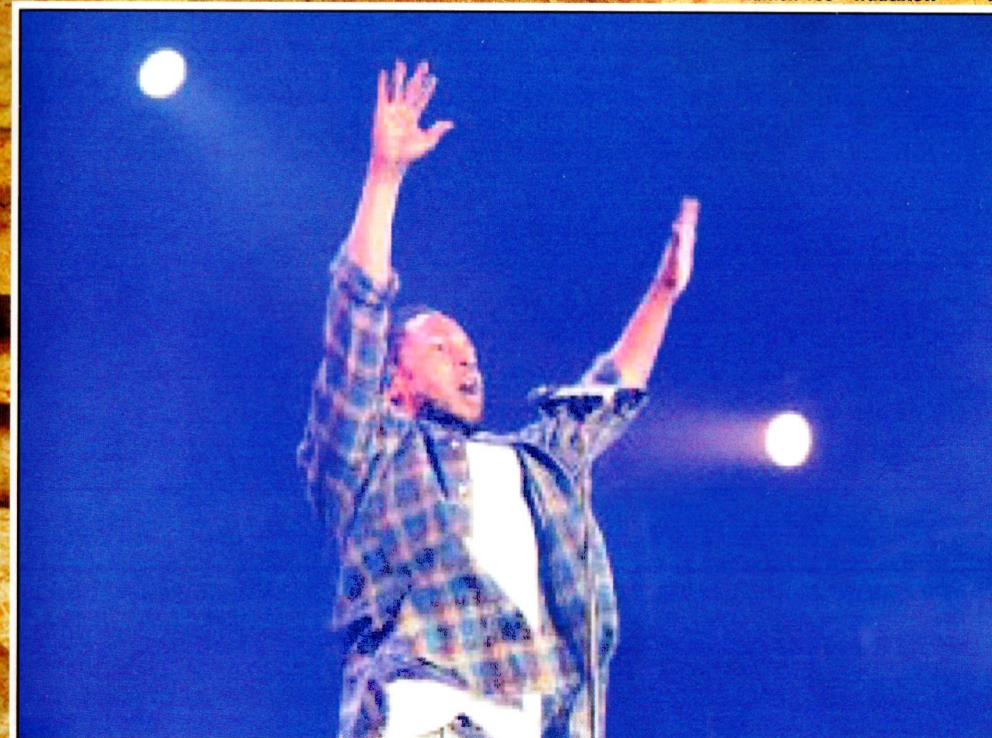
"We won't be getting anything up next summer in any capacity," said Chugg, one of Australia's most successful promoters.

"It's too dangerous. We won't be able to tour."

Noble said that he managed to get insurance for his iconic Byron Bay Bluesfest, going ahead in April with a local lineup.

However, he called on the Federal government to help underwrite event costs, to give promoters certainty and confidence to book events.

He had to cancel the 2020 event, which cost him "a fortune", even with insurance, with a government order to nix the event coming on the festival's load-in day as trucks were already at the gate.



"You just can't get pandemic insurance now.

"I've put it to government, including for the budget, that there needs to be insurance help," Noble said.

He cited a precedent in the Federal government's creation of a terrorism insurance scheme, following the September 11 attacks in 2001, when insurers wouldn't offer such cover.

"My quotes on cancellation insurance said it would have cost us double, without pandemic insurance," Noble said.

"These are things that people don't consider.

"You need to incentivise people to put events on.

"Government has to do something there."

Chugg agreed.

"Business interruption insurance, or underwriting from Federal and State government,

we really need it," he said bluntly.

"We can't shoulder all the risks.

"In our normal insurance policies, as soon as Covid came along, they took pandemics out."

Both men welcomed state and federal support for their industry, but said timetables for funding needed to happen faster.

"We are seeing money potentially flowing in December or January.

"That's six months after the funding opened," Noble said.

"That's a long time.

"I know you have a lot on, but January will be nine months after we shut down."

He said he "greatly respects" Arts Minister, Paul Fletcher, and backed the government's wider Covid response, but that "we greatly need them to come to our assistance".

Chugg was even blunter,

critical that much of the money wouldn't flow for months.

"The process is a little frustrating.

"We need support, and we need it now, not when an event takes place, which may be 18 months away," he said.

Both Noble and Chugg were optimistic for next year.

Chugg said he didn't think "any big festivals would happen this year", and he was already booking acts for 2022, but was hopeful that his popular Laneway Festival could go ahead in 2021, albeit with changes.

Usually held in January and February, Chugg hinted that Laneway may move to April, albeit with changes, to accommodate social distancing rules, still being brainstormed.

He said the industry was working with public health experts and epidemiologists on planning events,

including basic logistics on where to place toilets or managing food and drink.

Noble's Bluesfest was still organising its finer details, pending possible rule relaxations in coming months.

He said novel suggestions like individual metal podiums, as seen at concerts in England, were not cost-effective.

However, he is investigating how the Covid Safe app, or similar technology with special Bluetooth lanyards to track people's interactions, could help in possible contact tracing at events.

Chugg said he was confident that Australians would return to live music once more restrictions lifted, but said that more help was needed.

"We just need support.

"It's a lot better than it was three months ago, but we've still got a long way to go," he said.

On September 5, Josh Butler of The New Daily reported that this was the summer that Australian music died with a helpless industry on the verge of Covid collapse

A meagre support package could see Australia's once thriving music and festivals scene collapse entirely, industry figures fear, with worries that critical workers will simply leave the sector forever.

APRA AMCOS said the industry faced its "worst crisis in 100 years", claiming venues faced a hit of at least \$500M in lost ticket sales alone, and groups representing artists and festivals say "virtually nobody" will be helped by large parts of the government's stimulus.

"It's not alarmist to say, that without more government intervention, collapse is possible," Stuart Waters, of the Live Music Business Council said.

Acting chief medical officer,

Professor Paul Kelly, said in August that big concerts were "relatively high risk", and work to get them started again or to consult with industry was "not front of mind" for authorities.

Industry bodies are now pushing a suite of ideas to resuscitate the sector, including government subsidising empty seats, or offering HECS-style loans to venues.

Essentially, every major music concert and festival since March has been cancelled.

Only recently have some venues started experimenting with seated, socially distanced gigs.

The federal government committed over \$300B for recovery, but only a small percentage has gone to entertainment.

The key support so far is the \$250M Creative Economy Support Package, launched in June with an event featuring singer, Guy Sebastian, months after venues began closing.

The bulk of these funds are available to the entire performing industry including theatre and dance, not just music, including a \$75M seed funding initiative called RISE.

It took until mid-August for funding guidelines for only half the project to be approved by Arts Minister, Paul Fletcher, and money may not start flowing until the end of 2020.

Labor's shadow Arts Minister, Tony Burke, called the delay "truly pathetic."

"Virtually nobody" needs loans.

But industry figures say the largest part of the support, \$90M in 'ShowStarter' loans, will be useless to many.

"The music industry has never relied on banking or finance to fund it," Waters said.

Julia Robinson, General Manager of the Australian

Festivals Association, representing some of the country's biggest music events, feared the support would not be enough.

"Our members worry that once RISE has been used, and JobKeeper and JobSeeker run out, we will start losing parts of our industry forever," she said.

"While some states and territories have begun to reopen, the ecosystem is unbalanced and is therefore still at risk of devastating losses across the board."

Others in the music landscape told The New Daily "virtually nobody would be willing to take a loan" to finance events.

Many major festivals only operate on a model of financing the next event with the previous year's takings.

"They don't need loans," a senior festival director said.

Also in the support package was \$50M in insurance assistance for the screen industry, in case of Covid interruptions.

This was not extended to music.

Music figures worry that even when festivals can resume, they will be unable to obtain Covid-related insurance.

Robinson said that if events were forced to shut down at the last minute for Covid reasons, festivals would be liable for huge fees for last-minute cancellations, a risk few would take.

"Ticket Cancellation insurance in the event of an outbreak or reintroduction of restrictions is simply not available, placing considerable risk back on the promoter," Robinson said.

Shadow Minister Burke said that he was "amazed" that more wasn't done to help events obtain insurance.



Preparations for Laneway Festival are in swing.

Photo: AAP

"I'm surprised that the government hasn't made the money available now, as effectively pandemic insurance, in the event of more restrictions," he said.

"There's insurance for the film industry, but they haven't designed the music money that way.

"It would allow commercial confidence for organising to start.

"Industry has been talking about it for months."

But the biggest fear for some is around highly skilled lighting and sound technicians being lost to the profession.

While some music venue workers are eligible for JobKeeper, dubbed a "lifesaver" by Robinson, many technical workers are employed on short-term or gig-to-gig contracts, disqualifying them from the wage subsidy.

It's feared that workers may sell their expensive gear and find new jobs, meaning that even when gigs can return, essential technical workers won't.

"There is a skills drain.

"It's not something that you can simply turn back on at the end," Waters said.

Shadow Minister Burke wanted to see more income support for such workers.

"The pandemic has pressed pause on their jobs.

"The government package presumes they'll be permanently available, but without support to start up again," he said.

"I don't know that anyone's life works that way."

While large concerts and festivals are cancelled, some musicians have tried new ideas, like drive-in concerts or seated gigs to get money flowing and give fans a live music fix.

However, Robinson said

that these "will simply not be commercially viable" in the long run.

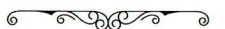
APRA AMCOS wants to see a government tax rebate for venues.

Waters said that industry figures had a range of novel ideas for government, including HECS-style loans to be repaid once profits return, allowing border exemptions for musicians to undertake tours or public funding to subsidise empty seats in socially distanced gigs.

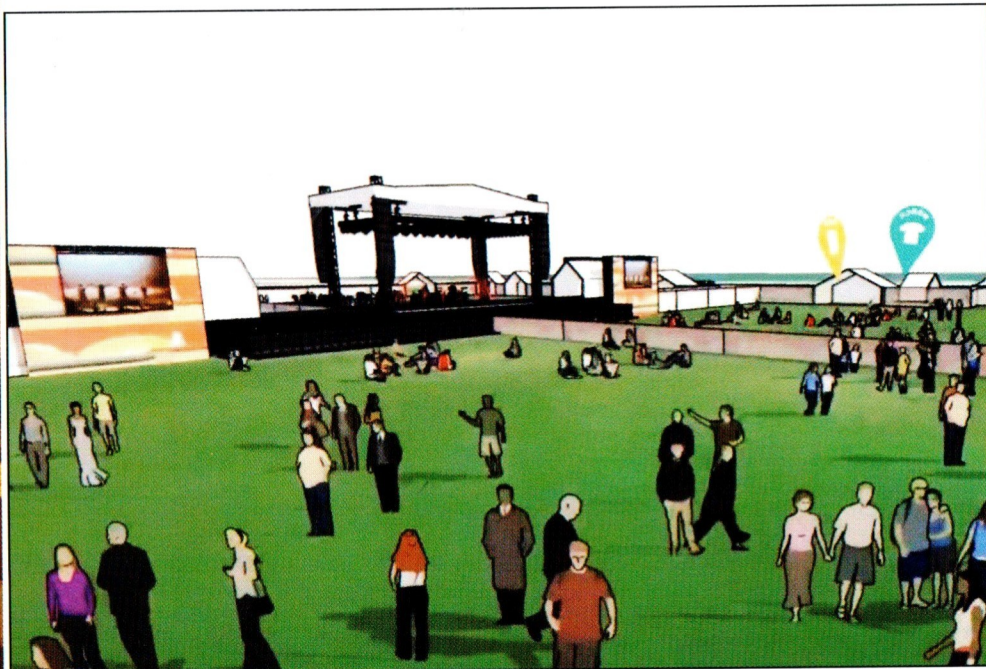
"If they want the industry to be there when the restrictions lift, it's time for them to start looking at the music industry specifically," he said.

"It's a unique situation.

"This is a business very much at risk which requires specialised intervention."



FESTIVAL NEWS IN BRIEF



World first Covid safe music festival

On September 17, it was announced that WA will host a world-first Covid safe music festival with a star-studded local line-up in October.

The new format will debut at Good Day Sunshine festival at Barnard Park on the Busselton Foreshore south of Perth on October 31, with John Butler, Xavier Rudd, Josh Pyke, Kyle Lionhart, Dulcie and Moon & Honey already confirmed to perform at the 5,000 capacity event.

The festival site will be split into four separate sections that will each have its own

bars, toilets, security and other amenities, with a rotating stage situated in the middle of the four sections.

Each section will adhere to social distancing requirements and will include signage and super screen messaging to remind punters to physically distance, while hand sanitising stations are frequently topped up and any shared facilities/surfaces will be cleaned regularly.

"We are excited to roll out this format for Good Day Sunshine.

"It will be great to have music events of a larger capacity rolling in Australia again," WA promoter, Ross Macpherson, CEO of Macro Music, said.

"We have been working with the local council, police, health and various other stakeholders to ensure that the format complies with the current Covid guidelines for WA.

"All have been incredibly supportive of our ideas.

"We will be monitoring the situation, and we are in constant contact with the relevant stakeholders.

"Should the situation in WA change, we will work to whatever guidelines are needed.

"The health and safety of our patrons and the state of WA are our top priority.

"And of course, if a situation arises that prevents us from going ahead, we will be

prepared to refund tickets.

"I would be flattered if this format was to be used by other events in Australia and across the world.

"The sooner that we can get large scale live events back up and running, the better for everyone.

"I am excited to see what innovation comes from this pandemic; it is a great opportunity for some creative thinking from the live music community."

Savannah Summer Series

On September 21, TheMusic.com announced that another Covid safe live music festival is launching in Australia in October.

After news in September that WA-based event Good Day Sunshine would take place in

a ground-breaking Covid safe format in late October, Tropical North Queensland's Savannah Summer Series has announced massive changes to its 2020 event.

Taking place in Cairns and Mareeba from October 1-2, with the likes of Lee Kernaghan, Casey Barnes, The Buckleys, SaltbushSix, The Roadtrippers, The Ayres Rockettes and Camille Trail, Savannah Summer Series will now be, as described by organisers, "the first Covid safe country music festival in the entire world".

The October 1 event will feature allocated table and chair seating alongside high chair seating and a standing area, while the October 2, event will have its mosh pit replaced with allocated table and chair seating, general admission pod allocation and grandstand reserved

seating.

"As gatherings and the regulations around social distancing are relaxed in a measured way, it's important to us and to the economy of the region that we keep the music playing," Savannah Summer Series promoter, James Dein, said.

"Savannah In The Round was always conceived as an event to bring the Tropical North Queensland community together, as well as drive interstate tourism and shine a light on the amazing talent this country has to offer.

"It's never been a more important time to deliver on that goal, and we couldn't be happier to be hosting the first Covid safe country music festival in the entire world, right here in Tropical North Queensland this summer."



OzManouche 2020 to proceed

Cameron Jones has advised Trad&Now on September 21, that the OzManouche Festival will be going ahead this year with four concerts over four days from the 26th to 29th November at the Brisbane Jazz Club.

"This year, we will feature the best of the Brisbane gypsy jazz scene and will celebrate our 14th consecutive year as Australia's premier gypsy jazz festival," Cameron said.

Akoostik Festival to be streamed live

When it comes to the Akoostik Festival's 2020 event ambitions, even after a few obstacles, the show must go on!

After first cancelling its annual October festival and then doing the same to its mini festival, Down the Street, the festival committee has come back with a digital iteration of the much loved event thanks to Pluto Entertainment, MidCoast Council and Hinterland Design.

The first ever 'Akoostik Streamed' festival will run from

October 16-17 and boasts a line up of Bill Chambers, Hurricane Fall, Darren Jack (local), Grace & Hugh (local), Dogma, Salt & Steel, Ghost Road, Glen Mead, Jake Davey (local), The Workshop (local) and Grace Callaghan (local).

As passionate music lovers and supporters of the industry, it was important that the committee still had a way to entertain audiences and support the Akoostik artists.

"We are so pleased we can still have many of our NSW artists travel to the Manning Valley to perform, it's



very important this year more than ever as artists have suffered so many cancellations," Festival Director, Donna Ballard, said.

"I am excited that we can still present something and hope people will start planning their 'Akoo at Home' parties.

"We already have a mate, John, who will be tuning in from overseas in Bahrain!"

Audiences will be able to sit in the comfort of their own homes listening, dancing and singing to the festival while it's live streamed on Facebook and Youtube - all for free.

Each artist will play a 45 minute set, with a 15 minute changeover, where audiences will be entertained by MC's Helen Knight and Paul Stanley, chatting with long term Akoostik supporters and sponsors.

Victims of festival stampede receive pay out

More than 70 people injured in a crowd crush at Falls Festival in 2016 will receive a share of \$7M.

On September 17, the ABC reported that the Victorian Supreme Court approved the settlement, after a class action lawsuit was launched in 2017, due to 77 festival patrons suffering injuries during the New Years event in Lorne.

The stampede was believed to have occurred at around 11pm in the Grand Theatre, at the conclusion of DMA'S set, as festivalgoers left to make their way to watch British trio, London Grammar, in the Arena.

It was reported that people at the front of the group exiting the theatre lost their footing and were trampled by the large

crowd that followed.

"The compensation payments will enable group members to look to, and plan for, the future.

In respect of some of the larger claims, we anticipate that the compensation payment will be life changing," Maddens Lawyers' Kathryn Emeny, said.

"These were young people in their late teens or early twenties.

"This horrific event really derailed their lives.

"Each group member is continuing to deal with that."

A Falls Festival spokesperson told Hack: "We hope that the settlement will bring some relief and closure for all of the participants.

"We also want to assure the participants and all those who attend our events, that health and safety is our number one priority.

"We care deeply about the

welfare of our patrons, and are continually improving and adapting our safety protocols on an ongoing basis."

Top Half Folk Festival has been rescheduled

Anna Grosvenor has advised Trad&Now on September 7 that with many festivals around the country, and the world, having been affected by COVID-19 through reduction in numbers of people gathering together, whole communities having to stay at home and suburbs, towns and states being in lockdown, the 50th Top Half Folk Festival has been similarly affected.

The Festival has been rescheduled for the Queen's Birthday long weekend in June

2021.

That is, from the evening of Friday, June 11 and finishing with a morning concert on Monday, June 14, 2021.

Location is Mary River Wilderness Retreat on the Arnhem Highway.

Meredith Festival Called Off For 2020

On September 3, it was announced that Victoria's famous Meredith festival will not be going ahead this year.

The three day event usually goes ahead in December, however the ongoing Covid restrictions have forced the 2020 festival to be pulled.

"Like much of the planet, life

in Postcode 3333 must contend with a pandemic and adjust to a different beat, for the time being," a statement issued reads.

"Which brings us to a break in regular programming, a rest, something which, in itself, is not such an unusual part of the Supernatural trip."

The 2019 festival was a big one for Meredith, which featured live sets from big global and local acts like Liam Gallagher, Róisín Murphy, Briggs, Amyl & The Sniffers and Julia Jacklin.

The statement also says that an update on Golden Plains festival, the promoter's Labour Day weekend event, will be provided "as soon as we can".



Photo: Joshua Braybrook

The legacy of Ron Edwards

Continuing our series of great Australian Folk Songs commenced in edition 136, page 12 of Trad&Now, the next song is Across the Western Plains.

ACROSS THE WESTERN PLAINS

Handwritten musical score for 'Across the Western Plains'. The score is written on four staves in G major and 2/4 time. The lyrics are: 'It's ah! for my grog my jolly jolly grog It's ah! for my beer and tobacco I spent all my tin in the shanty drinking gin Now across the western plains I must wander repeat for verse'.

Chorus

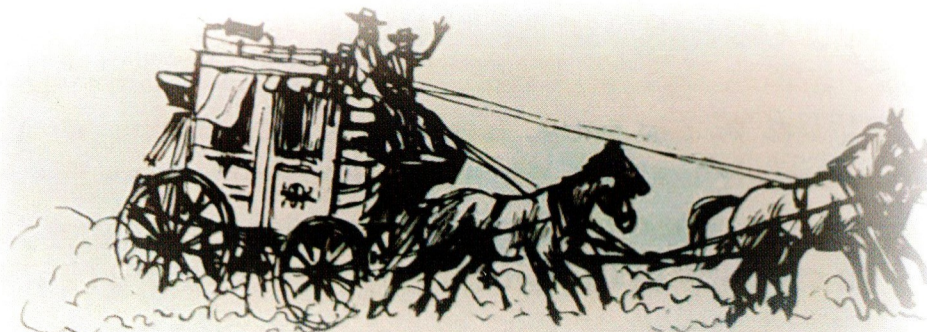
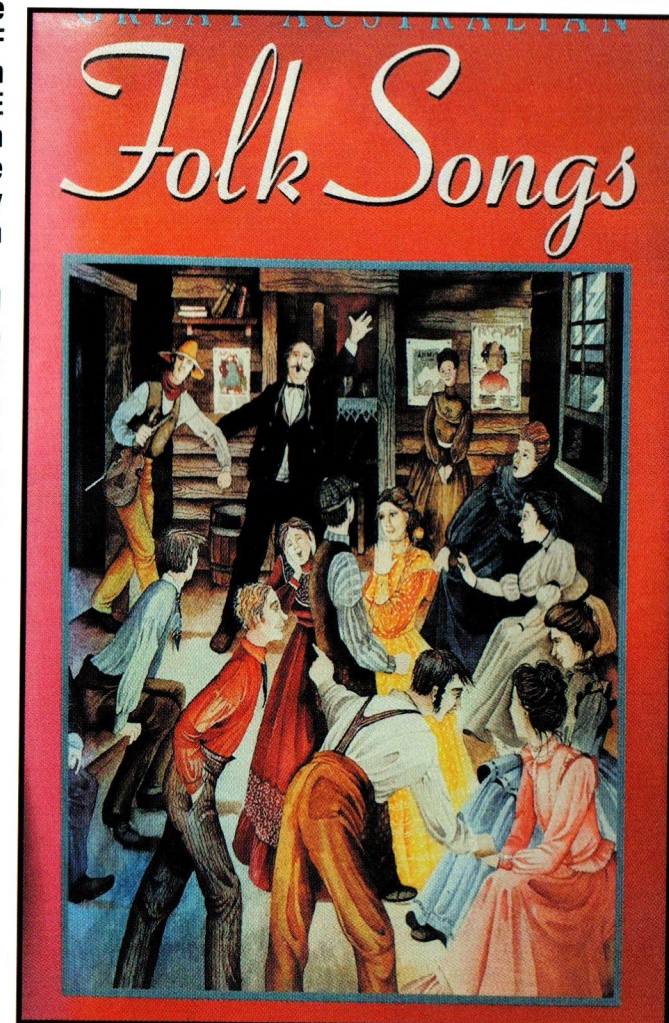
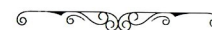
It's ah! for my grog, my jolly, jolly grog,
It 's ah! for my beer and tobacco,
I spent all my tin in the shanty drinking gin,
Now across the western plains I must wander.
I'm stiff and stony broke and I've parted with my moke,
And the sky is looking black as thunder,
And the boss of the shanty too, for I haven't a sou -
That's the way you're treated when you're out and under.
I'm crook in the head, for I haven't been to bed
Smee first I touched this shanty with my plunder
I see centipedes and snakes and I'm full of aches and shakes
So I'd better make a push out over yonder

I take the Old Man Plain, criss-cross it all again
,
Until my eyes the track no longer see,
My beer and brandy brain seeks balmy sleep in vain
I feel as if I had the Darling Pea. ' Repentance brings reproof, so I sadly 'pad the hoof •
All day I see the mirage of the trees ' But it a ll will have an end when I reach the river bend
And listen to the sighing of the breeze. ' Then hang the jolly prog, the hocussed shanty grog,
The beer that's loaded with tobacco Grafting humour I am in, and I'll stick the peg right in
And settle once more down to Yakka.

It is interesting to note that THIS OLD HAT OF MINE and the bush song ACROSS THE WESTERN PLAINS both spring from the same source although they have hardly a point in common.

The version of WESTERN PLAINS in the 1924 (4th) edition of Paterson's Old Bush Songs (used here) shows no connecting link at all, but a version in Stewart & Keesings Old Bush Songs based on verses published in the Bulletin 4 May 1916, does show a slight connection in the third verse, which reads 'I have an old shirt, it's the only one I've got,

And the collar is burnt to a cinder If I don't get any more I will never have a store So I'll save this old shirt to make tinder.'



Poetry and the written word

WA Poets on the move

by Christine Boulton



WA poets are still managing to keep performing and liaising with other poets via zoom.

A small group of six WA poets, Bill and Meg Gordon, Bev and Jem Shorland, Irene Connor and Christine Boulton, recently met up at Jurien Bay and joined in the WA muster from there.

It is of course a much smaller group than our regular meeting, but we can still recite and share poems.

After our informal meeting and a performance with tea and scones at the Senior Citizens Centre, we agreed to travel north together north.

In WA, we have been blessed with small Covid numbers but we are still aware that the virus could manifest itself at any time.

However, at the moment, we can move and travel and are beginning to plan our normal events.

Attention all poets, poets' groups and poets' breakfasts organisers

Trad&Now is the longest running and only national magazine that regularly includes bush poetry news, bush poems and contact information to enable poets and those interested in bush poetry to locate like minded people anywhere in Australia. It does this in poetry news pages regularly set aside for that purpose.

We are now looking to have a bespoke Poets Directory published on the Poetry pages, to include a great deal more information and to ensure that the information is kept up to date by having it checked regularly by organisers. By doing this, it is expected that more people will become aware of what poetry events and which poets are available and become involved, generally growing the bush poetry movement around Australia.

If you are a poet or run a poetry event and would like your information included in the new expanded directory, please complete the form on page 22-23 or on our website at www.ducksrossing.org/tan/Trad_directory.pdf and return it to us, ideally by email to info@tradandnow.com or to the address on page 3, and we will include the information in the next available edition.

Entries in the new expanded directory are completely free but we require someone from each entry listed to be a subscriber to the magazine to ensure that the information is kept up to date.

The entry will remain in the directory for as long as the subscription remains current and a subscription still only costs \$55 for 11 editions.

So saying, we travelled north, performing at The Coral Coast Caravan Park in Carnarvon, Bullara Station, just south of Exmouth, and participating from Onslow, en masse, with the Wombat Poets' zoom meeting at Young.

While camped on the Ashburton River, Bill and Meg Gordon were planning for our Toodyay Poetry competitions and meet up in the first week of November.

See the WA Bush Poets and Yarnspinnners web site for more details.

Bill and Meg then continued north planning on performing at Pardoo and Broome.

The Nambung Country Music Muster at the end of October is also going ahead.

This has a large poetry component and is a highlight for Bush Poets in WA due to the convivial, inclusive nature of this festival.

Music wise, WA is also still managing to function.

The English and Irish sessions on Monday nights at the Irish Club in Subiaco are again running and the Nanga Music Festival is holding concerts as an alternative to their festival.

The Manjimup Bluegrass and Old Time Music Weekend ran at the end of September and Folk in the Forest is back again in mid November.

Morris dancing has also resumed, and most WA sides are now meeting regularly and performing again.

Some of the folk clubs have also resumed and the Wanneroo had a very successful circle session in August.

So saying, I am sitting on the beach at Point Quobba, where I have just been snorkeling in the lagoon.

Breathtaking.

When things finally open up again, I would highly recommend a trip to WA, the wild flowers are carpeting the roadsides and we have been enjoying the wonders of the Ningaloo Reef.

Of course, please come for the poetry and music, you are always welcome.

Stay safe everyone.

Our hearts are with those of you whose lives are still challenged by this terrible virus.



Poetry and the written word

Young poets follow in the footsteps of Dorothea Mackellar

by Gabrielle Phipps

On September 4, Australia's up and coming young poets were recognised at one of the nation's oldest and most iconic poetry competitions, the Dorothea Mackellar Poetry Awards.

The awards, in honour of renowned country poet, Dorothea Mackellar, offer young Australian's a unique and creative way to express themselves and make sense of the world around them.

The Federal Minister for Regional Education, Andrew Gee, said that this year's competition was fierce, with over 7,650 primary and secondary school students taking up the literacy challenge.

"It's been a difficult year

for young Australians, with the bushfires, drought and now the COVID-19 pandemic disrupting many aspects of their everyday life," Minister Gee said.

"In these challenging times, it has never been more important to stop, relax and unwind, and that is exactly what poetry offers.

"Whether just like a young Dorothea Mackellar, you are stuck overseas homesick for country Australia's sweeping plains and ragged mountain ranges, or in isolation in the inner city suburbs of Melbourne, poetry can offer both refuge and enjoyment.

"It is crucial that we continue to support and inspire our next generation of writers through initiatives like the Dorothea Mackellar Poetry Awards.

"That is why the Australian

Government has today announced it will provide an additional \$290,000 in funding to support the Dorothea Mackellar Memorial Society and Poetry Awards over the next five years.

"This funding will help to keep Dorothea Mackellar's poetry legacy alive and will provide young Australians with an important voice through poetry for years to come.

"Congratulations to all of this year's award winners and the runners up.

"Poetry forms a vital part of Australia's unique culture, and I encourage you to continue to pursue your passion for the pursuit of literacy excellence."

The winners of the 2020 Dorothea Mackellar Poetry awards are:

Category	Name	Age	School
Lower Primary	Nina Cordaro	8	All Hallows Catholic Primary School
Upper Primary	Iris Jiang	11	Cherrybrook Public School
Learning Assistance Primary	Curtis Giang	11	Redeemer Baptist School
David Maher Award	Max Shearer	11	Rowena Public School
Junior Secondary	Ivy Downes	13	Individual Entry
Senior Secondary	Theo Harkin	16	Hobart College
Learning Assistance Secondary	Lola Wang	13	Redeemer Baptist School

Poetry and the written word



Song of The Wheat (1933)

(Sent in by Esther Philbey)

We have sung the song of the droving days,
Of the march of the travelling sheep,
By silent stages and lonely ways,
Thin, white battalions creep.
But the man who now by the land would thrive,
Must his spurs to a ploughshare beat,
Is there ever a man in the world alive
To sing the song of the wheat ?

It's west by south of the Great Divide,
The grim, grey plains run out,
Where the old flock-masters lived and died
In a ceaseless fight with drought.
Weary with waiting and hope deferred,
They were ready to own defeat,
Till at last they heard the master-word,
And the master's word-was wheat.

Yarran and myall and box and pine,
'Twas axe and fire for all,
They scarce could tarry to blaze the line,
Or wait for the trees to fall,
Ere the team was yoked, and the gates flung
share,
wide,

And the dust of the horses' feet
Rose up like a pillar, of smoke ; to guide
The wonderful march of the wheat.

Furrow by furrow, and fold by fold,
The soil is turned on the plain;
Better than silver and better than gold,
Is the surface-mine of the grain;
Better than cattle and better than sheep,
In the fight with drought and heat,
For streak of stubbornness, wide and deep,
Lies hid in a grain of wheat.

When the stock is swept by the hand of fate,

Deep down in ins bed of clay,
The brave brown wheat will lie and wait,
For the resurrection day;
Lie hid while the whole world thinks him dead;
But the spring rain, soft and sweet,
Will over the steaming paddocks spread,
The first green flush of the wheat.

Green and amber and gold it grows,
When, the sun sinks late in the west,
And the breeze sweeps over the rippling rows
Where the quail and the skylark nest,
Mountain or river or shining star,
There's never a sight can beat,
Away to the sky-line stretching far,
A sea of rippling wheat.

When the burning harvest sun sinks low,
And the shadows stretch on the plain,
The roaring strippers come and go,
Like ships on a sea of grain,
Till the lurching, groaning waggons bear
Their tale of the load complete,
Of the world's great work he has done his
share,
Who has gathered a crop of wheat.

Princes and potentates and czars,
They travel in regal state,
But old king wheat has a thousand cars,
For his trip to the water-gate,
And his thousand steamships breast the tide,
And plough thro' the wind and sleet,
To the lands where the teeming millions bide,
That say, "Thank God for wheat !"

Notes

From the NSW Newspaper The Albury Banner and
Wodonga Express 24 Feb 1933 p. 21.

Poetry and the written word

The North Western Courier.

Published at the General Post Office, Perth
 on Wednesdays at 10 o'clock.

NARRABRI, THURSDAY, JANUARY 16, 1930.

PRICE, THREEPENCE

Song of The Wheat Lumpers (1930)

The lumpers toil the livelong day
 At building great high stacks
 Of wheat, which comes from every way,
 Via main roads and bush tracks.

The lorries pour in all day long,
 As well as big horse-teams,
 Which lug their monstrous loads along
 And come in endless streams.

And lumpers must unload them all,
 And do it mighty quick--
 Theirs is to answer ev'ery call
 And "keep right on the tick."

None have the time to look about
 Nor wipe a sweaty face ;
 They are busy men, beyond all doubt
 And, each must keep his place.

But when, at last, the burning sun
 Sinks, far out in the west,
 They're thankful that day's task is done
 So they can seek their rest.

And when they knock off for the day,
 With lagging steps they trudge,
 As home they wend their weary way
 On feet that scarcely budge.

Lo ! how their jaded footsteps creep ;
 See how each body sags ;
 And when at length they're wrapt in sleep
 They dream they're lumping bags !

A. F. Myers. Delungra, January, 1930.

This 1930's Great Depression song describes the possibility of an alliance between the bush worker and the workers in town in the face of relentless government austerity prescription, something we can imagine happening in Australia today !

Notes

From the NSW Newspaper The North Western Courier 16 Jan 1930 p. 3.

Grants to restart festivals

On August 11, the Federal Government unveiled the first guidelines as part of the JobMaker arts funding program.

Included in the announcement is the \$75M RISE Fund (Restart Investment to Sustain and Expand) which aims to "reactivate the arts and entertainment sector following the impacts of COVID-19" and the \$35M Arts Sustainability Fund, which was set to "provide direct financial assistance to support Commonwealth funded arts and culture organisations facing threats to their viability due to COVID-19".

"The RISE Fund will provide grants of between \$75,000 and \$2 million to help restart activities such as festivals, concerts, tours and events, once it is safe to do so," said Minister for Communications, Cyber Safety and the Arts, Paul Fletcher.

"The grants will allow the arts sector reactivate, re-imagine and create new cultural experiences, including innovative

operating and digital delivery models. This will help keep artists, performers, roadies, front of house staff and all those who work behind the scenes employed.

"I encourage eligible organisations across Australia to familiarise themselves with the RISE Fund guidelines to help bring arts and entertainment back to Australian audiences.

"The Arts Sustainability Fund will provide targeted support to sector-significant organisations across areas such as theatre, dance, circus, music and other fields which are facing immediate threats to their continuing financial viability," he continued.

"Australia's creative and cultural sector is an important component of Australia's economy, generating \$112B a year and stimulating activity in adjacent sectors such as tourism and hospitality.

"Having a strong creative and cultural sector will be important in rebuilding the economy following COVID-19."

The announcement came

just days after Fletcher and the Morrison Government faced criticism from Shadow Minister for the Arts, Tony Burke, for lengthy delays in revealing details of the JobMaker program.

"Stephen Arnott from the Office of the Arts has confirmed that his team has submitted the draft guidelines for the grants and loans programs to Minister Fletcher, but the Minister still has not approved them," read the statement from Burke.

"While the sector is desperately waiting for help, the guidelines are sitting on the minister's desk just waiting for his signature.

"Under Labor questioning at the COVID-19 committee, Arnott also said that once the Minister does approve the guidelines, it will take another eight to 12 weeks until money finally starts flowing."

Applications for the RISE and Arts Sustainability funds are open until May 31, 2021.



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Bluegrass News

by Lindsay...



Paul Brown with banjo and band

Interview with Paul Brown

We continue our interview with old time banjoist, fiddler, broadcaster and educator, Paul Brown of North Carolina.

T&N: Talking about early days, we have heard you at your Gospel concert speaking of the Stanley Brothers, tell me about that, how old were you then?

PB: Well, I would have been in my early 20s when I used to hear Ralph Stanley the most.

T&N: Are you talking about Carter and Ralph?

PB: Well Carter would have died when I was only about 12 or 13 years old, so I never actually got to see or hear him play but I did hear the recordings, and

then Ralph continued on his own you know, with the Clinch Mountain Boys and when I was really active as a young man in music just moving around a lot and going to hear the people I wanted to hear, Ralph and the Clinch Mountain Boys were out there and I would hear them every chance I got.

T&N: Who was in the band?

PB: At that time, in the late 70s and into the mid 80s, he had one of the best bands that I thought Ralph ever assembled, it was Junior Blankenship on the guitar, Charlie Sizemore was the lead singer at that time, and then Ralph himself, Curly Ray Cline on the fiddle and Jack Cooke on

the bass and I thought that was as good as any band that Ralph ever had at any time and I just loved it.

T&N: We had previously been talking about the 1971 band with Ricky Skaggs, Keith Whitley and Roy Lee Centers.

PB: That was a really, really good band.

T&N: And I thought that band was impossible to beat in some ways.

PB: Well, it is, in some ways, but I have listened to them all too, at various times and I just personally happen to be really fond of what Charlie Sizemore was able to pull off.

I thought that Junior Blankenship was a remarkable guitar player, he had a sort of a grit to his playing, I just loved it, and in a way those guys took the band just a little back to old time music, and I just loved it with Curly Ray in there as well.

T&N: We've been talking about the Stanley Brothers, Ralph Stanley and the Clinch Mountain Boys, and a lot of people would not be aware that Paul Brown, one of the pre-eminent old time people out there, is a big Ralph Stanley fan.

PB: Oh big time, and I had the privilege, doing for National Public Radio in the US, an obituary on Ralph Stanley and researched his life considerably, producing a story reflecting on his life and accomplishments you know, just after he passed away.

But the thing about Ralph to me, is that Ralph Stanley was really an old time musician, he learnt clawhammer banjo as a kid, he sang in Church, he knew all those old harmonies, he loved the old songs and he said himself that he plays the old time style of what they call Bluegrass music, so he himself was not fully bought into the idea of Bluegrass.

When Earl Scruggs burst upon the scene with his three finger refined banjo style, Ralph's brother Carter basically told Ralph to go into a room and come back when he could play three finger style.

Well Ralph did, but Earl Scruggs played a thumb lead three finger style, Ralph took his old index finger lead, two finger banjo style and added a third finger and that is why it sounds so different to what Scruggs did and is so interesting in its own right.



Bill Monroe

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Ralph Stanley

Ralph was really an old time banjo player in a new era and he knew that he had to do something to keep up with the times, but he never really lost the old, old sound of his music, and as he became older himself, I think he began to realise how important that was and he would say that he intended to keep with that sound all the way out.

So, Ralph Stanley in my book was absolutely an old time musician.

T&N: So what do you think of Monroe, was he an old time musician too?

PB: Monroe was a very interesting character, I do think he was an old time musician, but he had some new ideas.

He had an idea of what he wanted to do, he wanted to hear

music in a jazz structure that had started as old time music, so his musicians took breaks, they came to the forefront of the band and took individual solo breaks.

The singing was very highly rehearsed and worked out, and so Monroe's band would establish the melody just the way a jazz band does, then people would take breaks, there would be singing and there would often be improvisation on those breaks, so it was rural jazz and old time music combined with a heavy dose of Blues and Gospel and basically a new coat that Monroe had devised.

That is the way I look at early Bluegrass and I absolutely love it.

If you go back and listen to the early Monroe Brothers, and

the early days of the Bluegrass Boys, it is a Blues band, it is fabulous.

T&N: There are those who try to separate Bluegrass and old time music.

PB: You know, one of the things that I try to communicate, both because of how I was raised in this music with Blues, and folk music and old time music and Bluegrass, all part of the mix, and from what I know of my seniors in the Appalachian area, who said "We didn't play old time or Bluegrass, we just played music".

I think we need to see and hear the similarities of what we call old time and Bluegrass music because they are far more alike than they are different.

T&N: So what do you think of these new bands, say at Clifftop, who definitely believe they are old time music rather than Bluegrass music.

PB: Well, I think they should go right ahead and play it, all I am saying is that I want people to hear where the connections are, and I think that is good.

My music is filled with those connections, I love some of the early Bluegrass and Gospel songs, and my own banjo playing is a combination of clawhammer and two finger and three finger, and I don't limit it to one song or one part of the concert, or anything.

What I want to hear in the music is what I want to play on the banjo, my fiddle playing is also on the border between old time, Bluegrass and Blues.

I think it is all music, it is wonderful music from a set of related traditions from the American South.

To be continued.



Ralph Stanley and the Charlie Sizemore Clinch Mountain Boys

Manjimup Bluegrass & Old Time

The WA Manjimup Bluegrass & Old Time weekend is full speed ahead for the WA Queen's Birthday weekend, Sep 25-28 when Brackman Street will be closed for music buskers and jammers and market stalls between 9am and 2:30pm followed by two concerts with Bluegrass Parkway at the Manjimup Town Hall at 3pm and 8pm.

There are music workshops across the weekend and a Gospel sing-along on Sunday and a limited edition 2020 T-shirt will be available for those who book ahead ready for a Friday pickup.

Great news for our WA readers.

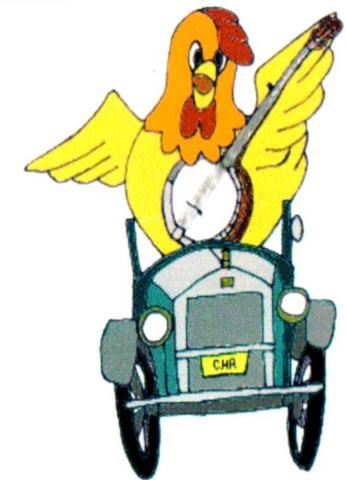
Festival Watch

The Wirrina Bluegrass Festival SA Nov 2020 continues to seek volunteers to help with the event as scheduled, with allowances for several Covid provisions and contingencies, including social distance jamming, wider camp spacing, additional cleaning and possible state border closures.

The National Folk Festival planning is also proceeding with similar Covid allowances for the 2021 Easter weekend.

The following events have been cancelled due to Covid considerations: Sept "Folk by the Sea" and it's successor, "Folk with a View" at Kiama NSW; Guildford Banjo Jamboree VIC; Oct Dorrigo Folk & Bluegrass Festival NSW; Nov Mountaingrass

Beechworth VIC; Dec-Jan Woodford Folk Festival QLD; Jan Illawarra Folk Festival NSW and the Tamworth Country Music Festival NSW (although the Golden Guitar Awards will continue online).



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Ralph Stanley and the Charlie Sizemore Clinch Mountain Boys

Transcription

Clinch Mountain Backstep

Transcription by Len Newland

A Part A

A

B Part A

A

This month we have the Clinch Mountain Backstep, a Stanley number transcribed by Len Newland.

Colonial Ball cancelled



Antonella Salpietro, convener of the small team that organises the Colonial Ball and other Monaro Folk Society events in the ACT, including the New Year's Eve dance, Shearers' Ball, and end of month dances announced, on July 27, the difficult decision to cancel the Colonial Ball that was to be held at the Albert Hall, in Canberra, on September 26.

"Our decision has been motivated because many of the dancers who attend this event come from interstate, in particular NSW and Victoria, and attendance at the Ball is jeopardised by the closure of the Victorian borders and the government advice to

Sydneysiders to avoid non-essential travel.

"While the situation may change, we realise that it is pretty fluid and people may be reluctant to make travel and accommodation arrangements in this time of uncertainty.

"Our event is usually attended by 80-120 people, but because of restrictions, we would need to limit it to 90 people at the Albert Hall, and this could result in the event running at a loss.

"While in the past weeks we have seen very low numbers of COVID-19 cases in the ACT, and currently there is only one active case, the situation may change swiftly and cancelling the event sometime down the track would be rather problematic, also financially.

"Currently, public dancing activities are allowed in the ACT.

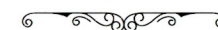
"However, the styles of dancing at our Ball usually involve dancing with more than one partner during the evening, and in very close proximity, the waltz hold being an example.

"Restricting dancing to people who live together would reduce attendance substantially.

"Usually, it takes months to organise the Ball, including promotion in Canberra and interstate and organisation of classes to teach the dances in the months leading up to the Ball.

"This has been substantially affected by COVID-19 and the paramount consideration of the health and safety of possible participants.

"This is why, regrettably, we have come to the decision to cancel the Ball," Antonella said.



WHY DANCE?

by Brian Samuels

One of the strengths of the bush / colonial / heritage dance scene is its friendliness and the ease of learning the dances.

One of its challenges is to communicate the pleasure of dances where you dance, not just with your partner, but with all the other dancers on the floor, to those who are only familiar with more individual styles of dance.

What follows is the content of a webpage I compiled for the Australian Traditional & Bush Dance Society of SA to address that challenge.

My thanks go to the often anonymous authors of the fine words that my web searches discovered.

SOCIAL DANCING IN GENERAL

It's fun, offers a great variety of music and styles of dancing, can be learnt by doing it rather than by attending formal lessons, involves dancing with others as well as your partner and is good for the body, the brain and your general well-being to boot.

What more could you ask for?

Here are a variety of individual responses.

COLONIAL DANCING

Melbourne Colonial Dancers have been meeting weekly since 1974 to enjoy traditional Australian dance.

This includes the following styles: Australian Colonial, Old Time, Contemporary Bush, Anglo-Celtic (Scottish, English, Welsh, Irish) and American (New England) Contra.

We not only have fun and stay fit but also help to preserve the

cultural heritage of Australian traditional dance and its music.

Our dances are a mixture of set dances and couples dances, which makes them unique among the social dances.

Set dances are excellent "mixers", where dancing couples are arranged in lines, squares or circles, and there is nothing quite like couples dances for making friends!

There is a "caller" who announces what to do throughout each dance.

There is usually a walk through, a demonstration, or just a quick explanation beforehand.

You don't need to bring a partner.

Dancers are encouraged to change partners throughout the night.

We are part of a wider community of social dancers in Australia.

You will find similar dance groups in other States and Territories, and they are great people to connect with while travelling.

Many dancers from around Australia take the opportunity to meet and dance together during Easter each year at the National Folk Festival in Canberra.

Indulge your dancing feet – come Colonial dancing!

ENGLISH COUNTRY DANCING

In the modern age of intense electronic social networking, these dances shine as genuine, warm, social pleasures.

Words are unnecessary while dancing as other skills are required, a smile, a glance, a touch.

Could it be more different to social media on your smart phone?

In an evening of country dance one may have a dozen partners in the room, a group of individuals synchronised in the pattern of the dance.

Dance rates as one of the most beneficial forms of recreation.

It involves so many different aspects in such an enjoyable way.

The exercise of moving through the figures, listening and responding to the music, and above all, the myriad of friendly interactions.

IRISH SET DANCING (Not step dancing as in Riverdance)

Irish set dancing is about having fun, by dancing in sets of four couples to the infectious rhythms of lively Irish music!

You don't need to be Irish, have a partner or be an experienced dancer to join in, you just need to like Irish music, and want to dance!

Bill Lynch, in his article, 'The Joy of Sets', said: "From my more than twenty years of set dancing experience, I'd have to say that it's the most pleasurable activity I've ever engaged in.

"The inspirational music, the energetic moves and most of all the generous and friendly people make it something unique and special.

"You don't have to be young, talented and athletic.

"Experts, beginners, children and seniors can all dance together in the same set and get the same amount of fun from it.

"A good night's dancing can give you a high that lasts for days.

"You won't have experienced joy like this since your childhood.

"Try it—you'll like it!" Bill said.

STEAMPUNK BALL

SATURDAY 31ST OCTOBER 2020

*DRESS to IMPRESS 7:30-11:30
ST JAMES HALL
462 Elizabeth St Newtown
(off Rupert St - opp Blue Gum Hire)

- VICTORIANA
- STEAMPUNK
- FORMAL ATTIRE

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with Tiffin Master



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*Chess Dance

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