

# Footnotes

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Newsletter No 28 - August 1995

Folk Dance Australia Inc.



## HONORARY MEMBERSHIP

Margaret Walker OAM has been appointed as an Honorary Member of FDA. We asked Margaret for some background on her OAM.

"For services to the Performing Arts" was what the letter said -- "From the General Division of the Order of Australia -- Parliament House".

Was this really for me? The notification of the date of the Investiture following the notice in the daily press of my name amongst the others confirmed that it was all happening.

Established by Her Majesty the Queen as an initiative of the Whitlam Government, this, in 1983, was one of the early awards. Subsequent presentations on Australia Day and the others on the Queen's Birthday touched the lives of many Australians to whom the idea of Birthday Honours was something quite foreign in the lives of many of them. The reasons for the awards are many and diverse.

I understand that I received this Honour for the work that I was doing in the field of multicultural dance with the help of funding from the Australia Council.

The work through the organisation "Dance Concert" covered many aspects of the need for help and encouragement to provide opportunities to be made aware of the great riches of folk dance material that already existed in Australia and was being augmented by every group of migrants who, particularly in this period, have come to find a new life in Australia from all over the world.

In 1967 several things happened in Sydney in regard to this - the Waratah Festival with Joe Loves (a Ballroom Dance Executive Officer) presented a program of multicultural dance in the Sydney Town Hall. At the same time Willoughby Festival presented, under my direction (as

Director of the Roseville Dance Centre), two concerts. The one in the Chatswood Town Hall coincided with a season presented by the Edgley organisation of the famous Osipov Orchestra with accompanying dancers, Yuri Mironov and Lilly Novgorodova. They saw the potential for and assisted the development of a professional multicultural dance ensemble. They had both been members of Igor Moiseyev's well known Russian Ensemble and have been an inspiration and wonderful help to Australian dancers who wish to learn the Russian.

So that was the beginning of something which has reached all corners of Australia - the art of international folk dance.

Folk Dance Australia is carrying on this tradition. There is still much to be done to give every Australian both young and old an introduction to this wonderful art form and to realise to the full, Australia's wealth of national dances.

**Margaret Walker OAM Campbelltown NSW**

## TEACHER TRAINING COURSE GRADUATES 1995

The Graduate Sub-Committee wishes to congratulate the following students who have worked so hard over the past 12 months to successfully pass the Folk Dance Teacher Training Course.

Jo Barrett	NSW
Robyn Coombs	ACT
Lesley Deasy	ACT
Virginia Fanning	ACT
Glenda Farkas	QLD
Verna Glen	ACT
Liz Hull	NSW
Fiona Murdoch	NZ
Maureen Petherick	NSW
Fran Robertson	NSW
Andrea Stern	NSW
Jacqueline van de Voorde	NSW

## **FUTURE FOLK DANCE TEACHER TRAINING COURSES**

At this stage it is proposed to run the next Teacher Training Course in two years time. Anyone interested may contact Kaye or Christine.

## **WELCOME TO NEW MEMBERS**

**Maryse Wahba** Blakehurst High School NSW  
**Rae Storey** of Auckland, New Zealand.

## **COMING EVENT (Vic)**

Ausdance Victoria presents **Dance Workshop for Teachers of Preschool Children**. Make a note in your diary now. Workshop on working in dance with preschoolers.

**Presenter** - Kim Dunphy (BA, Grad.Dip Mov't Dance, Cert. of Folkdance Teaching).

**Date** -Sunday, August 6, 10.00 - 4.00 pm.  
VCA, St. Kilda Road, Melbourne.  
Contact Kim on (03) 555 4813.

## **INTERNATIONAL EISTEDDFOD OF SOUTH AFRICA 1995**

The International Eisteddfod of South Africa takes place from 29 September to 7 October 1995 at Florida Lake in the city of Roodepoort, north-west of Johannesburg.

Contact: South African High Commission Tel: (06) 273 2424.

## ***Polish Workshop with Jacek Marek***

Jacek Marek will be giving a series of workshops in Polish dance in Sydney from late October to Mid November. Details in next issue.

**Jacek Marek** is a noted specialist of Polish folk dances in the Boston (USA) area. He has followed his interest in the folklore of Poland since his birth in Krakow, the ancient capital of Polish culture. Upon attending school in Poznan for his Master's Degree, he joined the Song and Dance Ensemble where he soon became a soloist. There he met his wife, Bozena. During the next ten years they both pursued further dance studies, attending courses in Gdansk, Warsaw (Jacek) and Gdansk, Poznan (Bozena); elsewhere leading to a Diploma in Dance Studies and to Jacek's position of assistant choreographer while Bozena became a ballroom dance teacher.

In 1973 Jacek founded his own dance group at the Poznan Polytechnic Institute and was the artistic director and choreographer until his first visit to America in 1978. At about the same time he was appointed Director of Folklore Arts for the province of Poznan (Wielkopolska). He frequently took part in national and international folk festivals and seminars.

Since 1973 Jacek has been teaching Polish dance throughout Poland, Hungary, Holland and West and East Germany. Many American dancers have had the opportunity to study with him at the course in Polish dance offered each summer by the Polonia Society.

A special grant enabled him to study Labanotation with Dr. Roderyk Lange in Jersey, Great Britain.

Since 1978 Jacek has been artistic director and choreographer of the Krakowiak Polish Dancers of Boston. They have taught workshops in Massachusetts, Maine, Vermont, Rhode Island, Connecticut, Kentucky, New York, New York City, Philadelphia, Baltimore, Cincinnati, Chicago, Detroit, Minneapolis, Seattle, San Francisco, Mendocino and Stockton (California), Denver, San Antonio, New Mexico, Toronto, Ottawa, Montreal.

In 1992 and 1993 they taught Polish folk dances in Japan and Hong Kong. In 1992 Jacek choreographed the "Kujawiak" by Wieniawski for the students of the Hong Kong school. In 1993 he choreographed a suite of Polish dances for the "Budlet" Folk Ensemble. Both have won a Gold Medal during dance competitions.

## **ANDRE VAN DE PLAS' VISIT TO CANBERRA 19 - 23 JULY**

Andre arrived by train this year. "I like to travel by train this year. I have travelled by coach many times" said Andre. "I will be leaving Sydney at 6.00 in the afternoon and arriving just after 10.00 at Kingston Railway Station Christine". This was also a new experience for me - meeting someone at the railway station in Canberra. I counted about 15 people waiting for the train to come in. A few people were standing in front of the wall heaters while others thumbed through train brochures. Talk about the bustling metropolis of Canberra. The train eventually cruised in about 10.50 pm - 2 carriages. I didn't even hear it until it had arrived it was so quiet and what a luxurious train it looked. It had aeroplane type seats and

Andre said the food was good and cheap. It is called the "Explorer" i think. One of these days I might take myself off to Sydney on it. My other new experience that day was putting the car through the car wash and watching the car go through all the different washing, waxing and polishing processes. Even with four able bodied persons in this house, I still find it hard to find volunteers to wash the car. Does anyone else?

Anyway by the time we got Andre home and had some supper it was after midnight before we retired to bed. Andrew (my son) was designated the study for his bedroom for the next 4 nights.

The following morning (Thursday) Andre had a 3 hour workshop with the teachers and children at Mawson Primary School where of course the teachers soaked everything up like sponges and after morning recess Andre taught the children. Well needless to say the children had a ball and I'm sure went back to classes with an entirely different outlook on folk dancing.- who thought you could have fun doing folk dancing!!

Thursday afternoon was spent catching up on news and showing Andre our Mid Year Party video.

Thursday evening Andre taught our Folk Dance Canberra groups at Corroboree Park. There were about 40 of us - about two-thirds of us who already knew Andre and about one-third who didn't. Andre taught an enjoyable selection. Ashley, Ross and Jennie made delicious cakes for our supper and we had a special presentation to our Folk Dance Canberra members who have been doing the Teacher Training Course over the past 12 months. (5 members in all).

Andre had a free day on Friday so we visited Parliament House. Andre was most impressed with all the different materials used in the building. We had a light lunch there and then I dropped Andre back in town where he went to the movies and said he would make his own way back home on the bus. In the mean time I came home and made a pavlova (Andre loves pavlova I've discovered). Kaye and Bert arrived from Sydney about 5.00 pm and by 6.30 pm Andre and the rest of the family had arrived home ready for dinner. Fortunately Alison had helped with some of the preparations during the week so I was able to heat things up out of the freezer. After dinner Andre, Kaye, Bert, Jim and myself relaxed in the lounge catching up on more news before it was time to have another reshuffle of beds. Kaye and Bert then tried all the water beds to test the differences. (They had never slept on

a water bed before). Andre vacated Andrew's room for Bert, and Alison vacated her room for Kaye. Andre was to stay with Monique on Friday and Saturday while Kaye and Bert were here, so Andre was collected by Monique later in the evening. Andrew was still very happy to sleep in the study - he had the computers. Alison slept in the lounge.

Saturday and Sunday Andre taught at the ANU for CIFDA and in spite of a number of dancers being overseas at the moment there were about 30 on Saturday and close to 20 on Sunday. Andre always has a lovely selection of dances and I must say I really like the Chinese and Japanese dances he has in his program this year.

Unfortunately Bert's back "went on him" (we don't know whether it was the water bed) so he ended up sleeping on a mattress on the floor on Saturday night.

Anyway we all had a very pleasant four days with Andre and we finally said our goodbyes to Andre, Kaye and Bert about 2 o'clock on Sunday afternoon in the grounds of the ANU with the promise that one of these days we'll all go over to Holland and share Andre's floor.

**Christine Battisson (ACT)**

## **"WE COULD HAVE DANCED ALL NIGHT"**

And in fact, we did!

What a wonderful night it was, with all the Canberra folk dance groups and Fran's Cooma group, coming together for a GREAT night's dancing. These gatherings are such a wonderful opportunity for dancers from the various groups to get to know each other, catch up with old friends and fellow graduates and generally have a great time! The "party pieces" presented by each group during the night entertained us all, and it's always so heartening to get such a great response for your efforts. We presented "Opas" from Belco Stanev's workshop which went over well and our little group were just delighted we knew so many of the dances and could join in wholeheartedly; and of course we had a go at all the ones we didn't know - who could stay seated?! We had a ball!!!

Many thanks to Jim and Chris Battisson for organising these twice yearly get-togethers which really are "the icing on the cake" for us dancers. Long live Folkdance!!

**Audrey Maher & the Tuggeranong group**

## THE WAY AHEAD FOR THE AUSTRALIAN FOLK TRUST

The Australian Folk Trust was established originally as a way for the State Folk Organisations to allocate the host for the National Folk Festival. Twenty-five years ago it was thought desirable for the National Festival to move around the country, so that there could be a different focus each year, and the expertise developed could assist in developing state and regional festivals.

The role of the Trust grew and developed over the years, corresponding to the needs of the communities it serves. The Trust was incorporated in 1977 in South Australia. This allowed it to apply for, and receive funds from the Australia Council, used for both the administrative expenses of the Trust and to fund the Trust's grant programs.

The grants program has extended the contact the Trust has with people and organisations around the country. The establishment of a national office in Canberra in 1988 has allowed a more active lobbying and advocacy program for the folk arts.

The Trust is the peak national body for the folk arts and folk life in Australia. In the recent Federal Cultural Policy document "Creative Nation", the Trust was credited with playing a "vital role" in informing Australians about their intangible cultural heritage.

As the only national organisation representing the interests of our folk culture and traditions, the Trust has become, defacto, the voice of all Australian folk life at a national level, even though there is little representation from non-Anglo-Celtic interests on the Trust Board. The folk life of Australia has changed markedly since the days when the Trust was first set up, a visit to any of the major folk festivals will show what now comes under the broad heading "folk".

For the Folk Trust to have both credibility and authority to speak for the wider range of folk interests, it is essential for the Board of the organisation to have a wide range of interests directly represented on the Board. Under the Trust's existing constitution this would be difficult to achieve, and there are other structural problems with the constitution which do not reflect the reality of the Trust today.

In July 1994 the Trust, through a facilitated session, with other interested people in attendance, redefined its key role as:

To provide a national forum for people and organisations concerned with folk life and cultural traditions; to network and plan activities and projects that will preserve, develop and promote folk life in Australia.

Keeping in mind this redefined role, the Board of the Trust has decided that the best way of being able to represent the folk life interests of all Australians was to form a new organisation, whose membership would include a wide range of organisations with similar aims to that of the Folk Trust. To signal the change the suggestion is that the new body be called the **Folk Trust of Australia**.

It is proposed that the rules of the new organisation will incorporate the following:

- Membership will be open to any organisation or group (incorporated association, company, etc.) with an express interest in Australian folk life. There will be an executive board of twelve members, who would serve three year terms, with four being replaced at each AGM. The Board would seek to ensure that it reflected, in its composition, the diversity of folk life interests.
- Each State or Territory will have one Board member. This is to ensure that there is broadly based geographical representation, and that the smaller or more isolated States continue to have representation. This Board member will not necessarily be representing that State as such, but would be representing a specific area of interest or portfolio, and bring with them the knowledge and background of being from their home State. There are two proposals for the method of appointment of the one Trustee from each State. A State Council, made up of representatives of all member organisations within that State could either nominate one Board member or the State Council could put up a number of names for the Board to choose who they best felt fitted the needs of the organisation.
- One Board member will be similarly invited from those members who are national organisations. The Board will have the power to co-opt up to three additional Board members, where it is felt that a particular sector is underrepresented or particular expertise is needed.
- The basis of the Trust must be community organisations, but it has been suggested that there should be a place within the Trust for government or semi-government organisations. The options are to have a non-voting associate membership for these bodies, or to have the

facility to have one of the co-opted positions on the Board open to them. The membership fee structure must not discourage small organisations from joining for reasons of cost, but where a greater contribution to operating cost can be made, the fee structure must be flexible enough to facilitate it.

By the next, and what could well be the last, meeting of the Trust in its present form, a set of rules for the new body will have been drafted and circulated to all existing and potential members. The current executive of the Trust will function as a steering committee for the new body. A date will be set for the foundation meeting perhaps at the 1996 National Folk Festival.

This is the opportunity for Australia to put together a national folk life organisation that could well be unique in the world. The challenge for all of us is to get the structure right, so that all Australians with an interest and commitment to our cultural traditions have the opportunity to have their voice heard, and for those views and activities to be able to effectively contribute to the nation's culture as a whole.

**Graham McDonald, Australian Folk Trust**

## HUNGARIAN MUSIC AND DANCE - a love affair

Last year I visited Hungary for three weeks with an American tour group. We were supposed to go to Albania for the second part of the tour but we were prevented by cholera. Although disappointed at missing Albania, I wasn't sorry to spend the extra time in Hungary. And during that time I fell in love with Hungarian music and dance.

The tour group included many folk enthusiasts, and so there were visits to ethnographic museums, national and local performing groups, tanchaz (dance houses), craft workshops and folk fairs. I knew very little of Hungarian folk culture before I went, having been once to a tanchaz and one workshop with Gary Dawson. But in such an intensive three weeks you can learn an awful lot, given the opportunity.

I enjoyed the performance of the State Folk Dance Ensemble, but perhaps the best part of the tour was the opportunity to visit a large number of local dance groups, and see not only their performances but also their rehearsals. Although they were amateurs, they were equal to

many professional dancers I have seen, and seeing them in rehearsal you could appreciate their dedication and hard work. In some ways the most interesting was a couple of children's classes. To see a room full of about fifty 10 year olds (including a lot of boys!), all doing folk dancing and having a great time, was a real inspiration. They were enjoying it so much they didn't want to stop. It is out of these children's classes that the adult performing groups obtain their performers.

The adult groups were also very exciting. Hungarian dancing requires a fantastic amount of bounce and energy, which must have been very tiring. In addition, the men have to slap themselves a lot, and, as the weather was hot and many were wearing shorts, there was a lot of very red thighs in evidence!

All the adult groups we saw were quite young - generally in their 20's. We were told that performers usually stop when they reach 30 as they have begun to lose their bounce. This seems unfortunate, but is probably a result of the very high standards they set themselves.

I also enjoyed going to several tanchaz, where there was live music and many of the dances were taught. Again it was great to see folk dancing as an acceptable social activity for young people.

As well as the dance experience and videos I took, I came home with thirty tapes and CD's and some wonderful embroidered table cloths, shirts and a beautiful skirt for dancing in. Hungarian handcrafts are quite unique, and for the first time on an overseas trip I sought out and bought a fair amount of embroidery and clothes. There was so many wonderful things that I could have filled several suit cases with ease. So now I continue to enjoy and remember my trip whenever I put on a CD or get dressed to go to a dance in Melbourne.

**Janey Stone (Vic)**

## ACT Dance Teacher Project

The ACT teachers of dance endorsed the recommendation that AusDance National be asked to convene a Dance Teachers Conference to enable the National organisations involved with the teaching of dance to meet and discuss the establishment of core competency standards for the teaching of dance.

## **KOLEDA FOLKLORIC**

### **ENSEMBLE, Sydney, Australia**

Koleda has recently released its fifth album called "Anthology" as a CD or cassette which are now available from The Treasurer of FDA.

The content of the songs on "Anthology" ranges from authentic popular Croatian folk material to individual pieces by Croatian composers and arrangers. These are songs of ritual, courtship, love, celebration, lamentation and healing which are inextricably bound to the land. All illuminate the general Croatian character, however different their source of origin may be. For some, these songs will charm and entice, perhaps conjuring visions of the homeland, for others it will open a golden treasury of beautiful Croatian melodies.

## **RESOURCES FOR SALE BY FDA**

### **By Andre Van de Plas**

International Folk Dances for Adults.

Book & cassette.

1989, 90, 91, 92, 93, 94 & 1995 tours. \$30 each.  
Videos.

1989, 90, 91, 92, 93, 94 & 1995 tours. \$35 each.  
International Folk Dances for Children. Book & cassette.

1986, 89, 91 & 1994 tours. \$30 each.

### **By Yves Moreau**

Balkan & International Folk Dances.

Book & cassette. 1993 tour. \$30. 'Ajde Na Horo' 20 Bulgarian Folk Dance Favorites.

Recorded in Bulgaria under the supervision of Jaap Leegwater and Yves. Book & cassette \$30.

The above prices include postage and are available from the Treasurer, Kaye Laurendet, 127 Woronora Crescent, Como West, NSW, 2226. Ph (02) 528 4813.

## **ATTENTION PERTH MEMBERS**

**Wanted House Swap** September School Holidays 1995. If you would be interested in visiting Melbourne between 23 September and 8 October and would consider a house swap, please give us a call. We have a comfortable four bedroom home, car and possibly beach house available and we would like to swap with something similar in Perth.

Phone Kim Dunphy (03) 555 4813.

## **CD REVIEW**

'Folksongs from Rumania', Laserlight Digital, Delta Music, California. No. 15 208.

This CD cost me around \$10.00 and I have seen it in two local record shops. It contains quite a few dances including Hora ca la Caval, Invirtita, Rustem, Hora de la Goica, Joc din Cimpoi and others. Some tunes are Georghe Zamfir but there is a variety of musicians and for those of you looking for good quality music at a reasonable price I suggest you keep an eye out for this CD.

**Danni Mackenzie (Qld)**

## **LETTERS TO THE EDITOR**

Dear Christine and Jim Battisson,

For 9 years I have been a teacher of multicultural folk dancing for women from 50 - 80 in age each week for an hour and a half. Some of these ladies have been coming for 9 years, some for 6, 4, 1, etc.

I'm attempting a thesis of about 12 - 15 thousand words based on research discovering the effects of this group participation and what differences if any it has made to their lives. This is a social gerontological research.

I don't know of any other similar group. Literature is hard to find. I'd be so pleased and grateful to hear from you about the folk dancing groups you're involved with, any literature sources, suggestions, etc.

I'm a physiotherapist who has just turned 60 myself and included in the culture for some participants of the multicultural folk dance group would be that because of their real and imagined frailty and apprehension (post op, heart by-pass, cancer, osteoporosis, etc.) they would only be doing this dance because of an expert eye on them.

However, the main reason apart from the obvious one of exercise for their continuation is that it is fun. Fun what is it? ... I know I need it.

Be good if we could meet some time with others doing similar things. If I/we can make a case for multicultural folk dance the identification of it for various levels of fitness, those in hostels, church and other groups, private get-togethers, community centres etc, etc. could be encouraged to partake of it if there were available hand books with steps and tapes.

**Ann Tregenza, 39 Eton Road, Somerton Park, South Australia, 5044. Ph. (08) 295 2576**

# WHAT'S ON WHERE

## International Folk Dancing

### A.C.T. (Canberra)

**Tuesday 10** - 11.30 am. Corroboree Park Hall, Paterson Street, Ainslie. Contact Christine

**Wednesday 1** - 2.30 pm. Humpy Hall, Frewin Place, Scullin. Contact Christine (06) 241 3563.

7.45 pm Hughes Community Centre Canberra International Folk Dancing Association. Contact Carol (06) 251 3096

or Margaret (06) 281 3150.

**Thursday 12.30** - 2.00 pm. Woden Senior Citizens, Corinna Street, (opp. Woden Library), Woden. Dances suitable for seniors 50 years plus. Contact Lorna (06) 231 3563.

7.30 - 9 pm. Beginners class with Jim and Lesley. Corroboree Park (small hall).

7.30 - 9.30 pm. Intermediates Corroboree Park (large hall), Paterson St. Ainslie. Contact Christine (06) 241 3563.

8 - 10 pm. Tuggeranong Folk Dancers, Isabella Plains Neighbourhood Centre, Ellerston Crescent. Isabella Plains. \$5. Contact Audrey (06) 231 5896.

### NEW SOUTH WALES (Sydney)

**Monday 10** - 12 noon. During school term. Earlwood Senior Citizens Centre, 362 Homer St. Earlwood.

Enquiries Margaret (048) 612294, Kath (02) 558 5315 or Gwynne (02) 558 4753.

7.30 - 8.30 pm. Adults' International Folk Dance classes, Normanhurst West Public School, Dartford Rd. Normanhurst. Contact Carol Maddocks (02) 905 1563

### Monday, Tuesday and Wednesday

After school classes for children 6 - 18 years. Collaroy Plateau Youth & Community Club. Cost \$24.00 per school term. Contact Carol Maddocks (02) 905 1563.

### Tuesday, Wednesday and Thursday

Sutherland Shire Folk Dance Group. Contact Kaye Laurendet (02) 528 4813.

**Wednesday 7** - 8.15 pm. Adult classes. Collaroy Plateau Youth & Community Club, Blandford St. Collaroy Plateau. Cost \$35.00 per 10 week term. Contact Carol Maddocks (02) 905 1563.

7.30 - 9.30 pm. The Blue Labyrinth International Folk Dancers, 59 Brook Road, Glenbrook. Contact Pat (047) 39 1005 or Maureen (047) 36 6469.

**Sydney -- continued**

**Thursday 7.30** - 10 pm North Parramatta. Contact Chris Green (02) 749 1968.

**Friday 8** - 11 pm. Sedenka International Folkdance Group, Village Church Hall, Cnr. Newcombe & Oxford Sts. Paddington. Contact Chris (02) 560 2910.

**Saturday (am)** Children's classes 6 - 18 years. Pennant Hills Community Centre, Yarrara Rd. Pennant Hills (opp. railway station). Contact Carol Maddocks (02) 905 1563.

### (Armidale)

**Thursday 7** - 9 pm. Armidale Folk Dance Group Legacy Hall, Faulkner St. Armidale. \$4. Contact Bronwyn (067) 72 7065 (H) (067) 68 4756 (W)

### (Blue Mountains - Katoomba/Leura)

**Monday 7** - 8.15 pm. Beginners at Uniting Church Hall, Katoomba.

**Tuesday 6** - 7.30 pm. The lounge room group.

Cosy, relaxed dancing in Dianna's lounge, Leura  
**Saturday (2nd)** 12 - 2 pm. The 'Kill Yourself Once a Fortnight Group' (The Horas). Fast, difficult & performance dances. Uniting Church Hall, Katoomba.

For above contact Bronwyn (047) 57 2316.

### (Bowral)

**Thursday 9.30** - 11.30 am. Southern Highlands Recreational International Folk Dance Group. Presbyterian Hall, Bendooley St. Bowral. Beginners start at 9 am.

Contact Margaret Connor (048) 612294.

### (Taree)

**Wednesday 5.30** - 7.30 pm. International Folk Dance Group, Church of Christ Hall, Victoria St. Taree. Contact Sandra Bassetti (065) 52 5142.

## NORTHERN TERRITORY (Darwin)

**Monday 7** - 8 pm. Beginners' Israeli Dance.

8 - 9.30 pm. Beginners' to Advanced International Dance. The Dance Co-op, Moil Primary School (GP Room) Moil. Contacts Anna (089) 843394 or Sue (089) 851827.

## QUEENSLAND (Brisbane)

**Friday (2nd & 4th of month)** 8.00 pm. Brisinta International folk dancing, Holy Trinity Hall, 70 Hawthorne St. Wooloongabba. \$4. Contact Lyn 379 3603 or Kathy 355 0083.

## Queensland continued

### (Cooroy, Nambour, Noosaville) Monday

9.30 - 11.30 am. Beginners / intermediate at the Lutheran Hall, Sydney St. Nambour.

**Tuesday** 9.30 - 11 am. Beginners at the Uniting Church Hall, 49 Maple St. Cooroy. 10 - 11.30 am. Mapleton Hall.

**Thursday** 12 - 2 pm. General classes. Lutheran Hall, Sydney St. Nambour.

9.30 - 11 am. Noosa Guide Hall, Eumundi Rd.. Noosaville.

For above contact Danni (074) 42 8821, Jean (074) 41 2315 or Delicia (074) 41 4000.

## VICTORIA (Melbourne)

**Monday** 1.45 pm. International Dancing, University of the Third Age, Chadstone Community Centre, Rob Roy Rd. Waverley. Contact Margaret (03) 530 4372 or Audrey (03) 878 0887.

**Monday** 7.30 pm. Greek Traditional Dancing with Margarita and Stefanos Antoniou at 7 Hartington St. Northcote. Ph. (03) 583 1173

**Tuesday** 7.30 - 10pm. Greek traditional, popular, national & folkloric dancing at Margaritas Center of Greek Dance & Folklore, Richmond Community Primary School, Cnr Davidson & Kent Sts Richmond. Classes for beg/inter/advan or private lessons. Also available for teaching intellectually, sensory & physically disabled (03) 583 1173 (all hours).

8.00 pm. International Dance Workshop, St. Michael's Hall, Cnr MacPherson & Mcllwraith Sts. N. Carlton.

Contact Audrey (03) 878 0887.

**Wednesday** 12.30 - 3 pm. Circle Dance, Tapscott-Milbourne Centre, Cambridge Rd. Montrose. \$5. No partner necessary. Contact Gwendolen Storey (03) 9756 7691.

8 to 10 pm (school term). \$40/10 week term. St Kilda International Dance School, St Margarets Hall, Hotham St & Denman Ave, East St Kilda, Contact Marie Feigl (03) 531 1284.

6 - 10 pm. Greek dance. Pine Street Hall, Pine St. Cheltenham.

Contact Margarita (03) 583 1173.

**Thursday** 7.45 - 9 pm during school term. Adult classes. Thomas St, Hampton. Wide range of dance styles taught & danced in small friendly class. Contact Kim Dunphy (03) 555 4813.

## Melbourne -- continued

7.30 - 10 pm. Circle Dance, Tapscott-Milbourne Centre, Cambridge Rd. Montrose. \$5. No partner necessary.

Contact Gwendolen Storey (03) 9756 7691.

**Friday** 10 am. International Dance, Council of Adult Education, City Campus. Contact Angela (03) 652 0668 or Audrey (03) 878 0887.

7.30 - 10.30 pm 2nd, 4th & 5th of each month. Eltham International Dancing, St Margaret's Church Hall, Putt St, Eltham. \$4 or \$20 for 8 week term.

Contact Ina Bertrand (03) 439 9991.

**Sunday 2** - 4.30 pm. Margaritas Center of Greek Dance. (See above Tuesday).

2 - 4.30 pm. (1st & 3rd of each month). Circle Dance, Olinda Public Hall, Olinda-Monbulk Rd. Olinda. \$5. No partner necessary. Contact Gwendolen Storey (03) 9756 7691.

## WESTERN AUSTRALIA (Perth)

**Monday** Perth International Folk Dance Group, 7.30 teaching 8.30 dancing. Wembley Scout Hall, Jersey St. Contact John Whaite (09) 444 4736.

## FDA CONTACTS

President: Valerie Wojtulewicz (02) 953 3873  
110 Young Street, Cremorne, NSW, 2090.

Secretary: Carol Crees (02) 949 2513 2/12  
George Street, Manly, NSW, 2095. Treasurer:  
Kaye Laurendet (02) 528 4813 127 Woronora  
Cres. Como West, NSW, 2226. Footnotes

Editor: Jim Battisson (06) 241 3563 14  
Nambucca Street, Kaleen, ACT, 2617.

## RESOURCE AND BACKGROUND

### INFORMATION ON DANCES

If you have any questions about dances we suggest that you write to the Editor and we'll attempt to obtain the information required from our various members' resource libraries and publish it in "Footnotes". **ADVERTISING IN FOOTNOTES**

Full page \$40.00 20% discount for members. Other sizes are available on a pro rata basis. Anyone wishing to advertise in Footnotes please contact the Editor.

### NEWSLETTER DEADLINE

Please send articles for the **October** newsletter to:- Jim Battisson, 14 Nambucca Street, Kaleen, ACT, 2617, **by 15 September 1995.**