

Folk Dance Australia Inc.

# Footnotes



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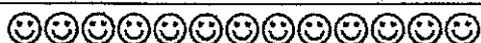


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## Folk Dance Australia

### FDA OBJECTIVES:

- to promote an understanding and mutual respect for all ethnic groups living in Australia;
- to help promote folk dance in Australia;
- to encourage and develop the skills of folk dance teachers, by providing courses and workshops;
- to serve as a folk dance information network.



**Welcome to new members:**

*Margaret Flynn, of Chapman, ACT*

*Susan Ross, Darwin, NT*



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## THE PRESIDENT'S REPORT

How quickly the time for another Footnotes comes around.

As the thoughts of Sydney residents turn to the Olympics it is good to contemplate that with our international folk dancing we are, in a way, sharing a similar spirit. Not of competition but of the meeting of cultures from around the world - sharing knowledge and experience, making friends and having a great time in the process.

FDA organised a wonderful Russian workshop in Sydney last weekend with Wanda's Wojtulewicz-Levine. Wanda's extensive knowledge, combined with an excellent and very patient teaching style ensured everyone had lots of fun and learnt lots about Russian folk dance. Thanks to those involved in the organisation of the workshop.

Your committee is still looking at ways of providing more benefits to all our members. It takes time, but please keep sending any suggestions to your committee for discussion.

Happy dancing.

Chris Wild, FDA President

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### CIFDA's NEW 2000 COMMITTEE

The Canberra International Folk Dance Association (CIFDA) welcomes their new committee:

Co-ordinator: Elizabeth Rogers, 02 6251 3470  
Treasurer: Margaret Weeden, 02 6251 1802  
Secretaries: Mary Fanning 02 6247 0959  
Ailsa Lawton, 02 6281 5101

Please see "What's on Where", under ACT (Canberra), page 14, for regular CIFDA evenings.

## MOVING ON 2000

*National Forum for Community Dance Practitioners, Sydney June 16 - 18, conducted by Ausdance.*

First, what is Community Dance? My answer is, 'Community Dance is where dance serves the individual and their needs, not the individual serving the dance art form for higher status or recognition.'

*Moving on 2000*, about Community Dance, was an outstanding success. The weekend was more than anything anyone expected, bringing together over 80 Community Dance practitioners from every state of Australia - Broome to Bathurst, Darwin to Adelaide, Townsville to Hobart and all areas in between.

The weekend had incredible organisation, and content was well-balanced, and provided opportunity for most needs and interests. But, as usual, one always wants to attend two things at once and a weekend is never long enough to catch up, meet, network with all who attend. Hopefully, a follow-up forum/conference will take place within the next 12 months.

It was pleasant to attend an event where staff and volunteers always had a smile, giving participants a feeling of being welcome, valued and included - no one had the feeling of being an 'outsider'. This was heart-warming, as creating this atmosphere is so important when working in any area of the community.

My greatest joy was to see that Community Dance was moving forward with a strong, common voice. With the energy, passion and commitment of the 'younger' generation now working in the field, it is hoped that Community Dance will grow, develop and be acknowledged by all areas of the broader community, with no limits, barriers or boundaries.

The idea I came away with was that most of those attending used Community Dance from an indigenous or contemporary base. Future thought should be given to other forms used by practitioners. I was pleased to see Eileen McDonald and Maureen Petherick (from FDA) in attendance. Sadly, folk dance as a community dance tool was not addressed. This is food for thought if a future forum takes place, with FDA taking the lead to demonstrate the value and use of folk dance in the community.

Carol Maddocks (NSW).

## HULLO YVES MOREAU!

Yves Moreau, an international dance teacher with a special interest in French-Canadian and Bulgarian dances and culture, is planning to come to Australia in 2001 for about 2 weeks. He thought to visit Sydney, Canberra, Brisbane and Melbourne (not necessarily in that order), and may be persuaded further afield. If your group would like him to include you on his itinerary, please indicate to us some suitable times of the year, dates and alternatives, types of workshops, week-ends, evenings, day-time, school groups and/or stage choreography, specific material required, fees you would be prepared to pay, etc. Please send these details to Sandra Bassetti, (02) 6552 5142, 23 Fotheringham St, TAREE NSW 2430 or email [liz@pnc.com.au](mailto:liz@pnc.com.au).

## SUTHERLAND SHIRE FOLK DANCE GROUP – 25 years old

In the early 70's Basil and Iris Butler, Kaye and Bert Laurendet were attending a Folk Dance Class at Sydney University Gym. They began to think of starting a class in the Sutherland Shire where both couples lived. An application was made to Sports & Recreation for a subsidy to begin. This was granted provided that, after four weeks, sixteen people must be enrolled. The first class was held in Caringbah High School in 1975. After four weeks the quota was not reached and Sport & Recreation opted out. However the club carried on regardless, adding classes in 1984 and 1988 and holding more and more dance demonstrations.

In 1987 applications were called for by Sutherland Council for assistance to organisations contributing to the health and wellbeing of Shire residents. Basil submitted a most detailed and eloquent summary of the activities of the Group in all its aspects, including the accumulation of the many and varied costumes assembled by the dancers under the research activities of our talented Instructor / Administrator, Kaye Laurendet.

He didn't forget to mention that we appeared publicly for the first time on the occasion of the opening of the Sutherland Entertainment Centre by the State Governor. Nor the close contacts with the Margaret Walker School of Folk Dancing, and this detailed appeal was rewarded by our first grant of \$1,250 in March 1988, and even more authentic costuming was made possible.

Sadly Basil passed away in 1991 leaving us the poorer for his enthusiasm and dedication to dancing., but his dream of having our own video camera has been realised..

Through all this time we have been more than fortunate in having the tutelage of Kaye Laurendet, inspiring us and who can make silk purses out of the most left-footed individuals by the clarity of her teaching. Supporting her, Bert Laurendet has been another stalwart in our array of mentors, and not forgetting Iris Butler, who has danced with us until recently, the triumvirate left of the original four.

Now we look forward to our continued participation in our Folk Dance adventures, and who knows what intricate and lovely measures we may tread.

June Matthews (NSW).



Kaye, Iris and Bert cutting the "Birthday" cake.

## 14<sup>th</sup> INTERNATIONAL DANCE CONGRESS – in GREECE

From the 13 – 17 September, 2000, in Aridea, Northern Greece, this congress will gather together approximately 250 specialists from 25 countries. It is jointly organised by the Greek section of the International Organisation of Folk Art, the Municipality of Aridea in the Pella Region of Northern Greece, the Greek Dances Theatre of Athens and the Almopes Folklore Group in Aridea, under the auspices of the International Dance Council, *Conseil International de la Danse*, ("CID"), a branch of UNESCO.

The program will include original research papers, selected groups of villages executing their own dances, demonstrations, exhibitions, videos and films, visits to places of special interest and evening dances to music by local musicians.

The official languages are English and Greek. The contact is Professor Alkis Raftis, 8 Scholiou St, Plaka, GR – 10558, Athens, GREECE or email [grdance@hol.gr](mailto:grdance@hol.gr) or check out the website at <http://users.hol.gr/~grdance>.

## VALE NELL CHALLINGSWORTH

Neil Challingsworth (Mrs Eleanor Burnham) died on 1 July 2000, aged 90, after a lifetime of dedication to dance. Inspired by dancing lessons in her school days at L'Avenir, a college run by the Mesdemoiselles Pignolet at St Kilda, Melbourne, she left school at 15 for a Ballroom Dancing Teachers' apprenticeship, and earned her living full time from teaching dancing at age 18. She opened her own school in 1946, and, until moving to Sydney in 1984, taught an average of 2000 pupils a year in many Victorian schools and colleges.

Nell became a member of the Imperial Society of Teachers of Dancing (England) in 1949, and in 1966 a member of Dance Masters of America (New York). In 1974, the Institute for Social Dance Studies (New York) made her its representative in Australia. Three years later, she was appointed to the State College of Victoria, to design a course in social and ballroom dance. She was invited to lecture on Social and Liturgical Dance for the Ballet Theatre, Philippines, and was the first Australian invited to lecture to the Dance Masters of America, the largest dance society in the USA. Nell was a founder member of both the Australian Association for Dance Education and the Christian Dance Fellowship of Australia. She held a degree in Dance for the Disabled; and received numerous community and dance awards.

Her great interest in the history of dance, especially Australian dance heritage, resulted in books such as 'Dancing Down the Years' (1978), besides dance manuals and other works. She was responsible for creating the Australian Heritage Dancers in NSW and the Sovereign Hill Heritage Dancers in Victoria. Both groups, under Nell's direction, represented Australia overseas in 1986 at the Festival Du Mondial in Canada. The foreword to her book 'Australia's Dancing Heritage' (1994) was written by Frank Van Straten, who had been a pupil of hers in Melbourne in the early 1950s. He speaks for many in the Australian dance world when he remembers his 'dancing teacher with warmth and affection. I recall her tireless

enthusiasm, her dedication and her delight in all things to do with dance.'

Nell Challingsworth was awarded the Medal of the Order of Australia in the 1994 Honours Lists for her services to the performing arts in the field of dance.

**Julie Bishop, Dance News,  
The Cornstalk Gazette, Folk Federation of NSW**

## RUSSIAN REVOLUTIONS

(ie, turns at the Russian Workshop!!)

I would like to thank Wanda for a very enjoyable and comprehensive day of Russian folkdance. A delight to watch and with a skilled and positive teaching method, Wanda gently, but surely, guided everyone through some basic and some more difficult steps.

After learning the Russian 'Reverence', the morning was spent learning individual steps and working on style.

Russian dance, with its balletic style, displays a proud and elegant stance and often shows a sense of fun. It gives one a strong awareness of the body, using it expressively, proudly and with a feeling of well-being.

Working from the corner, *en diagonale*, we practised many steps, including those from the dances we were to learn in the afternoon.

I liked Wanda's way of spending the morning teaching and working on the steps and style, beginning with a Russian-style warm-up, then learning the dances in the afternoon. After lunch, she spoke of her experiences in Russia and of Moscow, where she studied Russian dance.

Russian folkdance and music has a distinct style and the music is easily recognised with the *balalaika* and piano accordion. Co-ordinating arm movements with feet proved to be quite a challenge in steps such as 'gamoshka', which resembles the movements of the piano accordion (toes pointing in, toes pointing out). Russian arm, head and upper body movements are very beautiful and need quite a lot of practice. I am sure we were all inspired to continue working on this style. Wanda's technique worked beautifully with everyone. Those who were struggling at first with particular steps very quickly developed a feel for the style.

The dances that Wanda taught were: 'Cherevichky', a lively progressive partner dance from the Veronezh region; 'Garmon', meaning 'harmony', a graceful partner dance in waltz time from Moscow; a circle 'kadril', the 'Russkaya Krugovaya Kadril', a very energetic dance with stamps, claps, slaps, runs and jumps; and a *Horovod*, or Russian Hora, incorporating the 'gamoshka' and 'prepadanye' steps, and syncopated stamps or 'beats'. We shall see how you have progressed with your *gamoshka* step at Bowral. Happy practicing.



**Sandra Bassetti (NSW)**

## FOLK MUSIC & DANCE

### WEEKEND at BACCHUS MARSH

It sounds like a bacchanalian experience. In fact it was folk dance at its best; the kind we all dream about nowadays but seldom get the opportunity to enjoy: folk dance to live music. Just like folk dance used to be at its beginnings.....

It took a rapid decision on my part to attend the camp when I found the announcement in the letter box. The programme had Kurdish dance sessions and live music by Xenos, one of my favourite folk music bands. Kaye Lauredet was the tutor for the International section.

I couldn't contain my excitement. It so happened that my better half was car rallying in Tasmania the same week. Things were looking up!

I was met at the airport by Audrey Shoobridge and Gonny Brendt, both known to Melbourne and beyond folk dance teachers. This was a real bonus. It was not just that they looked after me so well; it was also getting an opportunity of a glimpse into the folk dance culture in that part of the world. How "the other half lives" as they say!

The venue at Lady Northcote Camp was a good choice. Just a few kilometres north west of Bacchus Marsh, a vast forested place with millions of birds competing with the noise of our sound instruments most effectively!

The programme was well balanced. It incorporated special classes of music and dance for children, which again were graded according to age groups. This arrangement offered the opportunity for a family outing as well as laying the foundations of folk education for future's folk dancers. (I heard comments that some of the dads not normally involved in folk dancing, proved real talents!)

Kaye's masterly teaching ability is well known to us here in New Zealand and it is a pleasure to attend her workshops.

Beyram Kusman was the unknown factor for me. He is a tall, skinny, mature Turk from Diyarbakir, Capital of Kurdistan, who is settled in Melbourne. He teaches at classes for people of Turkish extraction and friends, I believe, but unfortunately, he doesn't have a regular class as such. He is an excellent teacher. Each dance he taught by hamming the entire tune before Xenos taking over for the final dancing to the music part. When he got hold of the drum himself, Beyram proved a formidable percussionist.

I was delighted at the opportunity to meet Xenos. There were the two core members of the band, Rob Bester and Ann Hildyard. Rob with his drum and Ann with everything else, which included the journa, pipes, singing -for hours on end. They played for two solid days and at the Saturday social, they performed well into the night. How on earth can they last that long?! Their music brought the dance alive. The dancers became animated at the sound of that music and the musicians picked up the enthusiasm from the dancers. The result was such a unique experience.

SKIPS and Koče Stojčevski (what a dancer!) were the main feature of the Saturday evening social. They performed Macedonian dances most ably. They then mixed with the rest of the folk dancers and with Xenos holding the centre of the floor, we danced and danced! I was the only "New Zealander" at the camp -and I felt quite privileged at that. My congratulations go to the organisers of a very enjoyable camp!



**Kate Goodwin (NZ)**

## OLYMPIC FOOTNOTES!



The origin of the Olympic Games, clouded in legends, possibly lies in athletic contests celebrating local heroes killed in battle – “funeral games” - which then developed into organised athletic sports, beginning in Asia Minor with the Greek communities established there, somewhere around the 10<sup>th</sup> century BCE. At that time, mainland Greece was still unsettled by wars and migrations.

Legend tells that King Iphitos of Elis, around 9<sup>th</sup> century BCE, consulted the Oracle at Delphi about the civil war and plague affecting mainland Greece, and was instructed to institute special games at the sacred site of Olympia (close to Elis on the west coast of the Peloponnese) and insist on a truce for their duration. Years later (in 776 BCE), the Greek hero, Heracles, was credited with the foundation of the Olympic Games – he made a clearing in the grove at Olympia, laid out the boundaries of the Altis, the sacred olive grove there, and organised the first Games in honour of Zeus. He is also rumoured to have said that they should be held every 5<sup>th</sup> year (every four years in today’s calendar) in remembrance of himself and his four brothers. Or perhaps the credit for the Games should instead go to Pelops, who was the local hero of Olympia, and whose grave and sanctuary are said to lay within the Altis.

By the 6<sup>th</sup> century BCE, some sports facilities and more elaborate monuments had been built at Olympia. The temple and altar to Hera, goddess and eventual wife of Zeus, dates from around 600 BCE; the temple of Zeus, completed in 456 BCE, must have been a remarkable sight, with 34 huge columns decorated with mouldings painted in red, blue and gold and containing the gold and ivory 13 m high statue of Zeus; an hotel, built in the 4<sup>th</sup> century BCE, housed visiting officials. The original stadium was replaced in 350 BCE with a new stadium, with a 192 m long track (600 “Olympic” feet, called a “stade”, from which our word “stadium” comes) and which incorporated seating for 20,000 people.

The gymnasium, constructed during the 2<sup>nd</sup> century BCE, contained a double stade (two adjacent running tracks) where athletes could practice during bad weather. Hot baths existed at Olympia as early as the 5<sup>th</sup> century BCE; prior to this, cold baths could be had in the Palaestra, a building for combat and jumping training and type of social club – members only! The open air swimming pool, built in the 5<sup>th</sup> century BCE, was 24m x 16m and 1.6m deep and used only for recreation by athletes – swimming races were not part of the ancient Olympics. As far as facilities go, Sydney’s Homebush Bay certainly has an Olympic reputation to uphold!



*Vase from 5<sup>th</sup> century BCE showing runners in a long-distance race approaching the turning post at the end of the stadium.*

Sports clothes and body suits were not an issue for the ancient athletes - they performed naked, covered only in oil (where would that leave our present-day sponsors?). Stories suggest that clothing was scorned - after a runner in 720 BCE lost his clothing half-way through a long distance race and went on to win, or banned by the judges – to prevent women disguising themselves to enter competitions (women were barred from taking part in the ancient Olympics, although they did have their own games held at Olympia, and wore clothing!).

Many Greek folk rhythms and dances also have their roots in ancient times. For example, the *Syrtos*, or 'dragging' dance, usually in 2/4 time, is the oldest dance form and is likely to have been danced around altars in all the sacred rituals of the ancient Greeks.

The *Tsakonikos*, danced in 5/4 or 5/8 rhythm (depending on speed), is from Tsakonia in the southern Peloponnese. This dance has very strong connections to the Delian 'Crane' dance and was described by Plutarch (in *Life of Theseus*) as a dance, performed at Delos by Theseus on his way back from Crete, 'which consists of a series of serpentine figures representing the winding passages of the Labyrinth'. The same serpentine patterns are found in dances from Sourphli (Thrace) and Siatista (Macedonia)



The 'Crane Dance' vase from about 560 BCE

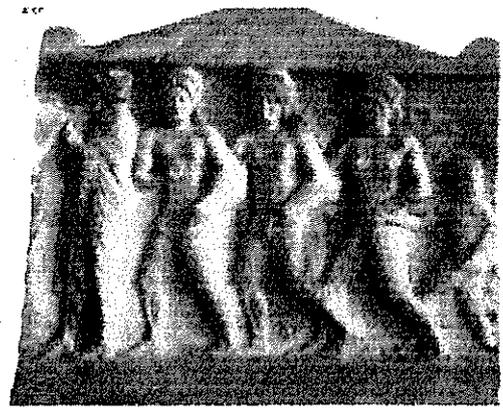


Dance from Siatista, Macedonia



'Tsakonikos', the dance of the Labyrinth or Crane.

Associated dances, such as the *Lambriatiko*, or Easter dance from the village of Kedros, Kardisa, Thessaly, can be linked with Homer's phrase (from *The Iliad*, 750 BCE), 'Youths and marriageable maidens were dancing ... with their hands on one another's wrists'.



From the Acropolis



Easter dances from the villages of Aidonochori and Kedros in Thessaly.

The characteristic Greek rhythms of 5/4, 5/8, 7/8, and 9/8 are the same metres found in the tragedies of Aeschylus (c. 470 BCE) and other ancient Greek writers and poets. These speech rhythms have been adopted by the surrounding Slavs, Bulgars and Turks for their folk music. According to the Bulgarian musicologist, Stojan Djudjeff, the 'paeanic' or 5/4 rhythm has never existed in Slavic poetry; and he links the 7/8 rhythm of Bulgarian songs to the Aeschyllean trimeter in *Persians*).

In Alexandria Macedonia (ancient Pella, the birthplace of Alexander the Great), some 50 villages of the region have a ponderous dance, ritual in character, danced by women in their bridal-gowns and wearing elaborate headgear. The legend says that, in one of Alexander's battles, the women rushed in to support the warriors and won the battle. To reward them for their brave conduct, Alexander granted them the privilege of wearing the helmet. In any case, it is only in this region that women wear this headgear.



Alexandria in Macedonia (near ancient Pella).

A dance, generally known as *Kori Eleni* (or *Eleno Mome* in Bulgaria) is also called *Megalexandrinós* ('Megas Alexandros' = Alexander the Great), indicating the origin of the dance as Greek Macedonian. Its time signature is 7/8, the same as *Kalamatianos*, but the rhythm is reversed: QQS or 2, 2, 3. (Note that the "S" or "3" count is broken up again into two steps: "1, 2").

The *Hassapiko*, originally an ancient shepherd dance from the Macedonian-Thracian region, was used by the soldiers of Alexander the Great as a war dance to teach them to move silently, then, as the music became faster, to respond quickly to commands. The fastest music at the end represented victory. During the Byzantine era, the dance was adopted by the Butcher's Guild of Constantinople and renamed *Makellarion Horon*, from the Greek word for 'butcher'. The dance is now known by its Arabic/Turkish name for 'butcher'.

Another dance, also popular around Constantinople during the Byzantine era, is the *Karsilamas*. It is an *antikristos* type of dance, where the dancers face one another at a certain distance apart, and was originally a Pyrrhic, fire or war, dance of the ancients. Under the Turkish occupation of Greece (c 1500 CE), the dance lost its warlike characteristics and gained those of a love-dance; however, in Cyprus, it is mostly danced by either by men or women alone. The most popular rhythm for this dance is 9/8.

The Cretan *Pentozalis* was, until recently, a war dance, danced only by armed men. It served to test their footwork and agility, and included somersaults and other leaps with the fast and tricky footwork.

For centuries, the Greeks of Pontus have preserved their traditions and still have whole phrases of ancient Greek in their language. Their basic dance is the *Serra*, named after a river of Pontus, and is a war-dance (again, based on Pyrrhic dance). Xenophon (in *Persian Expedition*), describes the dancers as wearing full armour and leaping high into the air with great agility and brandishing their swords. The Pontus dancers now wear a little tassel at the crutch of their baggy pants, drawing the spectator's attention to this part of their anatomy. The drawings on the vases from the early 6<sup>th</sup> century BCE show the posing (called '*kordakizomai*' by the ancient Greeks) of the dancers, who appear very proud of this naked part of their bodies and strut like peacocks; '*Kordax*' is the name of the dance executed in this style.



'Kordax' – Corinthian vase from the early 6<sup>th</sup> century BCE.



The 'Serra' or 'Pyrrhic' dance (War dance)

The Pontic women's '*Kotsari*' clearly reflects the dance formation from the 8<sup>th</sup> century BCE.



Bronze statuettes from about the 8<sup>th</sup> century BCE.



'Kotsari'. Pontus dancers.

One of the most impressive dances of the people of Pharassa (Cappadocia) is danced with wooden spoons, reminiscent of the *krotala*, an ancient percussion instrument similar to castanets.



Dancers with wooden spoons, from Pharassa, Cappadocia, Asia Minor.

The *Pidiktos* (springing dances) are also linked to antiquity. The *Sousta*, a type of *pidiktos*, is danced mainly in Crete and the Dodecanese, with the Cretan *Sousta* maintaining more of its Pyrrhic elements, even though it is now danced with couples. On Olympos, the highest mountain on the island of Carpathos, where the people still speak the Doric dialect (the Dorians occupied Greece about 1100 BCE), the *Sousta* is danced more heavily and statically, reflecting the simplicity and dignity of the Doric style.

*Zebekiko* is the dance of the Zeybeks, a group originating around Smyrna (Izmir) in Western Turkey and descended from a fusion of a Thracio-Illyrian tribe and Greek colonists from the Argive Peninsula. This dance is also essentially a war dance, but slower and heavier than the Cretan *Sousta* and with the "combatants" dancing closer together, indicating the use of shorter swords or daggers. The dancers' moves and turns resemble the wings of a bird, and has been called the 'Dance of the Eagle', simulating the eagle hovering over its prey. The eagle, since ancient times, was a symbol of power and identified with Zeus.

The *Kalamatianos*, which is now Pan-Hellenic, is a kind of *Syrtos* with characteristics of the *Pidiktos*; it is faster, more springing in style than most *Syrtos* and danced in 7/8 rhythm. According to the Petrides (in *Folk Dances of the Greeks*), *Kalamatianos* has quite a close connection with the ancient chain-dance, called *Ormos*.



Ancient Greek vase from Attica.



'Kalamatianos' dance.

The *Tsamikos* originated in an ancient area of Greece, now called Tsamidon, but has also spread throughout Greece, helped by the *klephts*, or mountain fighters, who took it on as their favourite dance during the war of independence. It is different from the usual war dance because the beat is generally slow and in 3/4 time (SQ).

Many Greek dances were originally just for men. However, the site of Olympia was initially associated with fertility rites and the worship of the earth goddess, Graea ("Gaecia", the land of Graea, became the modern word,

"Greece"). Over time, as the worship of Zeus became predominant in the Greek culture, Graea was superseded. However, the ancient Games maintained a link to her in that the central day of the Olympic Festival had to coincide with the 2<sup>nd</sup> or 3<sup>rd</sup> full moon after the summer solstice.

The dance *Kelikos Horos* (or *Tsifte Tellit*) is closely connected with the worship of both Mother Earth and the Moon goddess, with movements suggesting birth, water, trees and birds, especially the swan, the sacred bird of Aphrodite. Over time, the dance lost its connection to the deities and, in some areas, eg, Ionia, the dance became more a 'charm dance' – the Romans referred to these actions as 'Ionic movements'. The later Muslim overlords were especially fascinated by this dance, which then became a harem dance of the Sultans' courts. Nowadays there is will to connect this dance back to its symbolic past.

And this is just a sample of the legacy of the Greeks to human culture. Ela na horepsoume!

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### Olympic Faux Pas

Questions received by the Sydney Olympic web site (answers unofficially provided by a disgruntled official)

Does it ever get windy in Australia? I have never seen it rain on TV, so how do the plants grow? (UK) (*Upwards, out of the ground*).

Will I be able to see kangaroos in the street? (USA) (*Depends on how much beer you have consumed*).

I want to walk from Perth to Sydney. Can I follow the railroad tracks? (Sweden) (*Sure, but you should have started about a year and a half ago to get there in time for the Olympics*).

Is it safe to run around in the bushes in Australia? (Sweden) (*And accomplish what?*)

Can you send me a list of ATMs in Brisbane, Cairns, Townsville and Hervey Bay? (UK) (*Which bank?*)

Where can I learn underwater welding in Australia? (Portugal) (*Who do you want to sabotage?*)

Please send a list of all doctors in Australia who can dispense rattlesnake serum. (USA) (*Sorry, no rattlesnakes here. But we have plenty of more deadly ones*).

Which direction is north in Australia? (USA) (*Face north and you should be about right*).

## TEACHERS' CORNER

### Subject: Wheelchair dancing!

What thoughts conjure up in the mind? When FDA was first asked to help get something started on a fortnightly basis, the mind began racing – yes, we could help. Ideas flowed - the participants could clap hands in time with the music, they could wave scarves, shake tambourines, make arm and head movements, etc.

#### Day One

We were greeted with about eight carers, each with their own special person, none of whom could actively participate in any way. The participants cannot move, not hands, not arms, not heads! What on earth could we do with this lovely group of people? All our carefully thought out 'dances' went out the window, and some very fast thinking had to come into play. With no one to guide us, help us, or give us ideas, it was, literally, learn as we go!

So, on went some music. With all those carers' eyes looking at us for guidance, we started pushing chairs around in a circle. Then what? In and out – yes, that worked OK, Then what? Circle around again, in and out again? How boring!

Problems:- the chairs are heavy; the weather is hot, there is no shade; the ground is uneven – if the carers let go the chairs will run away; the brakes are all different; it takes time to bend down and put on the brakes. Our plan of trying to structure a dance ran into problems straight away.

#### Day Two (2 weeks later)

On our way there, we wondered if the carers would remember anything that we showed them on our previous visit. Maybe they did, but we were met by a different group of carers!

This time we thought we were better planned. A couple of dances had been written out with a plan that we hoped would work. Well! It almost did – but again we underestimated the time it takes to apply the brakes, the effort it takes to push the chairs in any kind of formation and the fact that the carers don't know any kind of dance steps at all.

#### Day Three

OK. Today we would be super organised. Wrong! On arriving today, we found a 'dance floor' had been laid down for us on the grass. It was in a lovely shady area, much better for summer dancing – but the small area prevented all the wheelchair people taking part at once, and some that were being pushed by very enthusiastic carers kept running off the floor!

#### Day Four

Back to the asphalt. Sunhats and sunscreen for everyone.

What have we learnt?

- Dances that go around in circles are not much fun for those in the wheelchairs! (who wants to look at the rear end of the carer in front?)
- Dances that go in and out are fine – at least the participants can see what's going on.

- Dances in lines that 'cross over' are good. Did we see a few smiles from our participants as they nearly crashed into someone? (Maybe next week we'll try a chain!)
- We have realised it is important to involve the carers as much as possible. Teach them some folk dance steps and a couple of simple dances – the participants in the chairs seem to enjoy watching as well as being pushed.
- The thing that we have learnt most of all is just how lucky we are to be able to walk, talk and do things for ourselves.

#### Day 5 and beyond

We can now remember most of the names of the participants, and some of the carers are remembering the dances and formations. Smiles are starting to creep onto faces and a few laughs are being heard as well! This is a big achievement! Our challenge now is to continue to be inventive with the dances, keep everyone enthused with the project and hope that we can soon find someone who is willing to be our 'leader' with a willing team of 'helpers'..

Kaye Laurendet (NSW)

### SOCOG NEEDS YOU (*maybe!*)

FDA recently received a letter from SOCOG inviting us to audition (involvement on a voluntary basis, of course) for the Opening and Closing ceremonies.

Were we performers with special skills and expertise? Sure!

Were we males or females with good upper body strength, stamina and a high level of fitness and enthusiasm? Well, most of us!

Did we live within 50 km of the Sydney metropolitan area (own transport, of course)? Well, some of us!

Were we general dancers, tap dancers or prop movers, with good presentation and communication skills? (Hmmmmm!).

Were we aged 16 – mid 20s ..... Just sounds like your typical FDA member, actually.

### André's Olympic Story!!

As most of us know, André planned his visit to Australia this year to coincide with the Olympic Games. What most of us don't know are the lengths that André went to, the bribes that had to be given, and the folkdance groups whose requests were answered with, "Sorry, not while the Olympics are on".

- Special 'time off' from his school teaching job had to be requested;
- The New Zealand folkdancers wanted André to start his teaching in NZ on the last week of the Games. "Sorry, I have tickets for the volleyball final and Holland are SURE to be in that."

So, after rescheduling the New Zealand tour and other engagements and after air-tickets were purchased, GUESS WHAT? Holland didn't even qualify to play in Sydney! (Chuckle, chuckle)

# Kitka Design

## Affordable Internet Web Site design and creation

Free site hosting arranged if necessary.

Phone: 0414 874 649 or  
email: [kitka@webone.com.au](mailto:kitka@webone.com.au)

See the FDA site at  
<http://www.geocities.com/Vienna/4677>  
created by Kitka Design!  
(Other URLs available on request)

## FOLK ON THE WEB

### FDA mail received:

**Name:** David Wanless & Cathy Hutchinson,  
[dwanless@primus.com.au](mailto:dwanless@primus.com.au)  
**Subject:** Event Listings  
**Date:** 23 May 2000

**Comments:** Dear FDA people, We are the dance organisers for the Folk Federation of Tasmania. We run 10-20 dances and dance workshops each year. Would you be interested in listing the major ones on you event listing, or at least put in a link to our web site where they are listed: <http://www.tased.edu.au/tasonline/folkfed>  
**Ed:** Thanks to Ashley, link established.

**Name:** Paco Chavez,  
[fiestas.de.santalucia@correoweb.com](mailto:fiestas.de.santalucia@correoweb.com)  
**Subject:** Mexico Festival  
**Date:** 3 Jun 2000

**Comments:** We present our best wishes from Monterrey, the second important City and Industrial Capital of Mexico.

This year we are going to have our 3rd Folk Festival In Monterrey "FIESTAS DE SANTA LUCIA" which will be between September 23 to 1st of October, this is a full Mexican Government event with the sponsoring of 5 of the most big enterprises of our country.

We would like to know if any of the Groups of your organisation, could be interested in take part of our event, so Mexico will be pleased to see their folk show, also we can connect the group to another Mexican Festival so they can stay more time in our country.

Now we have already confirmed the participation of 8 folk groups including South Korea, Italy, Greek, Spain, France, Russia, Argentina, Brazil and Mexico, so it will be an honour have an Australian Group.

I will appreciate a lot your fast reply with an answer.

Best regards, Your Mexican friend, Paco Chavez,  
Festival's Art Director.

**Name:** Paco Chavez  
**From:** Monterrey, Mexico  
**Subject:** FDA web site  
**Date:** 4/6/2000

**Comments:** Congratulations for let the people of around the world, learn something about Australian Art

**From:** "Ally Gavigan" [sales@antoniopacelli.fsnet.co.uk](mailto:sales@antoniopacelli.fsnet.co.uk)  
**Subject:** New Irish dance site  
**Date:** Fri, 30 Jun 2000

Hi, loved the site. We have just launched our new web-site and was wondering if you would be interested in exchanging banners or an entry into our links page. The site is [www.antoniopacelli.com](http://www.antoniopacelli.com) and we sell Irish dance shoes and accessories on-line as well as featuring competitions, news and articles, etc.. Ally Gavigan

**From:** Vera Myronenko, [vera\\_my8@yahoo.com](mailto:vera_my8@yahoo.com)  
**Subject:** Vera term 3  
**Date:** Sun, 9 Jul 2000

I'm back after a week of dancing in Brisbane with Egyptian master teacher Yousrey Sharif and his Dynamic dancer wife Nourhan. Their work, dancing and choreographies were fabulous but very difficult - lots of practice needed to perfect them and do them justice. Bellydancing (see What's on Where, Sydney) resumes from Sat 15th July, Mon 17th, Tues 18th and Thurs 20th.

**From:** Celia of Glenbrook International Folk Dancing Group ("Blue Labyrinth"), NSW Australia  
**Date:** 11/7/2000

**Comments:** The Israeli dance workshop on Saturday was a great success. Everyone worked hard and had a great time with lots of fun. Among the wonderful dances we learned were Chalon Mashkif, Bat Teiman, Ne'imat Hashikorim (great favourite with everyone) and Et Dodim Kala. We look forward to your next visit Naomi Toth.

**From:** Bianca M Garcez Melo, [biamelo@e-net.com.br](mailto:biamelo@e-net.com.br)  
**Date:** Sun, 17 Jul 2000  
**Subject:** Australian Dance Information

Hi. I'm a Brazilian student, my name is Bianca. I am having a school work about Australia and I would like help because I need information about Australian dance, music, people, culture...

I'd like your help about this, I'd like you to send me information about Australian Dance.

Could you? Thanks, Bianca

### ADVERTISING IN FOOTNOTES

For non-members: Full page \$40; .cost for other sizes are available on a pro-rata basis. This service is available free for members in the interest of promoting folk dancing.

Anyone wishing to advertise in Footnotes please contact the Editor on 02 4724 0837 or email: [liz@pnc.com.au](mailto:liz@pnc.com.au).

 \*\*The views expressed in this magazine are those of the authors and do not necessarily reflect the views of FDA. Events publicised in this magazine are not necessarily sponsored by FDA\*\*

**RESOURCES for SALE by FDA**

By Jim Battison

Book "Glossary of Dance Terms" \$15 (P &amp; P) or \$12 at workshops, etc.

By André van de Plas:

International Folk Dances for Adults.

Book &amp; cassette.

1989 - 1997 tours. \$12 each.

1998 &amp; 1999 tours + 2000 \$30 each.

Videos. <sup>2000</sup> \$30 EACH

1989 - 1999 tours. \$35 each.

International Folk Dances for Children.

Book &amp; cassette.

1986, 89, 91, 94, 97 & <sup>2000</sup> 99 tours. \$30 each.

Videos of Children's Dances: \$35 SET

30 Dances for Primary School age children (8 yrs +)

\$40 (postage extra)

Easy Dances

Cassette and booklet \$20 12

(cassette or booklet available separately for \$10 each).

By Yves Moreau:

Balkan &amp; International Folk Dances.

Book &amp; cassette. 1993 tour. \$30. \$25

'Ajde Na Horo' 20 Bulgarian Folk Dance Favourites.

Recorded in Bulgaria under the supervision of Jaap Leegwater and Yves.

Book &amp; cassette \$30. \$25

The above prices include postage.

**Nevofoon Resources** - Nevofoon Folk Dance resources (CDs, tapes and books) available through FDA's discount service. Contact your Folk Dance group or Kaye for the Nevofoon catalogue.

**Please Note:** Prices quoted above are for FDA members. Non-members please add \$5 to cost of each item.

All resources available through Kaye Laurendet, 127 Woronora Cres, COMO WEST 2226

**The Lost Dances of Earthly Delights**

Here is the work one hardly dared hope might exist - a hitherto unknown repertoire of dance and music from the fabled Valley of Earthly Delights. In a beautifully set-out 142 page book, John Garden, winner of the 1998 Canberra Critics Circle Music Award, presents the whole of Jan D'Honger's *Pleasures for Four Seasons* - introductory notes, easy-to-follow descriptions of 64 dances, notation for 202 tunes - side-by-side with Henry Nagod's wonderfully insightful commentary. In a breathtaking 64 track 4 CD set, 9 outstanding musicians from the band *Earthly Delights*, playing medieval pipes, hurdy-gurdy, saxophones, clarinets, violin, zithers, flutes, recorders, transylvanian viola, cello, bouzouki, guitar, djembe, darabuka, bodhran, congas and many other instruments, bring all the tunes to life and offer more than 4½ hours of stunning music - equally fit for listening or dancing. Together the book and CDs offer not just an invaluable teaching resource, but an experience which everyone can enjoy, not just a window onto a forgotten world, but a door into that world, not just a fine meal but a feast, not just some trinkets but the whole treasure chest. It will stir you to smile, to dance, to laugh and to weep!

Friends of Earthly Delights are invited to pre-purchase copies of the book and 4 CDs. Subscribers will be listed and thanked in the work and orders filled in October 2000, before it is launched in Canberra on 11 November at St. John's Church Hall and on 10 December at the Albert Hall.

Sets can be ordered through FDA's Resource Manager, Kaye Laurendet (see contact details, page 2) or directly through Earthly Delights, 87 Schlich St., Yarralumla, ACT, 2600, AUSTRALIA ph. (02) 6281 1098, email: [garden@earthlydelights.com.au](mailto:garden@earthlydelights.com.au) or website: [www.earthlydelights.com.au](http://www.earthlydelights.com.au) by September 9<sup>th</sup> at the very latest.

A woman is like a teabag - only in hot water do you realise how strong she is (Nancy Reagan).

**CD reviews:** By Julius Timmerman**Midsummer's Night - Dervish Whirling Music Whrl005 (Sandstock)**

Grassroots Sligo band Dervish are supported here on their sixth album by a full warm sound, with a nicely-balanced mix of fiddle, flute, accordion, guitar, bouzouki, mandolin and vocals. Energetic jigs, reels and slides, some of which are over six minutes long, are interspersed with songs featuring the unique sweet voice of Cathy Jordan. As always the fluid playing is dazzling, yet there is a hint of auto-pilot happening in the production and arrangements, with the natural sparkle of earlier albums having given way to a more serious well-honed polish. But why quibble too much - there's heaps of enjoyment here, and they remain one of Ireland's great traditional bands. Cover design is superb. Visit their website: <http://www.dervish.ie>

**Other resources through the Web**

Interested in Balkan Music? You may wish to investigate <http://www.balkanfolk.com>, for CDs with Balkan music, folklore costumes and musical instruments that you can buy and where you can pay by credit card. The site also allows you to advertise details of your performing group and coming events for FREE.

Interested in Hungarian music? You may wish to email Antal Stopic on [cstopic@ozemail.com.au](mailto:cstopic@ozemail.com.au) to order a CD of the Hungarian group, Tükrös, "*Szatmari Népzene*". These CDs are beautifully presented with translations of all the songs and a short history of the music in this region. Cost is \$25 plus \$3.50 postage. You may also want the video of the dances - \$35, plus \$5 p&p.

## COMING EVENTS

### BYU International Folk Dance Ensemble

Though this is the first time the Brigham Young University Folk Dance Ensemble has been to Australia, it has been touring internationally since 1964. It regularly represents the United States at International Folk Dance Festivals and yearly tours with its concert of international folk dances. Its dances are choreographed and staged /costumed by international folk dance experts from the United States and the world. This year's concert will include dances from the US, Ireland, Scotland, England, Mexico, Croatia, French Canada, Hungary, China (Hun) and Ukraine.

*The remaining concert dates for their Australian tour are:* Aug 4 - City Centre, Newcastle, NSW; 8pm; Aug 7 - Town Hall, Tamworth, NSW; 7pm; Aug 9 - Schonell Theatre, University of Queensland, St. Lucia; 7:30pm

For more information, you can visit this group's web site at <http://www.pam.byu.edu/folkdanc.htm>.

### MUSIC for CHILDREN DAY – 2000

This year, for the 50<sup>th</sup> anniversary of the publication of Music for Children Volume I, the Victorian Orff Schulwerk Association's annual 'Music for Children Day' will focus on this Volume.

Orff's genius was to demonstrate that the accomplished artist *is* the free-spirited child allowed to nurture, protect and mature the creative font within. Sadly the age-old mindless teaching habits from which Orff freed the profession so long ago continue to be propagated. Fifty years ago Carl Orff arrived at an entirely new model of music teaching, new material - new teaching style - *new* musical instruments. Because of its flexibility, Music for Children Volume I offers the most relevant and effective educational approach available for today's classrooms:

- Begin with rhymes and prepatatonic songs familiar to the children. (Australian examples - 'Merrily Merrily', 'Catch a Song', two marvellous collections by Kodaly teachers.)
- Match the chosen material to a style of arrangement in Part 1 (or pp72 & 73 MM)
- Prepare and develop the chosen material with speech, melodic, instrumental exercises as exemplified in Part 2.
- Work simultaneously from Parts 1, 2 and 3 of the Volume.
- You, the teacher, are the master of your own context. Combine, adapt, adopt and sequence the creative suggestions as required.

**When:** 9am - 5pm, August 12<sup>th</sup>

**Where:** Westgarth Primary School  
Clarke St, Northcote, VIC

**Cost:** \$50 for VOSA and FDA members,  
\$70 for non-members.

Morning & afternoon tea provided (Lunch can be purchased nearby). Contact for registration and further information: Gary King, 03-9481 3386, or

Email: [shenanigans@labyrinth.net.au](mailto:shenanigans@labyrinth.net.au)

Website: <http://www.infoxchange.net.au/orff/>

### André's 2000 schedule:

Friday 18 Aug School Teachers' Workshop – Perth Orff Association;

19-21 Aug Workshops with PIFDG (WA);

Thurs 24 Easy dance Workshop (see below);

25 – 27 Aug Bowral Residential Workshop;

Mon 28 Aug FDC Advanced group, contact Christine 02 6241 3563;

Tues 29 Aug FDC Morning session;

Wed 30 Aug 7.30pm, CIFDA, Hughes, ACT, (see below);

Thurs 31 Aug School Teachers' Workshop – ACT, contact Christine 02 6241 3563;

Sat 2 Sep evening; combined IDW and Hora Israeli workshop - VIC, contact Audrey 03 9898 3567;

Sun 3 Sep Workshop at Box Hill Community Centre (VIC), contact Jan Turner 03 9434 3368.

Wed 6 Sep School Teachers' Workshop, Hobart (TAS)

Thurs 7 Sep International Workshops with Hobart Folk Dance Group.

October – off to NZ! Contact Kate Goodwin 04 7 576 9747 (NZ)

### Easy Dance Workshop – 24 August, 2000

Following the success of last year's workshop and all the requests for another one this year, ADVP World Dance, with André van de Plas, is happy to bring you another Easy Dance workshop. André has again included a selection of easy folkdances in his collection for 2000. These dances are suitable for beginners, older adults, or use them for easy warm-up dances!. Bring your lunch; tea and coffee supplied

CD and Booklet (\$35), Cassette and Booklet (\$30) and video (\$35) will be available on the day.

**When:** 10am – 2.30pm, August 24<sup>th</sup>

**Where:** Gymea Bay Scout Hall, June Place, Gymea Sydney

**Cost:** \$12, \$10 conc FDA and SSFDG members.

**Enquiries:** Kaye, 02 9528 4813.

### Bowral Weekend – 25 – 27 August, 2000

ADVP World Dance, featuring André as teacher, will again present a Folk Dance Weekend at the Annesley Guest House, Bowral, from the 25<sup>th</sup> – 27<sup>th</sup> August, with dance sessions being held at the Bowral High School.

There are a few accommodation vacancies still. If you are interested, please ring Kaye on 02 9528 4813.

CDs, Cassettes, booklets and videos of André's 2000 dances will be available at Bowral. Cassette and Booklet = \$25, CD and Booklet = \$30, Video = \$35.

### CIFDA Workshop – 30 August, 2000

Join André in for this evening workshop in Canberra to learn dances that will not be covered at Bowral!

**When:** 7.30pm, August 30<sup>th</sup>

**Where:** Hughes Community Hall  
Hughes, ACT

**Enquiries:** Margaret Weeden: 02 6251 1802.

## INTERNATIONAL EVENTS

### Dance Workshop in Bulgaria: Jul/Aug, 2000

On the weekend of the 11 – 13 August, 2000, the Bulgarians are holding their traditional folk festival in Koprivstica. This festival, held every 5 years, is a genuine festival of authentic folklore with thousands of participants. To coincide with the festival, Belčo Stanev is holding a two-week dance seminar, from the 31 July – 14 August, 2000, culminating in the weekend of the festival.

If you would like to know more, call me, Chris Wild, on (02) 9560 2910 (after 5pm) or email: [christine@shawaust.com.au](mailto:christine@shawaust.com.au).

### “Balkanfolk” in Bulgaria – August, 2000

Choices, choices!! Balkanfolk 2000, held from August 5-18 by “Zornitsa”, will also incorporate the Koprivstica festival.

You can attend Balkanfolk 2000 for one week or two (they are not repeats); prices range from \$480 (no courses) to \$810 (6 courses) - \$US. Other countries represented in Balkanfolk for dance (besides Bulgaria) are Macedonia (the republic), Romania and Serbia.

You can contact “Balkanfolk” for more information through SC ZORNITSA, 74 Opaltchenska St., Sofia 1303 BULGARIA; fax.359-2-931-1346

email: [zornitsa@info.unacs.bg](mailto:zornitsa@info.unacs.bg) or website:

<http://www.balkanfolk.com/workshop/workshop.html>

You can also register online. Rae Marnham is the contact in Australia:

51 White St, Henley Beach, SA 5022; Tel. (08) 8356-2172; email: [marnham.rae@sau.gov.sa.gov.au](mailto:marnham.rae@sau.gov.sa.gov.au)

### Machol Pacifica 2000, NZ, Sept-Oct 2000

Smulik Gov-Ari, from Israel, will be the guest tutor for this wonderful weekend. He is known world-wide – and in New Zealand since the 1998 Hora Aviv – as an exceptional teacher of his own beautiful, exiting dances.

Some highlights of the weekend events will include a Rosh Hashanah celebration and a performance by the Kahurangi NZ Maori Dance Theatre.

This residential weekend will be held at Lindisfarne College, normally a boys boarding school, with a large wooden-floored gymnasium, adjacent hall for socialising, nearby dining room for meals and beautiful grounds. The catering staff has a great reputation for quality and quantity, including a cooked breakfast. Bedroom blocks are within 2 minutes, with parking nearby. Some rooms are single, most are twin with dividers. Family members welcome.

**When:** Friday 29 September (evening) to Monday 2 October (noon)

**Place:** Lindisfarne College, Hastings Hawke’s Bay, NEW ZEALAND

**Cost:** Full camp fees (includes workshops, parties, lunches, snacks, audio cassette & notations) are NZ\$140). Make cheques payable to “International Dancing Group” and post to Elaine Prakash, 39 Napier Rd, Havelock North, NZ. Further enquiries: Elaine Prakash, ph (NZ) 06 877 2277 or Kathleen Osborne [kjo@xtra.co.nz](mailto:kjo@xtra.co.nz)

## CONTRA-LINES

by Gary King

Dear Readers

### Are Contra Dances Folk Dances?

A matter of a hundred years ago or so, dance and music could only be experienced in the actual presence of dancers and musicians. Most people travelled little, and dance and musical styles were localised in the manner of spoken dialects. Music and dances were passed on within families and communities. New dances were created, or introduced by visitors but the rate of change was slow. It was possible to live within a culture with an identifiable repertoire of 'folk' dances.

From about the start of the 20<sup>th</sup> Century recreation focused increasingly on music and dance that was popularised through the medium of the gramophone, radio, movie camera, tape recorder and, eventually, the recording industry, television and video.

According to this understanding, then all 'folk' dances are very old dances that were been passed on prior to the turn of the 20<sup>th</sup> century before the advent of the electric and electronic media. However the word 'folk' is often used simply to describe the popular dances of a recognisable area or ethnic group. Other so-called folk dances and folk songs are the products of popular song writers, items from the stage, Tinpan Alley, Hollywood movies, etc.

Ironically, the collecting of folk dances and music was made possible by the same technology which ended the isolation of the very communities that had preserved these fairly ancient dance traditions, and eroded away the ongoing practice of folk material.

The revival of folk dances has been made possible by the existence of a body of documented examples upon which are based contemporary choreographies in the style of older folk dances.

Folk dance and music revival is a significant feature of the later half of the 20th Century. Classical composers such Kodaly, Bartok were prodigious collectors and based a lot of their music on extant folk dances melodies.

The explosion of interest in folk songs in the 1960's seems to have heralded a similar awakening of interest on old folk dances and their music in many western countries, including U.S.A., Australia, Hungary, Finland, Ireland, France. The contra dance revival seems to have been a part of this social development.

Another criterion for identifying folk dance is that it is done to live music. To the credit of all concerned, contra dancing throughout America takes place to the accompaniment of live music played on acoustic instruments.

So is contra dance folk dance? Perhaps it simply depends on what we call 'folk'. This I do know - it is a very social activity and a community activity, and it is a form of dance which requires a certain degree of skill, which offers exhilaration in return for participation.

Gary: (03) 9481 3386 or [shenanigans@labyrinth.net.au](mailto:shenanigans@labyrinth.net.au)



# WHAT'S ON WHERE

## - Regular International Folk Dances

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

#### Folk Dance Canberra (FDC):

**Monday** 7.00 – 8.30pm. FDC Advanced Classes

**Monday** 8.30 – 9.30pm. FDC Performing Group.

**Tuesday** 10 - 11.30 am, Beginner/ Int.

**Tuesday** 4.15 – 4.45pm. Children's classes, 5 – 7 yo,

**Tuesday** 6.30 – 7.30pm. Introduction to folk dances of the world,

**Tuesday** 7.30pm – 9pm, Folk Dances of the World – continuation class,

**Wednesday** 1 - 2.30pm. Beginners / International

**Wednesday** 3 – 3.30pm, Children's classes, 3 – 4 yo.

**Wednesday** 7.45pm – 9.15, Israeli.

**Thursday** 6pm – 7.30pm, Dances from Greece and its neighbours.

**Thursday** 7.45 - 9.30pm. Intermediate international, Above at: Folk Dance Canberra Hall, 114 Maitland St, Hackett. Enquiries Christine Battison (02) 6241 3563

**Wednesday** 7.30pm – 8.15 Ongoing beginners; 8.15 - 10.30pm, Easy to Intermediate, CIFDA (Canberra International Folk Dancing Association) Hughes Community Centre, cost \$6 (includes supper). Contact (02) 6251 3470 or (02) 6251 1802.

**Thursday** 7.30 – 9.00pm, Israeli Folk Dancing, New Creation Ministries Hall, Dixon Drive, Holder. Contact Verna, (02) 6288 2476

**Friday:** 5.30 – 7.30pm, Welsh Dance, Reid Uniting Church Hall, Reid, contact Winifred 02 6230 4937 or Jean 02 6251 2478 for exact dates, \$5.

**Saturday:** Social Dance 2<sup>nd</sup> Saturday of each month (March – November) from 8pm St John's Church hall, Constitution Ave, Reid with John Garden and Earthly Delights, \$12, includes supper. Contact John or Ayiwen (02) 6281 1098.

**Sunday:** 3.30 (beginners), 4.30 – 6.30 (dancing), Israeli Folk Dancing, Forrest. Contact Naomi on (02) 6258 9254 or email: [petina@dynamite.com.au](mailto:petina@dynamite.com.au)

**Sunday:** 8pm – 9.30pm Turkish Folk Dancing, with Naomi Toth and the Turkish Australian Cultural & Social Activities Association, at Folk Dance Canberra Hall, 114 Maitland St, Hackett. Contact Naomi on (02) 6258 9254 or email: [petina@dynamite.com.au](mailto:petina@dynamite.com.au)

**Sunday** 5pm, Scandinavian Folk Dance Group, Weston Scout Hall. New members very welcome. Contact Brad Sherman (02) 6288 3050 ah, or email: [brad.sherman@cbr.ciw.csiro.au](mailto:brad.sherman@cbr.ciw.csiro.au)

### NEW SOUTH WALES (Sydney)

**Monday** 10 - 12 noon. During school term. Earlwood Senior Citizens Centre, 362 Homer St. Earlwood. Contact Gwynne (02) 9558 4753.

**Monday** 7.00pm Belly Dance classes - Basic / Beginners, 8.00pm - Choreography Level 1, Girraween Hall, 17 Tungarra Road, Girraween. Contact Vera Myronenko (02) 9665 9713

**Monday** 7.30pm. Bush dancing workshops for beginners (Bush Music Club) Pennant Hills Community Centre (downstairs, opp railway station); Contact Linda Nilson (02) 9674 1184 (ah)

**Monday, Tuesday and Wednesday**

After school classes in International Folk Dance for

children 6 - 18 years. Collaroy Plateau Youth & Community Club. Cost \$28.00 per school term. Contact Carol Maddocks (02) 9905 1563.

**Tuesday, Wednesday and Thursday** Sutherland Shire Folk Dance Group.

Contact Kaye Laurendet (02) 9528 4813.

**Tuesday**, Belly Dance classes: 6.30pm Basic /Beginners Class, 7.30pm - Choreography Level 1, 8.00pm - Choreography 2, 8.30pm - Performers Group, Randwick Literary Institute, 60 Clovelly Road Cnr Market St, Randwick North. Contact Vera Myronenko (02) 9665 9713.

**Tuesday**, 8pm – 9.45pm, Hungarian Dance classes, with Gary Dawson, cost: \$8/\$5 per class, \$35 for 5 classes (school term). Drama Action Centre, 19 Marlborough St Leichhardt. Contact Gary Dawson or Jenny Doman (02) 9559 4485 or email: [garydawson@ozemail.com.au](mailto:garydawson@ozemail.com.au)

**Tuesday**, 7.30 Sydney Irish Ceili Dancers, Scout Hall, Martha St, Yagoona. Contact (02) 9150 6765.

**Tuesday**, 8pm – 10pm, Turkish Dance classes, with Yusuf Nidai, Lidcombe Community Centre. Contact Yusuf Nidai (02) 9646 1166.

**Wednesday** 7.15 - 8.15pm. Adult International Folk Dance classes. Collaroy Plateau Youth & Community Club, Blandford St. Collaroy Plateau. Cost \$35.00 per school term. Contact Carol Maddocks (02) 9905 1563.

**Wednesday** 8.00 – 10pm. Australian Heritage Dancers, rehearsals, Annandale Neighbourhood Centre, 79 Johnston St, Annandale. Contact Patrick Burnett: (02) 9957 6049.

**Thursdays** Belly Dance classes, 6.00pm - Basic /Beginners, 7.00pm - Choreography 1, 7.30pm - Choreography 2, 8.00pm - Performers Group. Contact Vera Myronenko (02) 9665 9713. Girraween Hall, 17 Tungarra Road, Girraween.

**Thursday** 7pm Sydney Irish Ceili Dancers, Girl Guide Hall, Wardell St, Amcliffe. Contact (02) 9150 6765.

**Thursday** 7.30 - 10pm North Parramatta. Contact Chris Green (02) 9749 1968

**Friday** 8 - 11pm. Sedenka International Folkdance Group, Rozelle Neighbourhood Centre, 665A Darling St, Rozelle. Contact Chris (02) 9560 2910.

**Saturdays** Belly Dance classes, 10.00am – Basic / Beginners, 11.00am - Choreography 1; 11.30am - Choreography 2, Noon - Workshops by arrangement, Randwick Literary Institute, 60 Clovelly Road Cnr Market St, Randwick North. Contact Vera Myronenko (02) 9665 9713.

**Saturday** (am) Children's classes in International Folk Dance, 6 - 18 years. Pennant Hills Community Centre, Yarrara Rd. Pennant Hills (opp. railway station). Contact Carol Maddocks (02) 9905 1563.

### (Blue Mountains)

**Monday** 7.15 - 8.45pm. For all - Uniting Church Hall, Katoomba. Contact Bronwyn on (02) 4757 2441 or Ray (02) 4759 2534.

**Thursday** 7.00 - 8.15pm and/or 8.30 - 10.00pm. The Blue Labyrinth International Folk Dancers, Baptist Church Hall, King St, Glenbrook. Contact Jo (02) 4739 6498 or Pat (02) 4739 1005.

### (Bowral)

**Thursday** 9.00 - 11.00 am. Southern Highlands Recreational International Folk Dance Group. Presbyterian Hall, Bendooley St. Bowral. Beginners start at 9 am.

Contact Margaret Connor (02) 4861 2294.

**(Newcastle)**

**Saturday** (2<sup>nd</sup> Saturday of month) 7.30pm, Wesley Fellowship Hall, Hamilton. Contact Bill and Vicki Wiseman: [anvilbw@mpx.com.au](mailto:anvilbw@mpx.com.au) or Cecille (02) 4957 0830

**(Taree)**

**Wednesday** 5.00 – 8.00pm. Lazarka International Folk Dance Group, Church of Christ Hall, Victoria St. Taree. Contact Sandra Bassetti (02) 6552 5142.

**NORTHERN TERRITORY (Darwin)**

**Tuesday** 6 – 8pm. International and Playford Dancing – Beginners to advanced; at the Rock, Doctor's Gully, City. Contact Anna 08 8981 6400 or Jenny 08 8988 1301.

**Wednesday** 3.30 – 5pm. International Dance, beginners to advanced. Batchelor Area School. Contact Sue Ross, 08 8985 1827 (h), 08 8939 7103 (w), [sueross21@hotmail.com](mailto:sueross21@hotmail.com).

**QUEENSLAND (Brisbane)**

**Friday** (2<sup>nd</sup> & 4<sup>th</sup> of month) 8.00pm. Brisinta International folk dancing, Uniting Church Hall, cnr Kingsley & Kadumba Sts. Yeronga. \$4. Contact Lyn (07) 3879 1224.

**Saturday** (monthly, generally 2<sup>nd</sup> Saturday of the month), 8.00 - 11pm. Colonial/bush, Celtic, American Contra and multicultural dancing. Morningside School of Arts, cnr Wynnum & Thymme Rds, Morningside. Supper provided; music by the Champion Moreton Bay Band. Contact Vic or Jan on (07) 3848 7706.

**(Cairns)**

**Wednesday** 8pm; Italian dancing classes, Tennis Court Hall, Windarra St, Woree. Contact (07) 4054 4259 or (07) 4051 1065.

**Thursday** 7pm, Bavarian, Austrian and Swiss folk dance practice, Germania Club, Winkworth St.

**(Sunshine Coast)**

**Monday** 9.30 - 11.30 am, Lutheran Hall, Sydney St, Nambour. \$4

**Monday** 10.00 – 12 noon, Masonic Hall, Moorindil St, Tewantin, \$5

**Thursday** 9.30 – 11.30 am., Lutheran Hall, Sydney St, Narriour, \$4.

**Friday** 9.00 – 12 noon, Noosa Bicentennial Hall Annexe, Bicentennial Drive, Noosa, \$5.

For Nambour contact Jean (07) 5441 2315 or Lorraine (07) 5445 1740; for Noosa and Tewantin contact Danni (07) 5442-8821.

The Queensland Folkloric Dance Association (QFDA) is a central organisation for recreational and ethnic folk dance. Write to PO Box 3011, Yeronga, QLD 4104 or phone/fax (07) 3848 7706.

**SOUTH AUSTRALIA**

**Monday** 7 – 10pm, Adelaide Traditional Dancers, RSL Hall, Woods St, Norwood Oval, Norwood. Teaching for beginners from 7 – 8pm, cost \$2. Contact Rae 08 8356 2172

**Thursday** International: 1<sup>st</sup>, 3<sup>rd</sup> (& 5<sup>th</sup>) Thursday of the month, Broadview Baptist Hall, cnr Collingrove & Howard Sts, Broadview. Contact: Kay (08) 8278 8087.

**TASMANIA (Hobart)**

**Thursday** 8pm, Hobart Multicultural Dance Group, \$3 + contribution to shared supper, St Peter's Hall, cnr Lord & Grosvenor Sts, Sandy Bay, contact Graeme (03) 6239 1553, Krista & Peter (03) 6227 8471 or email Peter: [Peter.Sands@ffp.csiro.au](mailto:Peter.Sands@ffp.csiro.au)

**VICTORIA (Melbourne)**

**Monday** 1.45pm. International Dancing, University of the Third Age, Rob Roy Rd, Chadstone. Contact Margaret (03) 9530 4372 or Audrey (03) 9898 3567.

**Tuesday** 7.30 - 10pm. Greek traditional, popular, national & folkloric dancing at Margaritas Centre 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) 9583 1173 (all hours) or Mobile 015 821 203.

**Tuesday** 8.00pm, every 1<sup>st</sup> and 3<sup>rd</sup> Tuesday, International Dance Workshop, St. Michael's Church Hall, Cnr MacPherson & McIlwraith Sts. N. Carlton. Beginners start at 7.30; ongoing class 8.30pm. Contact Audrey (03) 9898 3567.

**Wednesday** 6 - 10pm. Pine St Hall, Pine St. Cheltenham. Contact Margarita (03) 9583 1173.

**Thursday** 9.30 am. International Dancing, University of the Third Age, Dandenong. TAFE College (Robin McKay Hall). Contact Conny (03) 9792 9377.

**Friday** 10 am. International Dance, Council of Adult Education, City Campus, 256 Flinders St. Contact Liliana (03) 9652 0668 or Audrey (03) 9898 3567.

**Friday** 7.30 - 10.30pm 2<sup>nd</sup>, 4<sup>th</sup> & 5<sup>th</sup> 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) 9439 9991.

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

**WESTERN AUSTRALIA (Perth)**

**Monday** Perth International Folk Dance Group, 7.00 teaching, 8.30 – 10pm social dancing. Uniting Church Hall, cnr Tyrell and Elizabeth Sts Nedlands, WA.

Contact John Whaite (08) 9444 4736, email: [john.whaite@wpcorp.com.au](mailto:john.whaite@wpcorp.com.au) or Martin (08) 9445 2072, email: [martin.williams@wpcorp.com.au](mailto:martin.williams@wpcorp.com.au)

**Tuesday** 7.45 – 9.45pm. Hora Dance (Israeli), Temple David Social Hall, 34 Clifton Cres, Mount Lawley. Contact (08) 9276 7566 or (08) 9335 2042.

**Thursday** 10 am – Noon, St Paul's Hall, 162 – 164 Hampton Rd, Fremantle. Contact (08) 9276 7566 or (08) 9335 2042.

**Next FDA Committee Meeting**

**When:** 5.30pm, 26 August, 2000

**Place:** Annesley Guest House  
Bowral, NSW

*Hope to see ACT members attend!*

**People On People**

I have noticed that the people who are late are often much jollier than the people who have to wait for them. (E. V. Lucas)

When people are free to do as they please, they usually imitate one another (Eric Hoffer)

An egotist has one point in his favour – he doesn't go around talking about other people. (W.P.G)

We like to think we're unique until someone tells us we're different (PK Shaw)

## DATES FOR YOUR DIARY

- 5 Aug 2000** 2 weeks (1 week optional), **Balkanfolk 2000**, folkdance and music workshop with "Zornitsa", combined with Koprivstica Festival. Contact: Rae Marnham (Australia), (08) 8356-2172 or email: [marnham.rae@saugov.sa.gov.au](mailto:marnham.rae@saugov.sa.gov.au) or Zornitsa (Bulgaria) - email: [zornitsa@bitex.com](mailto:zornitsa@bitex.com) or website: <http://www.balkanfolk.com/workshop/workshop.html>
- 12 Aug 2000** **Earthly Delights Monthly Dance**, "Strauss's Other Ball" at St John's Church Hall, Constitution Ave, Reid, 8pm, \$12, \$10 conc, free for chn < 12, contact (02) 6281 1098 or [garden@earthlydelights.com.au](mailto:garden@earthlydelights.com.au)
- 12 Aug 2000** Weekend, **Scottish – Australian Dance Weekend**, Inverloch, south Gippsland, VIC, Scottish & Australian dance workshops, Ball at night, workshops at Anglican Church Hall, contact Irene Cross 03 5674 1288 or Lucy Stockdale 03 9380 4291.
- 13 Aug 2000** One day, **Central Queensland Multicultural Fair**, Rockhampton, Central Queensland Campus, Bruce H'way, 10 – 5pm. Contact 07 4930 9142.
- 18 Aug 2000** 3 days, **Cultural Fest 2000– Unity in Diversity**, ANZAC Park, The Strand, Townsville, contact Migrant Resources Centre, 07 4772 4800.
- 19 Aug 2000** "Come and Try (International) Dance", from 2 – 4pm, Folk Dance Canberra Hall, 114 Maitland St, Hackett, ACT. Contact Christine Battisson (02) 6241 3563. Free
- 24 Aug 2000** One day workshop, **Easy Dance Workshop**, AVDP World Dance with André, 10 am – 2.30pm, Gynea Bay Scout Hall, June Place, Gynea, NSW. CD, Cassette, Book, Video available. Contact Kaye, 02 9528 4813.
- 25 Aug 2000** 3 days, AVDP World Dance with André, **Bowral Folkdance Weekend**, Annesley Guest House, contact Kaye on 02 9528 4813.
- 26 Aug 2000** Winter Weekend, **Bowral Folk Dance Workshop**, with André van de Plas, more details later.
- 9 Sep 2000** **Australian Music and Dances**, St Michael's Church Hall, MacPherson St, North Carlton, VIC, evening from 5pm, cost \$10, Contact Marion Stabb, 03 9439 7100.
- 9 Sep 2000** **Earthly Delights Monthly Dance**, at St John's Church Hall, Constitution Ave, Reid, ACT, 8pm, \$12, \$10 conc, free for children < 12, contact (02) 6281 1098 or [garden@earthlydelights.com.au](mailto:garden@earthlydelights.com.au)
- 10 Sep 2000** One day, **Albury Wodonga International Fair**, NSW, Hovall Tree Park, Wodonga Place, Albury. Traditional dance, song, food, wine, family activities. Contact 02 6023 8146.
- 13 Sep 2000** 5 days, **14<sup>th</sup> International Congress on Dance Research: "Dance and History"**, Aridea, Northern Greece, Contact Professor Alkis Raftis, email: [grdance@hol.gr](mailto:grdance@hol.gr)
- 23 Sep 2000** Pastrami on Ryebucks plays for the **Contradance Evening**, Gosford, NSW. Contact Ian, 02 4382 1443
- 29 Sep 2000** 4 days, **Victor Harbor Folk Festival**, SA. Contact 08 8340 9024; email [kpreston@senet.com.au](mailto:kpreston@senet.com.au); website [http://www.folk-sa.asn.au/ff\\_news.html](http://www.folk-sa.asn.au/ff_news.html)
- 29 Sep 2000** Long weekend, **Machol Pacifica 2000**, with Shmulik Gov-Ari from Israel, Hawke's Bay, NEW ZEALAND. Contact Elaine (NZ) 06 877 2277, or Kathleen [kjo@xtra.co.nz](mailto:kjo@xtra.co.nz)
- 29 Sep 2000** 4 days, **Holbrook Dance Festival**, Shire Hall, Holbrook, NSW, Contact Colin Moore-Towns, 03 9480 5776 email: [ctowns@ozemail.com.au](mailto:ctowns@ozemail.com.au)
- 8 Oct 2000** One day, **Ashfield Carnival**, Ashfield Park, NSW. Biggest multicultural event in Sydney's inner west. Contact 02 9716 1945.
- 9 Oct 2000** 2 days, **Toodyay Celtic Festival**, Toodyay Sportsground, WA, with highland games on the Sunday. Contact 08 9574 4200
- 14 Oct 2000** One week, **Gold Rush Festival**, Gympie, QLD. Includes a week of workshops in multicultural music, dance, culture; co-ordinated by Linsey Pollak. Contact Kay, 07 5482 5444 or visit website <http://www.goldrush.org.au>
- 21 Oct 2000** 2 day, **Lygon St Festa**, Carlton, Italian flavoured, concerts, dancing, cultural exhibits, contact: 03 9348 1299.
- 3 Nov 2000** 3 days, **Evolution Festival**, Tamborine Mountain, from biotechnology to comedians, contact [www.evolutionfestival.com/document](http://www.evolutionfestival.com/document). The site is on an 80 acre clearing in the rainforest behind the Gold Coast.
- 11 Nov 2000** **Earthly Delights Monthly Dance**, at St John's Church Hall, Constitution Ave, Reid, 8pm, \$12, \$10 conc, free for children < 12, contact (02) 6281 1098 or [garden@earthlydelights.com.au](mailto:garden@earthlydelights.com.au)