

Footnotes

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Bi-monthly Magazine of Folk Dance Australia Inc

Folk Dance Australia Inc.



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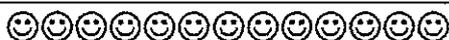
Folk Dance Australia



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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

Marie Wong, Chiswick, NSW

Barbara Noske, Lilyfield, NSW

Rhonda Baker, St Ives, NSW



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THE PRESIDENT'S REPORT

Last month we were lucky enough to be visited by Yves Moreau. What a pleasure it was to attend his workshops. He makes learning dances a lot of fun, and presented a variety of really enjoyable dances. I'm sure most will become popular inclusions in the repertoire of groups all over Australia. I'm told all workshops were well-attended and a great success. Keen dancers traveled from Perth, Melbourne Tasmania and Brisbane to attend the weekend organised by Folk Dance Canberra. Just another indication of Yves' popularity.

I would like to thank and congratulate everyone involved in organizing Yves' visit. Within FDA, special thanks go to Jo Wall for the entire liaison between Yves and the various groups, for planning the itinerary and ensuring that everything was arranged such that no last minute hitches occurred. Thanks to Kaye Laurendet who kept track of all the monies and to Carol Maddocks who organized a workshop in Sydney on behalf of FDA - all work which can be difficult but was carried out with the skill and attention to detail which makes FDA the successful organisation it is.

It was a shame that Yves' visit was so short that he was unable to travel to more states, however he assures us he will return, and for longer next time.

FDA is proud to be involved in bringing overseas teachers to Australia. This augments the workshops we organize which utilize the wealth of dance knowledge within Australia.

Happy dancing

Chris Wild, FDA President

Teacher Training Course - Stage 1 completed!

For those who have been following the saga of the "Is it on or is it off?" TTC 2001/2002 course, the answer is "Yes", and Stage 1 was successfully completed last Saturday.

With seven students from NSW, ACT, WA and TAS, the group was small but very companionable and every one of them has the potential to be wonderful teachers. Now they have to put in the hard work for the next 12 months with their practice teaching, style workshops, reports and assignments. We look forward to seeing every one of them again later in the year for the mid-course revision.

My role as Facilitator of the Course for Stage 1 was made so much easier by the wonderful support and encouragement I received from everyone. The week could not have run so smoothly without the valuable contribution made by all the teachers for Stage 1. My very special thanks go to Jim and Christine Batisson, both for helping with the teaching during the course, as well as all the hours they spent at the computer, printing out the documentation and on their knees collating and filling the binders for the students. They also copied all the music needed for the course and Christine worked in the kitchen providing morning and afternoon teas for everyone. Special thanks also need to go to Kaye Laurendet, who taught a complicated Israeli dance and provided a much needed shoulder to lean on at times.

I can't forget my husband, either. Griff printed, in living colour, all the covers for the binders and the name tags. (He also cooked a special roast chicken dinner and foccaccia bread for us to come home to on the final day!)

No one person can run a course like this. There is a very hard working Graduate Sub-Committee behind the scenes. So, to all the GSC members, the guest teachers, and our video man, Clarrie, I say a very big "THANK YOU!"

Lesley Rose, Facilitator, FDA TTC

New FDA Resources available

FDA has recently added the following items to its folk dance resources:

Folk Dances from Bulgaria and elsewhere Yves Moreau - 2001

A selection of 24 dances from Bulgaria, the Balkans, and other countries.

CD and booklet \$30, Video of dances \$35,

Nevofoon No.9 Easy dances for Adults/Beginners

CD & booklet \$35

Music Cassette & booklet \$30

Video of dances (taken at workshop) \$20

International Dances - André van de Plas 2001

CD and booklet \$30

Music cassette and Booklet \$25

Video \$35.

NOTE: Please add \$5 to cover postage.

Prices above are for FDA members, Non-FDA members please add \$5.

Please make cheques payable to Folk Dance Australia Inc and send to Kaye Laurendet, Resource Manager, 127 Woronora Cres, COMO WEST 2226.

Thanks from the WA Contingent

Many thanks from Palenque, Laurel and Joy for our warm welcome to Canberra for Yves Moreau's superb weekend of dance. Thankyou to Michaela for billeting us all for nearly a week, to all members of FDA and FDC who organised the weekend which was such a success. It was really worthwhile for us from Perth to travel all that way, not only for the excellent tuition received from Yves along with his jokes and anecdotes and snippets of cultural history, but for the experience of meeting up with fellow dancers from all over Australia. Thanks to Christine and Dave for arranging to open up the hall especially for us to dance on the Monday (Queen's birthday holiday) night.



Laurel De Vietri (WA)

Editor's Note

The editor is taking, in the editor's view, a well-earned break (6 weeks caravanning in WA). As a result, there will be **no October edition of Footnotes**.

Dancing At Lady Northcote

This was our 11th Victorian Music and Dance camp, sponsored this year by Folk Dance Australia. It was held in the friendly and comfortable camp near the beautiful town of Bacchus Marsh in country Victoria. Many of the participants thought it was the best camp yet.

We were extremely fortunate to have Kate Goodwin as our teacher, for although she lives in New Zealand, Kate is Greek in origin. In fact she called her workshop "Dance like a Greek" and that is exactly what she did the entire weekend. We all marvelled at her verve and energy and the great style with which she taught her dances, many of which we had known before, but now viewed with a new vision. Anyone watching the video will note the fine example of style that she gave us, her inspiring teaching and great sense of humour.

The dances taught were "Yiatros/Koftos", "Vraho Vraho", "Skoptikos" (Sta Tria), "Syrtos Pylion", "Arvantiko/ Tsirigotiko", "Karagouna", "Sto Periyial" (Hasapiko Popular), "Vasilikos", "Hasapaserviko" and "Tai Tai".

Gary King provided contrast on Saturday afternoon with a session of Contra dancing. (no pun intended).

My job was to choose the teacher, hold a session of easy dances and make the video.

A feature of our Camps is the Saturday night social dance and party. Zenos were there to provide the live music to which we danced. Kate had choreographed a dance to music with a vocal by Nana Mouskouri. Wearing Greek costume, she expressed in her solo the passion and feeling that this singer portrays so ably.

"Skips" performed dances from Romania, Bulgaria and Israel.

This camp is for families with children as well as dancers, and there is a special program for them. Some of the children have been coming for so long that they are now teenagers, and the new committee have ideas of drumming workshops to keep them involved and interested.

The success of a weekend like this also depends on its organization and management and for this we have to thank Gary King for making brochures and the timetable. But most of the credit must go to Dorothy Plummer, who put in a tremendous amount of work sending out the brochures, taking bookings and arranging accommodation. She liaised with the staff, and was everywhere at once at the Camp. Most importantly, she saw that the children were under supervision and enjoying themselves.



Audrey Shoobridge (VIC)

Exercise Excuses

- . I have to exercise early in the morning before my brain works out what I'm doing.
- . I like long walks, especially when they are taken by people who annoy me.
- . I have flabby thighs, but fortunately my stomach covers them.
- . If you are going to try cross-country skiing, start with a small country.



Dancing with Yves!

What a fantastic weekend we had in Canberra for the visit of Yves Moreau to Australia once again. The winter woollies got unpacked once more (stored normally unused in our Brisbane climate), a flight booked and I arrived in Canberra ready to learn and to dance!

I really enjoyed Yves' mixture of enthusiasm, expertise and humour, all of which added extra to the experience of learning new dances. I loved the jokes (!) and, on a more serious note, his perceptive comments about the troubled state of politics in the Balkans. I loved his attention to detail and style of the dances, but, above all, I admire the way that his love of what he was teaching came through to us all the time. Most of the dances were fairly simple on the surface but great attention was given to the way in which they should be done along with the background for each dance. It is hard to single any out ... but I particularly enjoyed *Vidinsko Horo* and *Signa*, and the romp of *An Dro Retournee* and *Soldier's Joy*, as well as the more subtle ones such as *Vodeno Horo* and *Sabrali* ... in fact I enjoyed them all.

It was a fantastic weekend .. many thanks to all the people who organised it all as well as the billets. What a wonderful hall to dance in.

Special thanks to my hosts, the Burgermeisters, for their kindness and hospitality, and for clasping my freezing paw around a welcoming glass of port as soon as I arrived. And thanks to their little dog who tried to eat my bedsocks (with my feet still in them). It was also great to meet new friends and old friends. And the grand finale was a wonderful meal in a Turkish restaurant ending with a memorable Tango performance!

And I was lucky enough to be able to go to Yves' workshop on the Sunshine Coast a week later - so received a double dose!

A great weekend .. many thanks again to everyone who organised it. See y'all in Bowral.



Sue Wright (QLD)

Letter to the Editor

I've been meaning to write for a while now, just to say how much I look forward to each copy of "Footnotes", and to thank the hard-working editor and all the dancers who contribute articles and information, but the last edition was such a great combination of facts and history that I couldn't let it slip by.

Carol's article on FDA's beginnings was so interesting - have we really been around for so long? It seems like only the other day - and just the mention of some of those long-gone workshops brought back such happy dancing memories. Maureen's wonderfully researched article (for me) tops her long list of excellent pieces that she's put together since becoming editor.

So, this is just to let all you "Footnotes" writers know that your time and efforts are appreciated and I'm sure many other dancers join me in offering you a great big, sincere thank you.



Jo Barrett (NSW)

Blue Labyrinth Folk Dancers

The Wonders of Romania

(where tourists are few and far between)



"Going to Church in Marumures, Transylvania"

How would you like to visit a country which is still unspoilt by tourism and where traditional costumes are still worn in the villages and it's not even festival time? Where families go to work in the fields on their horse drawn carts, where water comes from the well in the village square and little old ladies give you the warmest smiles (even though they haven't a tooth in their heads)? Then Romania is for you.

The Lonely Planet describes Romania as a country of "superstitions and legends, dramatic castles and medieval towns, horses and carts and farmers. Tourism means you".

How true these words are. (It omitted to mention all the churches and museums which are ranked fairly highly on the list of priorities in the villages.) This is definitely a country to experience personally and not one that you can read about and predict. I had read about the Calusari, never thinking for a moment that I would ever see them, so you can imagine my total surprise when I saw a group of Calusari riding towards us on horseback. Quite an emotional experience to say the least.

But back to the beginning where I had just spent a month in England visiting Andrew (my son) who was completing his final year Law at Oxford University as part of the ANU exchange program. Having travelled all that distance to visit Andrew and relatives (some of whom I hadn't seen for 30 years), I decided I needed to make the most of the trip whilst in the northern hemisphere, so Romania and Holland were put on the agenda.

Holland, (for the next newsletter) because since André van de Plas' first trip to Australia in 1983, I had been threatening to get my own back and visit him one day, and Romania, because very few Australian folkies seem to go there, Bulgaria being more of a draw card instead.

Lesley Rose, who had a 97 year old aunt in Scotland she wished to visit, thought she had better not wait much longer otherwise it might be too late, decided to meet me for the Romanian and Dutch part of the tour. Whilst we were based in Holland she flew to Scotland for a few days to see her aunt together with Lesley's husband who surprised us all by turning up in Holland unannounced. (Ain't love grand). (Where was my Jim?)

The trip to Romania was organised by Silviu and Andrea Ciuciumis of The Doina Foundation. Over the past few years, I had received information in the mail from The Doina Foundation about Romanian tours and often thought how much I would like to participate in one of these tours. Having made a number of enquiries with overseas contacts and the Romanian Embassy in Canberra, I decided to take the plunge. Any fears I had were immediately allayed as soon as I met Silviu at Bucharest Airport and later his wife and from then on it was a matter of dance, sing and be merry with the other fifty participants from Holland, Belgium, Israel, England, USA, Germany and Finland. (Some on their 10th and 14th trips to Romania).

Transylvania was our destination for the first week of our tour, staying at a town called Targu Mures. This entailed taking the train from Bucharest to Targu Mures, (an adventure in itself). Most mornings we had dance classes taught by two members of the Muresul performing ensemble - one teacher taught Romanian dances and the other teacher taught Hungarian dances. Live music was the order of the day and, surprisingly, some of the tunes were recognisable from our music at home. Fortunately for us, we have videos and music of the dances taught so in time we hope to be able to teach them to our classes in Canberra. We also had excursions to villages where we joined the locals who were very friendly and wanted to show us their village (including their church), their crafts, costumes and of course their village performing group. They must have thought we needed fattening up judging by the copious quantities of food we consumed and, just to make sure we enjoyed ourselves, kept our glasses topped up with Tuica (RRP \$2.50 per bottle and guaranteed to unblock drains).

In Transylvania, Dracula plays a major role in several towns but I guess Romania needs something to attract the tourists other than Nadia Comaneci.



"Another late night"



"On the way to work"

Week 2 of our tour consisted of Lesley and I hiring a car with driver and guide to travel north towards the Ukrainian border through Maramures, the Carpathian Mountains and Bukovina which is very spectacular countryside with snow capped mountains (even in May). The Prislop Pass was a test for the poor old Romanian Dacia car but we made it safely (have another drink of Tuica - it makes all the difference).

Accommodation was varied for the week - the guide's house with her lovely family in Bistrita/Nasaud, a Priest's B & B in Botiza, Maramures, actually listed in the Lonely Planet - quite an enterprising Priest! And Silviu's "house" in Bukovina. When I say house I really mean a wonderland castle. Now if you really want to experience life in Fantasy Land (think of Disney Land) then Silviu's house is not to be missed. He can cater for up to approximately 20 people and can organise a tailor-made program specifically for any group who is interested in visiting Romania. For example, two weeks after we left a group of English folk dancers were going to his house for a week of dancing, partying and visiting villages, etc.



"Sylviu's House" - 4 single rooms, 4 double rooms, 1 room for 4 people, 1 room for 5 people

Bucharest was very different from the villages of course but there are some great museums with fantastic folk costumes on display and where you can purchase blouses, scarves, aprons, etc. The People's Houses of Parliament (Ceausescu's Palace) is incredible. Seeing is believing. It is the second largest building in the world, the Pentagon being the biggest. There are some lovely ornate buildings in Bucharest but unfortunately there seems to be very little money available for maintaining them. As we were told many times, "Romania is still in transition". Personally I think it's going to be in transition for many years to come.

Romania is like being in another world. You simply can't believe that a country can be so different from the rest of Europe. It's definitely worth visiting (with an open mind, if you know what that means).

Which brings me to my next point. We're already planning **another trip to Romania** during the September/October school holidays next year (2002). The program would be for 8 days and would be designed especially for us. A minimum number of 15 people would be required with a maximum of 21. We already have approximately 10 people interested (and we only arrived home in June).

Some of us are also planning to include one other country, eg, Holland or Greece for a further week (to make the trip more worthwhile). So what I'm saying is, if you're interested, you can contact me either by phone/fax on (02) 6241 3563 or email ja.cvbat@austarmetro.com.au

La revedere!



Christine Battison (ACT)

Bank Interest!

A woman walks into a bank in New York City and asks for the loan officer. She says she's going to Europe on business for two weeks and needs to borrow \$5,000. The bank officer says the bank will need some kind of security for the loan, so the woman hands over the keys to a new Rolls Royce.

The car is parked on the street in front of the bank, she has the registration and everything checks out. The bank agrees to accept the car as collateral for the loan.

The bank's president and its officers all enjoy a good laugh at the woman for using a \$250,000 Rolls as collateral against a \$5,000 loan.

An employee of the bank then proceeds to drive the Rolls into the bank's underground garage and parks it there.

Two weeks later, the woman returns, repays the \$5,000 and the interest, which comes to \$28.84. The loan officer says, "Miss, we are very happy to have had your business, and this transaction has worked out very nicely, but we are a little puzzled. While you were away, we checked you out and found that you are a multimillionaire. What puzzles us is, why would you bother to borrow \$5,000?"

The woman replies....."Where else in New York City can I park my car for two weeks for only \$28.84 and expect it to be there when I return?"

Overseas Odyssey

I've recently returned from nearly 4 months in Europe, during which I managed to do Balkan dancing in several countries, as well as hear some live folk music, so here are a few impressions.

In Berlin basically you can do Balkan dancing any night of the week, and there are many groups of varying standards and focus. One group I particularly liked dancing with is called the *Freitagsgruppe* (Friday Group). This group concentrates on dancing rather than formal teaching, although there is about 45 minutes of teaching at the beginning of each class. This is followed by about 3 hours of almost non-stop dancing, with a theme (Pontian, Bulgarian, Turkish, etc) each night. The people are very friendly and many speak English, the standard was high and the enthusiasm very infectious. They also have regular weekend workshops with visiting experts throughout the year in eg Romanian, Greek or Armenian dancing, and I was able to attend the first two and had a great time. I'm sure they'd welcome any visiting Australians to their weekly group or their workshops. Their website is www.freitagsgruppe-berlin.de and email freitagsgruppe@web.de.

There are lots of other groups in Berlin doing Balkan and also many other dance styles. I'm also aware that there is a great deal of Balkan and other international dancing in other German cities, particularly Frankfurt and Munich.

In Hamburg I went to a class at a Greek Dance Centre, where there are regular Greek dance classes several nights of the week. My friend and I then went to an event, similar to our Melbourne dance camp, over a long weekend in a youth hostel in a small town called Luebbarstedt in the vicinity of Bremen. Here, about 30 of us danced day and night to live music, while, to keep costs down, everyone pitched in to help with cooking (and eating!). This was a lovely friendly group without any ostentation or showing off – instead everyone just had a relaxing time dancing and listening to the music. The teaching was done by experienced dancers from various parts of the country, but not necessarily professionals.

There didn't seem to be unfortunately much live Balkan music in Berlin. The one band I did hear is called *Yerewan*, which I did enjoy, but they played performance arrangements rather than dance versions of familiar numbers.

However, the Klezmer scene in Berlin is very active with many bands, as well as people singing Jewish songs. The thing that surprised me is that, as far as I'm aware, none of the band musicians are Jewish nor are many of the singers. What's more, they perform overwhelmingly to a general audience, with little or no connection the Jewish community.

Some of these musicians have seriously studied the genre, learnt Yiddish, etc. Examples include Karsten Troyke and the band *Aufwind*, and their performances have, in my opinion, a genuine quality. But there are others, including some of the most popular, where what is called Klezmer is often actually a group's own arrangements of Klezmer/Jewish tunes as well as Balkan and other music.

I don't mind where people take their tunes from and I'm not a purist. There are plenty of examples of popular forms influencing traditional styles - Bulgarian wedding bands come to mind. But if what you play is your own arrangements then you should say so - I think it's bad faith to present yourself as playing within a musical tradition when you're not.

It seems to me there are two issues:

Firstly, relevant to all who perform traditional music or dance, whether it be Klezmer or Balkan, is the responsibility we have to that tradition, if we claim publicly to be presenting it. When I perform Greek or Bulgarian dance, I try to present the dances as close to the traditional style as possible. If I simply were using elements in a dance of my own composition, I wouldn't call it Greek or Bulgarian. What do you all think?

Secondly, there is the specific issue of the relationship between Jews and non-Jews in Germany. Jewish music today is popular and attracts audiences. There are also Germans who perform Jewish music because they want to contribute to its recovery and promotion, and this is only to be encouraged. For those who are interested in this subject, there is a very interesting article (in English) by Heiko Lehmann at www.sukk.de/lecture.html. Material in German can be found at www.klezmer.de/D_Klezmer/d_klezmer.html and www.klezmer.de/index.html

Apart from Germany, I also visited Israel and Greece. In Israel I danced at the regular weekly group in Haifa led by Avi Nir (some people might remember him from his stay in Melbourne a couple of years ago). Avi's group do only Balkan and everyone speaks English, so the evening was a lot of fun. There is also regular dancing in Tel Aviv, international I believe. (Naturally there is plenty of Israeli dancing in Israel, but this isn't a style I personally enjoy).

And, in some ways, the highlight of my dance experiences in Europe, was dancing in Greece – at the Pontian and Cretan clubs in Thessaloniki, and in a little taverna in the mountains of Epirus at Easter. Particularly the at the Pontian Club, where the music was non-stop and the dancing that night had a fantastic united group feel, I enjoyed again that magic sense of being at one in rhythm with a group of people. And in the taverna, where everyone ate as much lamb, drank as much ouzo, danced as intensely and sang as drunkenly as they could while it rained and snowed (!) outside, I almost felt myself to be Greek. That was until the drunken singing, in Greek of course, suddenly was clearly to the tune of "She'll be coming round the mountain"! Then I gave up and just decided to be international.



Janey Stone (VIC)

Loz Halawa (Middle Eastern Fruit Balls)

- . 150 g blanched almonds, roasted and finely chopped
- . 200 g each dried apricots, figs & dates, finely chopped
- . grated rind of 1 lemon
- . ½ tsp cinnamon.

Process or finely chop all ingredients. Roll into walnut-size balls.

FOLK ON THE WEB

Name: Geetanjali Music Society
geetanjali musicsociety@yahoo.com

From: Greetings from INDIA!

Date: 28 May 2001

Subject: Introduction of our Dance Organisation.
Ours is a cultural institute by the name of Geetanjali Music Society, striving to obtain people's patronage for Indian Classical Dance – Kathak as well as Traditional Folk Dances of Rajasthan (India). To achieve this, besides its academic arena the institute through its production unit has been staging presentations of enduring fascination for the past twenty years. Its cultural troupe has performed all over the country and abroad (U.K., France, Germany, Switzerland, etc.), with its regimnett of the Folk and the Classical. We have to come to know about your organisation through the Internet, and that you sponsor / promote and also invite artists from all over the world. We would be very grateful to know if there are any future possibilities of working together in the form of workshops / lec-dems / solo and group performances, etc. Hoping to hear from you on a positive note. With warm regards, Shashi Sankhla (Honorary Secretary)

From: Fwd from maddocksdance@optusnet.com.au

Date: 31 May 2001

Subject: Re teacher USA

I'm a choreographer/researcher of Armenian regional dance and have my own orchestra here in Los Angeles. For years I've wanted to come to Australia to present my Armenian program. Do you know if there is any interest in Armenian dance in Australia or New Zealand? Would your group be interested in organizing a teaching visit for me and my wife in December? In addition, would you have other contacts with email or telephone numbers with addresses of other sponsoring organizations in Australia or N.Z.? I know there are Armenian communities in both countries especially Melbourne and Sydney, but I've never pursued searching them out. I have traveled throughout most of the continents of the world to present my seminars. My name and address is: Tom Bozigian, 14615 Greenworth Dr. La Mirada, Ca. 90638-2918, 562-941-0845. We will be in Armenia until June 10 then in July we're off to Taiwan, Hong Kong and Singapore. Best wishes, Tom Bozigian.

From: "Folk" folk@sp.ru

Subject: Folk Music Association of Russia presents

Date: 22 Jun 2001

Dear Colleagues, let us invite you to the Russki Color Theatre of St.Petersburg! The content of The Russki Color Theatre's programs is a combination of various kinds of Russian traditional art: singing of songs, playing on balalaikas and many other instruments, dancing. This natural folklore complex along with a dramatic action turns into the real scenes of ancient rituals, celebrations, games and weddings. This performance can be determined as a multimedia folk show where all songs and dances as well as the powerful visual means based upon Russian ornamentation are

interconnected with each other giving rise to the increasing of spectators' interest. During the presentation you can appreciate the world-famous melodies performed by the virtuoso musicians, get pleasure from the best Russian songs hearing brilliant voices, enjoy vivid dances and colorful national dresses. The Theatre's performances take place at the Concert Hall of Gaza Palace located in St Petersburg, one of the most wonderful cities in the world. Website: www.fma.sp.ru The Russki Color Theatre demo video cassette/CD-ROM is also available on request from the FMA. Looking forward to make contact for further collaboration, Alexander Ivanov, Executive Director

Name: Borislav Arapchev, borislav123@hotmail.com

From: Plovdiv, Bulgaria

Date: 23 Jun 2001

Comments: Hello! I'm the manager of some Bulgarian folk and other artists so if you want we could work together. Check <http://www.idea.hit.bg>

Name: "Chris Green, Sheree Hill"

csgreenhill@optusnet.com.au

From: Brisbane

Date: 12 Jul 2001

Subject: English Dance, Brisbane

"Sellenger's Round" will be presenting their annual Playford Ball on the 1st September from 7pm. It will be in the Masonic Hall, Vulture St, South Brisbane. Cost, \$30 (concession \$20) including refreshments. There will be two opportunities to practice the dances on Sunday 19th and 26th August, 2pm-5pm, St Phillips Hall, Annerley. Free. There will be no charge for the practices. Please contact Chris or Sheree, 07 3806 1343, or email.

Xenos New CD launched

"Tutti Frutti" is finally here. The long awaited 4th CD by the Australian /Roma /Maco /Gypsy band, "Xenos", was launched on Friday 6th July in Melbourne as part of the Boite Winter Festival (<http://www.boite.asn.au/>). Not sure if you'll like it????? Of course you will!! Go to <http://www.geocities.com/xenosgypsy/promo.html> and listen to some of the tracks in "RealAudio".

Monaro Folk Music Society Dance News (MFMS)

On Saturday 11 August at 8pm, a Supper Dance will be held at St John's Church Hall, Reid, ACT. Please bring a plate to add to the supper table.

All dances are open to the public and are fun nights for everyone. You don't have to dress up; you don't need to come with a partner, all the dances are taught; and from 8pm till midnight you will be treated to music from top local and interstate bands.

There is no need to book, just turn up at the dance in casual dress and comfortable shoes for a great night out. Admission to bush dances and supper dances is \$12, \$10 concession, \$8 MFMS members, youth 14-18 \$6, children under 14 free.

Please see <http://www.pcug.org.au/~lcourt/calendar.htm> for a summary of more dates and events.



Dance Workshops with John Garden

Well-known ACT dance teacher and musician, John Garden, will be travelling through NSW and south QLD in late September, 2001. John and his wife, Aylwen, will teach and demonstrate many styles of social dance from the last 500 years. If you would like to arrange dance workshops with them, please contact Aylwen at garden@earthlydelights.com.au. More info on their website; <http://www.earthlydelights.com.au> (courtesy of Folk Fed of NSW newsletter, "Cornstalk", July 2001)

Another Armenian Perspective

For another, lively, almost irreverent, comment on Armenia, try the "Lonely Planet" website: <http://www.lonelyplanet.com/destinations/europe/armenia/index.htm>

Dancing in New Zealand?

If you are interested in where to dance in NZ, then try <http://www.nzdances.co.nz>. This website is used by groups to advertise their classes and events.

"Dancing Australia" - newsletter

For information and reviews of dance events in Sydney and Melbourne, as well as feature articles (such as a profile of Australian Heritage dance in the June issue), go to Dancing Australia's website: <http://www.dancingaustralia.com>

Messianic Dance Workshop

This special workshop in Messianic Dance will feature Toni Tate and a team of Messianic dancers direct from the USA. Toni will teach dances to your favourite Messianic songs and music danced by Messianic Jews world wide! Some of these dances can also be used with contemporary Christian worship songs.

When: 2 pm - 5pm, Sunday 5th August 2001

Where: Seaforth Baptist Church, cnr Frenchs Forest Road & Macmillan St (NSW)

Cost: \$10.00 Adult; \$5 Student/Pensioner (includes light refreshments)

Teacher: Toni Tate has taught in the USA and Jerusalem.

Dress: Layered clothes and your favourite X-trainers or jazz ballet shoes

Ages: Mature teen to seniors

For more information: call 02 9949-6390 or email messianic_dance@hotmail.com

ADVERTISING ON FDA WEBSITE

Links are currently provided free of charge to websites of non-profit clubs and organisations related to dance and folk and this will continue.

We have now set up a page specifically for displaying links to the websites of businesses and other "for-profit" organisations. The annual (ie, Jan - Dec) cost of FDA providing a link to your website will be \$40. Businesses or organisations who have at least one FDA member will be entitled to a discount of \$20 pa.

People wishing their business website to be linked from FDA's website, please email your details to Ashley: kitka@webone.com.au. Payment is by cheque to "Folk Dance Australia Inc", The Treasurer, FDA, 4 Old Station Rd, HELENSBURGH 2508.



CIFDA's 25th Birthday Party

This, the event of the year, took place on 4 July. It was organized by the committee headed by Carol McNally, Ailsa Lawton, and Margaret Weedon, with invitations designed and executed by Margaret Flanagan. What an exciting night it was! A wonderful reunion of old friends, many of whom had not met for years. Parents of babies have become parents of teenagers and, although many have changed little, some are definitely a little more curvaceous and sport a little more of the distinguished grey around the temples.

A definite highlight was the attendance of Sue Miller, who was responsible for the formation of the group in 1976, and for a number of years the only teacher. She taught a dance from the early days, *Djurdjevica*, which had fallen by the wayside long ago (not the version taught by Yves Moreau).

Another star appearance was Janet and Richard who met, married and left CIFDA 17 years ago and dropped in to party with us from Nova Scotia where they now live.

We danced from 7.45 until we scurried out like many Cinderellas before midnight, when the alarm system would register our, by then, illegal presence. But we were danced out and had eaten a great deal of supper, and cut the candle adorned cake.

Where will we all be in another 25 years? Or even another 10, as folk dancers seem to be an aging population. Whatever the future holds we know we lived well and danced well on July 4, 2001



Margaret Porter (VIC)

ADVERTISING IN FOOTNOTES

Advertising; For non-members: Full page \$40; cost for other sizes are available on a pro-rata basis.

For members: This service is available free for members in the interest of promoting folk dancing.

Inserts: Brochures / Flyers (maximum size: 1 x A4 page) to be included in Footnotes mailout: For non-members \$40 per 100; For members' events: \$20 per 100; For FDA-sponsored events: free.

Anyone wishing to advertise in Footnotes or have inserts included in the mailout, please contact the Editor on 02 4724 0837 or email: liz@pnc.com.au.

Success is

- At age 4, not wetting your underwear.
- At age 12, having friends.
- At age 16, having a driver's license.
- At age 20, having sex.
- At age 35, having money.
- At age 50, having money.
- At age 60, having sex.
- At age 70, having a driver's license.
- At age 75, having friends.
- At age 80, not wetting your underwear.

ARMENIAN DANCE

by Laura Shannon



(laura@dance.demon.co.uk)

<http://www.dance.demon.co.uk/AGC/Articles/ArmenianDance.html>

Many people feel something special in Armenian dances, and in the passion, subtlety, and eloquence which they embody. I hope this article will serve as an introduction to some of the factors that make Armenian dances unique.

Armenian Territory and History

The present-day Armenian republic is a small and extremely mountainous area about the size of Belgium, with a population of approximately 3.5 million. Formerly, Armenia covered a huge territory, including the mountains of what are now Georgia and Azerbaijan, and the vast plateau which extends from eastern Anatolia in Turkey to the southern Caucasus and partly into Iran, Iraq and Syria. This great plateau is home to Mount Ararat, the symbol of the Armenian nation and also a symbol of exile: its breast-shaped profile dominates the view from Yerevan, Armenia's capital, but the mountain itself is now in Turkish territory.

The Anatolian plain is one of the world's oldest centres of civilisation. The Armenians, descendants of a branch of Indo-Europeans, settled after the fifth century B.C.E. and established the first Christian state in 301 C.E. A strong cultural identity was established early on, largely thanks to the invention of the Armenian alphabet in 406 C.E. Other inhabitants included Persians, Byzantines, Arabs, Assyrians and Turks. While this resulted in an extremely rich and varied folklore, there was also constant strife among the various peoples.

During the first World War, the long history of pogroms and persecution by the Ottoman Turks erupted in a campaign which led to the mass murder of over one and a half million Armenians between 1915 and 1922.

These events were officially recognised as genocide by the United Nations in 1985 and 1986, and by the European Parliament in 1987. Turkey, however, still refuses to recognise the genocide.

Those Armenians who survived the massacres and deportations were forced to flee from the Anatolian region. In this diaspora, some went south to Syria and other Arab countries, some north to what became Soviet Armenia in 1920, some east to Asia, some west to Greece and the rest of Europe, and hundreds of thousands across the Atlantic to North America, where there are significant expatriate communities in Los Angeles, Fresno, Washington, and other cities.

Armenian Dance

As in other immigrant communities, the exiled Armenians sought to reaffirm their ethnic identity through dance and music. Traditional dancing is still popular among expatriate Armenians, and has also been very successfully 'exported' to international folk dance groups and circle dance groups all over the world. Generally, I place Armenian dances into four categories: dances from Eastern Caucasian Armenia, from Western Anatolian Armenia, from Greater Armenia, and diaspora dances. These categories may overlap somewhat, but they give a broad picture of the landscape of Armenian dance as I understand it. A general differentiation could also be made between village folk dances and those which have been arranged or choreographed by professional ensembles, as well as between the dances found in Armenia today and those now danced mainly in expatriate communities.

Dances from Eastern Caucasian Armenia

Eastern Caucasian Armenia is now the area of the tiny landlocked present-day republic of Armenia. The energetic men's dance **Jo Jon** (a.k.a. **Zhora Bar**) comes from Speetak in the north. **Mom Bar**, meaning 'candle dance', comes from the village of Maroon by Lake Sevan, and is traditionally the last dance done at wedding parties. The candles are blown out at the end of the dance, indicating to the guests that it is time to go home. Different versions of **Harsaneek**, also originally a 'mom' or candle dance, come from various parts of the east, as do many exquisite forms of the women's solo improvisational style known as 'naz bar', or 'grace dance', on which are based the choreographed movements of dances such as **Archka Yerezanke**.

Dances from Western Anatolian Armenia

Many Armenian dances from Western Anatolia, territory which is now in Turkey, now thrive in other parts of the world, passed on by those who fled the massacres. **Sepastia Bar**, from the region of Sepastia, is well known in many versions among Sepastaree communities in the USA. **Ooska Gookas** (a.k.a. **Hooshig Mooshig**) and its musical sibling **Shavalee** come from the city of Erzeroom in the Kareen region, as do **Tamzara**, **Medax Tashginag** and **Erzroomi Shoror**. **Laz Bar** is from Sev Tsov on the Black Sea coast. As

with other dances of people who fish the Black Sea, the shoulder shimmy that is sometimes done is said to represent the movements of the fish.

The Anatolian region of Daron or Taron, which gives us **Pompooreeg** and of course the well-loved and enigmatic **Daronee**, was one of the most cruelly devastated by the Turkish deportations and massacres. Most of the Armenians living there were killed, a few escaped, and a few remained, saving their lives by successfully passing as Turkish. Some half a century later, in the late 1960's, Azat Gharibian, choreographer of the Armenian State Song and Dance Ensemble, ventured back into Daron to find the 'disguised' Armenians and to collect what they remembered of their pre-diaspora dance and music traditions. The dance we know as Daronee was put together by Azat from fragments he collected in Daron.

The haunting song was collected in its entirety and recorded by the ensemble's orchestra. My teacher Tom Bozigian, who worked closely with Azat, told me in 1987 that no translation was available because 'unfortunately the lyrics are immersed in a variety of archaic dialectical subtleties', but my friend and colleague, Shakeh Avanesian, succeeded with a partial translation in 1996. The lyrics apparently refer to the tragic historical events that took place in Daron in this century. Like a poem, the meaning is encoded in images and word play, and as in so many Armenian songs, the loss of one's homeland is equated with the loss of one's beloved. Here the singer speaks of losing both:

Daronee

*Love is like a field that has worn away
There is a little breath that is a breath
In the place of my lover
May God curse...
I love a little one, I am told to leave that one too
Ah, Lashghert, death, tears
Once happy and sweet-smelling
My beautiful fair-haired lover
Go ahead and take my lover!
Oh, sweet-smelling...
I know of a lover who misses you terribly
(chorus:) Gorani, Gorani, my beloved Gorani...*

'Lashghert' is probably the name of a place in Daron, and 'Gorani', which is sung in the chorus, apparently refers to a particular mountain range, home of the deity of war. This association gives the sense of 'fighting the battle of life' to the dance and the song. Tom Bozigian also describes the movements of Daronee as 'emotional gestures stemming from wars and suffering.' According to Tineke van Geel, Gorani is the dance on which Daronee is based, and it is still found in Daron, Sassoon and Shatag. In the Middle Ages, Gorani was a love song. Now, different versions of Gorani all usually refer to sad events such as a poor harvest or lost love. Daronee is still in the State Ensemble's repertoire - now followed by a fast bit to make more interesting viewing.

In the Armenian capital of Yerevan, choreographic schools and state song and dance ensembles aim to preserve folk dance traditions in a format suitable for stage presentation. The stage versions can be quite different from the original village dance forms, and state ensembles are sometimes blamed as agents of

destruction of the 'real' traditional dancing. While dances do change when adapted for performance, it is worth bearing in mind that because so much Armenian traditional dance and music was tragically obliterated as a result of the massacres and diaspora, the survival of these arts in any form is something to celebrate. In any case, like all folk dance, Armenian folk dance is part of a living tradition which has changed a great deal and will continue to change, absorbing new influences and itself influencing others.

Dances of Greater Armenia

There are other dances, mainly danced closely linked together, which I think of as being from 'Greater Armenia', that is, from the territory which used to be Armenian and where dances and music reveal an Armenian influence, even though the dances might be called Turkish, Kurdish, or Assyrian. Examples include **Agir Govenk** from Bitlis, the Kurdish **Bablakhans** and **Halays** from Van and parts of Kurdistan, **Tulum Havasi** from the Eastern Caucasus, and the Assyrian dance **Zaroura**.

Kurds were a strong minority in the former Armenian territory, and there are a number of dances identified as Armenian, in which Kurdish influence is particularly apparent: **Khumkhuma**, **Papooree**, **Teen** and **Halay**, for example. Danced in close linked-arm formation, these are known as 'pert' ('fortress') or 'bahd' type dances. 'Bahd', meaning 'wall' in Armenian, is linked linguistically to 'bahr', meaning 'dance'. And 'Halay' comes from the word 'alay', meaning 'many people'. These close-together dances could be said to reflect the defensive nature of a constantly subjugated people, as well as the community solidarity which the dancing relies upon and reinforces.

Bianca de Jong suggests that dances belong to a place as well as to a people, and that as civilisations and cultures come and go, something of the dances remains in the land that nurtured them. My own experience - of all folk dance really, but Armenian dance in particular - is that what happens in the feet, how the feet feel the ground they dance upon, is very important. The dances of Greater Armenia speak to my feet the way the Armenian ones do, telling a story of lost land and enduring life. **Zaroura**, for example, is an Assyrian dance which feels quintessentially Armenian, although the steps don't resemble Armenian steps. We dance it linked tightly in a line. With each repetition of the dance sequence, we travel only the distance of the width of one foot. With each beat, we touch or step on the ground right beneath us, affirming again and again that where we stand right now, in the body and in the present moment, is home. The Assyrians haven't had a homeland for many centuries, but they have preserved their ethnic identity without one - perhaps because in dances like these, the homeland can exist beneath the feet of the dancer, even if nowhere else.



Diaspora Dances

In the 1940s and 50s, second- and third-generation Armenian-Americans began to create a whole new repertoire of dances to replace what had been lost in the diaspora, by combining traditional and newly choreographed steps with older folk melodies and songs. A good example is **Eench Eemanaee**, also known as the **Armenian Misirlou**. It evolved from a combination of the Greek Misirlou which was enormously popular in the USA in the 1950s, and the traditional Armenian dance **Lorke Lorke** (a.k.a. **Sirdes**, 'my heart'), which was brought from Daron, near Lake Van. The words to Eench Eemanaee, like many Armenian songs, tell a story of lost love as a metaphor for the lost homeland: 'From the very day that you left, I became bitter toward life / And even the flowers cried and were sad with me / If only, my love, you had returned...' The music to these 'new' dances is often characteristically 'bright' as a result of having been recorded in recent decades by Armenian-American orchestras, and they nearly always go to the right, a sign that they are dances of celebration. (Dances that move principally to the left tend to be more melancholy, according to Tineke van Geel.) **Siroon Aghchig** (**Sweet Girl**), **Ambee Dageets** (**Armenian Turn**), and **Guhnega** are some popular dances recreated in the diaspora.

A creative flexibility remains in the dancing at Armenian community gatherings in the U.S.A. today. Typically, the orchestra plays a tune, and people form many crowded lines, with each line dancing whatever steps they feel like! So different lines might be dancing Siroon Aghchig, Halay, Sirdes or steps with no particular name, to the music for Ambee Dageets, for instance.

These now-familiar dances have a particularly poignant message about the endurance and importance of dance traditions. I find it profoundly inspiring that even when a people, culture, and homeland is as comprehensively devastated as was Armenia, what was destroyed can be put back together by its survivors - not as it was, but in a new way. ...

Armenian language, culture, dance, music, art, learning, and religion are alive and well today in many, many more places than can ever be destroyed. It is ironic, yet miraculous, that the actions intended to obliterate Armenian existence, eighty years later have thus helped to guarantee its survival.

War and suffering continue to plague the Armenian republic, parts of which remain devastated by the massive earthquake of 1988, but the Armenian people have ensured their survival in the strong roots they have put down in all the places the winds of change have carried them. Continually nurtured by living artistic and cultural traditions, the vibrancy and resilience of these roots are a lesson to us all, and we are lucky to have these beautiful dances as our tools and our teachers.

 **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**

Further reading and resources

- . *A History of the Armenian People, vol. I: Pre-History to 1500 AD*. George A. Bournoutian, Mazda Publishers 1993.
- . *The History of the Armenian Genocide*. Vahakn Dadrian, Berghahn Books 1995.
- . *The Road from Home: the Story of an Armenian Girl*. David Kherdian, Greenwillow 1979.
- . *The Crossing Place*. Philip Marsden, HarperCollins Flamingo 1994.
- . *Armenie*. Tineke van Geel, In Dutch only!
- . *The Forty Days of Musa Dagh*. Franz Werfel.
- See also *The Hidden Holocaust*, BBC documentary film.
- . *The Oratorium in Memory of the Victims of the Armenian Genocide of 1915*, by Khachatour Avedissian (SYNCOOP 5749 CD 106) is available from Syncoop Produkties, Slot Assumburgpad 54, 3123 RR Schiedam, The Netherlands, or from Laura Shannon in the UK. Proceeds from the sale of the compact disc go to the Committee to Assist Victims of the Earthquake in Armenia.

My grateful thanks go to Tineke van Geel, Bianca de Jong, Tom Bozgian, Erik Bendix, Gayane Afrikan and all those from whom I have learned Armenian dances, for valuable information received in personal conversation and correspondence and in their dance notes. I especially wish to thank Shakeh Avanesian for her insight and encouragement, her sensitive and diligent translations and skill as a dancer and teacher. The reader is humbly requested to bear in mind that writing about a continually changing tradition, such as folk dance, is a tricky business; the best information available at present is, by definition, liable to change in time. Any factual errors are fully my own responsibility and not that of my sources.

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CONTRA-LINES

by Gary King

Dear Readers

An enjoyable week in Queensland confirmed that the FDA's list of folk dance groups (see website or Footnotes magazine) is an indispensable reference for dancers travelling within Australia.

After visiting the International Dance group on the 2nd Friday of July in Yeronga, I arrived in Morningside for the 2nd Sat of the month Bush Dance with Champion Moreton Bay Band. The programme included a dances from a delightful variety of origins including classic Colonial dances (eg Maxina, Gypsy Tap, Evening Three step, Gay Gordons, Waltz Country Dance), Scottish, Danish, English (including Grendon Roundabout (for 3 couples), Belgian Waltz, Bebington Capers. I called a couple of 'New England Chestnuts', namely Good Girl and Chorus Jig which were well received. A musician contact whom I had not seen for some 15 years described dance group's interest was in enjoying the dancing and continuing the tradition of bush dancing established in the 1950's.

For the remainder of this issue I now hand over to Sydney contra caller Julie Bishop, (whose contact details are ph: (02) 9524 0247 or jlsbish@ozemail.com.au)

"At Gary's request, I'll tell you how I came to contra dancing.

In '77, I loved Kaye Laurendet's international dance class. The Bush Music Club came one night, and I started bush dancing. Then Sydney Playford Dancers came - and English dance and Alex Bishop won my heart. In 1984 (two daughters later), Sutherland Shire Folk Dancer, Basil Butler asked me to form and teach a local bush dance group.

When Alex's work took us to California (1988-9), we happily danced with the English country dancers. They mentioned contras, but with no real excitement until Massachusetts band, Wild Asparagus, was visiting. We went along to that Palo Alto contra dance. And have never regretted it! Contras, coming from English longways dances, blended the feel of that with the liveliness of 'bush'. But because it was all walking (no polkas etc), I could have danced all night. And the dances only went for three hours! Thereafter, we danced fortnightly; and occasionally in San Francisco. (On the corner of 43rd and Judah, with Charlie Fenton one of the callers - for those who know his dance Judah Jig. If you don't, it's in John Garden's 'Country Dance Companion'.) As our return to Australia approached, I would wake grieving from dreams about leaving contras.

Back here, Alex, a member of Ryebuck Bush Band since 1978, introduced contra tunes, and Pastrami on Ryebuck played for contras. I began teaching various groups, and at folk festivals. We were thrilled when those daughters joined Alex, as my band at the National. At this year's we had Susie on fiddle, with Ryebuck's George Bolliger replacing our pianist Laura (too busy with music studies now): and a couple of hundred eager dancers, making exciting contras!

People from many dance traditions can't help loving the way contras are so social (as you move up and down the set), and flirty, and fun, and - most of all - *flowing*.

Supported by the Folk Federation of NSW, I ran a Halloween Contra in '91 - and then four contras a year, for four years. After a long break, two keen fund raisers for the Royal Flying Doctor Service started an annual dance. This year's contra on 30 June was their fifth - and the first to feature a real live American caller, with Jerry Epstein calling some dances.

Next, there's a Contra with Pastrami on Ryebucks (and me), on Saturday 22 September, 8-12pm, at East Gosford Progress Hall, Henry Parry Drive and Wells St, \$12/\$10 (enq, Robyn, 02 4344 6484). We look forward to seeing some of you there!

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

RESOURCES for SALE by FDA

By Jim Battisson

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

By André van de Plas:

'International Folk Dances for Adults'.

Book & cassette.

1989 - 1998 tours. \$12 set.

1999 & 2001 tours \$25 set.

Book & CD

2000 - 2001 tour \$30 set

Videos.

1989 - 2001 tours. \$35 each.

'International Folk Dances for Children'.

Book & cassette.

1986, 89, 91, 94, 97, 2000 tours. \$30 set.

Book & CD

2000 tour \$35 set

Videos of Children's Dances:

2000 tour \$35 each

'Easy Dances'

Cassette and booklet

\$12 set

By Gary & Carol Crees

'Off the Wall Dances' (Volume One) (for 2-8 year olds)

Book & CD \$45 set

'Off the Wall Dances' (Volume Two) (for 2-8 year olds)

Book & CD \$45 set

By Yves Moreau:

'Balkan & International Folk Dances'.

Book & cassette. 1993 tour. \$25 set.

'Ajde Na Horo' - 20 Bulgarian Folk Dance Favourites.

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

Book & cassette

\$25 set.

'Folk Dances from Bulgaria and Elsewhere' - selection of 24 dances from Bulgaria, the Balkans, and other countries - from Yves' 2001 Australian tour.

Book & CD

\$30 set.

Video

\$35

By Nevofoon:

'Easy Dances for Adults & Beginners'

CD & booklet

\$35 set

Music Cassette & booklet

\$30 set

Video of dances (taken at workshop)

\$20

Add \$5 to above prices for postage.

LOCAL EVENTS

André's Easy Dance Workshop 2 Aug 2001

Suitable for beginners, older folk and teachers, this one-day workshop presented by André van de Plas on Thursday, 2nd August, will be held at:

Place: Gymea Scout Hall,
June Place, GYMEA, NSW

Time 10am – 2.30pm:

Cost: \$10

BYO lunch

Contact Kaye, 02 9528 4813 or email
okaye@optusnet.com.au for more information.

Bowral Residential Folkdance Weekend, 3 - 5 August

Avdp World Dance, featuring André van de Plas as teacher, will again present a Folk Dance Weekend at Bowral. Accommodation will be at the Golf View Lodge and dancing as usual at the Bowral High School. Accommodation at the Golfview Lodge is filling up fast so send your application form in now.

If you have made alternate arrangements for accommodation, but would like to have lunches, Saturday night dinner etc. with us, please ring Kaye on 95284813 or email: okaye@optusnet.com.au for an application form.

CIFDA Workshop with André, 8 Aug 2001

Come and join CIFDA for this evening workshop presented by André van de Plas on Wednesday, 8th August, to be held at:

Place: Hughes Community Centre
Wisdom St, Hughes ACT

Time Warm-up 7.30pm
Workshop 8 - 10pm.

Cost: \$12 – with supper

Contact Carol 02 6251 3096 a.h. or Ailsa 02 62815101 or Margaret 02 6251 1802 for more information.

FDA Children's Dance Workshop, 9 Aug

This workshop with André van de Plas will focus on the teaching of folk dances to children. People working with children, or looking for fun, easy dances to present to beginners will find this workshop very appropriate.

Place: Riverwood Public School,
Union St. Riverwood

Time Thursday 9th August. 4pm – 6.30pm

André will be teaching from his Children's 2000 program. Cassette, booklet, and video available.

Please ring Kaye on 02 9528 4813 or email
okaye@optusnet.com.au for application form. Discount for FDA members applies.

Gentle Exercise Workshops, 25 Aug, 2001

FDA is promoting two workshops in Wollongong on Saturday August 25th at the Migrant Resource Centre, 70 Kembla St. Wollongong.

The workshops will be led by Kaye Laurendet and Margaret Connor, both FDA trained folkdance teachers. Their workshops have been accredited by N.A.G.E (National Assoc. of Gentle Exercise Leaders) and the Australian Fitness Accreditation Council.

Workshop One, 9.30am to 12.30pm – Folkdance for Fun, Fitness and Flexibility, is for gentle exercise

leaders and those who teach dance in the community. A selection of easy, fun dances suitable for beginners.

Workshop Two, 1.15pm to 4pm – Recreational Folkdance, including Sit Dances, is for Therapists and those working with the elderly. Dances will be taught in their original form, and also modified as 'sit dances' for those who work with the less mobile members of our community.

Cost is to be confirmed. Discount applies for FDA members.

Resources will be available for both sessions.

Please ring Kaye 02 9528 4813 or Margaret 02 4861 2294 for application forms (bookings are essential).

Tineke's Armenian Workshop, 20 October

Tineke Van Geel, from Holland, has agreed to visit the "land down under" in October, thanks to the efforts of John Whaite (from Perth). Tineke is world-renowned as an authority on Armenian dance and will be presenting an Armenian folk dance workshop during Carnivale for FDA. Details for this not-to-be-missed workshop are:

Place: BD Building, UWS Nepean
Werrington South Campus
O'Connell St, Kingswood, Western Sydney

Time Saturday, 20 October, 2001
10am - 4pm

Cost: \$20 full day, \$12 half day.

(Concession applies for FDA members and students)

If you are interested in Tineke presenting a workshop for your group, please contact John on (08) 9444 4736 or email: john.whaite@wpcorp.com.au.



Gulgong Folk Festival

**Saturday 29 Dec 2001 –
Tuesday 1 Jan 2002**

- *Blues Music *Family Bush Dance**
- *Irish Sessions**
- *Blackboard Concerts**
- *New Years street Dance *Concerts**
- *Dances Yarn Spinning *Kids Festival *Chorus Cup**
- *and more**

**Performer / Dance registrations:
closing date 31st August 2001**

*For more information,
contact Noel and Virginia at 02 6374 1734 or
ncompton@hwy.com.au or
PO Box 340, GULGONG NSW 2850*

WHAT'S ON WHERE

A.C.T. (Canberra)

Folk Dance Canberra (FDC):

Monday 7.00 – 8.30pm. FDC Advanced Classes
8.30 – 9.30pm. FDC Performing Group.

Tuesday 10 - 11.30 am, Beginner/ Int. international
4.15 – 4.45pm. Children's classes, 5 – 7 yo,
6.30 – 7.30pm. Introduction to folk dances,
7.30pm – 9pm, Folk Dances of the World –
continuation class,

Wednesday 1 - 2.30pm. Beginners / International
3 – 3.30pm, Children's classes, 3 – 4 yo
7.45pm – 9.15, Israeli.

Thursday 6pm – 7.30pm, Dances from Greece and
its neighbours.
7.45 - 9.30pm. Intermediate international,

Friday 10 – 11.30am. Dancing for Mums

*Above at: Folk Dance Canberra Hall, 114 Maitland St,
Hackett. Enquiries Christine Battisson (02) 6241 3563*

Wednesday 7.30pm - 10.30pm, International
Dancing with 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 2nd 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 Aylwen
(02) 6281 1098.

Sunday: 4.30 – 6.30 (beginners/intermediate), Israeli
Folk Dancing, Forrest. Contact Mary fanning on (02)
6247 0959 Cost \$5

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

Sunday 5pm, Scandinavian Folk Dance Group,
Weston Scout Hall.. New members very welcome.
Contact Brad Sherman (02) 6288 3050 ah, or email:
brad@dynamite.com.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 Mark
Dabbs (02) 9638 7690 (ah)

Tuesday and Wednesday

After school classes in International Folk Dance for
children 6 - 18 years. Collaroy Plateau Youth &
Community Club.. Contact Carol Maddocks (02) 9905
1563 or email maddocksdance@optusnet.com.au

Tuesday, Wednesday and Thursday Sutherland
Shire Folk Dance Group.
Contact Kaye Laurendet (02) 9528 4813.

Tuesday, Belly Dance classes: 6pm Basic
/Beginners Class, 7pm - Experienced Dancers Class,
8pm Choreography Level 1, 8.30pm - 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 Dorman (02) 9559 4485 or email:
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 9 – 10am beginners, 10 – 11, advanced
(school term only). International Folk Dancing – classes
for older women. BOWWC at Bankstown Police &
Community Youth Club (PCYC), cnr Meredith St &
French Ave, Bankstown. Contact Gabrielle 02 9728
7466 or Alita 02 9798 9269.

Wednesday 6.30 – 8.30pm. Macedonian Dance
classes. Macedonian Cultural Association Ilinden, 65
Railway St, Rockdale. Cost \$5.00 per lesson.
Contact Yorgo Kaporis 0412 861 187.

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, Arncliffe. Contact (02) 9150 6765.

Thursday 7.30 - 10pm, cnr Sorrell & Fennell Sts,
North Parramatta. Contact Cherylene Fanner, 02 9875
2842 (ah).

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.

Weak-link Comments:

Has a room temperature IQ level.

A gross ignoramous – 144 times worse than an ordinary
one.

(Blue Mountains)

Monday 7.15 - 8.45pm. For all - Uniting Church Hall, Katoomba. Contact 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 (2nd Saturday of month) 7.30pm, Wesley Fellowship Hall, Hamilton. Contact Cecille (02) 4957 0830

(Shoalhaven area)

Monday 7.30pm. Balkan & International Folk Dance, Cambewarra Hall, Cambewarra. Contact Suzi Krawczyk 02 4446 0569 or email: plotki@shoal.net.au

(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.

QUEENSLAND (Brisbane)

Friday (2nd & 4th 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 2nd Saturday of the month), 8.00 - 11pm. Colonial/bush, Celtic, American Contra and multicultural dancing. Morningside School of Arts, cnr Wynnum & Thynne 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. Nambour, \$4.

Friday 9.00 - 12 noon, Noosa Bicentennial Hall Annex, 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: 1st, 3rd (& 5th) 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

VICTORIA (Melbourne)

Monday 1.45pm. International Folk Dancing, University of the Third Age, St Stevens Church, 20 Norman Court, Mount Waverley. Contact Margaret (03) 9807 4755 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.

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 Malcolm (03) 9652 0688 or Audrey (03) 9898 3567.

Friday 7.30 - 10.30pm 2nd and 4th Friday of each month. International Dancing, Box Hill Ballet Association hall, Whitehorse Rd, Box Hill. Contact Jan Turner (03) 9434 3368.

Saturday 4th Saturday of each month, 1:30 - 3:30 pm, St Kilda International Dancers, Frank Tate Studio, Melbourne University, Swanston St. Contact Marie Feigl 5473 3355 or 0412 447 600.

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 or Martin (08) 9445 2072, email: 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.

~~~~~  
*Tineke van Geel*~~~~~

presents the

# FDA Armenian Folk Dance Workshop

on  
Saturday, 20<sup>th</sup> October, 2001  
from 10am – 4pm

Morning Session: 10am – 12.30pm (*easy – medium dances*)  
Afternoon session: 1.30pm – 4pm (*medium / advanced dances*)

at the

**BD Building**  
**UWS Nepean Centre for Contemporary Performance**  
**Werrington South Campus**  
**O'Connell St, Kingswood, Western Sydney.**

\$20 full day; \$12 half-day;  
(*Concession for FDA members and students*)

**Video and Cassette of Workshop Dances** will be for sale or can be ordered on the day.

BYO lunch - morning & afternoon teas provided.

\* *The venue for this workshop is used only for dance, and has a beautiful sprung wooden floor (easy on the feet and leg muscles). To protect the surface of the floor, you are asked to wear shoes with soft or leather soles that will not mark the floor.*

## To get to Building BD, Werrington South Campus:

### By Public Transport:

Catch No. 790 bus from either St Marys or Penrith railway stations. Either way, get off the bus in O'Connell St (near the State Archives), walk up O'Connell St, past the TAFE, until you come to a big, blue sign "Centre for Contemporary Performance", turn left through entrance, go along road for about 500m, the first building on the right is Building BD

or

Get off the train at Werrington railway station and walk up the hill and across the overhead bridge (over the Great Western Highway) to Building BD

or

Get off the train at Kingswood station and walk across the park to the UWS Kingswood Campus and catch the University shuttle bus (or walk) across to Werrington South Campus.

### By Car (from Sydney heading west):

Exit the M4 at Mamre Rd exit, turn right into Mamre Rd;

Continue along Mamre Rd until you come to the Great Western Highway (GWH), then turn left;

Continue along GWH until you come to O'Connell Street, then turn left;

Go past the TAFE until you come to gates with a big blue sign, "Centre for Contemporary Performance", turn left;

The first building on the right is the Centre for Contemporary Performance and Building BD.



## DATES FOR YOUR DIARY

- 2 Aug 2001 **Easy Dance Workshop**, with André van de Plas, Gynea Scout Hall, June Place, GYMEA, NSW, \$10. Contact Kaye, 02 9528 4813 or email [okaye@optusnet.com.au](mailto:okaye@optusnet.com.au)
- 2 Aug 2001 2 weeks, **Bulgarian Dance Seminar**, near Varna. Contact Belco Stanev, Hegelstr 39, 72108, Wurmlingen, Germany (ph: 0011 49 172 7215667) or in Bulgaria (0011 359 52 690101)
- 3 Aug 2001 3 days, **Bowral Residential Folk Dance Weekend**, with André van de Plas. Contact Kaye on 95284813 or email: [okaye@optusnet.com.au](mailto:okaye@optusnet.com.au)
- 8 Aug 2001 **CIFDA Workshop** with André van de Plas, Hughes Community Centre, Wisdom St, Hughes, ACT, Warm-up: 7.30pm, Workshop: 8 - 10pm. Contact Carol 02 6251 3096 a.h. or Ailsa 02 62815101 or Margaret 02 6251 1802
- 9 Aug 2001 **"Dances for Children" Workshop** with André van de Plas, 4pm – 6.30pm, Riverwood Public School, Union St, Riverwood, NSW. Contact Kaye Laurendet, 02 9528 4813 or email: [okaye@optusnet.com.au](mailto:okaye@optusnet.com.au)
- 11 Aug 2001 **MFMS Supper Dance**, Monaro Folk Music Society, 8pm, St John's Anglican Church Hall, Constitution Ave, Reid, ACT. All dances called. Contact Lance Court (h) 02 6242 0264 or Bruce Edwardes (w) 02 6275 4263
- 12 Aug 2001 **Gulgong Folk Club Entertainment / Fundraiser Auction**, 2pm, Gulgong Bowling & Sporting Club. Contact Ian Carter, 02 6374 2352 (h) or email [ncompton@hwy.com.au](mailto:ncompton@hwy.com.au)
- 24 Aug 2001 3 days, **4<sup>th</sup> National Folk Alliance Convention**, Adelaide. Contact South Australian Folk Centre, Dieter Bajzek, 03 9459 8128, or [dieter@mail-direct.com.au](mailto:dieter@mail-direct.com.au)
- 25 Aug 2001 **Gentle Exercise Workshops**, accredited with N.A.G.E. and AFA Council, Migrant Resource Centre, 70 Kembla St. Wollongong, NSW, Workshop 1: 9.30am – 12.30pm; Workshop 2: 1.15pm – 4pm. Contact Kaye 02 9528 4813 or Margaret 02 4861 2294 or email: [okaye@optusnet.com.au](mailto:okaye@optusnet.com.au)
- 1 Sep 2001 **Brisbane Playford Ball** for 2001, 7pm - midnight. Potcheen will be providing the music. Sellengers Round will provide the calling. Contact: Chris Green and Sheree Hill, 07 3806 1343, or email [csgreenhill@optusnet.com.au](mailto:csgreenhill@optusnet.com.au)
- 12 Sep 2001 **17<sup>th</sup> Illawarra Folk Festival**, Jamberoo, NSW, Contact Yvonne 02 4233 1073 or <http://www.illawarrafolkclub.org.au>
- 15 Sep 2001 8 pm, **Hungarian Tanchaz** with Attila Turcsanyi, music of the Transylvaniacs. Newtown Neighbourhood Cente, cnr Bedford and King Streets, Newtown, Sydney.
- 22 Sep 2001 **Contra Dance**, with Pastrami on Ryebucks, Julie Bishop calling, 8-12pm, at East Gosford Progress Hall, Henry Parry Drive and Wells St, NSW. \$12/\$10. Contact Robyn, 02 4344 6484.
- 29 Sep 2001 3 days, **Holbrook Dance Festival**, NSW, contact Colin Moore-Towns: [ctowns@admiral.com.au](mailto:ctowns@admiral.com.au)
- 29 Sep 2001 4 days, **Victor Harbor Folk Festival**, Folk Federation of SA, <http://www.folk-sa.asn.au>
- 30 Sep 2001 One week, **Australian Youth Dance Festival**, University of New England campus, Armidale, NSW. Contact Ausdance: 02 6248 8992, email: [national@ausdance.org.au](mailto:national@ausdance.org.au) or check website: <http://ausdance.anu.edu.au/youth/2001>
- 19 Oct 2001 4 days, **Machol Pacifica 2001**, Hamilton, NZ. Israeli Folk Dance Workshop, contact Marcia Trask, 0064 4 386 3658 or email [ananlavan@xtra.co.nz](mailto:ananlavan@xtra.co.nz)
- 20 Oct 2001 **FDA Armenian Folk Dance Workshop**, with visiting teacher, Tineke van Geel, at UWS Nepean, The BD Building, Centre for Contemporary Performance, Werrington South Campus, O'Connell St, Kingswood, Western Sydney. Contact Kaye 02 9528 4813 or Maureen 02 4724 0837 (w) or [liz@pnc.com.au](mailto:liz@pnc.com.au)
- 26 Oct 2001 3 days, **Tablelands Folk Festival**, north QLD. Contact Jenny Rossiter: 07 4091 2086 or email: [mon@cyberwizards.com.au](mailto:mon@cyberwizards.com.au)
- 2 Nov 2001 3 days, **Majors Creek Folk Festival**, near Braidwood, NSW. Contact <http://www.newsouthfolk.com/matc>
- 17 Nov 2001 8 pm, **Hungarian Tanchaz** with Attila Turcsanyi, music of the Transylvaniacs. Newtown Neighbourhood Cente, cnr Bedford and King Streets, Newtown, Sydney.
- 27 Dec 2001 6 days, **Woodford Folk Festival**, Woodford, QLD, contact 07 5496 1066 or check website <http://www.woodfordfolkfestival.com>
- 29 Dec 2001 4 days, **Gulgong Folk Festival**, central west NSW, near Mudgee. Contact Noel or Virginia 02 6374 1734, [ncompton@hwy.com.au](mailto:ncompton@hwy.com.au) or Di: 02 6374 1350.
- 13 Jan 2002 2 weeks, **Music under the Mountains Celtic Summer School**, TAS, Contact Celtic Southern Cross, Box 72, Bracknell, TAS 7302 or <http://www.celt.com.au/summer.html>

❖❖Closing Date for the next issue: ❖❖ Please send articles for the **December, 2001** issue to:-The Editor, "Footnotes", PO Box 142, PENRITH 2751, by **15 November, 2001** or email [liz@pnc.com.au](mailto:liz@pnc.com.au)