

Footnotes

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Newsletter N^o 12 December 1992

NOTICE OF ANNUAL GENERAL MEETING

The Annual General Meeting of Folk Dance Australia Inc. will be held on Sunday, 14 February 1993, at the Woodstock Youth Centre, Church Street, Burwood, NSW, commencing at 10.00 am.

The business to be conducted will be to receive from the committee reports of the activities of the association, to receive from the Graduate Sub-Committee a report on its activities and to elect office bearers of the association and ordinary members of the committee and to receive financial reports on the activities of the association.

Members desiring to bring any business before the general meeting must give notice in writing of that business to the Secretary.

FDA COMMITTEE

We welcome Valerie Wojtulewicz as a new committee member. Val has many years of folk dance experience and will be a wonderful asset.

MEMBERSHIP RENEWALS

Members are reminded that membership fees will be due on 1 January 1993. Please send your cheques for \$10.00 to the Treasurer, Kaye Laurendet, 127 Woronora Crescent, Como West, NSW, 2226

RESOURCES AND BACKGROUND INFORMATION ON DANCES

It has been suggested by one of our members that we include background information on dances from time to time because as she says "I can never find any background information when I want to teach a dance". So if you have any questions about dances we suggest that you write to the Editor and we'll attempt to obtain the information required from our various members' resource libraries and publish it in "Footnotes".

REPORT ON DANCE WEEKEND IN THE BLUE MOUNTAINS 14-15 NOV 92

On November 14th & 15th I attended a "dance swap" weekend in Lawson at the Mid Mountains Community Centre. Participants came from many locations including the Blue Mountains, Sydney, Canberra, Melbourne and Taree. I expected to see a group composed mainly of those who had attended the folkdance teacher training courses run by Andre Van De Plas and FDA over the last few years. To my surprise, there were all kinds of people from beginners to very experienced dancers who took part.

There was something for everyone on the dance menu including selections from Macedonia, Romania, Israel, Russia and Armenia. There were dances to warm you up, dances to remind you of your old knee injury, dances to give you a full aerobic workout, dances to relax and meditate to, dances to show how unfit you were and dances to test your rhythm skills. Full marks to the relatively inexperienced dancers who made an effort to learn nearly all the dances and coped remarkably well.

The venue was great - modern, clean, with good facilities, good acoustics and a good floor. The mountains location was beautiful - I love the trees and flowers which grow in such abundance there. And to top off the weekend the weather was glorious.

After the dancing on Sunday a sizeable group of dancers invaded Parcels Cafe where we overloaded our stomachs and had a good chat.

My thanks to Bronwyn for organising the event, to all those who taught dances and to the participants who made it a fun weekend.

Perhaps we could make it an annual event?

Jo Wall (NSW)

Merry Christmas and a Happy New Year to everyone.

NEWS FROM THE SUNSHINE COAST

The Mandala Folkdancers have recently received a grant from the Australian Folk Trust for a three day folkdance workshop next March with Gary Dawson. As well as international dance, Gary will give style workshops in Hungarian, Serbian and Bulgarian dance.

With his background of over twenty years of folkdance teaching and performing in Australia and overseas, Gary's workshops will be invaluable to this Sunshine Coast group who suffer from being "out of the way" when it comes to visiting folkdance teachers.

Lately the group have been very busy with performances at end of year concerts and all will be glad of a break over the Christmas/New Year period.

Next year there will be a slight change in the format of our Thursday group and the performance group will meet separately on Thursday morning from 10 - 11 and the intermediate/advanced class from 12 noon to 1.30 pm. This should give us time to learn and perfect more dances as currently the midday session spends most of the time practising for performances.

The Cooroy and Nambour beginners' groups are growing steadily and it's lovely to be able to introduce people into the world of folkdance.

Best wishes.

Danni Mackenzie (OLD)

NEWS FROM VICTORIA

A few things to say from Victoria. I'm teaching my own group on Monday afternoons in association with UTA (University of the Third Age - mostly over 50's, women) at Waverley. Unfortunately I don't get paid but I have a lot of fun and get practice at teaching. Mum comes along too and enjoys it tremendously.

I went to a weekend workshop with Stephanos Antoniou last month. It was great. He's a very good teacher, very particular with style, fills in all the details of background of dances, their regions, some history. I recommend him!

Heading for Coffs Harbour/Dorrigo (NSW) on 27 November for about a week or so, then to Brisbane and hopefully catch the last dance of the year with Brisinta and go to Maleny too for the festival.

My current dance pursuits apart from the Grad. Dip. in Movement & Dance are "authentic movement", dance therapy, flamenco and finally I began learning belly dance - it's truly terrific for exercising all sorts of muscles!

I'm thinking about the National in Canberra next year. Can anyone put me up if I do go?

Karina Dimits (VIC)

FOLK DANCE AUSTRALIA LOGO

The committee has selected a logo based on the figures in option "D" and the lettering in option "H". Preparation of the artwork is now in progress and it will appear in the February newsletter. Many thanks to Jo Barrett and Marilyn Charlton for their contribution of beautiful brologas - but you can't win em all.

Jim Battison

TAKING FOLK DANCE TO THE PUBLIC

Prahran Market in Melbourne on a Saturday morning. There is a very nice central courtyard area surrounded by cafes selling delicious cakes, deli items and coffee. Further off there are the sounds of the market proper with hawkers spruiking their specials, the smells of exciting food from all around the world, hustle and bustle of people doing weekend shopping and in the distance the market jazz band.

On a visit earlier this year I was struck by an idea - what an ideal place for a dance display. The multi-ethnic ambience is suitable for multicultural dancing. People are used to buskers here. They are ready for the next step: dancing buskers. So having contacted the market administration, who were lukewarm but allowed us to go ahead, the next step was to arrange dance groups. This was easy. My own dance group Skips (Balkan) were of course available and as well, a group doing English country dancing, the Hungarian group Erdely and some multicultural musicians were also interested.

So in early August we did it. In spite of the hassles of organising PA equipment, dancers, musicians and costumes to a very busy area at its busiest time, we put on one and a half hours of dancing and music. While we couldn't officially mention the word "money" we were able to frequently announce that we were looking for "support" from the on-lookers and this worked well. The market shoppers loved it and many joined in our audience participation dances. And, best of all, the forecast storm held off. Response from the stall holders was varied. Most thought it was a good idea, although one was annoyed that so many people were watching us rather than buying!

At the end of October we arranged a larger display. As well as the previous dance groups we also had Morris and Appalachian dancing. Unfortunately, the PA arrangements were rather less than adequate, and the Melbourne weather thought that Skips were performing a rain dance.

The good news is that there is much increased interest from the market management. In future they will supply us with PA, advertise the event and give us free cappuccinos! They realise it fits in with the village type of atmosphere they are trying to create. And when the area is roofed over, it will be an ideal venue for taking dance to the public.

Any folk dance display groups who would like to be involved just contact me on (03) 534 9493.

Janey Stone (VIC)

GEORGE TOMOV'S TOUR

Well he's here in Australia having landed at Sydney airport on Wednesday morning, 18 November at 9.30 am and phoning Trudie and Chris Green to announce his arrival. They thereupon collected him from the airport and from that moment onwards he has charmed everyone he's met with his wonderful friendly personality. Chris and Trudie said he was a pleasure to have staying with them.

George did a workshop with Sedenka on the Friday evening in Sydney where I believe about 20 turned up which wasn't bad considering a lot of us were in the Blue Mountains the weekend before.

On the Saturday morning Chris and Trudie drove George to Canberra where we had the greatest pleasure meeting him. George did a workshop from the Saturday afternoon to the Sunday afternoon for Canberra International Folk Dancing Association. I was so impressed by his Macedonian style. He had so much control over his movements and was so light on his feet. He was very particular and fussy with us in relation to style "no yo-yos" he would say - we all tend to bounce too much.

It was wonderful to relearn dances such as Zalna Majka and Ravno Oro in the correct style, to add another variation to Berovka and to have an expert dance Pajduska with us. All his music is beautiful especially the music for the wedding dance Zensko Camce.

On the Saturday evening George came along to our Family Dance for an hour or so and during that time delighted the children with the story and dance for Arap. He also did Ivanica and we were pleased to discover that at least we had been dancing it basically correctly all these years. He told us that Ivanica was really a choreographed dance rather than a traditional folk dance.

In with George's cassette of Macedonian dances, I found a slip of paper which said:

"The growing interest in Macedonian folk dancing is due in part to recognition which that country continues to gain as an important world entity.

Another reason for the increased interest in Macedonian folklore and dance is in the depth of soul and spirit to be found in her folk music. The variety of moods is borne out in the many dances - some days gay, some days soulful and haunting, other times vigorous and boisterous. These dances allow a flow of vigour and energy throughout the body, loosening and freeing inhibitions and strain. What folk dancing brings out is exhilaration, vigour and joie de vivre.

The folk dance, by its very nature is a traditional mode of social self expression that evokes the feelings of love, courtship, conviviality, happiness and the joy of living. Folk dancing provides a colourful and graphic link in which the need for self expression through body movement merges with the pleasures to be found in getting together with other people who share the same enthusiasm for this, the most ancient and yet most up to date form of the dance.

Today more than ever when human beings have their wide range of feelings affected by stress and strain, there is a need for a release in the expression manifested by the delightful movements of the body in folk dancing.

As an escape from the humdrum world and as a refuge from the cares and problems of the day, folk dancing offers peace and joy in the form of vigorous and beneficial exercise coupled with man's need to be together with those who share the same interests. The beauty of Macedonia's warm sun, her mountains and streams, her silvery lakes - all these shine forth in the melodies and rhythms in this recording.

Sincerely yours, George Tomov"

I'm sure most of us have similar thoughts and feelings about folk dance. Let's hope George visits Australia again.

We have a short 1 hour video (unedited) of the reviews of George's dances from the workshop if anyone is interested. (Zalna Majka, Ravno Oro, Berovka Oro, Koljino Oro, Janino Oro, Skudrinka Oro, Pajduska Oro, Zensko Camce).

Christine Battisson (ACT)

OUR TRIP by John aged 21 & a bit

For the past 4 months Fiona Murdoch and I have been wandering around Greece, Turkey, Bulgaria, Romania and even Azerbaijan following our interest in folk dance and generally being tourists. It's an interesting time to be in those parts because things are changing with the collapse of communism, the introduction of modern media and the rise of tourism. I'd like to give my impressions of folk dance there - but only impressions because there is simply too much to learn and we had too little time. We started our holiday in Athens and soon found that folk dance in Greece is tourist oriented with dancing at tourist restaurants and other tourist spots. This is not to say that folk dance lacks community support - it is taught in schools and we found a teacher with little trouble - but there are many signs of its tourist role such as ads for dance lessons taught in English and music on CD with English titles and dance descriptions. While there were dance troupes to perform for tourists, I was not aware of folk dance clubs for the locals.

The folk dance groups in every country we visited were predominantly amateur and in Greece the top troupe dancers and restaurant dancers got a small allowance but not a living. While I'm sure the dancers wish it different, it shows a large community enthusiasm for folk dance and the state encourages that enthusiasm by providing the top troupe with a fine performance venue, costumes and office facilities.

In Greece you travel by bus and the buses are full of music. Some of it is *newer* than Theodorakis, but it is distinctly Greek. Interestingly, there was a lot of Greek music in Bulgaria (both the southwest Macedonian region and the southern Black Sea coast) and in Turkey in Edirne.

After Greece with its nearly utilitarian attitude to folk dance, Turkey was breathtaking. The most impressive thing is the wealth and diversity of folk dance - every medium sized town has a folk dance group dancing a local style to local music. Colleges are a repository of folk dance knowledge and art colleges have folk dance teachers. The very best dancers can aspire to join the national folk dance ensemble which presents every major style from this vast country.

Unlike Greek folk dance, Turkish folk dance is little used for tourism. For tourists the Turks promote 'Arabic dance' or belly dance and while Turkish folk dance can be seen at festivals the tourist information offices usually only know about the local festivals. Folk dance is largely promoted for Turks and seems to be a source of considerable nationalism. As an aside, when I saw that folk and nationalism went together I realised that we could have a problem in Australia - our folk scene consists of traditional folkies and 60's protest movement folkies and these groups could well have conflicting ideologies and agendas. Meanwhile, back in Turkey ... Festivals are a focus for folk dance in most of the countries we visited and range in size from local village harvest festivals to internationally renowned city festivals. For the village festival the locals all fix their costumes, rehearse with their musos and take the opportunity to look their best, performing with a good PA on a decent dance stage. There is some friendly competition between local groups and often a regional group will be invited to add some polish to the show.

At the top city festivals international and national groups appear by invitation only. They have their expenses paid except travel costs, entertainment is arranged by the city and the festival is a dance competition with trophies for the winning groups. For the dancers it's a great time. The groups travel by bus at little cost, they get VIP treatment when in the city, they get tours to all the sites of interest and get to party every night with a bunch of other dancers and musos who are also on holiday.

Turkey has lots of these festivals, but if you want to find out about them you have to contact the regional tourist offices. Of the festivals we saw, the best was at Bursa in Turkey, featuring several excellent local groups along with others from Austria, Spain, Egypt, Cyprus, Azerbaijan, Crimea, Ukraine, Kazakhstan and China.

Turkish folk music isn't available on CD because there are many dance styles and music styles, each with a small potential market and because CDs aren't big in Turkey. People are not rich, CDs cost \$14 each while pre-recorded cassettes only cost \$3. The CDs I found were of techno-pop crooners and one Arabic dance disk. There are zillions of folk music cassettes and the music is genuinely popular being played live at weddings, circumcision parties, anything.

Perhaps the best things about Turkey from a folk dancer's viewpoint was that wherever we went there were people willing to teach us the local dances. We could have spent 4 months in Turkey alone and still not seen it all.

Looking now at the former communist countries, it is important to realize that there has been a lot of state support for folk dance that is being dropped.

State support took many forms: suppression of other music and dance; provision of rehearsal space; support for festivals; time off work for dancers; paid choreographers, troupes and musicians; radio and TV programs on folk dance; news media coverage of festivals and concerts; subsidised concerts; folk museums; provision of costumes; and permission to travel. For young people, virtually their only chance to travel outside the communist block and buy Western goods was to be a top dancer or folk muso.

I was interested to see if the move away from communism was accompanied by a rejection of folk dance given that the communists tried to identify with folk arts, but I saw no evidence of it. However, the break with communism seems to be at an early stage in some places.

While all the countries have abandoned it, they vary in their degree of practical change from the communist methods. Bulgaria is capitalism crazy, aggressively privatising state assets, restoring nationalised assets to their pre-communist owners and entrepreneurs are IN. Romania has increased personal freedom, but is moving very slowly towards a capitalist economy. Azerbaijan has freed up its markets slightly, but it's a country at war and is probably unwilling to make drastic changes. Within each country, cities have more readily changed than rural areas.

When we arrived in Bulgaria's capital, Sofia, we were immediately aware of the American impact. Sofia is architecturally a grey city and colour is added by thousands of private cafes and pouring out of the cafes is the sound of Casey Casum's American Top 40 (does Casey really exist or is he just a registered voice print?). Looking further for folk art didn't improve the picture - we couldn't find any folk dancing but did find that the cafe across the road from Radio Bulgaria's building is cafe Voice of America. Fortunately, when we went to the regional cities we saw festivals and plenty of folk dance and in the countryside we met local bands and folk who danced with them.

Folk hasn't been lost but the American influence is widespread, particularly jazz. The Varna festival on the Black Sea had both jazz and folk components with jazz getting the better venues. Bulgaria's most popular musician, Ivo Papasov, plays a folk/jazz clarinet and has recently emigrated to the USA. This folk/jazz is called Wedding Band music and predates the fall of communism, being officially recognised at the Stambolovo wedding band festival in 1985. Personally I don't like the jazz influence because I feel the percussion is too weak, but the good side of it is that a substantially Bulgarian folk art is being maintained and accepted - not being dropped and lost.

There were many other good signs in Bulgaria. It was the only place we saw buskers, an old men's folk orchestra and a girls' folk choral trio. There were new folk music CDs being released while

we were there, apparently by private concerns. Every wedding has a folk dance band. There is still a regular TV show of folk song and dance and one national newspaper saw fit to report that there were a couple of Australians learning Bulgarian folk dance.

The Australians were, of course, Fiona and I and we were attending a folk dance course which was organised by the choreographer Belcho Stanev. Belcho is an entrepreneur. He has several groups in Germany which he visits once a month from Bulgaria and he's successful enough to drive a Mercedes. He's good and he shows that Bulgarian folk art can flourish under capitalism.

When we got to Romania it looked like state support for the folk arts was still in place as were many of the institutions of the communist system. Some people are still in fear of the secret police and see the present government as being old communists or under the influence of communists in the bureaucracy.

Certainly the bureaucracy makes life interesting: we waited at the border for 14 hours; you can only post textiles on Tuesdays and books on Wednesdays; the Romanian airlines office in Sibiu couldn't tell us about the airline's flights between other Romanian cities; a souvenir shop closed without notice for 5 days for stocktake in the middle of the tourist season etc.. But really these were minor nuisances and we could travel and live freely. The government was sufficiently responsive to the needs of the people to provide them with their favourite TV shows: Dallas and Twin Peaks (I never knew if they understood it, but they watched with inscrutable intensity).

We stayed in Romania with Ioan & Sylvie Macrea who are top folk dance choreographers and Ioan is employed as a choreographer by the Romanian army, evidence of the level of state support. We also saw a regional professional folk dance group, state supported of course. The regional group gets some money from festival appearances, but not enough to pay its way.

Still, we could see changes. Ioan had been employed by the Arts Department up until last year, then he moved to the army because of budget restrictions. The armies of these states are resisting attempts to bring them under control and in Bulgaria the army is going to be included in the state budget for the first time next year. Presumably the Romanian army is still a free agent and can afford these little PR exercises.

Overall I got the impression that Romanian folk dance is very popular and in no danger. We met critics of the government but no critics of folk dance, there were plenty of young dancers for Ioan and Sylvie's amateur dance groups and we were told that there are 7,000 dance groups in Romania. My most vivid impression of popular pride in folk heritage was from a village festival - all the villagers were wearing their traditional costumes, the stage backdrop was covered with magnificent embroideries and everyone from miles around was there.

Bucharest, Romania's capital, was again less folksy than the countryside, but not totally devoid of folk influence. We found a business still making folk costumes by traditional methods and several shops had embroidered clothes and we were told of a folk dance restaurant although we couldn't find it when we went looking.

We saw too little of Azerbaijan to have a good idea of how folk arts are faring - it's at war, broke, still a state dominated economy and we were only there for a week. The problem with a state run economy is that the people get the shows they should see, not the ones they want to see. Also, when a country is broke and at war it is not going to have audiences to support new commercial arts ventures.

We went to three concerts, one of traditional improvised folk singing, another a cabaret with Azerbaijani, Iranian and Turkish influences and the last a *creme de la creme* affair with the Baku Symphony Orchestra and a variety of popular acts. At this last concert the main popular influence was jazz, there was no folk and the highlight for me was a baritone singing with great earnestness Gershwin's 'The Man I Love'.

Azerbaijani folk dance is quite extraordinary, the women's movement is beautifully smooth, their costumes are chiffony and eastern and the men's movement includes precise kicks and even dancing on points. It seems that many elements of classical dance are derived from Azerbaijani folk. We visited the State Dance Academy at which folk dance is taught and it's taught as an extension of the classical dance curriculum.

The dance academy is for school children and is residential. We saw a class for the senior boys with only five students, which seemed few for a national institution. There were so few signs of folk dance as a popular activity that I had the feeling it was like classical dance in every sense, an esoteric dance form that is beyond most of the people. The only popular dance we saw was at the cabaret and that was Dagestani dance, similar to Turkish *shiftateli* men's dance.

Azerbaijani folk music cassettes sell for about 20 cents, it's no surprise that the quality isn't the best. On the streets the cafe music was predominantly Turkish and Turkish television was also popular. There are strong historical links between Turkey and Azerbaijan which they are now trying to build on and in Turkey some people refer to Azerbaijan as a "New Turkish Republic".

While the links are there, the differences are immense. In Turkey there are definite sex roles and women are largely excluded from public contact in large parts of the country while in Azerbaijan there is greater similarity of roles - the Azeri women appear Western except for the *kohl* makeup and elaborate and ornate decorations and they also dance with the men. The other big difference is hard to define - I guess the Azeris seem less interested in people than the Turks. In Turkey if you're doing something and not having much luck, you'll suddenly find a stranger helping

you. True. In Azerbaijan you can count on as much help as in any Australian city.

My most enduring memory of Azerbaijan is sure to be of our first night there. We couldn't get in touch with our contact and were luckily befriended by Paulo Mendonca, a PhD student from Guinea-Bissau. Paulo took us home and after a time asked if we were hungry. We admitted we were so he brought out the caviar and champagne, which are cheaper than cheese and lemonade. So then we sat around discussing our favourite African music and bands, champagne, caviar, life in particular and nothing in general.

I'd like to sum up with a few universal truths but can't. We had a great time, saw many fascinating things and got some of the flavour of dance in these countries, but they were all so different there was nothing universal. I could be bleak about the future because there are immense changes taking place, especially the intrusion of modern media and western programs, but when you are surrounded by their dance it feels unassailable and because of its links with national identity, I think it probably is.

John Whaite (WA)

NEW BEGINNER'S CLASSES, SUTHERLAND SHIRE FOLK DANCE GROUP, NSW

Commencing Wednesday, 3 February 1993 from 9.30 - 10.30 am at Como.

Enquiries Kaye (02) 528 4813.

Kaye Laurendet (NSW)

NEW BEGINNER'S CLASSES IN THE ACT

Alison McLean and Audrey Maher who both recently passed the second Folk Dance Teacher Training Course are proposing to start folk dance classes in February. This is the sort of thing we need in order to spread the word and how lucky we are in the ACT to have so many "graduate teachers" now.

Audrey plans to hold her classes in the Tuggeranong area of Canberra which is relatively new and just waiting to be tapped. Audrey's telephone number is (06) 231 5896(H) for details.

Alison's classes start on Thursday, 4 February from 7.30 - 9 pm at Corroboree Park hall, Paterson Street, Ainslie. Tel. Alison (06) 288 2180(H).

If you can't get Audrey or Alison contact Christine.

27TH NATIONAL FOLK FESTIVAL APRIL 8- 12 1993, CANBERRA

Time is running out for applications for the 27th National Folk Festival. Please send applications to the Australian Folk Trust as soon as possible at PO Box 156, Civic Square, ACT 2608. As previously advised there is no funding for performers unless the "gate" makes a profit.

Christine Battisson (ACT)

Excerpts From "STRICTLY FLAMENCO" by Barry Rosenberg

Tilley Devine's Cafe. I just had to go. Me too, my feet stamped. Me too, my hands clapped. Me too, my heart cried. Me, too. After that I wanted still more.

So the next week, I questioned one of the performers, Tomas. Question: Where does flamenco come from? Answer: It dates back to around 1492. In fourteen hundred and ninety-two Columbus sailed the ocean blue. This was a time of inquisition and oppression. Convert or otherwise. Jewish folklore has it that Columbus was a Jew forced to convert. Some who didn't, Jews and other minority groups, took to the hills. Somehow in their need to express themselves with song and dance flamenco evolved. It came out of tragedy. Jews, Arabs, gypsies from India and persecuted Christians developed flamenco in southern Spain and reached a peak around 1900. It then started to decline but picked up again around 1950.

Watching flamenco, as the hands glided, I couldn't help wondering what story they told. It doesn't surprise me to learn that the gypsies from India brought some influence from sacred dance. Yet nowadays, it seems, the gestures have lost their significance. The body as a whole is expressive, intensely so, but not necessarily narrative.

Another element brought from India is the castanets. Though the word itself is Spanish and derives from the word meaning chestnuts. They are also called little sticks, somewhat reminiscent of the Aboriginal instrument. The castanets add rhythmic texture but are not necessarily related to the footwork.

Tomas is from Canberra. He will be conducting classes on a Monday and Tuesday. He is not, however, unsupported. He too has a teacher here. She is Gunta Hamra, a flamenco dancer with an impressive background, whose performing group in Canberra is called Las Marismenas.

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SECOND ANNUAL INTERNATIONAL FOLK DANCE AND MUSIC CAMP run by the AADE Folk Dance Working Party.

28 - 30 May 1993 at Sport and Recreation Camp, Great Ocean Road, Anglesea, Victoria.

Dance and music activities for adults and children - beginners and advanced level. Facilities for non-dancers. Other activities including tennis, basketball, canoeing and beach walks.

Family and shared accommodation available all at reasonable prices.

Phone Kim Dunphy on (03) 555 4813 to be placed on our mailing list.

Kim Dunphy (Vic)

DEAR CHRIS & JIM

Thank you for the October edition of "Footnotes" I am glad to be kept informed of the folk dance events taking place in Australia.

I would be most grateful if you would print the enclosed announcement about a forthcoming workshop here in Melbourne. I would like as many people as possible to be informed about this workshop.

I am attending the International Organization of Folk Art World Conference which is part of UNESCO in Rotorua from January 25th till January 30th as a delegate from Australia. Would you be interested in any information about this?" (Yes please. Christine).

TRADITIONAL GREEK FOLK DANCE SEMINAR

Margaritas School of Greek Folk Dance and Greek Folklore invites you to a day seminar of traditional and folkloric Greek dancing at the Richmond Community Primary School hall, cnr. Kent & Davidson Streets, Richmond. The entrance to the hall is from Kent Street. There is adequate parking close to the hall.

Date - Sunday, 13 December 11 am to 4 pm. - The tutor, Stephanos Antoniou is a world master of Greek dance, member of Hephaestia-Hellas, the governing body of Greek dancing. Stephanos has conducted seminars and master classes for Hephaestia-Hellas in Greece, Europe and in Melbourne, Brisbane, Adelaide and Hobart. During the seminar Stephanos will teach dances from the different regions of Greece. Experience in some form of folk dance is desirable. Enrolment before the day of the seminar is essential.

For information and an enrolment form please telephone Gwyneth Jones (Margarita). Ph. (03) 583 1173 day and evening.

Margarita would like to thank the Australian Folk Trust Inc. for its support and assistance for this project.

Margarita-Gwyneth Jones (VIC)

ROMANOTATION

No Romanotation this time, I know you are all very disappointed. (We're in the middle of painting our extensions and the computer is in a little pile on the Lounge room floor.)

Jim Battison

WHAT'S ON WHERE

International Folk Dancing

A.C.T. (Canberra)

Beginners Classes 1993

Canberra North contact Alison, (06) 288 2180(H)
Tuggeranong contact Audrey, (06) 231 5896(H)

Tuesday 10 to 11.30 am. FDA daytime classes, Corroboree Park, Paterson Street, Ainslie. Contact Christine (06) 241 3563.

7.30 - 9.30 pm. Advanced folk dancing, Corroboree Park, Paterson Street, Ainslie, Contact Christine as above.

Wednesday Canberra International Folk Dancing Assoc. from 7.45 pm at Hughes Community Centre, ring Carol (06) 251 3096 or Margaret (06) 281 3150.

Thursday 12.30 - 2.00 pm. Woden Senior Citizens, Corinna Street, (opp. Woden Library), Woden. Dances suitable for seniors 50 years plus. Contact Christine (06) 241 3563.

7.30 - 9.30 pm. FDA intermediate classes with Christine at Corroboree Park Hall, Paterson St, Ainslie. Phone (06) 241 3563.

3rd Saturday each month. FDA Family Dances at Woden Senior Citizens Hall, Corinna St, Woden, (opp. Woden Library) 6.30 pm. Contact Christine (06) 241 3563.

NEW SOUTH WALES (Sydney)

Beginners Classes 1993

Como, Wednesday contact Kaye, (02) 528 4813

Monday 1.30 - 3 pm. Earlwood Caring Community Centre, Clarke St. Earlwood. Contact Margaret Connor (02) 799 7484.

Tuesday, Wednesday and Thursday Sutherland Shire Folk Dance Group. Contact Kaye Laurendet (02) 528 4813.

Wednesday 7 - 8 pm. Carol Maddocks` adult classes, Collaroy Plateau Youth Club, Blandford St Collaroy Plateau. Cost \$2.50.

Thursday 7.30 - 9 pm. Nepean Folk Dance Group, 59 Brook Road, Glenbrook. Contact Pat (047) 39 1005 or Maureen (047) 36 3604.

7.30 - 9.30 pm. Folk dancing with Trudie & Chris Green, Uniting Church Hall, Sorrell St. Parramatta, (off Victoria Rd). Ring (02) 683 1734.

Friday Sedenka.

Contact Nick Doumani (02) 516 2382.

Last Saturday of the Month at Newtown. Hungarian dance with Gary Dawson & Rezeda. Contact Gary (02) 569 3410.

Indonesian Dance Classes.
Contact Nickolai (02) 516 2382.

New South Wales (Armidale)

Monday 7.30 - 9.00 pm. Armidale Folk Dance Group. Drummond School Hall. Contact Bronwyn Meredith (067) 727065.

(Katoomba)

Monday 6 - 7.30 pm. Mountains International Folk Dance Assoc. (MIFDA), Uniting Church Hall, Katoomba St. Contact Sue Hiscock (063) 531074 or Bronwyn James (047) 572235 or 572316.

QUEENSLAND (Brisbane)

Wednesday Israeli folk dance. Memorial Hall, Brisbane Hebrew Congregation, Margaret St. Brisbane 7:30pm. Cost \$3. Contact Eileen (07) 397 1155 (AH) or Philip (07) 262 2484 (AH).

Friday (2nd & 4th of the Month) 8.00 pm. International folk dancing with Brisinta at Holy Trinity Hall, 70 Hawthorne St. Wooloongabba. Cost \$3. Contact Lyn 379 3603 or Vic 848 7706.

(Nambour - Cooroy)

Monday Beginners/intermediate cost \$3. 9.30 to 11.30 am. at the Lutheran Hall, Sydney St, Nambour, Call Danni or Jean.

Tuesday Beginners at the Uniting Church Hall, 49 Maple St, Cooroy, from 9.30 to 11.00 am. Admission \$3. Contact Danni

Thursday Advanced at the Lutheran Hall, Sydney Street, Nambour, Cost \$3 from 12 noon to 2.00 pm.

Nambour contacts, Danni (074) 42 8821, Jean (074) 41 2315, Delicia (074) 41 4000.

VICTORIA (Melbourne)

7 days a week Classes for all levels at Sheffi's School of Israeli Dance "Habonim" hall, Cnr. Gordon & Sinclair Streets, Elsternwick. Contact Sheffi (03) 699 6343 or Helen (03) 509 7083.

Tuesdays International Dance Workshop, St. Michael's Hall, Cnr. MacPherson & McIlwraith Streets, N. Carlton. 8.00 pm. Contact Audrey Shoobridge (03) 878 0887.

Margaritas School of Greek Folkdance & Folklore 7.30 - 9.30 pm. (03) 583 1173. Richmond Community Primary School, Cnr. Davidson & Buckingham Sts. Richmond.

Thursday International dance for children and adults at Hampton. Steppes School of Dance. Kim Dunphy (03) 555 4813.

8 to 10 pm (school term). St Kilda International Dance School at St. Margarets Hall, Hotham St & Denman Ave, East St Kilda. Cost \$5. Contact Marie Feigl (03) 531 1284.

Sunday 2 - 4 pm for adults. Margaritas School of Greek Folkdance & Folklore. See above Tuesday).

WESTERN AUSTRALIA (Perth)

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

ADVERTISING IN FOOTNOTES

The cost of this newsletter is about \$7 per member per year. To help pay for it and to allow it to grow the committee has decided to accept advertising.

Full page \$40.00 1

/2 page \$20.00

1/4 page \$10.00

20% discount for members. Other sizes are available on a pro rata basis (minimum fee \$5).

All ads must be full size, camera ready and prepaid.

Anyone wishing to advertise in Footnotes please contact the editor.

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NEWSLETTER DEADLINE

Please send articles for the February newsletter to the editor Jim Battisson in Canberra by 15 January 1993.