

Footnotes

ISSN 1037-2660

Newsletter No 18 - December 1993

Folk Dance Australia Inc.



MEMBERSHIP RENEWALS

Enclosed with this newsletter is a Membership Renewal form for 1994. Please renew promptly to ensure that you receive your next newsletter i.e.. February 1994. You will notice that membership fees are now \$15.00 in order to facilitate rising costs. Members who have joined since the beginning of September need only pay \$5.00 in order to carry membership over to the end of next year.

NOTICE OF

ANNUAL GENERAL MEETING

The Annual General Meeting of Folk Dance Australia Inc. will be held on Sunday, 13 February 1994, 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 Subcommittee a report on its activities, 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.

THE AFT SUMMER SCHOOL

The Australian Folk Trust is planning a week long residential Summer School for Traditional Music and Dance between 17 - 23 January 1994. For information contact the Australian Folk Trust. Tel: (06) 249 7722. - Fax: (06) 247 71739.

Merry Christmas and
a Happy New Year to All

MANDALA FOLKDANCERS 10TH ANNIVERSARY, SUNSHINE COAST, QLD

On December 5, the Mandala Folkdancers will be celebrating their 10th anniversary with an evening of international food, music and dance. Linsey Pollak will be playing music from Macedonia, Greece, Bulgaria, etc, and taped music will be used for many of our dance favourites. Linsey moved to the Sunshine Coast Hinterland a few years back and is involved in numerous groups such as Xylosax, Paranormal Music Society and Balkan Bop. He plays a variety of traditional musical instruments and some not so traditional, such as the rubber glove! Dancers and their friends will bring along a plate of international food and we'll be able to sample an interesting assortment of dishes from around the world and I'm sure we'll wonder why we don't have celebrations more often. Contact Danni Mackenzie (074) 42 8821.

BODY LANGUAGE WORKSHOPS 17 - 23 JANUARY 1994

As part of the 1994 Sydney Festival & Carnivale, Alliance Francaise de Sydney, Ausdance (NSW) and the International Theatre Institute (ITI) have joined with the Festival to present a series of workshops focusing on different cultural forms.

Sho Takeuchi from Japan, Germaine Acogny from Senegal, Rosario Cardenas from Cuba and Diana Reyes from Australia will lead workshops and forum discussions in Butoh, African Dance, Cuban contemporary dance and Flamenco. Workshops are designed to accommodate the beginner through to the experienced dancer and are an excellent professional development opportunity for teachers, For further enquiries and booking details phone Ausdance (NSW) on (02) 241 4022.

DANCE CAMP / VICTORIA

Advance notice of a Dance Camp in May next year. More information next newsletter. Contact Kim Dumphy (03) 555 4813 for information.

RECREATIONAL FOLK DANCE TEACHER TRAINING COURSE - SYDNEY JULY 1994

Information about the course can be obtained from Christine Battisson on (06) 241 3563 or Kaye Laurendet (02) 528 4813.

KEEPING A FOOT IN ON HOLIDAYS

Having never been farther north than Mackay on a previous motor cycling holiday, I decided for my most recent trip to visit the city which bears the same name as

yours truly - Cairns, in an attempt to get away from at least some of Canberra's long winter.

I set off in early July on my heavily laden BMW - panniers, gearsack and tank bag - with a certain amount of trepidation, being on my own for such a long trip.

This is not intended to be a travelogue, so I think it is enough to say that I stayed inland as far north as possible, which turned out to be Mackay.

However, before reaching Mackay I "discovered" Moree and, being a keen swimmer, think it is worth special mention.

Moree was an overnight stop but as most people I talked to mentioned the mineral pools, I thought I'd stay an extra night and find out what the pools were like.

They are natural sulphur and the setup includes two small pools in which the water is at just a bearable temperature and which have three forceful jets for massaging those painful bits. Of course one could stay in the hot pools for only 10 to 15 minutes at a time, but then there was an Olympic size pool to do a few lengths in a pleasant 26-28c. So I stayed a week.

On the way I did have my moments. Once I got stuck with a night time trip on a dirt track - something I tried to avoid - and actually made contact with a kangaroo which fortunately didn't knock me over; indeed the only time I dropped the plot was during a daylight session, on dirt, between Injune and Rolleston. I was just coming to a stop - to let the dust settle after a car passed - when the front wheel hit the built up bulldust between the two car tracks; down it went and I stepped off gracefully to the left. Fortunately a bloke behind me in a utility helped me pick it up, otherwise I would have had to unload the lot to do so myself.

That's enough of the travelogue. I reached Cairns in about two weeks to be greeted by the most wonderful weather - 26-28c most days. Having found suitable accommodation and thinking that about two months would be a good length of time to use Cairns as a base, I thought it would be a good idea to seek out the things I enjoy doing in Canberra which, naturally, included international folk dancing.

My principal form of exercise - swimming - was not a problem. There was a small pool where I stayed and the local Tobruk Memorial Pool was only 10 minutes away.

The dancing was a different matter. Christine Battisson had given me a contact number of an instructor for the local group who had moved to South Australia but instead of using that contact, I thought I should be able to find something through community arts or ethnic groups. I tried both without success and even tried some of the dancing schools and academies who weren't very helpful; I got the impression they were too busy making money to be bothered with something that wasn't going to produce profit.

Finally someone suggested I try the library, so I phoned. The person who answered thought there was information on their noticeboard and went to check. Yes, there was and I got the phone numbers. Fortunately I also asked where and when they met; a good thing as it turned out the telephone numbers were out of date.

Subsequently I turned up at Parramatta State School on the following Thursday evening, introduced myself and I was home and hosed. The Cairns group is small but enthusiastic, some of the members traveling almost two hours - from the Atherton Tablelands - to attend practices. They didn't have an instructor and I never did find out how dances were learned. A few of the dances were new to me and I particularly like one called Dolencias from South America (country not specified). It's a simple dance but extremely graceful and has really haunting music.

Of course I was asked what dances I knew and they were mightily pleased when I was able to show them Beautiful Greece and Hassapikos. So after a few nights when we became more familiar it turned out there were to be two performances in the near future.

The first performance was at a carnival/fair in conjunction with the Pyramid Run at the village of Gordonvale, a little south of Cairns. For those who don't know, the Pyramid is a mountain the shape of an upturned cone, up which there is an annual run. We did Dolencias as an entry on to a

large wooden stage and included the two "new" ones I had taken with me, as well as a Playford one called Black Nag. One of the movements of Black Nag involved top corners crossing back to back diagonally and during rehearsals I bumped rear ends with Heather (Blewer) who, when such things happened gave a surprised kind of squeal, so in the actual performance we eyed one another wondering would there be a squeal as we crossed. It was not to be.

Wandering around the various stalls at the fair we noticed a Greek one selling most of the lovely food Greeks are famed for but besides that there were handbills advertising what one could call a garden party at a cane farm in aid of funds for a Greek church. Three of us attended the function the next weekend and, to use a kind of pun, we "had a ball". After one of the dances, typically Greek and repetitive, one very large gentleman took a pin out of his coat, gave me a big hug and presented me with a *medal* for Greek dancing. It was a great day and the violin player was magic.

Our second performance was right in the business centre of Cairns. The retailers of part of Grafton Street (one of the main streets) close off a section and invite performances by many and varied groups, of which ours was one. The temperature was really up that day and we were bathed in perspiration, regardless of quite a cool type of outfit. Incidentally I've never done Ali Pasa as quick in a11 my life. The tape had been recorded so many times I reckon it must have been twice the usual speed. And of course the inevitable Dutchman came out of the crowd to tell us Beautiful Greece had been sung in Dutch.

Leading lights of the group, Tony and Heather Blewer are also keen on Scottish country dancing and invited me to the Monday night sessions in the home of Ann Archdeacon. Even though it's not my kind of dancing I went and although I was totally confused for most of the time, at least I enjoyed the music - it must have been the Scottish part of me coming to the fore. In fact I attended several sessions and one night a photographer was there from the "Cairns Post" to take pictures to promote a new group at one of the northern beaches. As there was a shortage of men that night they put a kilt on me and away I went. It was published that week.

Yes I can truly say I had a "ball" with the dancing fraternity in Cairns and even had the privilege of a farewell dinner at Tony and Heather's place, complete with lots of dance music and afterwards harp and guitar music by Heather and her friend Maggie (can't remember Maggie's second name).

It was well worth the effort to find such a good, enthusiastic bunch of people; I regretted leaving but was glad to get back to the luxury of a good instructor.

Jack Cairns (ACT)

TRADITIONAL DANCE IN EXCHANGE "The Speaking Tree"

Some comments from Margarita-Gwyneth Jones, Director of "Margaritas Center for Greek Dance and Greek Folklore".

This project showed me how necessary it was to transcend cultural, political, racial and religious barriers so that a dance production of this nature could be achieved.

The sixteen weeks of workshops and the many hours spent rehearsing were a culturally rewarding and enriching experience. I got to know many people from many different cultural backgrounds, not only as choreographers, teachers and dancers, but also as individuals and friends. This is the first time that I have had the opportunity to work so closely with so many others, all of whom share a love of traditional dance.

The project provided a framework from which I was able to examine and analyse vital issues and elements which are integral to all forms of traditional dance. In doing so, I expanded my knowledge, appreciation and understanding of the many and varied traditional dance techniques and the ways in which they are communicated to the wider community. What was also of vital importance was the opportunity to gain a greater insight and a more sensitive perception of the many complex components which are inexplicably connected with traditional dance.

The dance material we were asked to create, organize and execute, made it clear that skills such as negotiation, discussion, co-operation, compromise and mutual sharing are crucial in order for such a project to be accomplished.

My involvement in the project highlighted the fact that there is a great deal that one can learn from the sharing of our many diverse cultural forms, but in particular that of traditional dance.

My sincere thanks to Dr. Chandrabhanu, Artistic Director, Tom Fryer and Natasha Moszenin, Musical Directors, Helen Grutzner, Project Officer, and to all the participants in "The Speaking Tree", who made this project such a special and stimulating experience.

Margarita-Gwyneth Jones (Vic)

A REVIEW OF FOLKDANCE IN MELBOURNE 1993

This has been a very busy year for folkdance in Victoria. Apart from regular classes there have been many overseas teachers giving special workshops.

From America came Israel Yacovee well known for his choreography of Yemenite dances and an expert on this particular style.

In May and June we had two Dance Camps at Anglesea on successive weekends. The first organised by the Ausdance Folkdance committee, featured Gary Dawson and Jenny from Sydney and Kimiyo Miura from Japan. Gary taught Balkan dances and many tricky ones from Hungary. Kimiyo specialized in Japanese and Asian dances. From previous experience here she knew how difficult it is for Western people to move their arms and legs in different directions at the same time. The next weekend was Sheffi's School's camp with 12 or more new dances and a segment of Japanese dance with Kimiyo. This was thought to be far more arduous. Whilst in Melbourne Kimiyo gave 5 more Japanese and Asian dance workshops.

In August Bagriana Popov gave a series of 4 workshops of Bulgarian dance.

More recently, Marianne Taylor with her usual fun and charm, gave 2 open workshops, one at I.D.W. (International Dance Workshop).

Three of us hardy Melbournians plus Robin Starr made the trip to Sydney for a most enjoyable and successful 7th International Dance Camp at Narrabeen.

We had a hasty drive back as I had to meet Yves Moreau to host him for his first stay in our city. Yves was very busy during this time as the Boite - an organisation which promotes multicultural activities in music and dance - arranged many sessions of teaching and recording. At the first open workshop at Mark Street, Yves taught a smorgasbord of dances to very appreciative and enthusiastic participants from various ethnic groups. Yves was delighted with the response and made contact with old and new friends. He enjoyed meeting Bagriana Popov and her father. Bagriana is a very interesting member of the Bulgarian community. Following her many trips to her homeland and apart from her theatrical career, she has introduced many Bulgarian dances to Melbourne and has formed a Bulgarian women's and men's choir.

On Tuesday night Yves conducted a very enthusiastic and well attended workshop at I.D.W. where we learned many of the dances he had taught in Sydney plus some new ones. He was also very busy broadcasting for the local 3PBS for Radio National and pre-recording for the A.B.C. Music Deli.

Yves was also guest speaker at a seminar on "New Directions in the Arts - Education and the Community".

It was a very exhausted Yves who left for Adelaide prior to returning for more teaching this last weekend.

I heard many appreciative comments by those who had not experienced Yves Moreau's teaching methods and easy relaxed presentation. Those of us who know him were delighted to meet him again and some of us travelled hundreds of miles for the pleasure.

Finally on Saturday night 9 October, the Boite arranged a Bulgarian Dance Party where we danced to live music by Petrunka, a band composed of some of Melbourne's finest Balkan musicians.

Skips dance troupe performed a tricky set of dances and the Bulgarian Women's and Men's choir sang.

Carol Maddocks was there from Sydney and Rae Marnham from Adelaide. Yves murmured to me "this is what it is all about."

Audrey Shoobridge (Vic)

COOROY INTERNATIONAL FOLK DANCERS, SUNSHINE COAST, QLD

Three years ago I started a group in Cooroy, a small town in the Noosa Shire with a population of about 3,000. For the first six months I rarely covered the hall rent but as one dancer was particularly keen I moved to a cheaper hall (\$5) and did a letter box drop and a few more turned up. It's still a very small class and I consider 12 dancers a good day and 15 a real achievement. The class is on a Tuesday morning for an hour and a half and ages range from 30's to 60's. There is only one male attending. Because it's a small class it's very social and relaxed. We chat during easy dances or between dances but I make sure we dance a lot too and we don't have a break. On the first Tuesday of each month, we specialise in dances from one country. We all dress up (not always authentic) and I supply a sheet of information about dance and costume from that country. I also bring along library

books, maps, postcards or any other relevant material. I bake something typical of the country and at the end of class we all have a bite to eat and socialise for a while. These mornings have worked well as it gives me something to write a press release about each month and for our Greek day Delicia and i had a colour photo on the front page of a weekly paper.

Best wishes. **Danni Mackenzie (Qld)**

LETTERS TO THE EDITOR

Dear Christine,

i enjoyed meeting you and Jim at **The Camp**, especially having already met your parents. We both really enjoyed the camp, Rachel especially enjoying the jazz and the Spanish workshops. I really enjoy "Footnotes". It's good for me to keep in touch with folk dance issues. I agree with John that it would be good to hear more of what other groups are doing. I would also like to see more information on backgrounds of dances, costuming information, etc. We are really starved for information up here. Jim's notation is great, though I haven't yet mastered it!.

Lorraine Moore (Qld)

Dear Jim and Christine,
"FOOTNOTES" is great; and it gets better all the time. I read it often for several days - "What's On" has been useful many times and I go over Romanotation often. Much good it does me! It also provides the "did you see in Footnotes" type of conversation between those who receive it. I sent a copy of "What's On Where" to the Folk Dance Federation of California - North and received a letter yesterday from an international folk dance teacher in Redding, CA, who arrives in Brisbane tonight to visit her son. She is bringing some cassettes with her and hopes to be able to dance with us. We expect her on Monday next.

So, I enjoy "Footnotes" - I read Romanotation last; I have every confidence in your ability to see that it remains what it sets out to be and the changes may come when contributors contribute. Having some years of producing newsletters I understand how difficult it is sometimes to produce a newsletter with very little copy - you're lucky to have Romanotation up your sleeve.

I know you are all having a great time down there dancing with Yves. Lorraine will have told you how much we enjoyed him here.

Mihai David at \$160 per hour is too high for us.

Kindest regards to you.

Jean Ellis (Old)

P.S.

Lois Eckhoff from Redding, CA, danced with us yesterday. We had a lovely big class and she taught us 3 new dances. We taught her 4. She is dancing with Brisinta this Friday then she and her husband (a Land Court Judge) are off to the Barrier Reef for several days; unfortunately they will not have time for a return visit before going home. She was a very easy person to know and our dancers responded to her warm personality. Most of the list of dances she brought with her we knew already; she says there is another folk dancer coming this way and to expect a visit. We also sent a list to the Society of Folk Dance Historians in Austin, Texas at their request.

Jean Ellis (Old)

Dear Christine and Jim,
Many thanks for the latest Footnotes which i enjoyed. It's always great to hear what's happening elsewhere and having had Yves Moreau for a weekend workshop, I didn't feel as though we'd missed out. Although the camp sounded wonderful and I hope will continue to have such good teachers in future.

Ron Houston sent me a bundle of forms for the Folk Dance Phone Book. He would like more Australian entries so that Americans coming here for holidays have some contact numbers if they want to dance. There's no charge for entry.

Danni Mackenzie (Qld)

Dear Christine and Jim,
I attended the Dance Camp in Sydney recently. I thoroughly enjoyed myself, learning many new dances and of course meeting old friends and making new friends. My feet wouldn't stop moving for a week after returning home. I had to rush to my cassette player to play a tune on my mind and retrace the dance steps!!

I now have three children's dance classes each week, one being in a farming community at an old woolshed. The parents catch up with news over afternoon tea while i teach dance to their pre-schoolers.

I also hope to establish classes in folk dance for adults, "folkloric" aerobics and belly dance technique! Wish me lots of luck!! I also plan to establish an arts network in this area or at least help strengthen it.

I recently went to the 2nd World of Music Festival held in Brisbane in October. It was absolutely fantastic. It was organised by the Brisbane Ethnic Music and Arts Centre, PO Box 7299, East Brisbane, Qld. 4169. Ph (07) 391 4433.

Finally, thank you to Folk Dance Australia for a great newsletter!
Claudia Borbas (NSW)

Dear Chris and Jim,

Having run a small newsletter for some years and knowing how discouraging it can get with no feedback - you have to assume No news is Good news I think -! thought I'd reply to your request and tell you that I *enjoy* Footnotes (specially the news and Romanotation) and think it looks attractive and professional. The last issue looking back at the 7th International Dance Camp leaves me kicking myself I wasn't there!

Also I wanted to tell you of an absolutely marvellous CD I've recently bought - "VUJICSICS" (HNCD 131(1- Festival D41207). You may already know of this - they are a modern Hungarian group named after the Hungarian composer of that name and play traditional music from Serbia, Croatia and minority groups in what **was** Yugoslavia with immense verve. It's a good value CD as it goes *on forever* - oh yes, and Marta Sebestyen is one of the singers.

Elaine Mabbutt (NSW)

RESOURCES FOR SALE BY FDA

In addition to Andre's books, cassettes and videos we now have:

Balkan & International Folk Dances by Yves Moreau

Book & cassette 1993 tour. \$30.

Ajde Na Horo - 20 Bulgarian Folk Dance Favorites

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

Book & cassette \$30.

CDs for **Ajde Na Horo** will be available next year. The above prices include postage and are available from the treasurer:

Kaye Laurendet. Ph (02) 528 4813.

127 Woronora Crescent, Como West, NSW 2226

FOLK DANCE BELTS

If anyone wishes to purchase folk dance belts (woven on an inkle loom) please contact Christine in Canberra on (06) 241 3563. Wide range of colours are available or you can specify your own. Cost \$15.00.

This advertisement cost Christine \$2.40.
There must be others with something to sell.

Romanotation

This month we will deal with signs to show the arms and their position. Arms are very flexible and are not hampered like the legs with the job of holding up the body.

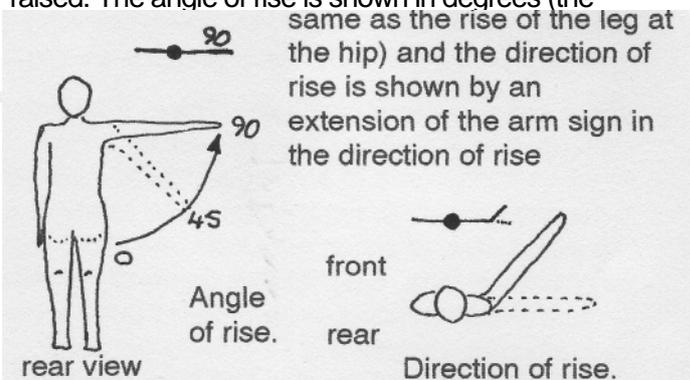
The Arm Signs

The arms normal position is hanging down by the sides with the palms inward. This is shown by the basic arm sign. (It is not necessary to use the sign to indicate this normal arm position).

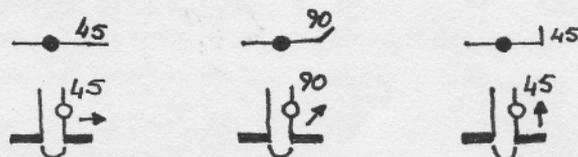


The Shoulder / Hip joints

Taking the shoulder joint first, the arm can be raised to form an angle with the body but you also have to show the direction in which it is raised. The angle of rise is shown in degrees (the



Raise the right arm and the right leg as follows;

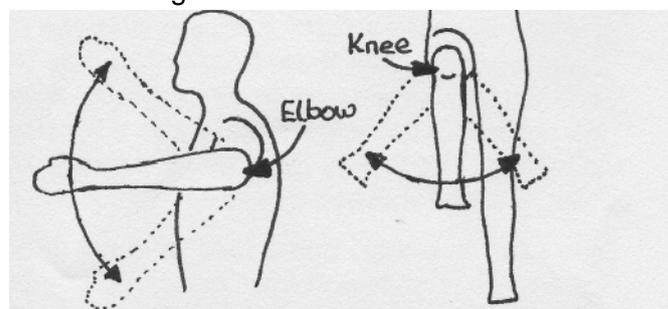


45° to the right

90° diagonally right

45° to the front

The shoulder and hip joints may also rotate. This rotation shows up in the movement of the forearm and lower leg.

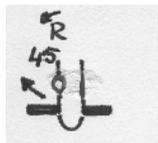


Although this may seem to be a movement of the forearm or lower leg you only need to do it and watch what moves to see that the movement is at the shoulder and hip joints.

To notate this movement you use an 'R' with a circular arrow to show the direction and extent of the rotation. These rotation signs are placed adjacent to the sign of the body part to move.



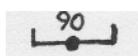
Rotate 90° anti-clockwise Rotate 45° clockwise



A combination of a diagonally left 45° lift with a 45° rotation to the left from the hip of the left foot.

When both arms are raised the

same amount, then the angle of rise can be placed in the centre of the sign for both arms.



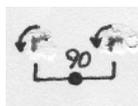
Lift both arms 90° forward

The Elbow and Knee joints

The elbow and knee joints can only bend in one direction. The signs for the elbow are the same as those for the knee. `t Slight bend (45°)

ˆt 90° bend > full bend {135°} Where there is no sign the arm or leg is not bent.

The forearm is capable of rotating through about 180° and this rotation shows up in a rotation of the hand. It is shown using an 'r' with a circular arrow to show the direction and extent of the rotation.



Both arms lifted 90° forward and both forearms rotated 90° anti-clockwise (left palm up, right palm down).

The lower leg, unlike the forearm, does not rotate but there is enough "give" in the knee and ankle joints to allow the foot to twist relative to the knee. This rotation is notated using the `r in the same way as the forearm. Warning: Taking weight with this twist is bad for the knee and the ankle.

The Hand and Foot

The wrist can move in two directions, up and down and sideways. (In Romanotation the hand and foot are both shown with the number '3', more about this next time.) The up down movement of the hand is shown with a number '3' and a '+' for up or a '-' for down (in the direction of the palm) followed by the angle of movement in degrees.



Arms in normal position but hands extended and palms to ground.

The sideways movement of the hand is not defined in Romanotation but I would recommend using a '3' with a direction arrow but you may have to define this in English to be clear what you want it to mean. The foot only moves up and down and it uses the same '+' and '-' signs with an angle as the hand.

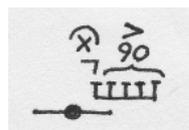


The Fingers

The fingers can of course move independently and each has three joints like the arm and foot (at least there is no rotation to be taken note of). The thumb and fingers are shown as.



The thumb and fingers are as seen from the back of the hand i.e.. the right hand has the thumb on the left of the sign. Movement of the first joint of the fingers is shown in degrees like the shoulder and the second and third shown together using the 1, 't and > signs for the elbow and knee bends. (Note the first joint of the thumb is at the wrist.). You may also add direction signs as used for the feet and the cross in front or behind signs.



The right hand with all fingers fully bent and the thumb bent and crossed over in front of the fingers, i.e.. the right fist.

(Where body parts touch the touching part has a little cross line as shown here.)

That should be more than enough for this month. Next time we will look at notating hand slapping movements as in central European men's dancing.

James Battison © 1993

FDA CONTACTS

President: Carol Maddocks (02) 905 1563
57 Beacon Avenue Beacon Hill NSW 2100
Vice-President: Chris Green (02) 646 1963 35
Maranoa Street Auburn NSW 2144
Secretary: Isabel Tilyard (02) 747 5468 54
Fitzroy Street Burwood NSW 2134
Treasurer: Kaye Laurendet (02) 528 4813 127
Woronora Crescent Coma West NSW 2226
That's all I can fit in, but the committee hasn't changed from last issue.

ADVERTISING IN FOOTNOTES

Full page \$40.00 20% discount for members. Other sizes are available on a pro rata basis. All ads should be full size, camera ready and prepaid. (It's negotiable.) Anyone wishing to advertise in Footnotes please contact the editor.

WHAT'S ON WHERE

International Folk Dancing

A.C.T. (Canberra)

Tuesday 10 - 11.30 am. 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.

8 - 9.30 pm. Beginners classes at Uniting Church Hall behind the Erindale Centre Wanniasa. Contact Audrey (06) 231 5896

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

7.45 pm Canberra International Folk Dancing Association. Hughes Community Centre. Contact Carol (06) 251 3096 or Margaret (06) 281 3150.

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

7.30 - 9.30 pm. Intermediate classes with Christine at Corroboree Park Ha!! (big hall), Paterson St, Ainslie. Phone (06) 241 3563.

NEW SOUTH WALES (Sydney)

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.

Tuesday 7.30 pm Children, 8.30 pm Seniors, Dutch Folk Dance Group, Hassell St Special School Ha!!, Parramatta. Contact Tricia Smits (045) 73 1950.

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.

QUEENSLAND

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

QUEENSLAND, (Cooroy, Mapleton, Nambour, Tinbeerwah)

Monday Beginners/intermediate 9.30 - 11.30 am. Lutheran Hall, Sydney Street, Nambour.

Tuesday Beginners at the Uniting Church Hall, 49 Maple St, Cooroy, from 9.30 - 11.00 am.

Thursday Advanced at the Lutheran Hall, Sydney Street, Nambour. 12 noon - 2.00 pm.

Friday 9.30 am. Mapleton Hall, Obi Obi Road, Mapleton.

9.30 am. Tinbeerwah Hall, Sunrise Road, Tinbeerwah. Contact Danni.

For the above contact Danni (074) 42 8821, Jean (074) 41 2315 or 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 Sts, Elsternwick. Contact Sheffi (03) 699 6343 or Helen (03) 509 7083.

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

7.30 - 10pm. Greek Traditional & Folkloric Dancing at Margaritas School of Greek Folkdance & Folklore. Richmond Community Primary School, Cnr Davidson & Kent Sts Richmond. Classes for beginners, intermediate advanced or private lessons. Margarita is also available to teach the intellectually, sensory & physically disabled. Ph. (03) 583 1173.

Wednesday 8 to 10 pm (school term). St Kilda International Dance School, St Margarets Ha!!, Hotham St & Denman Ave, East St Kilda, \$40j10 week term. Contact Marie Feigl (03) 531 1284.

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

Sunday 2- 4.30 pm for adults. Margaritas School of Greek Folkdance & Folklore. (See above Tuesday).

WESTERN AUSTRALIA (Perth)

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

NEWSLETTER DEADLINE Please send articles for the February newsletter to Jim Battisson at 14 Nambucca St Kaleen 2617 by 15 Jan 1994.