

Footnotes

ISSN 1037-2660

Newsletter No 24 - December 1994

Folk Dance Australia Inc.



NOTICE OF ANNUAL GENERAL MEETING

Folk Dance Australia's Annual General Meeting will be on Sunday, 19 February 1995, at the Woodstock Youth Centre, Church Street, Burwood, NSW, commencing at 10.00 am.

The business 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, 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.

~ MEMBERSHIP RENEWALS

Enclosed with this newsletter is a Membership Renewal form for 1995.

Please renew promptly to ensure that you receive your next newsletter i.e.. February 1995.

AWARD for CAROL MADDOCKS

In October Carol Maddocks was invited to the 'NSW Children's Week Awards' at Parliament House where she was honoured with an award for her work with children in Dance Education. Other categories were - Child Care, Media, Youth, Parenthood and Special Awards.

Mr. Jim Longley, Minister for Community Services opened the award ceremony and Tania Blencowe who was the young presenter for the Sydney 2000 Olympics bid was compere. The awards were presented by Colleen Fahey, wife of the NSW Premier, Noni Hazelhurst and Fiona Coote. There were over 250 nominations with only 30 awards made. Carol said she was proud

and delighted to accept the award and to have the work in the Community sector of dance, such as the 'Community Dance Programme' at the Collaroy Plateau Youth Club, her classes at Pennant Hills and the Carol Maddocks Folkloric Group, being recognised and so highly valued.

Carol Maddocks has been teaching and working in dance for over 35 years. She is principal of her own dance school in Sydney, director of the Community Dance Programme for the Collaroy Plateau Youth Club, director of the Carol Maddocks Folkloric Dancers and artistic director for the Creative Leisure Movement.

Over the past 20 years she has worked with overseas teachers and choreographers who are specialists in the field of folk and character dance.

In 1977 the Carol Maddocks Folkloric Dancers was formed as an extension of the folk and character classes into the performing area. The group have in their repertoire over 50 choreographies representing 20 countries.

From 1986 to 1994 she directed the international Dance Camps held in Sydney, conducted by the Creative Leisure Movement.

In 1986 Carol went to Canada and the USA on a study and research tour. In Canada, she attended the 5th World Folk Dance Festival in Drummondville near Montreal. In the USA she was awarded two scholarships to attend the 'Maine Folk Dance Camp' and the summer course in folk dance at the University of the Pacific, Stockton, California.

Carol has completed a one year full time course at Sydney Technical College in Typing and Business Procedures. She has also completed two Arts Administration and Personal Skills Development Courses with the Australia Association for Dance Education.

In 1989/90 she completed a one year, 3 stage course in Recreational Folk Dance Teacher Training.

**Merry
Christmas
to all and a
Happy New
Year**

In July/August 1992 she undertook another trip to the USA having been awarded a scholarship to attend the summer course in Folk Dance at the University of the Pacific, where she worked with many internationally renowned folk dance specialists.

Carol helped set up and was the founding president of Folk Dance Australia Inc., and was a committee member of the Australian Dance Council, Ausdance NSW from 1990 to 1994. She is now the multicultural sub-committee convenor.

Apart from many dance qualifications, in November 1993 Carol completed a four year part-time course at the University of Technology, Sydney (Kuringai Campus) graduating with an Associate Diploma in Community Organisations.

BULGARIAN WORKSHOP Feb. 95

Belco Stanev will visit Australia in February 1995. Belco comes from the Varna region of Bulgaria and is a choreographer and teacher.

He plans to begin his visit in Sydney and will teach at Sedenka on Friday, 10th February and give an all day workshop on Sunday, 12th.

If anyone is interested in Belco teaching their group contact Chris Wild (02) 560 2910 (after 5 pm) for further information.

Chris Wild (NSW)

PORT FAIRY FOLK FESTIVAL

March 10 - 13, 1995

For information contact: Port Fairy Folk Festival, PO Box 176, Port Fairy, Vic. 3284. Festival Infoline 0055 10313.

4TH INTERNATIONAL DANCE & MUSIC CAMP

Anglesea Recreation Camp 7 - 9 July 1995

After a highly successful camp this year, we are anticipating another successful and enjoyable camp next year. Ausdance (Vic.) have great pleasure in presenting to you Andre van de Plas from the Netherlands as our guest teacher.

We shall also have other dance and music leaders to be advised. Participants can expect to enjoy not only the dance and music workshops at the camp, but also the warm and relaxed atmosphere which is always present. Places at the camp are limited, so please book early. A deposit of \$50 is required to be paid before the end of the year. Further information and registration forms available from Marie Feigl, Camp Co-Ordinator (03) 534 2860.

INTERNATIONAL EISTEDDFOD OF SOUTH AFRICA 1995

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

This biennial Eisteddfod gives opportunities to all communities of Africa and the world to learn about each other's cultural and traditions.

Each country is responsible for its own celebration on national and provincial levels and this year is being introduced under the United Nations theme for 1995, "We, the peoples of the United Nations... united for a better world".

The United Nations will be celebrating its 50th anniversary and South Africa, as a member, has been invited to participate in the celebrations.

Enquiries South African High Commission State Circle Yarralumla ACT 2600. Tel. (06) 273 2424.

Piet Gerber Sth African High Commission

THE AUSTRALIAN FOLKLORIC DANCE COMPA-NY

Recently eight members of the Mandala Folkdancers set out in Delicia s Tarago for Gympie to see the above dance company. Dances or suites of dances were Performed from several countries. Henry Laska and his partner performed a Polish couple dance and they were both dressed in original costumes which were spectacular. Most of the other costumes were made by the costume designer, Marlene Lind, especially for the tour. This *included 12 pairs* of shoes for the lively Sopsko Suite! Apparently Marlene had very sore fingers by the time she had finished.

An energetic clogging dance from North America was also performed. The Philippino suite comprised a lovely dance in which the dancers balance glasses on their hands as they dance. The men wore colourful shirts and bright green trousers. This was followed by Tinikling. The Hungarian suite included the famous Hungarian Bottle dance which was charming. There were also dances from Italy, Romania and Slovakia. I felt the concert was too short but otherwise thoroughly enjoyed the dances.

The troupe consisted of twelve dancers, all with considerable qualifications and experience. *Henry was an absolute delight to watch as he was so obvious that he was enjoying himself. He certainly outshone the younger dancers.*

We spoke to Diana during interval and after the show and she said they had only had four weeks to rehearse the dances. They were travelling by bus and had 20 shows in 24 days! Quite a heavy schedule.

During costume changes we were entertained by Sarah and Jalberto from Maconda and Jorge from Columbia Linda. Sarah has the most wonderful voice and I could listen to her sing all night, she also plays various percussion instruments. Jalberto is a brilliant percussionist but he tends to drown out Sarah's beautiful voice. Jorge played a variety of flutes and pan pipes which I always love and the combination was most enjoyable. Hopefully the Australian Folkloric Dance Company will be able to obtain further grants so they can continue to entertain and educate with their colourful dancing.

Danni Mackenzie (QLD)

What do TEACHERS OF ISRAELI DANCE have in common?

Eccentricity? Exuberance? Willingness to combine old and new to develop a vibrant form of dance? This last few weeks, two guest teachers have descended on Canberra. Both of them were vibrant and exciting and taught a host of dances (no "Tzena Tzena" or "Hava Nagila" in sight!)

Robin Starr took Robyn Coombs' class and made quite an impression on both the Jewish community and Folk Dance Canberra members. We danced a mixed sex "Chassidic" dance "Niguno Shel Yossi" (one I don't dare mention to my Chassidic sister, since men and women dance separately in her circles, as they have for 250 years), and "Shalom" a peaceful dance of friendship and farewell. But the dance that I remember best is a very modern one: "Hamean Tezet". Men and women were all told to pretend we were sexy women at the seaside, preening in our bikinis and gyrating around the clock face.

Moshe Telem took a larger group of people (less Jewish community and more CIFDA and Folk Dance Canberra). He taught at a more rapid pace than Robin, though still not fast enough for the serious dancers, who kept looking around for more. And too fast for one off colour participant, to whom Moshe gave a shoulder rub in mid-session. He taught mostly line and circle dances with the most graceful being a waltz called "Tfilati" and the most unexpected being an Israeli version of the "Brown Jug Polka" called "En Den Dino" (more hand clapping and no progression!). He finished his 'tour de Canberra' with a video of an Israeli

festival which left everyone murmuring 'now there's some more nice dances we can learn'. We're all prepared for his next visit as we count backwards in Hebrew and pat ourselves on the back when someone says "YOFI" (even though we don't know what it means). Robyn Coombs has promised to incorporate all our favourite dances in her Sunday classes (5 pm, National Jewish Centre, Canberra) to prevent withdrawal symptoms!

Robin Starr can be contacted for Israeli Folk Dance Workshops at The Different Socks Dance Company, 10 Collier Court, Burwood, Vic. 3125. Tel. (03) 808 6758. He teaches beginners up to advanced and his specialty for the young and healthy at heart is "Israeli Folk Rap Dance".

Gillian Polack (ACT)

MY VISIT TO HUNGARY

I thought readers of Footnotes might be interested in my recent visit to Hungary.

I went with an American tour oriented to folk dancing, music and folk culture in general. Originally the tour was intended to spend about 10 days in Hungary and 8 days in Albania, but the Albania segment was cancelled due to cholera and we ended up spending 3 weeks in Hungary. We started in Budapest, went south to Kalocsa and then circled through western Hungary, Szombathely, Sopron, Győr and Szentendre. We then made a circuit of the east, Kecskemet, Szeged, Hajdusoboszlo, Nyiregyhaza and Eger.

Seeing a new country is always interesting and I enjoyed very much visiting central Europe as most of previous trips have been to western Europe or the Mediterranean. But the really exciting part was discovering Hungarian dancing and music. Up to now (I have been a Balkan enthusiast. At international dancing classes we sometimes learn Hungarian dances, but they haven't been featured.

My preliminary lessons in Hungarian music consisted of a late night conversation concerning the differences between Hungarian music, gypsy music and Hungarian gypsy music. As to dancing, before going to Hungary I did a workshop with Gary Dawson and went to a Tanchaz (dance) at the Hungarian Community Centre. This was not exactly extensive preparation.

However, when you visit a country you get thrown in the deep end to sink or swim, or in this case dance. Fortunately, at a Tanchaz in Hungary, there is usually some teaching and in addition our group had several workshops specially arranged for us. We learnt a lot of

traditional Hungarian couple dancing (such as csardas) which is usually taught in a circle before breaking into couples, as well as Gyimesi csango line dances (from the east of Transylvania, where the Hungarian minority lives in Romania) and some Romanian line dancing. We also had a couple of lectures giving us background information on Hungarian dancing and ethnography.

As well as dancing ourselves, we saw a number of professional and local groups, both in performance and in rehearsal. The rehearsals were particularly interesting as we were able to compare different methods of working, teaching styles, choreography and types of dance. We were very impressed with how hard the local groups work, often rehearsing twice a week for several hours. One particular group were working very hard for an upcoming performance, and we were very sorry for the men who were almost falling over with exhaustion, yet bouncing up and down as though there were springs in their ankles. After a couple of hours of practice their legs were bright red from all the slapping that is a distinctive feature of Hungarian men's dancing. Meanwhile, the women are spinning away, without spotting and yet never getting dizzy! At another class, one young man was having a lot of trouble with the very complicated bounces, kicks and slaps they were learning. We all could relate to him.

One wonderful experience was visiting a children's group. Can you imagine a room full of about 50 children approximately 10 years old, boys as well as girls, all doing folk dancing and all having such a great time they didn't want to stop? This is where all the local adult performing groups acquire their performers from - they have grown up dancing. It certainly made me jealous.

The brief information I had had on music stood me in good stead when it came to buying tapes and CDs which are very cheap. The older traditional Hungarian folk music uses a number of traditional instruments such as zither, cimbalon (which is like an American hammer dulcimer or a Greek santouri) and hurdy gurdy. These days the groups include violin, viola and double bass. The gypsy music is largely a capella (voice alone) with maybe guitar, a water jug as a percussion instrument and "mouth music", a singer making oompah type noises. By contrast, what is known as Hungarian gypsy music is not folk music, but a form of music developed during the 19th century and played by gypsies as entertainment for the nobility. This is found today in the form of "gypsy bands" of strings and cimbalon playing largely in tourist

restaurants. They play a wide range of music, often from western Europe. If there is a group of say American tourists, then they will play a lot of American music. I lived in fear of the thought that one of my group might get a band to play Waltzing Matilda, but fortunately it never happened!

We also visited a number of ethnographic museums and museum villages, heard a lecture and demonstration about costumes and visited a number of working crafts people, including embroidery makers, potters and a woodworker. We went to a number of folk arts shops and fairs and I bought a lot of costumes for myself and other items for gifts. The embroidery was extremely colourful and bright and I could have easily bought much more, but my final luggage weight of 22 kg was over the limit as it was.

Hungary is going through many social changes at the moment and this is evident in the folk dancing scene as elsewhere. In the past, the State subsidised children's classes and many local groups. This no longer happens and many now have financial problems. How this is going to affect the efforts to preserve the local traditions is not yet clear, but there have been substantial changes. For example, parents now have to pay for their children to go to dancing classes.

Since I came back I've enjoyed wearing my costumes, playing my 15 tapes and 8 CDs and have been lucky enough to have another workshop with Gary Dawson and Tanchaz here in the Melbourne Hungarian Community Centre. I now have another dance style I can't get enough of & another wonderful country I want to go back to.

Janey Stone (VIC)

LETTERS TO THE EDITOR

I was most interested in your article "Five Years Down the Track". What a lot of energy you have put into folk dance in Canberra. Keep up the good work! My Noosaville class is going very well. My students often have visitors from interstate and bring them to the classes and they all love this enjoyable recreational dance. Several of them have been given contacts interstate and hopefully it will mean new dancers at some classes. The class consists mainly of older ladies who want daytime classes. They seem to have plenty of time but don't like going out at night. So if anyone out there is thinking of starting a new class perhaps you should target this age group.

Danni Mackenzie (QLD)

BOOK REVIEW

"40 Greek Costumes from the Dora Stratou Theatre Collection". This book has 40 colour A4 size costumes from various parts of Greece. The facing page of each costume has details about the costume in both Greek and English. This is the best costume book I have ever seen and I wish I could obtain similar quality books about costumes from other countries. To obtain the book write to Dora Stratou Theatre, 8 Scholiou St. Plaka, 10558 Athens. They have a list of items available including books, CD's tapes, videos, T-Shirts. The approximate cost of the costume book is \$30 which includes postage but you would need to add the cost of a bank draft.

Danni Mackenzie (OLD)

MALINKA RUSSIAN DANCE GROUP OF CANBERRA

Virginia Fanning, who is well known in Sydney for her work in Folkloric Character Dance, is now teaching the Malinka Russian Dance Group of Canberra. The group is preparing for Australia Day and new members are welcome. (both males and females, ages 14 - 35 years). This is an opportunity which should not be missed! Contact Katsia on (06) 248 7471.

POLONAISE (most of Part 1)

Another of Andre's dances included in his 1994 adults' programme is the Polonaise. Here is a translation of the words provided by a friend of Marilyn Charlton from Canberra.

Although there are many cities in the world,
More than stars in Heaven, Here time is
passing most splendidly, Warsaw is the
closest city to the heart.

No-one will ever leave here,

Every corner is dear to us,
The work of our hearts and hands,
Our pride, our glory.

Here are shadows of ancient streets,
We raised the city from ruins, Here
day follows day, And our song lasts
but a minute.

Warsaw laughs again, Most
heartily, most merrily, We
understand each other
Like friends

understand
d friends. Where is such a
breeze, Where is such a young
world.

DANCE IN MY LIFE

Dancing had always been my favourite spare time activity and hobby, but I earned my living as a biochemist.

While I was still a student at the University (1934-1937) I went to ballet classes given by a young teacher Phillida Cooper who was accepted by the Colonel de Basil Covent Garden Russian Ballet as a member. As she was giving up her school, she recommended that I go to the Borovansky Ballet School that was starting here in Melbourne.

I did this and was fortunate when the Covent Garden Ballet returned the following year to be able to appear with this internationally famous ballet as one of a number of walk-on extras. This was very exciting and I was an extra in Coq D'Or, Cendrillon, Fire Bird, Petrouchka and Tamar. Unfortunately these wonderful ballets choreographed by Fokine, do not feature on any programs today in Australia.

Eduard Borovansky choreographed ballets for his students, the earliest being "Petite Mozartana" which he produced twice for charity concerts in city theatres which were raising money for wartime charities. I have a photograph of myself in costume for this, taken by a commercial photographer backstage but I can't remember what we danced. Another early one was the "Bush Fire" and I can only remember Corrie Ladders flashing round the stage as the Spark.

I do still have programs for others I danced in during 1941: "Fantasy on Grieg's concerto in A Minor", "L'Amour Ridicule" and "Vltava". I was introduced to international folk dance at the Borovansky School in his excellent character classes.

The Borovansky Ballet went on to have more regular performances and to travel to other States. I then transferred to classes conducted by Margaret Walker, then in Melbourne, and worked with her Unity Dance Group, appearing in some New Theatre shows with them. In 1951 I was invited to come as an extra member with the group to an International Youth Festival held in East Berlin that year where I saw some of the best folkloric companies and dancers from eastern European countries, the Soviet Union and other countries.

The Unity Dance Group had been featuring the few folk style dances collected in Australia and was interested to find others. In the 1950's there were revivals of interest in folk dances as well as a revival of interest in Australian culture generally. The Bush Music Club was set up in

Sydney to popularise' songs and dance music collected mainly in country areas from traditional musicians. In 1959, a similar organisation was set up in Melbourne (the Victorian Bush Music Club which later changed that to the Victorian Folk Music Club). Both these clubs also included some dancing in the programs at their regular functions. This was mainly well known folk dances danced here in the early days of settlement by migrants from European sources and the few collected dances.

I was asked by the committee of the Victorian Club to take on some more research as to what was danced by the general public here last century. This proved quite difficult as there were so few records. It was recorded by a few historians that dancing was one of the favourite forms of recreations of all social classes in Australia. This settlement coincided with a period of great social change overseas. Although the early migrants did bring their folk style dances with them, these were soon superseded by the new dance fashions of the 19th century for general social dancing. The folk dances survived mainly as items at balls and concerts and in competitions at Hibernian and Caledonian gatherings and the popular eisteddfods and in special interest groups from sources that included old books and newspapers and pioneers' memoirs, as well as a few instruction books published by early dancing teachers preserved in public libraries and some fortunate contacts made with a few remote areas where some of the old dances from last century (such as Nariel in north-east Victoria) were still being danced, a picture of our dance traditions was built up.

Some dances were revived from these written instructions and tried out at functions held by our Victorian Bush Music Club. Here we found that except for those people who had had previous training in some other dance tradition, most people were very reluctant to try the couple dances such as waltz, polka, varsoviana, schottische, mazurka, etc. and the multi-figure quadrilles or sets. It was easier to persuade them to try some of the simpler folk style dances from UK. This led to the rather unfortunate name of "bush dance" being used by some people to describe this sort of dancing. At least this is the explanation given by John Meredith who chose the name "Bush Music Club" founded by him and others in Sydney in the 1950's to popularise the music he collected mainly from bush musicians. But because it is a sociable style of dance to lively music, it has developed a following and a life of its own. But I had to be

very careful not to use it when interviewing elderly dancers and MC's in country areas. They are likely to state in forceful terms that they didn't dance like that!

The National Folk Festivals later had an important influence in spreading a knowledge of this style of dancing. I was one of the main organisers of both the first two such festivals held in Melbourne in 1967 and 1968. At the first one I had more in my demonstration group than in my audience but the one held in Canberra this year had several workshops in bush dance and in colonial dance, many evening dances in bush style dance and a large successful colonial ball. There were also numerous demonstrations by groups from different States and a large combined one outdoors. I have personally conducted many workshops at these national festivals.

While carrying out this research, the Victorian Folk Music Club were very supportive of my work and published articles and dance instructions in their magazine "Australian Tradition" including one whole issue in 1974 which was republished under the title "Take Your Partners". in 1979 by Hyland House, Melbourne, enlarged with extra information to 206 pages.

The Victorian Folk Club has also continued the large Woolshed Balls we have been running for the last 25 years and I still choose the program for these. I have been glad to be invited to give workshops for other dance groups interstate such as the Sovereign Hill group in Bendigo and the companion Heritage dance group in Sydney, as well as the Colonial dance group and the Bush Music Club group in Sydney and the Wongawilli group near Woollongong.

In 1980 I was asked to help launch an organisation to promote some of the common dance styles sharing our Australian traditions including those from UK with the ability to include others which we do at our yearly dance weekends. We also organise an Australian dance weekend at the Queen's Birthday weekend. Last year Lucy Stockdale and I started the Victorian Dance Assemblies for those interested in the quadrilles and couples' dances.

In 1988 I was asked to write another dance book for the Australian Bi-Centennial Committee (Melbourne), "Two Hundred Dancing Years" with Peter Ellis, a collector of dance music.

Other writing included material on dance - colonial and bush, as well as on the cultural background of Australia's early migrants for "Entertaining Australia" 1993, by Currency Press. The material on bush dance, colonial dance and quadrilles in the Oxford Companion

of Australian Folklore 1993 and just recently material on traditional dance music for "The Universe of Music History", a UNESCO publication,

Shirley Andrews OAM (VIC)

RESOURCES FOR SALE BY FDA

By Andre Van de Plas

International Folk Dances for Adults

Book & cassette

1989, 90, 91, 92, 93 & 1994 tours. \$30 each.

Videos

1989, 90, 91, 92, 93 & 1994 tours. \$35 each.

International Folk Dances for Children

Book & cassette

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

By Yves Moreau

Balkan & International Folk Dances

Book & cassette 1993 tour. \$30. `Ajde Na

Horo' 20 Bulgarian Folk Dance Favorites.

Recorded in Bulgaria under the supervision

of Jaap Leegwater and Yves, Book &

cassette \$30.

The above prices include postage and are available from the treasurer: Kaye Laurendet.

127 Woronora Crescent, Como West, NSW
2226 Ph (02) 528 4813.

WHAT'S ON WHERE

International Folk Dancing

A.C.T. (Canberra)

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

8 - 9.30 pm. Uniting Church Hall behind the Erindale Centre, Wanniassa. Contact Audrey (06) 231 5896

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

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

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

7.30 - 9.30 pm. Corroboree Park Hall, Paterson St. Ainslie. Contact Christine

NEW SOUTH WALES (Sydney)

Monday 10 - 12 noon. During school term.

Earlwood Senior Citizens Centre, 362 Homer St. Earlwood.

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

Monday, Tuesday and Wednesday

After school classes for children 6 - 18 years.

Collaroy Plateau Youth & Community Club.

Cost \$24.00 per school term. Contact Carol Maddocks (02) 905 1563.

Tuesday, Wednesday and Thursday

Sutherland Shire Folk Dance Group.

Contact Kaye Laurendet (02) 528 4813.

Wednesday 7 - 8.15 pm. Adult classes.

Collaroy Plateau Youth & Community Club, Blandford St. Collaroy Plateau. Cost \$3.00.

Contact Carol Maddocks (02) 905 1563.

Thursday 7.30 - 9 pm. Nepean Folk Dance

Group, 59 Brook Road, Glenbrook. Contact Pat (047) 39 1005 or Maureen (047) 36 6469.

Friday 8 - 11 pm. Sedenka International Folkdance Group, Village Church Hall, Cnr.

Newcombe & Oxford Sts. Paddington.

Contact Chris (02) 560 2910.

Saturday (am) Children's classes 6-18 years.

Pennant Hills Community Centre, Yarrara Rd.

Pennant Hills (opp. railway station). Contact Carol Maddocks (02) 905 1563,

(Armidale)

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

(Blue Mountains - Katoomba/Leura)

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

Tuesday 6 - 7.30 pm. The lounge room group.

Cosy, relaxed dancing in Dianna's lounge, Leura.

Saturday (2nd) 12 - 2 pm. The 'Kill Yourself

Once a Fortnight Group' (The Horas). Fast, difficult & performance dances. Uniting

Church Hall, Katoomba.

For above contact Bronwyn (047) 57 2316.

(Bowral)

Thursday 10 - 12 noon. Southern Highlands Recreational International Folk Dance Group.

Presbyterian Hall, Bendooley St. Bowral.

3.15-4pm. K-2.

4- 4.30 pm 3- 6 grade. Bowral Primary School (children's' classes) Contact Margaret Connor (048) 612294.

NORTHERN TERRITORY (Darwin)

Monday 7 - 8 pm. Beginners' Israeli Dance. 8 - 9.30 pm. Beginners' to Advanced International Dance. The Dance Co-op, Moil Primary School (GP Room) Moil. Contact Anna (089) 843394 or Sue (089)851827.

QUEENSLAND (Brisbane)

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

(Cooroy, Nambour, Noosaville)

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

Tuesday 9.30 - 11 am. Beginners at the Uniting Church Hall, 49 Maple St. Cooroy. **Thursday** 12 - 2 pm. Advanced at the Lutheran Hall, Sydney Street, Nambour.

Friday 9.30 am. Guide Hall, Eumundi Rd.. Noosaville.

For 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.

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

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

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

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

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

Contact Margarita (03) 583 1173.

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

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

Contact Ina Bertrand (03) 439 9991.

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

WESTERN AUSTRALIA (Perth)

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

FDA CONTACTS

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

Secretary: Carol Crees (02) 949 2513 2/12 George Street, Manly, NSW, 2095.

Treasurer: Kaye Laurendet (02) 528 4813 127 Woronora Crescent Como West NSW 2226.

Footnotes editor: Jim Battisson (06) 241 3563 14 Nambucca Street Kaleen ACT 2617

RESOURCE AND BACKGROUND INFORMATION ON DANCES

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

ADVERTISING IN FOOTNOTES

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

NEWSLETTER DEADLINE Please send articles for the February newsletter to Jim Battisson, 14 Nambucca St., Kaleen, ACT, 2617, by 15 January 1995.