

Footnotes

Folk Dance Australia Inc.



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Folk Dance Australia

FDA OBJECTIVES:

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



*Merry Christmas
to all FDA members
and their families
and a
Happy "Folk Dancing" New Year.*





THE PRESIDENT'S REPORT

Dancing is like gardening - each season holds a new interest or development. In winter we have got to be extra careful in warming up cold muscles, and in summer the "glowing" faces around the circle try to dance on the spot close to the fan. And like gardening, the environment plays its part.

Last week we were warming up to a beautiful Finnish song when suddenly a blast of cicadas erupted from the trees outside (even insects show multicultural appreciation in the Mountains). The cicada accompaniment was so strong that I couldn't be heard over it, so we just continued grapevining. That's when Maureen, on an impulse, through her scarf into the air and caught it on the next step. Of course we all tried that and then had the idea to catch the scarf of our neighbour in the circle. The scarves were all different weights, so the initial giggles over dropping scarves and grabbing the wrong scarf soon bubbled over into full laughter that rivalled the cicadas. Late-comers were astonished to walk into a room of scarf-tossing grapeviners laughing their heads off - I'm smiling to myself now just remembering our impromptu "display".

Happy Christmas and happy-for-ever-afters.

Jo Barrett, President



NOTICE of FDA ANNUAL GENERAL MEETING

Folk Dance Australia's Annual General Meeting will be on **Sunday, 8 February 1998**, at "The Edge", cnr King & Bray Sts, Newtown, NSW, commencing at noon.

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

It would be lovely to see our members from other states, NT and the ACT at the AGM. If accommodation is required, please contact Kaye or other members of the committee for billeting.



Dance Teacher Competency Standards Project 1997/98

The objective of this project is to establish the National Dance Teachers' Recognition Process, based on competency standards. Paul Costigan, Executive Officer, Arts & Recreation training ACT, has begun Stage One of the project by setting up a national industry reference group of people.

This reference group comprises people from various dance modalities, including ballet, Spanish dance and line dancing. Christine Battisson has been appointed as the representative for Folk Dance Australia in this reference group. With other members, she will advise Kris Newton, who is consulting with dance teachers and, based on this feedback, is developing the *Australian Guidelines for Dance Teachers* into a competency format. The reference group will give the final endorsement of the competency standards.

From this process, a Teachers' Guide or Handbook based on the competencies will be produced and will also include details of further resources, such as reading materials, videos, tapes, training modules, etc.

Implications for the school sector will be addressed. The outcome will include distributing material to departments of education on the dance industry's requirements for the provision of dance teaching in schools and for the professional development of teachers.



A THOUGHT FOR THE AGM!

The current committee have enjoyed representing FDA, organising workshops, looking after administrative and financial details and producing Footnotes. Your appreciation of these functions has been shown by your workshop attendance and membership renewal.

Further appreciation will be shown by your offers to contribute to FDA as a committee member. Some of us have only held our respective positions for two years, others much longer - even so, most of us realise that, after a certain time, our ideas may have become a little jaded and we need a break to concentrate on other priorities. It is up to you to build on the framework that has been established and to "renovate" it (and add "extensions") with your ideas and actions.

COMING EVENTS

IDW End of Year Party - 16/12/97

What a way to end the year - with the magic of guest band "Xenos", plus performances by SKIPS, the Phil-Hellenic Dance Group and the Box Hill Ballet School. Easy dancing for everybody.

Tuesday, 16 December, 7:30 pm

☎ Janey Stone (03) 9534 9493

Sutherland Christmas Concert 18/12/97

Members of the Earlwood and Blue Labyrinth Folk Dance groups are joining with the Sutherland Shire Folk Dancers for an end-of-year concert featuring a variety of dance and fun items for your enjoyment, followed by Christmas lunch, on:

Thursday, 18 December, 10 - Noon

St Andrews Church Hall,

Kingsway, Cronulla.

All welcome!

FDA - Annual General Meeting - 8/2/98

You are invited to the FDA AGM - come and participate; share your ideas over lunch:

Date: Sunday, 8/2/98,
Time: Noon - 1.00 pm
Place: "The Edge",
cnr King & Bray Sts
Newtown (Sydney)

FDA February Workshop - 8/2/98

The teacher for the morning segment of the workshop is Yousef Nidai presenting Turkish dance.

The afternoon (after the AGM) will be revision - your choice!. Bring the tape with your favourite dance and be prepared to lead it!

The workshop will be held on:

Date: Sunday, 8/2/98
Morning Session: 10 - 12
Afternoon Session 1.30 - 3 pm
Cost: \$12 half-day, \$20 Full
(concessions available for FDA members)
At: "The Edge",
cnr King & Bray Sts
Newtown (Sydney)

INTERNATIONAL EVENTS

Hawaii '50 - July 16 - 19, 1998

Organised by Yves (teaching Bulgarian dances) and Hironobu (Turkish dances). Jaap Leegwater and Nina Kavardjikova (Bulgarian dances), Joe Graziosi (Greek dances) as well as many other well-known teachers will be there. Guest musicians will also be present.

Dates: July 16 - 19, 1998

Venue: Ala Wai Golf Course Clubhouse
(close to Waikiki Beach and Honolulu Zoo)

Registration Cost: US\$300. Final payment is due by April 15, 1998.

For more information:

email: ymoreau@odyssee.net

Dance Bulgaria - 1998

Belco Stanev will hold a dance seminar to coincide with the Bulgarian National Folk Festival to be held in Koprivshtitsa in 1998.

When: 27 July - 10 August 98.

For further details **contact:**

Perth: Joy Hill (08) 9386 7438

NZ: Rae Storey (64 9) 524 9504

Sydney: Chris Wild (02) 9560 2910.



• FDA Renewal Time

Add this item to your 1998 New Year's resolution list: "Send in renewal to Folk Dance Australia" !!!

You'll find the Renewal Slip at the bottom of the Dates for your Diary page. Just cut it off and send it, together with your \$15 cheque, to the Secretary, or, if you are attending the AGM or workshops on the 8 February 98 - then pay on the day.

OVERSEAS MEMBERS - please note - it would be appreciated if your membership fee of AU\$15 could be sent as an Australian Bank Draft.

A European Summer Review

Folkdance teacher Fiona Murdoch once told me that she had spent a summer at village festivals around Europe. I couldn't visualise it at the time, but this European summer I spent 7 weeks in Catalonia and France at festivals and dance workshops, and they were just great.

Saint Chartier Festival, 12-14 July, \$90:

Saint Chartier is a small village with a fine castle in central France, near La Chartre, and every year it has a hurdy gurdy and bagpipe festival. I was told by Perth musician Russell Johnsen that Saint Chartier was "not the biggest, but certainly the best" French festival. Not any more, it is huge.

The festival proper is in the castle grounds. There was a main stage with amphitheatre seats, a large marquee, a large dance floor and band stage, a food area, and about a hundred stalls for instrument makers. Most of the instruments were hurdy gurdys and bagpipes, but there were other obscure folk instruments.

The music on stage was very international, with groups like Danu from Ireland, Sivka Katzeva from Bulgaria, Primera Nota from Catalonia, a Swiss multicultural band (including Phillip Griffin from Brisbane) with a gypsy dancer, and Australia's Xylosax (one of Lindsey Pollack's creations). The final concert was by Joan Baez, and I estimated the crowd at about 5,000.

Away from the stages, the site was alive with music from people testing and demonstrating instruments and musos jamming. And the dance floor was running continuous dance lessons, mainly French dance of course.

Outside the castle grounds, 5 large dance floors were set up in the main square and a park. From midnight until 5am, bands played at each stage and the crowds danced. The bands were not amplified, and other bands played in any available space, so often people on one floor would be dancing to two different bands.

I had some magic moments and it was very exciting, but there was a down side. In some ways it was too big. You can have a weekend without paying - it is free to camp and dance and the streets are full of musicians and life, so lots of people turn up just for the party. There were too many people for the camping facilities, and among these masses of people were some opportunists - the people in the tent next to ours had a pack stolen, and a man who gave us a lift had his bag and camera stolen.

Despite these problems, it a truly unique and memorable festival with a wonderful atmosphere, well worth being in.

Gennetines - La Grand Bal De L'Europe, 15-20 July, \$250 inc meals

Coming from Australia, I could never have imagined this event. La Grand Bal is held on a farm near the village of Gennetines in central France. There were 10 dance marquees, each had workshops in the morning and afternoon and several dance bands through the night, for

5 days. There were close to 2000 dancers and it was a problem to find dance space.

La Grand Bal de la Europe is a misnomer - the festival is overwhelmingly French. There were lots of French regional workshops, plus Cajun and French Canadian, and Scandinavian taught by French teachers. I was told that the name started as a joke, a big name for a little festival in the middle of nowhere, but these days it isn't far from the mark. There were also Basque, Catalan, Israeli and Bulgarian workshops.

Apart from the sheer spectacle of size, I was very impressed by the intelligent organisation. In the showers were places to put your soap and hang your clothes, the camping area had tape barriers to ensure the access way was kept clear, there was a portable telephone block to call home, in the main office there was a shelf with power points for video camera and mobile phone battery chargers, and on the wall a list of people looking for rides, and so on.

Unlike many festivals, problems were dealt with. There was a whiteboard listing the workshops which was updated daily, set beside one of the dance stages. In this location, the people looking at the whiteboard were disrupting the workshops, so the whiteboard was moved a few metres away. When night fell, it was difficult to read the board in its new location, so lights were fitted to it. And everything was fine. Every niggles was seen to.

There was only camping accommodation, and meals were an optional extra. Most people opted for the meals and they were very good - typically lots of salad, some cold meat or cheese, bread, a dessert and a drink. I think it is the healthiest food I've ever seen from mass catering.

It was a dazzling experience to have a choice of 10 workshops, and 10 dance venues at night. The teachers were all fine dancers, most were excellent teachers, although I found my lack of French a definite disadvantage. The biggest problem was crowding. One very popular Basque teacher, Paxti (I don't remember his last name), had about 500 people crammed into the marquee and on the ground outside, and he got the dancers to form lines which he then rotated so that everyone got a chance to see him demonstrate.

This is my most highly recommended event for dancers. I mentioned that every niggles was seen to. Well, to take care of the crowding problem, the organisers are planning to limit numbers in future, so you may have to book a year in advance to be in it.

Dansaneu at Esterri d'Aneu, 2-9 August, \$250 inc accommodation and meals

The rain in Spain falls mainly on the Pyrenes and while the lowlands sweltered in the August heat, my companion, Mon Garitonandia, and I retired to the relative cool of the Pyrenean town of Esterri d'Aneu for Dansaneu, a residential course in Catalan traditional dance. Dansaneu was the highlight of my trip, but I can't recommend it because you either need to speak Catalan or have a translator. I describe it because the ideas are so good, they could be used here.

The heart of the course was a series of workshops by Joan Serra with Quim Serra, who are traditional and creative dance teachers/ choreographers/ dancers. In the first workshop we were led through the process of creating a 'folkdance', and we make costumes and decorated our dance space. The second workshop was held in a pub, and worked on communicating through dance and movement. The third workshop was held in a church and worked on spirituality in dance. The fourth was held at the breakfast table, and worked on having fun with food and going hungry. The final workshop was a performance around the local museum house - in small groups we created a dance and performed in a few minutes after hearing the music - theatre sports like.

The workshops used techniques that I have seen in new age and business management courses that aim to restructure your thinking, and they created a wonderful camaraderie among the participants. The most memorable moment was at the end of the church workshop, when everyone was in a meditative mood. Joan Serra said his final word, there was perfect silence as everyone took it in, and then a deafening thunderclap rang around the valley. Was it Somebody's exclamation mark, or Their rebuttal?

In parallel with these workshops were a series of dance collecting workshops - at the start we interviewed two old men from the village about a particular dance, then tried to reach a consensus on what the dance was. Another group did the same with two old women. We also tried to reconstruct the music from their memories. Essentially, the dance was just a bit of fun - dancers ran in a single line, each carry a blunt implement to whack other dancers and spectators on the bottom, and the line reversed direction whenever a cowbell rang. We had several different ideas on what the steps were, but concluded that the steps probably weren't as highly choreographed as the hand movements. Finally, we performed this and other dances from the town in the town's festa major (major festival), to the delight, surprise and pain of many of the locals.

A third stream of workshops were dedicated to Jota. Jota is the true Spanish dance. Flamenco is Spanish gypsy dance, 'Spanish' dance is only danced in parts of the country and is a stage dance rather than a folk dance, but Jota is danced everywhere, by all people. We saw historical film of Catalan Jota - no two people were dancing the same, but everyone was dancing.

Finally, every evening we had a social dance, even if it was just an informal get together with the musos in the pub. And after a few days of living, working and playing together, the social dances were like a big party with about 80 friends.

The thing that made this course outstanding was that it involved the dancers in the folk process. Most folk dance workshops are simply a guru handing out a series of dances to be learned, maybe with a few words on the background and some correction for style. I gave a two hour workshop and taught nearly as many dances as the rest of the course, but learning dances was secondary to developing an empathy with dances and their cultural

context. In this it succeeded, and it was more fun than any other dance workshop I have seen.

Festas Major (Major Festivals) in Catalonia, June to August, \$0 (free).

Catalonia is in the north-east of Spain, and during summer, each village, town and suburb has 3 to 5 days of festa major. I believe that this is common throughout Spain, but I only have first hand experience of the Catalan festas.

A typical festa major has many activities: the kids eat melted chocolate and play in a mess of soapsuds made by the local fire engine, in the evening there is a fun fair, on one or two nights there is a dance, and on Sunday morning the town dances the Sardana (the Catalan national dance). Often there is a competition - cards or dominos, painting, photos, writing, house decorating or fancy dress.

The dance is usually held in the Plasa Major (Main Square). The kids finish playing at the fun fair at about midnight, and the bands play from then until about 5am. Most of the tunes are English language hits from the 60 and 70s, and most of the dances are simple couple dances (waltz and pasodoble), and I was delighted to see old couples (in their 70s) dancing at 4am.

That's the basic festa mayor, but there are many variations. One of the most famous is La Patum at Berga in June, where the plasa mayor is filled with fireworks - spectacular and, I'm told, quite frightening. These are three of the more unusual festas mayor that I saw:

Traditionarius at Pobla de Segur, 4-6 June

Traditionarius is an organisation that promotes traditional Catalan dance and music, so this is the festival for the folk dancers. As well as the late night dances on two nights, there were dances and traditional music concerts during the day, and on the Saturday evening there was a parade with a band, stiltwalkers with fireworks, and a crowd of hundreds crammed in the village backstreets.

This festival has a following of folk dancers, so the dancing is more varied, skilful and enthused. Also, the majority of Catalan folk dancers are aged 18-35, so the crowd is pretty energetic.

Trobada amb els Acordionistes del Pirineu (Accordionists Festival) at Arseguel d'Urgell, 26 July.

This little village perched on a flattish part of the Pyrenes Mountains has a world renown accordionists festival. The concert was held in the tiny plasa mayor with a main stage about 10 metres wide, but during the evening the musicians and singers appeared at windows, on roof tops, in windows, from the crowd, and on a small secondary stage behind the audience - there was never a dull moment.

And the accordionists were brilliant. Some were old folk who had played the festas years ago, some were the new generation, plus there were groups from France, Holland, Switzerland, Austria, the Czech Republic, a stunning Russian balalaika and accordion ensemble, and from South America the best accordionist I have ever heard.

Most of the singers were geriatrics, and one even forgot the words, but the crowd loved them. I regretted that I couldn't understand Catalan, and was told that they were bawdy ditties. The loudest applause was for a lengthy ballad about a man who cut off his penis.

My one quibble with the concert was that it was over 4 hours without a break, but it was certainly one of the best organised and cleverly presented concerts I have seen, and an absolute must for anyone who enjoys accordion music. But a warning, be early because the plasa mayor is small and there are lots of people, and late comers get to stand in side streets and see nothing.

Festa Mayor of Esterri d'Aneu, 6-9 August

This was just another festa mayor, except that it included a parade by students from Dansaneu Catalan traditional dance course, and it had correfocs - maniacs with fireworks.

As a Dansaneu student, I took part in the parade. We danced the traditional dances of Esterri along the main street and through the back streets. And it was great fun - in the back streets people brought us food and drink, in the main street irate motorists just had to wait as we went berserk (the dances were meant to be a little berserk). Actually, the typical male motorist acted a little irate, but the typical wife was beaming at the sight.

The correfocs are a traditional parade of drums and fireworks. A correfoc dresses as a devil and carries a pitchfork or stick with a spinning candle on the end, which sends a shower of bright white sparks everywhere. At Esterri they were about 10 drummers and 20 fireworkers, two of the fireworkers were on stilts. There were posters around town warning people of precautions to take against correfocs. I was warned, but I was determined to take photos. When the music started, the fireworkers ran riot. They deliberately sprayed the feet of spectators, and most people hid down back alleys. I stayed in the main street and was rewarded with great photos and holes in my clothes, camera case, and remaining hair.

This festa also had the biggest budget - the first band at the dance had 13 musicians plus 3 singers, and the following bands weren't much smaller.

If you are interested in seeing the festas, I don't know of any central contact for them, but some are listed in the newspapers in Barcelona.



John Whaite (WA)

HOP 'TIL YOU DROP

On 9 November about 18 of us attended Chris Wild's FDA Bulgarian workshop, converging on Newtown from, variously, Cooma, Berry, Taree and the Blue Mtns.

After warming us up gently with *Kukuvitchka*, Chris introduced or reintroduced us to eight other dances taught recently by Belco Stanec at workshops here or in Bulgaria. It was a pleasure to learn (or relearn) them, and it often took a while for my brain to believe my feet when they told it that, yes, it had really done this dance

before, and in Bulgaria as recently as July, sometimes three times a day!

Without the benefit of *mastica* (a Bulgarian "performance-enhancer" to be sipped, sipped and never stopped) Chris instructed, enthused, cajoled, and urged us through the day. "This should all be wonderfully Smooth and Beautiful", she said hopefully, demonstrating the arm movements of the slow, dreamy *Rodopsko*. Never mind that we didn't bring to it quite the same fluid grace with which Irina, Belco's daughter-in-law had taught it, we all had a go at being smooth and beautiful, and I realised, looking at my arms, that I had double-jointed elbows and would never have made it to a *corps-de-ballet*.



Again, while we were doing the macho *Severnishko*, I realised regretfully that none of us had the virile and down-to-earth regional style of Belco's son, Julian ("Yoolian") from whom we had learned it. As Chris said, looking at Julian's legs as he demonstrated dance steps, wearing navy tracksuit pants with a white stripe up the side, was like watching a piston-engine in action.

Velingradskata was a bouncy Rhodopen dance with swinging arms, and *Dobroudjansko* had my favourite "flying arms" bit where, for a brief moment (no time at all for Smoothness and Beauty!), you make like a bird - without, however, Chris reminded us, dislocating your neighbours' elbows. We had fun with *Shira* (slide-slide-slide!) and some of us still had enough energy for all those pumping PUSH-step-steps in *Tzone, milo, chedo*, a Shop dance in 13/16 time.

Somewhere in the day, I found myself reflecting on various ways of teaching dances with arm movements. Say you have 8 bars of footwork with a non-repeating pattern of arm movements, the teacher has to decide whether to break it into a) 8 bars of arms and feet together (tricky, even for "advanced" dancers); b) 8 bars of feet, 8 bars of arms, put them together; or c) some other breakdown before putting everything together.

Chris taught as usual, with conciseness, clarity and good humour (and patience - Ed), and it was altogether a MOST enjoyable day. Since (as you know), Bulgarian dancing is maximum energy stuff, by 3 pm everyone was totally worn out. Chris said this was just as well, as she was too. I haven't even mentioned the MUSIC, which was so exiting you never wanted to stop dancing - but, as Sylvia Entcheva said in another context, "That's how it is in Bulgaria!"



Ellaine Mabbutt (NSW)

A Student Perspective - FDA Teacher Training Course

(Reprinted with kind permission from Ausdance)

Since I started Israeli dancing when I was eleven years old in Tauranga, New Zealand, my enjoyment and passion for it has continued to grow. There is something about the diversity and youth of this modern form of folk dance which really attracts me. It is a developing style, with new dances coming out constantly, the music being anything from popular music to traditional folk style, and sometimes a combination. Because of the range of different ethnic backgrounds of the Jews who have returned to Israel this century, the influences on the dance form are many and varied. Arabic style debkas, the traditional Yemenite style, the hora (fast running dances in a circular formation), European-based style and Chassidic religious style are among the styles which recur frequently in Israeli dancing. In Australia, Israeli dance is practised particularly in Melbourne and Sydney, and we have our own small group in Canberra, too. Since moving to Canberra last year when I was sixteen, I have been dancing here and attending workshops. Israeli choreographers and teachers frequently come to Australia to teach, usually holding workshops in Melbourne or sometimes Sydney.

So it was with a background in Israeli folk dance that I came to the Recreational International Folk Dance teacher Training Course run by Folk Dance Australia. Students came from all ages, folk dance backgrounds and interstate to do Stage One of the course, which is based in Canberra for the first time. The full course runs for one year, and consists of two seven-day weeks and one weekend of contact time. An apprentice stage between involves teaching hours, style workshops, Romanotation practice and an essay on some aspect of folk dance.

Each day we did some international dancing. This included dances from Romania, Russia, Bulgaria, Israel, England and Australia, in set, partner and circle formations. For many of us, some of the rhythms (such as 13/16) were new and so were some of the styles. These sessions were also a chance for the teachers to demonstrate the teaching methodology in action.

Essentially, this methodology aims to have teachers working in a musical way. Music should play a large part in the teaching process. It is important for the students to get a feel for the music and dance right from the beginning, as this will speed their learning of the dance. As few words as possible should be used. Singing should form a large part of the teacher's input, or at least "da dum"ing the rhythm (some of those Irish tunes can be downright difficult to sing!). We had a vocalisation session to help us with this.

In Dance Analysis, we were introduced to two notation systems which can be very helpful to teachers. Romanotation is a graphical system for representing movement which was developed in Romania. Unlike the Laban notation method, it divides the music up into time slots (usually one beat long) and describes accurately the movement executed within that timeframe. It is ideally

suited to folk dance. Although not yet widely used in Australia, I can see that this notation system has great potential, not only for helping teachers to understand the structure of a dance, but also for recording dances with much greater accuracy than written dance notations usually allow for, in a much more succinct form which transcends the language barrier.

Jim Battison has developed an analysis matrix system of notation that would help make the transition between written notation and Romanotation easier. It is a sort of "half-way house" between the two, using some graphical features and a limited amount of words, and is easy to grasp and use.

The rhythm of a dance plays an important part in its analysis, so we were given classes in basic music theory, as well as exposure to a wide range of different rhythms from all over the world. Aural recognition of the time signatures of any piece of dance music is an essential part of analysis.

In addition, we had sessions which dealt with teaching basic steps to beginners, safe dance practice, and planning and running a class. But this course is very practical, and right from day two we had sessions with students from Folk Dance Canberra to teach. Afterwards, we would discuss the techniques used and areas for improvement. The difference between what you know you should be doing and what you actually do when faced with a group of people was made clear here! But, as the week went on, the methodology was being used more and more consistently.

Overall, I thought that the course was an interesting week in which I learnt some new and helpful ideas about teaching dancing. I am looking forward to the next two stages!



Naomi Toth (ACT)

The Year That Was: Noosa International Folk Dancers

This year started with the upheaval of an unexpected hall change at the beginning of the year - for a while it looked as though we might be dancing in the park. Once settled, we soon got back into dance mode and, despite the heat, we manage to survive and even enjoy the weekly classes.

The biggest change this year has been the growth of men in the class from one at the beginning of the year to four at the moment. Dare I confess that two of them are borrowed from CIFDA? We've thoroughly enjoyed having Jack and Barry dance with us for part of the year. Jack has taught us a couple of lovely dances and slight variations to dances we already do. Our newest member, Bill, is proficient with the piano accordion, so we may even have some live music for future performances.

We've gained a few members and lost a few members - those that leave always want to know about daytime classes in the areas to which they move and it's disappointing to think we are losing keen folk dancers

because there are so many areas where there are no folk dance classes.

Our big event for the year was the dance afternoon we held in May for both the Nambour and Noosa group and any other interested persons. There were about 60 dancers crowded into the hall and we had a great time, with several people sharing the teaching, and all too soon the afternoon came to an end. Once again we can thank CIFDA - their mid-year get-together encouraged the Nambour group to organise a get-together some years ago and it's been growing since.

With Noosa being such a popular holiday destination, we've had a few unexpected visitors. Early in the year, a couple of girls from Melbourne taught us a Lebanese and Greek dance on their quick visit. So if you're heading this way in 1998, do drop in and dance with us. Meanwhile, happy dancing to all FDA members.



Danni Mackenzie (QLD)

The Victorian View

Some of the highlights for the year from the Victorian Folk Dance scene included the successful dance camp in May at Anglesea (with Rae Marnham from Adelaide teaching Balkan and Milerad Micavin teaching Serbian) and Belco's Bulgarian Workshop.

IDW (International Dance Workshop) has re-established periodic Balkan nights at the Boite, with the band "Kavalcade" and, in the new year, intend to alternate their weekly Tuesday night international folk dancing with sacred circle dancing.

SKIPS has seen changes with people coming and going, but the most encouraging news is that half a dozen young talented dancers have joined the group. This makes SKIPS a unique performance group, having members from age 11 to 60, and showing that folk dancing can be enjoyed by all ages and helping to pass the torch onto the new generation.



Janey Stone (VIC)

The "Read Report"

My group focuses on Renaissance dances from the 14 and 15 Centuries.

We were involved in many of the events in our state, including the Alzheimers' National Convention, joining with the Adelaide Traditional Australian Bush Dance Society in a demonstration. We also gave a workshop at the Victor Harbor Folk Festival in October, and in November exchanged information with the Victorian Bush Dance Society at the Portarlington dance weekend which included the "Estampies" - an early form of couples dance.



Graham Read (SA)

A CIFDA Update

CIFDA has now entered its 21st year of dancing and what a vigorous adult it has become! This year, one source of great celebration was Paula Reid's 70th birthday in March, where CIFDA hosted a huge roll-up of friends, many CIFDA "originals", current members and dancers from Paula's thriving university group who turned out in force to a special Wednesday night with a Paula-chosen programme. We all think Paula has found the secret of eternal youth; she is also a great advertisement for the benefits of folk dancing, though I doubt we can take full credit for it all! For the record, Paula's choices for the night included Rustemul, Alunelul de la Goicea, Hora Fetelor, Hora Hatuna, Somogy Karikazo and the very evocative Hora Veche, which has been a CIFDA favourite for decades.

Other notable events were Belco's workshop held in May, when nearly 30 people attended. It's fascinating how people come out of the woodwork for workshops, isn't it? His dances always feature prominently in our regular teaching and dance repertoire. Actually, around 35 dances have been taught this year on Wednesday nights. No wonder our cupboard of tapes is overflowing! Our cataloguer is having a busy retirement!

Several Introductory Classes were run as part of a programme to rejuvenate membership - Karren did a month of lunchtimes at Canberra Hospital (dispossessing the line dancers in the process) and this flowed on to four Wednesday night sessions, where Audrey taught dances such as Djacka Kolo, Ivanica and Od La Avanti Dai. Our numbers have increased and there's a few more Canberra folk with that trademark gleam in their eyes these days.

Various members have also combined to perform in assorted groups at events as diverse as the Canberra Floriade, the National Folk Festival at Easter and at Majors Creek Folk Festival recently. The "Bulgarian Bagatelles" have managed to keep alive a fiendish repertoire gained from Stefan Vaglarov in Bulgaria in 1995 and have occasionally co-opted some local musos (mostly saxophones) to perform with them.

Doubtless there will be plenty more reasons to celebrate next year. Here's to keeping our feet up for a long time yet!



Karren Sebire
CIFDA Co-ordinator 1997 (ACT)





RESOURCES for SALE by FDA

By Jim Battisson

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

By Andre van de Plas:

International Folk Dances for Adults.

Book & cassette.

1989, 90, 91, 92, 93, 94, 95, 96 & 97 tours.

\$30 each.

Videos.

1989, 90, 91, 92, 93, 94, 95 & 96 tours.

\$35 each.

International Folk Dances for Children.

Book & cassette.

1986, 89, 91, 94 & 97 tours.

\$35 each.

Easy Dances - cassette and booklet (\$20); cassette or booklet available separately for \$10 each.

By Yves Moreau:

Balkan & International Folk Dances.

Book & cassette. 1993 tour. \$30.

'Ajde Na Horo' 20 Bulgarian Folk Dance Favourites.

Recorded in Bulgaria under the supervision of Jaap Leegwater and Yves. Book & cassette \$30.

The above prices include postage.

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

All resources available through the treasurer, Kaye Laurendet (contact details on page 11)



FOLK DANCE TEACHER WANTED

for a small group of enthusiastic, mature-age folk dancing ladies. The group meets on the 3rd Saturday morning of each month at the Abraham Matt Hall at the Rocks. Financial rewards are very limited. Unfortunately, the group's current teacher has had to resign due to ill-health.

If you are interested, please call Joy Ross, (02) 9247 7046 or fax her on (02) 9247 4202 or write to her at the Older Women's Network, 87 Lower Fort St, Millers Point . 2000

FOLK ON THE WEB

Folk Alliance Australia's inaugural Convention (Melbourne in September) review, information about the next convention and FAA at

<http://www.webwidow.net/faa/review.htm>

For an information update on the March 98 Illawarra Folk Festival:

http://wollongong.starway.net.au/~gsmurray/jamberoo/jamb_98.htm

The 4-day 22nd Whare Flat Folk Festival (NZ) held on 30 Dec 97 - information at

<http://www.earthlight.co.nz/users/mikem/wfappl.html>

The Boite website has the latest news on the World Music Cafe Programme, A Cappella Festival, World Music & Dance Weekend etc at

<http://home.internex.net.au/~boitevic>

Graduate Diploma in Arts Australian Folklife Studies, Monash University, Vic, enrolling now. One year F/T or 2 year P/T course including community history, Koori studies, music, linguistics, anthropology, cultural planning and community research.

email: gwenda.davey@arts.monash.edu.au

Don't forget that our FDA page is at <http://www.geocities.com/Vienna/4677>



*Internet Web Site design and creation
at very moderate rates!*

Free site hosting arranged if necessary.

Contact Ashley by phone: 06) 254 4111 or
email: kitka@dynamite.com.au

FDA site at

<http://www.geocities.com/Vienna/4677>
created by Ashley!

WHAT'S ON WHERE

International Folk Dancing

A.C.T. (Canberra)

Monday 7.30 - 9 pm. Advanced Classes, \$7
Corroboree Park Hall, Paterson St, Ainslie.
Enquiries Folk Dance Canberra (06) 241 3563.

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

3.45 - 5 pm. Children's classes, Corroboree
Park Hall, Paterson Street, Ainslie. Enquiries Folk
Dance Canberra (06) 241 3563.

Wednesday 1 - 2.30 pm. Baptist Church Hall,
Condamine St, Turner.
Enquiries Folk Dance Canberra (06) 241 3563.

7.45 pm CIFDA (Canberra International Folk
Dancing Association) Hughes Community Centre .
Contact Carol (06) 2251 3096 or Margaret (06) 286
5647.

Thursday 7.30 - 9.30 pm. Beginners' classes,
Corroboree Park (small hall) and Intermediate
classes, Corroboree Park (large hall), Paterson St.
Ainslie.
Enquiries Folk Dance Canberra (06) 241 3563.

NEW SOUTH WALES (Sydney)

Monday 10 - 12 noon. During school term.
Earlwood Senior Citizens Centre,
362 Homer St. Earlwood. Enquires Margaret (048)
612 294, Kath (02) 9558 5315 or Gwynne (02) 9558
4753.

Monday, Tuesday and Wednesday
After school classes in International Folk Dance for
children 6 - 18 years. Collaroy Plateau Youth &
Community Club. Cost \$28.00 per school term.
Contact Carol Maddocks (02) 9905 1563.

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

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

7.30 pm. Bush dancing workshops for adult
beginners (Bush Music Club) Pennant Hills
Community Centre (downstairs, opp railway station);
Cost \$4. Contact Linda Nilson (02) 9674 1184 (ah)

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

Friday 8 - 11 pm. Sedenka International Folkdance
Group, Village Church Hall, Cnr. Newcombe &
Oxford Sts. Paddington.
Contact Chris (02) 9560 2910.

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

(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)

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

Thursday 7.00 - 8.30 pm and/or 8.45 - 10.00 pm.
The Blue Labyrinth International Folk Dancers,
Baptist Church Hall, King St, Glenbrook. Contact Jo
(047) 39 6498 or Pat (047) 39 1005.

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 2441.

(Bowral)

Thursday 9.30 - 11.30 am. Southern Highlands
Recreational International Folk Dance Group.
Presbyterian Hall, Bendooley St. Bowral.
Beginners start at 9 am.
Contact Margaret Connor (048) 61 2294.

(Cooma)

Thursday 6 - 7.30 pm, Uniting Church Hall, Soho
St. Beginners & upwards.
Contact Fran (064) 524 225 (w) (064) 533 282 (h)

(Taree)

Wednesday 5.30 - 7.30 pm. International Folk
Dance Group, Church of Christ Hall,
Victoria St. Taree.
Contact Sandra Bassetti (065) 52 5142.

NORTHERN TERRITORY (Darwin)

Monday 7 - 9 pm. International Dance (mainly
European and Israeli) - Beginners to advanced; \$3.
9 - 9.30 pm. Advanced Israeli Dance. The
Dance Co-op, Leanyer Primary School (GP Room)
Leanyer. Contacts: Anna (08) 8984 4775 or
08) 89816400 or Sue (08) 8985 1827 a.h.

Continued: 

Closing Date for the next issue

Please send articles for the **February** issue to:-
The Editor, "Footnotes", 18 Bayley Rd, PENRITH
2750, by **15 January, 1998**

DATES FOR YOUR DIARY

- 5 Dec 97 CD launch for "Petrunka", at the Boite, 8.15 pm, with "Kavalcade". Contact Janey Stone (03) 9534 9493.
- 7 Dec 97 Women of the West ("WOW"), Bellydance Extravaganza, 2pm, Ukranian Youth Hall, 11 - 15 Church St, Lidcombe, contact Vera Myronenko, (02) 9665 9713.
- 16 Dec 97 IDW End of Year Party, all welcome; contact Janey Stone (03) 9534 9493
- 18 Dec 97 Sutherland Christmas Concert, 10 am, St Andrews Church Hall, Kingsway, Cronulla.
- 27 Dec 97 5 days/6 nights, Woodford Folk Festival, Qld, contact: (07) 5496 1066; fax (07) 5496 3196
- 27 Dec 97 6 days, Azeviche 98, Frensham, Mittagong, Black Culture and Middle Eastern workshop: drumming, dance, singing; (02) 9499 4084
- 30 Dec 97 4 days, 22nd Whare Flat Folk Festival, near Dunedin (NZ). See Folk on the Web, this issue, for contact.
- 31 Dec 97 5 days, Gulgong Folk Festival, Contact Virginia (063) 723 865 or Di (063) 741 350.
- 9 Jan 98 3 days, The Boite 8th Daylesford Singers', Songwriters' and Children's Festival - from renaissance, multicultural, gospel to rock & roll. Contact : (03) 9417 1983
- 11 Jan 98 2 weeks, Stamping Ground '98, for men, youths and boys, Bellingen, Northern NSW, Contact Peter Stock on (066) 55 2473. Public sessions are also run daily.
- 23 Jan 98 4 days, 24th Annual Numeralla Folk Festival, free camping, contact Fiona Wharton (064) 533 254
- 8 Feb 98 FDA February Turkish Morning Workshop & Revision Afternoon, 10 am, The Edge, cnr King & Bray Sts, Newtown , Sydney.
- 8 Feb 98 FDA Annual General Meeting, 12 pm, The Edge, cnr King & Bray Sts, Newtown , Sydney.
- 20 Feb 98 3 days, NSW Holland Festival, Fairfield Showground, contact (02) 9609 9765.
- 18 Mar 98 5 days, Illawarra Folk Festival, contact (02) 4233 1073, for accommodation (hotels, motels, caravan parks at Kiama) contact 1800 803 897
- 21 Mar 98 2 days, Glendi Greek Festival, Adelaide ,SA
- 16 Jul 98 4 days, "Hawaii '50", Contact Yves Moreau, P.O. Box 158, St-Lambert, Quebec, Canada J4P 3N8; email: ymoreau@odyssee.net
- 23 Jul 98 Easy Dance Workshop with Andre van de Plas at Gynea (Sydney), contact Kaye (02) 9528 4813
- 24 Jul 98 to 26 July, Folk Dance Weekend at Bowral, with Andre van de Plas, contact Kaye (02) 9528 4813
- 27 Jul 98 to 10 August, Dance Bulgaria 1998, with Belco Stanev, Contact: Perth: Joy Hill (08) 9386 7438, NZ: Rae Storey (649) 524 9504, Sydney: Chris Wild (02) 9560 2910.



FOLK DANCE AUSTRALIA INC.

MEMBERSHIP RENEWAL FOR 1997



Name: _____

Address: _____

Phone: (0____) _____

Signed: _____

Please send Renewal Form with membership fee of \$15 to:

The Secretary
 Folk Dance Australia Inc
 127 Woronora Cres
 COMO WEST 2226