

# Footnotes

Folk Dance Australia Inc.



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**Folk Dance Australia**



## **F D A** 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  
and a Happy New Year*



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## THE PRESIDENT'S REPORT

Looking back on yet another year it certainly seems that each year passes more quickly than the last. 2000 has been filled with some great dancing experiences for me.

The wonderful range of workshops which Sandra Bassetti has organized in Sydney have certainly been a highlight. Maureen tells me that this edition is filled with reports from groups all over Australia, proving that folk dancing is still a great way to have fun, socialize, and maybe even get a few marks for physical activity.

Your committee has been working this year to develop FDA and the services it provides to members. We have achieved recognition as an Active Australia Provider, thanks mainly to Maureen's work. This achievement was possible because the Association is well structured and met most requirements without too many changes.

Your committee is now investigating the world of grants. This is quite a lot of work, especially for a volunteer workforce. If you have any ideas, know of anyone offering grants which may be appropriate, or want to volunteer to help, please contact the committee.

The latest project for your committee is to investigate insurance. The hope is that the association may be able to achieve a reduction in insurance for groups or make it easier for groups to organize insurance. This project is in its infancy at present, waiting for feedback from members. If you are in a group which has not received a questionnaire from FDA, please contact the committee. If you have received the questionnaire, please complete and return it. Your comments and suggestions are, as always, welcome, and, in fact, wanted.

On behalf of your committee I wish you a very happy Christmas and a New Year filled with the pleasure of DANCING.

Best wished

**Chris Wild, FDA President**

## FDA Membership Renewal

Add this item to your 2001 New Year's resolution list: "Send in renewal to Folk Dance Australia"!!!

To join or renew your membership, cut off the Renewal Slip at the bottom of the last page and send it, together with your \$20 cheque or postal note (made out to "Folk Dance Australia Inc"), to the Secretary, or, if you are attending the Annual General Meeting or the FDA workshop on the 11 February 2001 - then pay on the day.

OVERSEAS MEMBERS - please note - it would be appreciated if your membership fee of AUS\$20 could be sent as an Australian Bank Draft.

 \*\*The views expressed in this magazine are those of the authors and do not necessarily reflect the views of FDA. Events publicised in this magazine are not necessarily sponsored by FDA\*\*

## NOTICE of FDA ANNUAL GENERAL MEETING

Folk Dance Australia's Annual General Meeting will be on **Sunday, 11 February 2001**, at "The Edge", cnr **King & Bray Sts, Newtown, NSW (close to St Peters station)**, commencing at 1pm.

The business will include receiving reports from the committee (President, Treasurer etc) and the TTC Graduate Sub-Committee and election of office bearers of the Association and ordinary members of the committee.

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

We would love to see members from QLD, VIC, SA, WA, NT and the ACT attend the AGM. If accommodation is required, please contact Debbie Hotchkis or other members of the committee for billeting.

## FDA CONTACTS

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*If you must choose between two evils, pick the one you've never tried before.*

## NOTE from the EDITOR

To say thanks to those of you who contributed throughout the year to "Footnotes" - either by way of reports, articles or suggestions.

Keep up the contributions in 2001, have great Christmas and New Year celebrations and see you at the AGM!

**Maureen Petherick**



## CAVORT with COPYRIGHT ©

When we play our CDs and tapes at classes, we probably focus on the rhythm, the phrasing, how well we are explaining or learning the steps, etc, and possibly never spare a thought about the issue of *copyright infringements* - that is, until we get a letter from an organisation like APRA, as happened to a group in Perth just recently!

© **What is copyright?** “Copyright is the exclusive right given by law for a term of years to an author, designer, etc, or his assignee, to make copies or give performances of his original work” (The Concise Oxford Dictionary, 1982).

There is no system of registration for copyright in Australia - copyright protection comes into force once the “work” has been created, and is both *free and automatic* to the originator or copyright owner. However, the regulation of copyright is covered by the Commonwealth Copyright Act, 1968. Under this Act, permission is required from the copyright owners if you wish to reproduce, perform, or play the work in public. Note that copyright only applies on a piece of music for 50 years after the death of the originator, or, for a recording, from the end of the calendar year in which the recording was first published, after which the “composition” then becomes part of the public domain. However, a new arrangement of a traditional tune can be construed as a new composition and, therefore, copyright is granted to the arranger.

There are *two exceptions* under which copyright material may be used without permission:

- In fair dealing for the purpose of research
- When used by a teacher or participant (student) in the course of educational instruction in class, provided that the instruction is not given for profit and the audience is limited to people taking part in the instruction (s28, Commonwealth Copyright Act, 1968). This last clause refers to schools and universities, where the music is used as part of the curriculum.

© **Who are APRA?** They are the *Australasian Performing Rights Association Ltd*, set up in 1926 to look after the specific rights given to their members (composers and songwriters) when their musical scores are broadcast or performed in public (ie, APRA administers the right to **perform**).

© **Who are AMCOS?** They are the *Australasian Mechanical Copyright Owners Society*, [licensing arm of the Australian Music Publishers Association Ltd (AMPAL)] and administer the right to **copy** the music (either as a manuscript, tape, CD, etc) of their members.

© **Who are PCCA?** They are the *Phonographic Performing Company of Australia*, established in 1969 by Australian record companies, and collect fees for the holders of the performing right in recorded music (mostly record companies) for public performances of their music (ie, they administer the right to **play** recorded performances).

© **What do these organisations do?** Their essential role is to administer certain rights given by their members – each society can authorise the use of their members’ copyright material through relevant licence schemes. When the copyright owner is registered with APRA, AMCOS or PCCA (or one of their affiliated overseas bodies) then permission to use the owner’s work is automatically granted on the payment of appropriate blanket licence fees to each of those organisations. Licence fees collected by APRA, AMCOS and PCCA are returned to the relevant copyright owners in the form of royalties.

Representation by APRA, AMCOS and PCCA is restricted to: members who register directly with them, to citizens, residents, nationals or incorporated bodies registered in countries covered by reciprocal agreements [ie, countries listed in “Schedule 3” of the Copyright (International Protection) Regulations], and to recordings made in a “Schedule 3” country.

The list of Schedule 3 countries is continually being added to, but information from PCCA lists: Argentina, Austria, Bahamas, Bangladesh, Barbados, Bolivia, Brazil, Chile, Colombia, Costa Rica, Czechoslovakia, Denmark, Dominican Republic, Ecuador, Fiji, Finland, Germany, Greece, Guatemala, Guinea, Holy See, Honduras, Iceland, India, Ireland, Israel, Italy, Jamaica, Liechtenstein, Mauritius, New Zealand, Norway, Pakistan, Panama, Paraguay, Philippines, Poland, Romania, Spain, Sweden, Thailand, Turkey, USSR, Great Britain & Northern Ireland and Uruguay. (APRA’s website – see details below – may contain a more up-to-date list). *Note that the PCCA list does not mention the Balkans, Canada, France, Netherlands, and the USA. Any music recorded or published by someone from and in one of these countries not on Schedule 3 would not be covered by APRA, AMCOS or PCCA.*

© **What licences are available?** There are licences for most situations: here are some. For PCCA, owners of halls who offer their halls for public hire, where the “public” are likely to use music, are able to get a licence (Tariff “H”), which cover groups playing recorded music in the hall. (APRA have Licence “GNH” available to hall owners, which, in limited circumstances, also covers groups). Part of the cost of hall hire would include a proportion of the licence fees.

If the hall owner is not licensed, then groups can take out licences (PCCA = Tariff “D”, APRA = “GND”, etc), which cover the use of protected sound recordings in Dance Studios by dance instructors and line dance instructors. Fees for the Dance Studios Licence (seems to include us) are calculated on the number of days per week that classes are held, eg, 1 day per week = \$47.74 per year (PCCA Tariff “D”) and \$47.29 (APRA Tariff “GND”) – includes GST. If classes are held for more than one day, then for each additional day of operation per week add \$23.87 per day (PCCA) and \$23.65 (APRA).

If the group also needs to be licensed for performances in and away from the hall, then there’s PCCA Licence “DD” for Live Performance Groups and Dance Companies (PCCA, cost of \$91.74 per group, per

annum) or the PPCA "General Licence", Tariff A (for school or church concerts and open air events, including carnivals, fetes, etc) with an annual fee of \$97.24, or, for single events, \$42.35 and APRA's "Permit" Licence, base rate \$38.50 for a small, single event (more for a larger event, of course).

An important point to remember is that the licences issued by PPCA and AMCOS are *non-exclusive*. That means that you are still entitled under the Act to approach the artists (originators) and recording companies directly to obtain permission for specific compositions and recordings – but permission must still be granted *before* the use of the music. Apparently, from discussion with an APRA representative, APRA licences are *exclusive* – you must deal with APRA directly, not the registered artist.

### © *So where does this leave FDA folk dance teachers and groups?*

#### **For your classes:**

- Although most of the music we use was "composed" several hundred, if not thousands, of years ago and has definitely outlived the originators by more than 50 years (Israeli music in the main will be an obvious exception), it will still potentially be caught by copyright because of the "arranger" or the recording date.
- Each group must find out whether your hall owner is licensed (contact both APRA and PPCA, as below). For example, the "Edge", where FDA holds most of its workshops, is licensed. If your hall owner is licensed, then you are covered. If the hall owner is not licensed, then you need to find out if the copyright owners (composer or arranger and record company) of the music you are using are registered with APRA and PCCA (or associated with a Schedule 3 country) – again, contact APRA and PPCA. If any copyright owner *is* registered with APRA, PPCA or associated with a Schedule 3 country, then each group needs to be "licensed" with APRA and PPCA to use their music. If any copyright owner *is not* registered with APRA, PPCA or associated with a Schedule 3 country, then the group should contact that person or company directly for permission to use their music. Obviously, for taped music that has no musicians list or recording details, permission will be impossible to obtain.

#### **For your performances:**

- As far as our "performances" go, it would seem from discussions with APRA, that folk dancing demonstrations in nursing homes, old people's homes, hospitals, and other similar "domestic" premises would be considered not "public" use of the music, and, therefore, do not require a licence. The same interpretation is not accepted by PPCA – however, a representative from PPCA thinks it is likely that the nursing home, hospital, etc is itself licenced, which would cover your group's performance there (check with PPCA or the nursing home, etc).

- For demonstrations at school fetes, local council festival days, multicultural days, etc, it is the responsibility of the event organiser to pay the copyright licence fees or arrange copyright permission, not the performing group.
- That leaves our Christmas/Birthday Parties. Even if the only people who attend are members of your group (eg, no friends and relatives), this is still considered "in public" if the party is not in your lounge room / at your home and, therefore, you need copyright licences that cover events (assuming the music you use is registered in Australia or from a Schedule 3 country).

You can obtain more information from  
**APRA:** phone:- 1800 882 772, or email:  
[licence@apra.com.au](mailto:licence@apra.com.au) , website:  
<http://www.apra.com.au>

**AMCOS:** phone within Australia: 02 9935 7700, NZ:  
09 309 4258, email: [info@amcos.com.au](mailto:info@amcos.com.au) , website:  
<http://www.amcos.com.au> ;

**PPCA:** phone 02 9267 7877, email: [ppca@ppca.com.au](mailto:ppca@ppca.com.au)  
; website: <http://www.pcca.com.au> ;

**Copyright Council of Australia:** website:  
<http://www.copyright.org.au> ;

**Business Licence Information Service** (Department of Fair Trading), phone 1800 463 976.

### © **Copyright Licences**

If you determine that copyright licences from APRA, PPCA and/or AMCOS apply to you or your group and would like FDA to negotiate with these licencing bodies on behalf of its members and/or folk dance groups, then we would be able to provide you with discounted licencing fees. Contact Kaye Laurendet, 02 9528 4813 or email: [liz@pnc.com.au](mailto:liz@pnc.com.au) if you are interested.

# Kitka Design

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Free site hosting arranged if necessary.

Phone: 0414 874 649 or

email: [kitka@webone.com.au](mailto:kitka@webone.com.au)

See the FDA site at

<http://www.geocities.com/Vienna/4677>

created by Kitka Design!

(Other URLs available on request)

**Remember:**

*A closed mouth gathers no feet.*

## STOP PRESS: GRANTS

Footnotes has just received information about the Sydney Grants Scheme, administered by NSW Sport and Recreation and available to Active Australia Providers and Active Australia Schools Network. Being an Active Australia Provider, FDA is entitled to apply for a grant, which have been capped at \$3,000 for each project.

The Project must introduce or expand physical activity opportunities in the community. As it is a "development" scheme, the grant should assist in a project that has a longer term benefit (e.g., going to weekly, fortnightly or monthly folk dance sessions has, of course, a long term benefit for participants!). The Project could begin about February, and must finish before 30<sup>th</sup> June, 2001.

So, if you have been thinking about starting up a new folk dance group or planning to expand your current group/s within the Sydney Region in 2001, then FDA may be able to get a grant to assist you with your "project".

What you need to do:

- Contact organisations within your community, eg, Area Health Services, schools, other state departments, Sydney Sport and Recreation Regional Office, local councils, recreation associations and clubs, etc. Explain that you are wanting to introduce a new activity (folk dancing) on a trial basis with a view to providing a long-term opportunity (as in classes on a weekly, fortnightly, or monthly basis).
- Explain to them that the "trial" is for a limited duration (you can decide with them how long your trial should be – once only session to a "mimi-series", perhaps with a theme or a catchy phrase for a title)
- Ask your organisation/club/s to survey their members for those interested or identify numbers of clients who would most benefit from the social contact and physical activity that folk dancing provides, explaining that you can adjust the level of activity to suit the age and mobility of the participants – from children to old folk, etc as appropriate.
- Report to FDA about your proposed project (the "trial"). Include where possible: the Name of your Project (something catchy if you can), a Description of the Project, including what, where, when, the length and format of the "trial", Aim and Objectives of the Project, eg, "to improve the mobility of older adults by providing safe, enjoyable and gentle exercise in the form of folk dancing", etc, etc, and including how your project (trial) will lead to a longer term benefit, and Evaluation Criteria (ie, how we will know your project has met its objectives – or been successful, eg "by a survey of participants ..." commenting on their increased mobility – subjective analysis, and/or "survey of carers/teachers/ health workers ..., "by numbers of attendees", - objective analysis), who will be the \*EEO (see below) Focus or target of your group/s, what Contribution (if any) will be made by an organisation/club (don't include FDA!), your

Estimate of Project Costs, eg, hall hire, advertising, cost of your proposed teaching time (your \$ per hour x number of hours), travel to & from venue, hire of CD /tape recorder /microphone, pro-rata insurance costs, administration (phone, stamps, printing costs for flyers). Cost cannot include capital costs, eg, buying equipment, or interstate or international travel! Another restriction on costs is that no more than 50% of the total cost of the project can relate to the employment of staff.

FDA's application for the grant (on your behalf) must be received by the NSW Dept of Sport and Recreation by 21<sup>st</sup> December, 2000, so there's not much time. Send your report to Kaye Laurendet, 127 Woronora Cres, COMO WEST, 2226 or email to liz@pnc.com.au no later than 14<sup>th</sup> December, 2000.

*\*EEO groups include women, youth, people with a disability, older adults, people from a culturally diverse background, Aborindian and Torres Strait Islanders, people from remote or rural communities.*

### Definitions:

16.5 feet in the Twilight Zone: 1 Rod Sterling;  
Half of a large intestine: 1 semicolon;  
Basic unit of laryngitis: 1 hoarse power;  
Shortest distance between two jokes: A straight line.

## TEACHERS' CORNER

When programming your dances or setting theme parties for the next term, you may wish to keep in mind the following Dates of Celebration:

Jan 1	Australian Centennial of Federation (1901)
Jan 7	Historical Orthodox Christmas
Jan 22	Ukrainian Independence Day
Jan 24	Chinese New Year (Year of the Snake)
Jan 25	Robert Burns Birthday
Jan 26	Australia Day
Feb 4	Independence Day, Sri Lanka
Feb 6	NZ National Day
Feb 14	St Valentine's Day
Feb 16	Lithuanian Independence Day
Feb 24	National day, Estonia
Mar 6	Ghana Independence Day
Mar 8	International Women's Day
Mar 9	Purim (Jewish/ Israeli)
Mar 11	Grandparents' Day (for the oldies!)
Mar 12	National day, Mauritius
Mar 15	National day, Hungary
Mar 17	St Patrick's Day
Mar 20	Autumn Equinox
Mar 25	National Day, Greece and Belorussia
Apr 1	April Fool's Day
Apr 7	World Health Day
Apr 8	Passover (Jewish)
Apr 15	Orthodox Easter / Easter Day
Apr 16	National day, Denmark

## Workshops for 2000

We have had five very enjoyable Folk Dance Australia workshops this year.

We began in February with a Romanian workshop with Ray Richardson from the Blue Mountains. Ray revised a few dances of old and taught us some lovely new ones. May brought us Hungarian dance with Gary Dawson and Jenny Dorman, who taught a simple, but beautiful, partner dance, Oreges and circle dance from Moldva and Galgamenti. Gary showed us an old black and white video of village folk dancing out in the field.

July was a Russian workshop with Wanda Wojtulewicz-Levine. A delight to watch and learn some typically Russian dances, and hear a little of Wanda's experiences in Moscow.

October was the time to be treated to Koce's dance skills and some insight into his culture and origins of the dances, with their beautiful Macedonian rhythms.

November gave us Natalie Zabek, who taught us some of her country's Croatian dances, as well as choreography.

Hope you enjoyed the dancing.



Sandra Bassetti

FDA Workshop Co-ordinator

### "Let's Go To The Left!!"

(Haj'd na livo)

Our Croatian workshop with Natalie Zabek was on a very warm day, and full of costumes, dances, stories and language. Natalie is a lovely teacher. She taught us dances from 3 different regions: Slavonija, Podravina and Posavina.

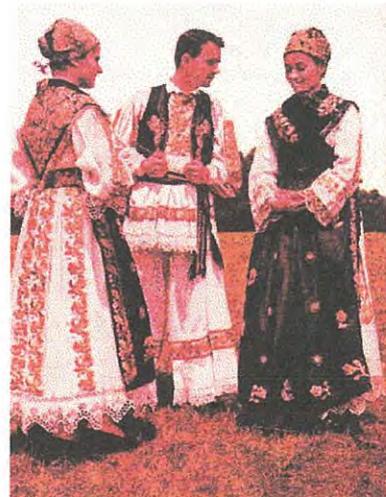
The afternoon's dances were from Podravina, with a markedly Hungarian influence. Here, boots are worn instead of *opanke*, and dance props include a hanky, a bottle and a rolling pin ... now, brides, don't forget to kick over the bottle if you want to have a son ...

We also learned how to be polite to granny "*Baka*" or to call her an old bag "*Baba*". And how to jump to make the corn grow high "*Ducec*", to hop "*Poskok*", to run "*Tranje*", to walk "*Setnja*" (hey, it's starting to make sense!) and of course to shake "*Drmes*". And it was nice to finally know the translation of Kalandara - "...the old bats (*Baba*) tell me that everyone in the kolo is/are scoundrels!..." Another translation that amused us was from the dance called *Mista*; - the song went;- "Hey, you over there! I'm going to start talking to you, and I'm going to give you a headache!"

In the afternoon, Natalie's mother, Anna, came to help display and explain the wonderful costumes. I've seen beautiful costumes before, but these ones really made me *gasp*.

Incredibly, the ankle-length white skirt with heavy red embroidery down the back was for working in the fields picking potatoes! Anna said that the colour red was used to protect the wearer from evil - and the tiny mirrors sewn into a woollen-lined leather vest were to reflect any curse or evil away.

The men's costumes ("*Nosnje*" for both sexes) were equally exquisite, with detailed cut-lace at the edges. Natalie's young male dancers, having less fiddly *nosnje*



than the girls, had the job of folding the skirts into their pleats after performances.

We watched Anna pleating a skirt for storage, and it certainly looks like an artform in itself. The pleats have an important influence on the dance style - as Anna said, "The costumes bounce with the dance." Girls dance sway-backed and with front-basket hold to display their embroidered pleats to best advantage.



We danced to a taped accordion, but traditionally, it would have been to a *tamburista* (a small mandoline-guitar), a guitar and a double bass. Our dances at the workshop had the "hands-on-hips" with the fingers pointing forward for girls, and boys holding their own elbows behind their backs, but in Istra and Dubrovnik, the hip-hold for girls is "broken wrist", or fingers pointing backwards with palms facing upwards. In Slavonija, the boys can hold the lapels of their black vest - it's much easier than crossing behind, I think. One of the dances we learned from the Posavina region was *Staro Sito* ("Old Sieve"). The region is named for the river Sava, and is a flat, crop-growing country. If my scribbled notes are right, the Posavinan dances use the *back* basket-hold (called basket-weave by Natalie), and those from Slavonija use the *front* basket hold. (P.S...guess where Marco Polo was born??)



Jo Barrett (NSW)

## Concerns for Bulgarian Culture

The Koprística festival was wonderful again this year, as reported in the last issue of Footnotes, and one nice side-effect is that it draws people with similar interests from many countries. I attended the Balkanfolk seminar, held in Koprística this year with an enrolment of over 120 from 18 countries, spread over 2 weeks. There were choices of classes in any of the traditional instruments, singing, language, or dances from Bulgaria, Macedonia, Romania or Serbia, all with excellent teachers and live music. Our own resident band, who were also the teachers of the instrument classes, played excellent music for dancing every evening, and in fact were a drawcard for much of the festival during the height of activities.

But behind all of this spectacle and excitement, the real state of Bulgarian folklore at the moment is very worrying, and quite sad. Bulgaria, with its newfound freedom of the last 10 years, has been flooded with all kinds of foreign and commercial influences in music, which the young people are eagerly lapping up, and providing a market for their own home-grown versions. "Pop-folk" is in, and traditional folk is definitely out at the moment.

Before Koprística, I stayed for a month with friends, he a professional gaida player, and she a former dancer with a Sofia-based folklore ensemble of international repute. He is a great player, and yet has considered giving up the gaida for other work because there is just not enough demand for traditional folk musicians. Government funding for many of the ensembles has been reduced or withdrawn, resulting in a lot of them closing down. Many folk musicians are changing to instruments such as keyboard or electric guitar, just to make a living, or else leaving Bulgaria for other countries like the US, Canada, or other parts of Europe.

I saw quite a bit of television while at my friends' place (I'm not ashamed to say, it's a great way of improving language skills). It was possible to find 1 or 2 short timeslots per day of traditional music and dance, often from some festival, which were great – but hour after incessant hour each day of "pop-folk", usually consisting of some scantily-clad female body writhing to pop-music, usually of Rom, Greek, Turkish (anything but Bulgarian) origin. The music itself is sometimes not bad for what it is, but mostly boring and repetitious, and the sad thing is that it is so largely replacing the beautiful traditional music and dance that have for so long been Bulgaria's unique heritage. On occasions, the video-clips included dancers in traditional costume dancing a horo, which often itself was bopped up to fit the image. It struck me as rather ironic when you consider the pains we go to sometimes in our dance clubs, as non-natives, to preserve their traditional style.

My friend on one occasion was asked to play at a concert for the local FM radio station. The band of 5, in folk costume, was on stage ready to play after a series of speeches, when the DJ decided to play something for the youngsters at the front of the crowd to bop to. This went on and on, until my friend's band finally walked off in disgust – and no-one even seemed to notice. His comment to me – "Rae, now you see the real Bulgaria today".

Musicians at the local Mehana (folk restaurant) no longer get bookings. The Mehana waits to see if enough people come to eat, then phones the musicians to come and play. We went one Friday night when the Mehana had called the musicians because there were bookings. When the bookings didn't materialise the music was cancelled, even though the musicians had come and set up to play. A couple of hours later (10pm) when some more customers arrived, the Mehana then asked the musicians to play. But they were only paid for the time they played, and if they had ended up not playing they would not have been paid at all, even though they had come at the request of the Mehana. How can folk musicians survive in this climate? I really don't know – right now there is very little support from either the government or the people. It is difficult for the restaurants too. Only a year ago at the same Mehana it was crowded and we danced all night. But my friends commented that people now just don't have money to eat out.

For so long, Bulgarian music was subjected to the "tunnel-vision" of a very restrictive regime which funded and developed traditional folklore as a nationalistic and educational medium, and denied access or expression of other forms, such as "corruptive" western influences, and internally, anything that was not considered "pure" Bulgarian, such as gypsy music. Now that everything is suddenly available, it's almost "anything goes", and in the process their own traditional heritage is in danger of being overrun.

If it comes down to straight economics, the government is certainly not capitalising on the tourist potential of their folklore. Many of us know, for example, how difficult it is for the average traveller without contacts to get information on the Koprística festival (and others) – and there is actually no charge for such an amazing gathering of village groups from throughout the country (although they tried this year but didn't get it together to collect an admission fee). Meanwhile we should take every opportunity to impress on them how highly their traditional music, song and dance are regarded by many people throughout the world. For example, when applying for a visa (which is necessary for a stay of over 30 days), I make sure when filling in the "Reason for Visit" that I mention study of folklore, or attendance at festivals or seminars, rather than just saying "holiday". We can only hope that this present situation is the extreme of an over-reaction to past restrictions, and that they will recognise and support the beauty of their own folk heritage before it is too late.



Rae Marham (SA)



## Multiculture is Alive

- in Penrith!

The Penrith (NSW) Valley Multicultural Festival on Saturday 16<sup>th</sup> September, 2000, brought Penrith alive with the flavour of many cultures through music, song, dance and stalls. The Festival was funded by Ethnic Affairs Commission of NSW and Penrith City Council as part of the NSW Olympic Street Festival Program.

On the Westbus High Street Stage, Bundahbunna Miyumba welcomed the world to Darug land through Aboriginal dance. Western Sydney Fil-Oz presented music and dance, involving audiences members who tried their skills at avoiding clashing bamboo logs in a traditional Philippine dance, following the dynamic Korean percussion group Seh Sek Hoi and Fil Seniors Choir. A Tongan band then set the street rocking. The Greek Community Dance Group, based in St Marys, proved very popular. The large group performed both on the stage and on the street and again involved members of the audience, teaching them Zorba's Dance. Fasil Istanbul, presenting a program of classical Turkish music and song, delighted the audience before the Tongan Friendly Island Youth Group closed the program with song and dance.

In beautiful Memory Park, Kaleva presented music and dance from Finland before the Croatian Folkloric Group Braca Radic took over the stage and the grassed area in front with a varied program of traditional dance and music.



**Members of Croatian Folkloric Group Braca Radic performing in Memory Park, Penrith**

The Sound of Ara Ura vigorously performed Cook Island dance and music, followed by the women of Celtic Pride with Irish dance.

The Torres Strait Islander group presented traditional stories and songs, followed by an energetic performance from the Philippine Australia Musical Band and Talent Organisation.

Irisi Jusakos, a belly dancer with eight years experience, teaches in St Marys. She delighted afternoon audiences with a solo performance.

The last group to perform were Croatian Folkloric Group Bosna, also based in St Marys.

The colourful and authentic costumes and the flavour of traditional song, dance and food, complemented Penrith's international ambience during the Olympic Games.



**Ray Richardson (NSW)**

## RESOURCES for SALE by FDA

**By Jim Battison**

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

**By André van de Plas:**

International Folk Dances for Adults.

*Book & cassette.*

1989 - 1998 tours. \$12 set.

1999 & 2000 tours \$25 set.

*Book & CD*

2000 tour \$30 set

*Videos.*

1989 - 2000 tours. \$35 each.

International Folk Dances for Children.

*Book & cassette.*

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

*Book & CD*

2000 tour \$35 set

*Videos of Children's Dances:*

2000 tour \$35 each

Easy Dances

*Cassette and booklet* \$12 set

**By Yves Moreau:**

Balkan & International Folk Dances.

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

'Ajde Na Horo' 20 Bulgarian Folk Dance Favourites. Recorded in Bulgaria under the supervision of Jaap Leegwater and Yves.

*Book & cassette* \$25 set.

Add \$5 to above prices for postage.

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

**Please Note:** Prices quoted above are for FDA members. Non-members please add \$5 to cost of each item.

All resources available through Kaye Lauredet, 127 Woronora Cres, COMO WEST 2226

## ADVERTISING IN FOOTNOTES

For non-members: Full page \$40; .cost for other sizes are available on a pro-rata basis. This service is available free for members in the interest of promoting folk dancing.

Anyone wishing to advertise in Footnotes please contact the Editor on 02 4724 0837 or email:

[liz@pnc.com.au](mailto:liz@pnc.com.au) .

## APOLOGY to Liz Hull

In the October issue of Footnotes, I inadvertently omitted to acknowledge **Liz Hull**, from NSW, as the author of the delightful article "I Was There!", about her impressions of Bulgaria and Belčo Stanev's Dance Seminar. Please accept my apology.

*Maureen Petherick, Footnotes Editor.*

## Local Events

### **FDA Bulgarian Workshop, 11 February 2001**

Chris Wild cannot resist the attraction of Bulgaria and has increased her repertoire again with dances from her visit to Kopristsica and Belco Stanev's seminar last July and August. Join her as she presents some of these exciting dances at

**Time** 10am – 12.30pm

**Place:** The Edge, cnr Bray & King Sts  
Newtown South (near St Peters Station)  
Sydney

**Cost:** \$12 (\$10 concession for members)

Morning Workshop only – but bring your lunch, eat it while you watch the video that Chris Wild filmed in Bulgaria and stay for the AGM.

### **FDA Annual General Meeting 2001**

You are invited to the FDA AGM - come and participate and share your ideas.

**When:** Sunday, 11/02/2001

**Time** 1pm

**Place:** The Edge, cnr Bray & King Sts  
Newtown South (near St Peters Station)  
Sydney

**Cost** Free!

## International Events

### **Prague Festival Premie Tanec – April 2001**

Your group is invited to participate in the "Prague Festival PREMIE TANEC - Dance & Theatre Prize 2001". This festival will be held from **25th April to 1st May 2001**. Although it is a dance competition, the main focus will be the DANCE.

If you require any kind of information about our organisation or the festival, please contact us at Headquarters Address, via Ugo La Malfa n.2 / 47020 Montiano (FO) Italy, phone 00390547 51299, Mobile. 0039335 6141846. The Prague Office contact is: Za Hanspaukou 856/5 16000 Prague 6. Czech Republic, Czech phone and fax : 0042 02 3113331 or check our website [www.dancefestival.it](http://www.dancefestival.it), e-mail: [dancefestival@dancefestival.it](mailto:dancefestival@dancefestival.it), [praga@linknet.it](mailto:praga@linknet.it). Awards cover many areas of dance, including Awards for the best "Folk, Historic and Dance/Theatrical Performance"

### **Dance Grand Prix 'Italia 2001' June, 2001**

Tersicore are pleased to invite your dance group to participate at the "Dance Grand Prix Italia 2001" which will be held from **June 20<sup>th</sup> through to June 25<sup>th</sup> 2001** in Italy.

Theatre space will be given to participants to perform as they compete for prizes in the various categories of the "Dance Grand Prix Italia 2001".

Cost includes breakfast and dinner, all transportation (bus, Italian driver and speaking guide), total insurance cover, a day in Venice and Florence and a day in a private beach with all comforts!

The festival participants and international guests will perform for notable experts from the world of culture and media representatives.

The closing ceremony and awarding of the "Dance Grand Prix Italia 2001" will be held on June 25<sup>th</sup> at the Theatre of Cesena.

For more details, contact Giorgio Mordenti, Director Associazione "Tersicore", via Ugo La Malfa 2 Montiano 47020 Italy. TEL./FAX 0547 51299  
[www.dancefestival.it](http://www.dancefestival.it) e-mail [praga@linknet.it](mailto:praga@linknet.it).

### **Balkanfolk 2001 14 July, 2001**

Rae marnham has just heard from Balkanfolk that, by popular request, they have changed earlier plans for Balkanfolk 2001. After an enjoyable seminar this year (2000) in Kopristsica, but a few problems, mainly to do with the scattered accommodation, they have decided to return to Pamporovo for Balkanfolk 2001. This is a beautiful setting in the Rhodope Mountains in the central south region of Bulgaria.

The dates will be 14th - 27th July, 2001. For more details, contact Rae Marnham on 08 8356-2172 or email her at: [marnham.rae@saugov.sa.gov.au](mailto:marnham.rae@saugov.sa.gov.au)

### **Greek Dance Seminar, July 29, 2001**

The seminar for Greek traditional dances and songs will be held in Nea Aghialos from July 29<sup>th</sup> to August 8<sup>th</sup>, 2001.

The teachers will be Kyriakos Moisidis (from Prochoma, Thessaloniki), Damianos Charalabidis (Bulis) (from Oreikastro, Thessaloniki) and Yannis Amaradidis (from Thassos). There will be 4 – 5 hours of lessons each day, live music and video taped examples. In addition to dance lessons from various regions in Greece, Yannis Amaradidis will also display and explain the costumes worn in the same regions. The participants will also have the opportunity to dance at a local *panigiria*, see performances of dance groups from other regions of Greece and join bus tours to Meteora, Pilio, etc.

The cost for the 11 days is US\$610 (deposit of US\$130 to be paid by 31 May 2001) and includes accommodation at the beachfront hotel "Protesilaos", breakfast and dinner, notes about the dances and songs, pictures of the costumes and a CD of the music.

One can get to Nea Aghialos from Athens or Thessaloniki by bus or train to Volos, and then by local bus.

For more information, contact Kyriakos Moisidis, Ypsiladou 42, 55337, Triadria, Greece or email: [krksm@hotmail.com](mailto:krksm@hotmail.com)

### ***Time is precious***

To realize the value of one year, ask a student who has failed a final exam.

To realize the value of one month, ask a mother who has given birth to a premature baby.

**To realize the value of one week, ask an editor of a weekly newspaper (or Footnotes!).**

To realize the value of one hour, ask the lovers who are waiting to meet.

To realize the value of one minute, ask a person who has missed the train, bus or plane.

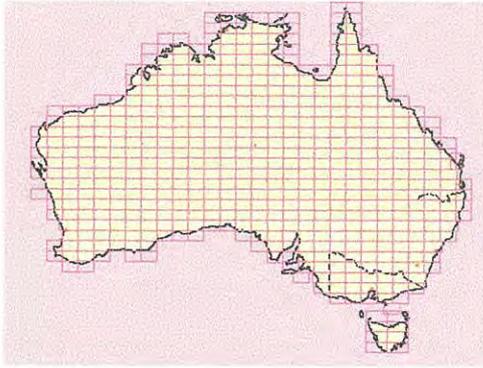
To realize the value of one second, ask a person who has survived an accident.

To realize the value of one millisecond, ask the person who has won a silver medal in the Olympics.

*Treasure every moment you have.*

# AROUND AUSTRALIA

-the year in review



## ACT

**Canberra International Folk Dance Association (CIFDA)** – still on Wednesday nights at the Hughes Community Centre on the Southside.

As Summer approaches, people are coming out of hibernation and we are dancing with renewed enthusiasm and increasing numbers. Travellers have returned – Margaret P from everywhere and with new dances from Bulgaria; Reet had some exciting times with alpacas and mountaineering in South America; Ailsa climbed among the Rockies and met a bear or two; Elizabeth returned safely from Zimbabwe and has since had a very successful cataract operation; Carol has almost forgotten how warm it can be in Queensland in the winter; Margaret W had an interesting and moving time in Eastern Europe and enjoyed folkdance performances in Hungary, Poland, and the Czech Republic, even the horses dance; Diane had a successful business trip to Malaysia but unfortunately it coincided with André's annual workshop in Bowral.

CIFDA was well represented at the workshop and it was full-on for everyone, perhaps with some nostalgia as this is probably the last time we will be able to stay in "Fawltly Towers", as Annesley is being converted to retirement homes. This year it was the hot water that let us down! An extra plus was meeting Sue (Wright) from the Brisbane group that our Doris dances with when she is sun-lighting in Queensland, but right now we have her until Christmas.

We are planning a fun Christmas party with performances and LIVE MUSIC and, with Mary at the helm, it will be lively! Also on the drawing board are plans to celebrate CIFDA's 25th anniversary next year. Yes, we did start in 1976, at the initiative of Sue (Wild) Miller, and a few of our members can remember every dance we've ever learnt!

**Margaret Weeden** 📞📞

**Folk Dance Canberra.** This year has again passed in a flurry of events and activities ranging from performances at festivals and community events, attending local and interstate workshops, running socials, putting on our Come and Try Days and organising a Romanian Cultural Day (with workshop) with the support of the Romanian Embassy and the ACT Department of Multicultural Affairs. We also ran a term

of Turkish dance classes in partnership with the Turkish Australian Social and Cultural Activities Association which we hope to continue next year.

It is absolute heaven having our own hall and being able to come and go as we like, store our equipment and costumes there and, most important of all, being our own boss. We use the hall from Mondays to Thursdays for daytime and evening classes and weekends for special events. We also hire it out to the Welsh and Cornish Associations on Friday evenings and other community groups throughout the year when it's available.

Our committee is enthusiastic and we are constantly planning and trying new ideas and initiatives (most seem to work). We try to be as pro-active as possible and enjoy a challenge. Our association is run very much like a "business" these days - it's a real learning curve but fantastic experience.

Membership is currently approximately 80 adults who attend our various classes each week and 30 children from 3 to 13 years of age who attend our children's classes. Not all dancers join the association but most do these days. (We've found that funding bodies like to know membership numbers, so the more dancers who become members the better). We are improving our knowledge and expertise in relation to grants and funding and this year we've been successful in obtaining funding from the Bureau of Sport and Recreation, Active Australia, the ACT Department of Multicultural Affairs, Women, Sport and Recreation in the ACT and Healthpact. Most grants require us to match 50% of the expenses. Of course running our folk dancing association along business lines which includes paying teachers' wages, public liability and worker's compensation insurance, copyright licence fees, administration and lease costs for the hall and First Aid training, means we need a turnover of about \$28,000 annually (100 people per week) to be able to make a profit after all expenses are paid and still be enjoying it. (Now there's a challenge for you). We even have a volunteer to take over the Treasurer's job next year.

Well, like everyone else around Australia, we're now beginning to prepare for our Christmas Party (does anyone out there have half a dozen Chinese pigtailed which we can wear with our new Chinese costumes?)

Merry Christmas and a Happy New Year to everyone.

**Christine Battison** 📞📞📞

**Earthy Delights.** Aylwen, myself, and the band Earthly Delights have had a very busy year of dance. Besides getting people to dance at dozens of weddings, parties, conventions, evening courses, and festivals (indeed, often being called on to generate spontaneous public participatory dance in city squares during the Olympics and between garden beds during Canberra's flower festival), we had a lot of fun putting on dedicated second-Saturday-of-the-month public dances at St. John's Church Hall in Reid, Canberra.

On the Sunday afternoon the week before each dance Aylwen and I also offered a free workshop previewing planned dances. This combination worked well - with those coming for the workshops not only getting more

out of the Saturday night dances but also helping other people get more out of them as well.

Each month, beside a mixture of dances which I have choreographed in different styles to match original musical compositions, we had a feature theme. In March at our packed 'Medieval Bushdance' we did a lot of Arbeau and Playford dances. In April we featured dance games - 19th century ballroom ones and my giant Chess Dance which simultaneously obeys all the rules of both 17th English Country Dancing and chess (we unrolled in the middle of the hall the giant 5x5m vinyl chess board which Aylwen and I made- and had 32 people dance all over it!). In May the theme was quadrilles (in all styles) and in June it was contra dances. In July, at our 'Mid-Winter Masquerade, we featured polkas (and a lot of people also came to the workshop to learn how to put a bit more passion and variety into their polka). In August we workshoped waltz variants on the Sunday before sampling folk and ballroom dances from Central Europe at 'Strauss's Other Ball' on the Saturday (though happy to play the wild Hungarian music, I left the classy Strauss sets to my classically trained colleagues to play and had the treat of dancing to it). In September we brought out the Chess Dance again (and even got the progressive version to work fabulously well) and in October we had a Spring Frolic. In November, we had a big crowd along for the launch of our new 4 CD set and dance/tune book *The Lost Dances of Earthly Delights*.

We're going to finish the year with a big Masquerade Ball at the Albert Hall in Canberra on Sunday 10th December (see Dates for your Diary. If you would like to receive information about plans for 2001 dances and workshops, please contact Aylwen on (02) 6281 1098 - we have some fun events in mind!

John Garden 🛎🛎

## NSW

### **Earlwood International Folk Dance**

**Group** could have as its motto, "We dance, we travel", for we receive requests to perform in suburbs and areas all around Sydney. A "must go" event on our dancing calendar is the annual Tulip Festival in Bowral in the Southern Highlands, when our own members provide the transport to get us there for a long and busy day. A lot of invitations to perform come from Nursing Homes, Friendship Clubs and Legacy House. These are the audiences we most enjoy - friendly folk who quite often ask us back for a return visit, which is very rewarding for us. They seem to like our colourful costumes, too. This year we've welcomed 3 new members, one of whom was in the audience at one of our Legacy House performances and decided there and then to join our group. For details about our classes, please see What's on Where..

Pam Burden 🛎🛎

**Bankstown Older Women's Wellness Centre (BOWWC).** As a form of gentle exercise which is addictive as well as being good for you, international folk dancing is hard to beat, isn't it? That's why, for the first hour, you'll find Gabrielle leading a group of cheeky and cheerful women through lovely

accessible flowing dances, and I follow on with slightly more complex dances, including English Country. The formations of the English dances are a bit of a challenge, but everyone goes into them with a sense of humour, and many a good laugh has resulted from a "stuff-up".

The group started with me in 1999. During the later part of the year, I left them in the capable hands of Gabrielle, with support from Janette, while I went to Cyprus for 6 weeks. Before I left, we'd been discussing a costume to wear in our first "dance-out", and on my return, there they were, looking gorgeous in blouses, skirts, waistcoats and aprons, and dancing better than when I'd left. Our first event at the Women's Health Centre was a huge success, and, since then, we've danced at the BOWWC Christmas Party, International Women's Day, Senior's Week at Mott Hall, and for a busload of visitors from South Sydney Council. Some of these ladies joined in our simpler dances.

Most women's lives are full of the interruptions of family commitments and emergencies, and some of our ladies who'd been affected asked for a beginners' class as well for 2000. One of my more inspired notions was to invite Gabrielle to do this, and she gladly agreed. Her introduction of a delightful range of simple dances, taught thoroughly and with warmth and humour, has delighted us all. She has also given us a one-off belly-dance workshop, wildly successful, more wanted, and so our end-of-year celebration is featuring belly dance and circle dance - bring a scarf or veil!



**BOWWC living it up at a performance**

Next year we've already got three dance-out invitations for February and March, and, so that we don't get rusty over the long summer break, Bankstown and Sydney ladies are doing (as last January) and coming to my place for a get-together - dancing, chatting, eating and a quiz!

We thank all our lovely dancing friends and mentors out there, and look forward to many more years of spreading wellness and joy through dance.

Alita Tanswell and Gabrielle Sneddon 🛎🛎

**Amaranth Bellydance Troupe.** The year 2000 was a busy and FUN FUN FUN time for the bellydancers. Women from the West combined with those from the East to form Amaranth Bellydance Troupe. [Amaranth means an everlasting Purple flower as well as the supergrain of the Aztecs.. the name was democratically voted on from over 80 submissions, actually "The dead camels" got the first round but it was vetoed by the performers. Is this a new version/species of the 'donkey vote'?)

The group performed at the Redfern Festival before going to Canberra for the National Folk Festival. We presented two different outdoor shows as well as a workshop [attended by 100's of enthusiastic festival goers with over 95% raising their hand as first time/beginners]. The dancers, in costume, assisted in the workshop which saw all participate in a Nubian folk dance from Upper Egypt. Bellydancing reveals a lot about the folk dance traditions of the countries around the Mediterranean and their influences.

One of our themes is "The Gypsy Trail" showing various styles of gypsy dance from the Balkans, Egyptian Gawaazi, and Andalusian [Flamenco] styles. Our repertoire includes choreographed dances by Masters of Egyptian Dance Dr Mo Gaddawi, co-founder of the Reda Dance Troupe of Egypt which had the luxury of 3 years of funded research for the professional troupe, and Yousry Sharif.

A highlight for many was the Peoples Reconciliation Walk across the Sydney Harbour Bridge with 3!!! drummers providing rhythm and beat for the dancers all the way and then more around Darling Harbour. It was a memorable and moving experience to be part of such a great event!

And then The Olympics saw our dancers live on stage at Parramatta. Other performances included a Turkish Community Night at Granville and Carnivale at Merrylands.

Throughout the year the group organised fund-raising events, which resulted in more than \$1000 going to East Timor (through the Mary MacKillop Institute) and nearly \$400 for the Cancer Council.

We will conclude the year with End of Year Parties (see Dates for your Diary). All are welcome to celebrate, participate and watch performers. By popular demand we are running Summer Classes in Dec. 2000 and Jan. 2001

In 2000, I was particularly impressed and grateful that everything was kept running by the students themselves when I was suddenly in hospital and out of action for over a month following a fall down stairs in the wet weather in March. I feel truly blessed by the many life lessons I learn from my wonderful women. Who could ask for a better job than watching radiant faces enjoying the dance?

Vera Myronenko 🍷🍷🍷

**(Blue) Mountains International Folk Dance Association (MIFDA).** The year 2000 has brought changes to MIFDA in Katoomba. Bronwyn James, a key teacher and supporter, found a new job in Wollongong and was no longer able to attend our Monday night sessions. Ray and Diana both got very busy with other commitments, so the teaching workload was spread more widely, which was a good outcome for the group. MIFDA performed with Blue Labyrinth at the Carnivale night in Lawson, which was the debut for some members. We welcomed new faces towards the end of the year - three pairs of competent feet - and we hope that they will stay with us for 2001.

Ray Richardson 🍷🍷🍷



## The Carol Maddocks Folkloric Dancers 'Doors'

Some doors have hearts it seems to me,  
They open so invitingly  
You feel they are quite kind - akin  
To all the warmth you find within.  
Some doors, so weather beaten, grey  
Swing open in a listless way  
As if they wish you had not come  
Their stony silence leaves you dumb.  
Some classic doors stand closed and barred  
As if their beauty might be marred  
if any sought admittance there  
Save King or Prince or millionaire.  
Oh, may mine be a friendly door  
May all who cross the threshold o'er  
Within find sweet content and rest  
And know each was a welcomed guest.

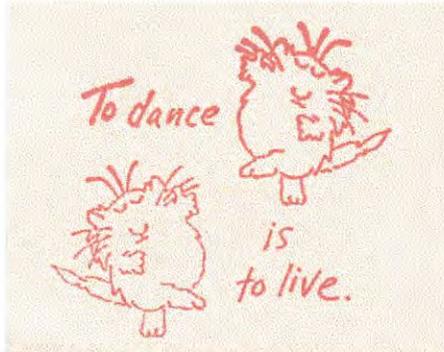
A.V. Lederer 14.6.39

Early in January, I was inspired by this poem discovered in the Passengers exhibition at the Maritime Museum, Darling Harbour. The poem was part of a display of artifacts of the Journey to Australia by the Lederer family. 'Doors' was written during the Lederer family's journey from Vienna to London and eventually Australia. It is the inspiration for the Carol Maddocks Folkloric Dancers "Doors" project for 2000/2001. Families of our dance classes and the community were encouraged to become involved and share their story with us for the project. These interviews, together with creative dance/drama technique, and the unique music of world cultures will develop our Doors 2001 Project. We hope to present Doors as a full theatrical performance during 2001 - our contribution to the Centenary Year of Federation. If members of the folk dance community would like to be involved, don't hesitate to ring me.

Through a successful 'Cultural Grant' funding application to Warringah Shire Council for the Doors Project, we had the opportunity to work with the following specialist teachers: Dianna Laska-Moore, Amadio Rubion, Wanda Wojtulewicz-Levine, Dilys Yap, Faith Jessel, and Elisha Young. The result of working with these specialist teachers, are to be presented at the end of year concerts, including November 22nd at the Dee Why RSL Club and the Pennant Hills Community Centre on Saturday 9th December at 10.00am.

At the National Folk Festival in April 2000, the Carol Maddocks Folkloric Dancers presented part of our Journeys programme. Next Easter we hope to present part of our Doors project as a lead up to our full production in August/September, 2001.

Carol Maddocks 🍷🍷🍷



### **Southern Highlands Folk Dance Circle**

**[Bowral].** The Bowral class is predominantly promoted as a gentle exercise class, with a difference, to over fifties, and run by Occupational Therapist, Margaret Connor. It has been going for seven years since Margaret moved to Bowral from Sydney. The group enjoys performing for Nursing Homes and Hostel residents and always tries to involve the residents where possible. The group has even travelled to Wollongong, Camden and Goulburn to perform. Senior citizens week is another opportunity for the group to "strut their stuff" and show what healthy seniors can do. In the last two years, Margaret has also worked with Council to run a Seniors' Community Dance. There is a dance hall culture that is still strong in the villages in the Southern Highlands, where people go to the different village halls almost each weekend. As a spin-off from the International Year of Older Persons last year, Council felt they could assist by running a bigger and better dance. The idea was also to showcase other dance groups which exist for seniors and consequently the Scottish dancers, the folk dancers, the tap dancers, and the ballroom dancers performed, enticing new members to their groups. The folk dance group was also asked to perform at the International Christian Dance Fellowship convention in July in the Highlands. Visitors came from all parts of the globe and performed all kinds of dance. We were warmly congratulated on our selection and execution of the dances.

In May, Margaret was asked to present her paper published in the Occupational Therapy Journal on "Recreational folk dance: A multicultural exercise component in healthy aging" to the annual Occupational Therapy conference in Sydney. This was well received as the social and physical aspects of health, particularly in our multicultural aging population need to be addressed by real options.

The folk dance circle was involved in the large Torch Relay celebrations at Bradman Oval on the 4 September. This was a challenge, as the organiser first gave us "Stairway to heaven" to dance to, then "Mr. Sandman" when we said we couldn't dance to the first. It took us four goes to get some vaguely recognisable "folk" sounding music. We finished up with Vaughan Williams "Folk song suite" to which we managed to do a composite of folk dances.

The group is a happy, social group who have incorporated dance into their lives so much that they even organise extra practices every week so they can dance as much as possible. Long live dance.

**Margaret Connor** 🎶🎶🎶

### **Shoalhaven Balkan and International Dance Group.**

Our dance group has been going nearly two years now, so we're quite new and some of us haven't done much dancing before. We formed after returning from the 1999 National Folk Festival where we did some dancing and were keen to continue. We dance at Cambewarra Hall which is a lovely very old tin building with a great but slightly wonky spotted gum floor. Suzi is the main teacher although I have been teaching a few dances to help out as I learn them and Elaine who is an experienced dancer has also showed us dances that she knows. Suzi is a good teacher and has been patient and good humoured with us not so experienced dancers. Graham Witt has also been helpful in providing dance descriptions with a couple of dances. We are mostly doing dances from the Balkans but also some from further afield like Armenia, Russia etc. I had been captivated by the Music from these countries and then realised that there were dances that went with the music. We also play live music now for at least a couple of the dances each night usually for the more familiar ones that don't need to be explained and will probably do more of this as we learn more of the tunes, although it's not much fun to miss out on too much of the dancing. We usually have between 5-15 people and anyone is welcome to come.

**Peg Ryan** 🎶🎶🎶

### **QLD**

**Noosa International Folk Dancers.** Most people head to Noosa for the relaxed lifestyle it has to offer and this is very much reflected in our dance group. Our social life, filled with laughter, food and dance included a "Greek Picnic in the Park", a couple of plate smashing nights at Corfu Greek Restaurant, Tinbeerwah dance afternoon and evening, share lunches at various venues, (often to celebrate a special occasion) which included dancing and swimming.

Many of us have enjoyed being entertained by the Siberia Cossacks and the World Dance Company and attending events such as the Greek Paniyiri in Brisbane and the Woodford Folk Festival.

We have performed at numerous venues - nursing homes, school fetes and even a scarecrow festival. We have danced on grass, bitumen, small stages and large stages with fantastic sound and lighting. Our audience has been practically non-existent to large and enthusiastic.

Our only regret during the year has been saying goodbye to fellow dancers who have decided to move away from the area - we miss them.

Wishing fellow folk dancers a wonderful Christmas and a dance filled 2001.

**Danni Mackenzie** 🎶🎶🎶



*Dear God; So far today, I've done all right. I haven't gossiped, lost my temper, been greedy or grumpy, been nasty, selfish or overindulgent. I'm thankful for that. But, in a few minutes, God, I'm going to get out of bed. And from then on, I'm probably going to need a lot more help. Amen*

## SA

**Adelaide Traditional Dancers** have just completed their 26<sup>th</sup> year of dancing. We have a solid core of experienced dancers who share the running of the club, and have maintained numbers of about 12-20 for our Monday nights of recreational dancing. Although we've had no workshops this year from specialist teachers, we've had a wealth of input and enthusiasm from some of our members who have attended workshops elsewhere – ie. the Bacchus Marsh camp in Victoria, the National Folk Festival in Canberra, and folklore seminars in Bulgaria and northern Greece this year. It is pleasing to see members develop this interest to experience the music and dance from the various sources. The performing group "Zivana", which developed from the recreational club, have been reasonably active this year. Our current performance brackets include Bulgaria, Romania, Armenia and Azerbaijan. We welcome anyone visiting Adelaide to come and dance with our recreational group any Monday night.

Rae Marnham 🎶🎶🎶

## TAS

### **The Hobart Multicultural Dance Group**

probably celebrated its 13<sup>th</sup> birthday some time this past winter, but no one remembers just when we started. From its informal beginnings in a hall that we hired for \$5 sometime in 1987, we have long since graduated to a large hall in the suburb of Sandy Bay. The early group had a handful of dancers, but now we regularly number 25-35, and countless numbers of irregulars. We meet every Thursday night, except Christmas Eve, Christmas Day or New Year's Eve, and at times in between, and have been doing so since the group's birth. We generally dance to taped music, and have built up an extensive collection over the years. Our tastes are eclectic, including both traditional folk dances from across Europe and the Middle East, and contemporary dances to modern popular music with choreographies inspired by traditional steps. Circle and (non-American) line dance formations are popular, leading to the group's popular name "*The Circle Dance Group*". The group has hosted a number of evening and weekend workshops with dance teachers from overseas or within Australia, a process that has contributed greatly to our variety of dances. We do treat ourselves to live music several times a year, and Xenos have been regular players over the recent years.

We are not a performance group, although we do get invited to "perform" at functions such as school fairs, or multicultural picnics. These performances are informal, and comprise us dancing and attempting to get others involved. We have had several such occasions this year, but with very mixed success in getting others involved! Our most notable and moving "performance" was during the Kosovar refugee tenancy of the Brighton Peace Haven camp. It was agreed that we would take some dancing into the camp. Under the direction of a Macedonian woman we practiced a range of dances, and even established some degree of uniformity in dress. The response from the Kosovar community was extremely moving (no pun intended!), and we had a

hundred or so people joining in some of the simpler dances. Later, we returned on several other occasions with Xenos providing live music.

As a group we also dance at times on the Salamanca or Parliament House lawns on market day, to join in the fun. We also take ourselves off to other places to camp as a group and dance. Bruny Island has been a popular venue, and we usually get some locals joining us in the Adventure Bay hall in the evening.

We may have grown in numbers, and in our repertoire of dances, but we have maintained our informality. We have no formal office bearers, even though we have a bank account. Responsibilities such as keeping the key, collecting the \$3 admission, maintaining stocks of tea and coffee, are shared. The group is an important social group, and some people often come simply to socialise. All evenings close with a shared supper. Sometimes pickings are bare, and on others it's more a feast than a light supper! We have no resident formal teacher, although we have a number of people with an excellent memory for dances. The group is not "owned" by any individual or organisation: it is very much a community group, and for many it fills the role of an extended family.

In the early days, our first small hall was not available one Thursday a month. As a result we did other things that night. But out of this grew a tradition that has now become a regular once a month "Sacred Dance". Held on the evening of the third Sunday of each month, sacred dance is a gathering where we take it in turns to program an evening of our regular dances to a particular theme, and dance to candle light. Themes are various, including, for instance, a celebration of the flow of the seasons, the four elements, one's journey through life, or simply "my favourites dances". These evenings are different, popular, and at times quite moving.

Peter Sands 🎶🎶🎶

## WA



**Les Enfants de Provence** commenced their season for the year 2000 with a lively performance of traditional French dance at Fairbridge Folk Festival at Pinjarra accompanied by the musicians 'Last Five Coins' and friends. This group of musicians were able to provide the dancers with dance tunes played on traditional French instruments including the *cornemuse*, *accordion flute à traverse* and *vielle à roue*. Dances included a *rondeau* from Gascogne, a *bourrée* from Aveyron and *Les Jardinieres* from Provence. A final

Farandole involved all members the audience who joined a joyous line of dancers which snaked its way around the stage and into the bush.

From March onwards the group was then preparing for their final appearance of the year at Kulcha in Fremantle, part of a year long program of ethnic performances and workshops under the name of Fiesta Kultura. The group did several charity performances around the middle of the year, but most lessons were geared towards the show at Kulcha which came to fruition in September with great success. The show, 'Un P'tit Goût de France', was again in conjunction with 'Last Five Coins' along with various talented dancers from Perth International Folk Dance Group.

Members of the audience were invited to dance throughout the afternoon and the floor was crowded with happy dancers, young and old, French and Australian. Traditional and popular dances from various French regions were taught and demonstrated and, in between mazurkas and polkas, *rigodons* and *hanter dros*, participants could wander through the Provençal marketplace of food, drink and goods for sale. The venue was decorated like a French village which gave the ambience of a bal folk in France.

To close this year's activities, Les Enfants de Provence will be part of Fiesta Kultura's closing ceremony in Fremantle – a parade of ethnic groups, fantastic costumes, lanterns, and stirring music and later a ritual fire ceremony bringing all cultures together.

Laurel de Vietri 🎭🎭🎭

**Perth International Folk Dance Group (PIFDG).** Monday nights are sacred for members of the Perth International Folk Dance Group (PIFDG). Average attendance on Monday nights is between 28-30 dancers with more on Party Nights. Party nights are generally held when there is a fifth Monday in the month. A theme of a particular country is chosen and everyone is asked to dress in the colours of that country, or in its costume, and the hall is decorated appropriately - or at least with balloons and streamers and maybe posters if we feel energetic. Everyone brings a small plate of finger food to share so that we actually stop dancing for about half an hour to eat and socialise.

So what is the appeal of Monday nights? Some admit that international folk dancing is addictive. Some enjoy the eclectic disparate collection of people drawn partly by the allure of the folk music and by the challenge of moving quickly or slowly to that music, for the variety of the dances, and for the social aspect of mixing with people from a great variety of backgrounds and age groups. Members ages vary from a couple of toddlers to a few irrepressible seniors and most ages in between. Palanque Blair, daughter of founder teacher Eve Blair, first attended on Monday nights in a bassinet and is now one of our regular teachers. So watch this space in twenty years time to see how our current toddlers shape up.

PIFDG now has five member teachers who take turns in teaching for a calendar month at a time. Some have their own speciality, eg, John Whaite loves Bulgarian and Balkan dances (and now Cajun), Sara Friedman teaches only Israeli, and Laurel de Vietri leads

dances from Provence and central France. Eve Blair and Palanque fill in the gaps.

Most years we have at least one visiting overseas teacher for an intensive weekend of workshops. Andre van de Plas visited for the fifth time this year and brought us 13 new dances many of which are current favourites.

In recent years, we have run a series of Beginners' classes, as Monday nights can be quite daunting for newcomers who wonder how they'll ever remember which foot is which.

In 2001 the group will have been in existence for twenty-five years and will be celebrating its silver anniversary. So why not plan a trip to Perth with its average of eight hours of sunshine throughout the year, sample Perth's friendliness (and its wines) and see the famous Swan River and beaches. But make sure that you program one or two Monday nights of international dancing with PIFDG. All are welcome. For PIFDG contact details see What's on Where.

Joy Hill 🎭🎭🎭

*Always yield to temptation, because it may not pass your way again.*

**FDA 2001/02  
RECREATIONAL FOLK  
DANCE TEACHER  
TRAINING COURSE**

**Stage 1  
8<sup>th</sup> - 14<sup>th</sup> July, 2001**

Folk Dance Australia is pleased to announce the revised date for commencement of Stage 1  
**Recreational Folk Dance  
Teacher Training Course.**

All enquiries welcome.

For more details, or to receive a brochure outlining the course, please contact the Facilitator, Lesley Rose.  
Phone: (02) 6286 6401 Email:  
[lesley@magma.com.au](mailto:lesley@magma.com.au)

*My idea of housework is to sweep the room with a glance.*

## WHAT'S ON WHERE

### A.C.T. (Canberra)

#### Folk Dance Canberra (FDC):

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

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

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

**Thursday** 6pm – 7.30pm, Dances from Greece and  
its neighbours.

7.45 - 9.30pm. Intermediate international,

**Friday** 10 – 11.30am. Dancing for Mums

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

**Wednesday** 7.30pm - 10.30pm, International  
Dancing with CIFDA (Canberra International Folk  
Dancing Association) Hughes Community Centre, cost  
\$6 (includes supper). Contact (02) 6251 3470 or (02)  
6251 1802.

**Thursday** 7.30 – 9.00pm, Israeli Folk Dancing, New  
Creation Ministries Hall, Dixon Drive, Holder. Contact  
Verna, (02) 6288 2476

**Friday:** 5.30 – 7.30pm, Welsh Dance, Reid Uniting  
Church Hall, Reid, contact Winifred 02 6230 4937 or  
Jean 02 6251 2478 for exact dates, \$5.

**Saturday:** Social Dance 2<sup>nd</sup> Saturday of each month  
(March – November) from 8pm St John's Church hall,  
Constitution Ave, Reid with John Garden and Earthly  
Delights, \$12, includes supper. Contact John or Aylwen  
(02) 6281 1098.

**Sunday:** 3.30 (beginners), 4.30 – 6.30 (dancing),  
Israeli Folk Dancing, Forrest. Contact Naomi on (02)  
6258 9254

**Sunday:** 8pm – 9.30pm Turkish Folk Dancing, with  
Naomi Toth and the Turkish Australian Cultural & Social  
Activities Association, at Folk Dance Canberra Hall, 114  
Maitland St, Hackett. Contact Naomi on (02) 6258 9254

**Sunday** 5pm, Scandinavian Folk Dance Group,  
Weston Scout Hall.. New members very welcome.  
Contact Brad Sherman (02) 6288 3050 ah, or email:  
[brad@dynamite.com.au](mailto:brad@dynamite.com.au)

### NEW SOUTH WALES (Sydney)

**Monday** 10 - 12 noon. During school term. Earlwood  
Senior Citizens Centre, 362 Homer St. Earlwood.  
Contact Gwynne (02) 9558 4753.

**Monday** 7.00pm Belly Dance classes - Basic /  
Beginners, 8.00pm - Choreography Level 1, Girraween  
Hall, 17 Tungarra Road, Girraween. Contact Vera  
Myronenko (02) 9665 9713

**Monday** 7.30pm. Bush dancing workshops for  
beginners (Bush Music Club) Pennant Hills Community  
Centre (downstairs, opp railway station); Contact Mark  
Dabbs (02) 9638 7690 (ah)

#### 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.

**Tuesday,** Belly Dance classes: 6pm Basic  
/Beginners Class, 7pm - Experienced Dancers Class,  
8pm Choreography Level 1, 8.30pm - Choreography 2,  
8.30pm - Performers Group, Randwick Literary Institute,  
60 Clovelly Road Cnr Market St, Randwick North.  
Contact Vera Myronenko (02) 9665 9713.

**Tuesday,** 8pm – 9.45pm, Hungarian Dance classes,  
with Gary Dawson, cost: \$8/\$5 per class, \$35 for 5  
classes (school term). Drama Action Centre, 19  
Marlborough St Leichhardt. Contact Gary Dawson or  
Jenny Dornan (02) 9559 4485 or email:  
[garydawson@ozemail.com.au](mailto:garydawson@ozemail.com.au)

**Tuesday,** 7.30 Sydney Irish Ceili Dancers, Scout  
Hall, Martha St, Yagoona. Contact (02) 9150 6765.

**Tuesday,** 8pm – 10pm, Turkish Dance classes, with  
Yusuf Nidai, Lidcombe Community Centre. Contact  
Yusuf Nidai (02) 9646 1166.

**Wednesday** 9 – 10am beginners, 10 – 11, advanced  
(school term only). International Folk Dancing – classes  
for older women. BOWWC at Bankstown Police &  
Community Youth Club (PCYC), cnr Meredith St &  
French Ave, Bankstown. Contact Gabrielle 02 9728  
7466 or Alita 02 9798 9269.

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

**Wednesday** 8.00 – 10pm. Australian Heritage  
Dancers, rehearsals, Annandale Neighbourhood Centre,  
79 Johnston St, Annandale). Contact Patrick Burnett:  
(02) 9957 6049.

**Thursdays** Belly Dance classes, 6.00pm - Basic  
/Beginners, 7.00pm - Choreography 1, 7.30pm -  
Choreography 2, 8.00pm - Performers Group. Contact  
Vera Myronenko (02) 9665 9713. Girraween Hall, 17  
Tungarra Road, Girraween.

**Thursday** 7pm Sydney Irish Ceili Dancers, Girl Guide  
Hall, Wardell St, Arncliffe. Contact (02) 9150 6765.

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

**Friday** 8 - 11pm. Sedenka International Folkdance  
Group, Rozelle Neighbourhood Centre, 665A Darling St,  
Rozelle. Contact Chris (02) 9560 2910.

**Saturdays** Belly Dance classes, 10.00am – Basic /  
Beginners, 11.00am - Choreography 1; 11.30am -  
Choreography 2, Noon - Workshops by arrangement,  
Randwick Literary Institute, 60 Clovelly Road Cnr Market  
St, Randwick North. Contact Vera Myronenko (02) 9665  
9713.

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

### (Blue Mountains)

**Monday** 7.15 - 8.45pm. For all - Uniting Church  
Hall, Katoomba. Contact Ray (02) 4759 2534.

**Thursday** 7.00 - 8 15pm and/or 8.30 - 10.00pm. The  
Blue Labyrinth International Folk Dancers, Baptist  
Church Hall, King St, Glenbrook. Contact Jo (02) 4739  
6498 or Pat (02) 4739 1005.

### (Bowral)

**Thursday** 9.00 - 11.00 am. Southern Highlands Recreational International Folk Dance Group. Presbyterian Hall, Bendooley St. Bowral. Beginners start at 9 am.

Contact Margaret Connor (02) 4861 2294.

### (Newcastle)

**Saturday** (2<sup>nd</sup> Saturday of month) 7.30pm, Wesley Fellowship Hall, Hamilton. Contact Bill and Vicki Wiseman: [anvilbw@mpx.com.au](mailto:anvilbw@mpx.com.au) or Cecille (02) 4957 0830

### (Shoalhaven area)

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

### (Taree)

**Wednesday** 5.00 – 8.00pm. Lazarka International Folk Dance Group, Church of Christ Hall, Victoria St. Taree. Contact Sandra Bassetti (02) 6552 5142.

### NORTHERN TERRITORY (Darwin)

**Tuesday** 6 - 8pm. International and Playford Dancing - Beginners to advanced; at the Rock, Doctor's Gully, City. Contact Anna 08 8981 6400 or Jenny 08 8988 1301.

**Wednesday** 3.30 – 5pm. International Dance, beginners to advanced. Batchelor Area School Contact Sue Ross, 08 8985 1827 (h), 08 8939 7103 (w), [sueross21@hotmail.com](mailto:sueross21@hotmail.com).

### QUEENSLAND (Brisbane)

**Friday** (2<sup>nd</sup> & 4<sup>th</sup> of month) 8.00pm. Brisinta International folk dancing, Uniting Church Hall, cnr Kingsley & Kadumba Sts. Yeronga. \$4. Contact Lyn (07) 3879 1224.

**Saturday** (monthly, generally 2<sup>nd</sup> Saturday of the month), 8.00 - 11pm. Colonial/bush, Celtic, American Contra and multicultural dancing. Morningside School of Arts, cnr Wynnum & Thynne Rds, Morningside. Supper provided; music by the Champion Moreton Bay Band. Contact Vic or Jan on (07) 3848 7706.

### (Cairns)

**Wednesday** 8pm; Italian dancing classes, Tennis Court Hall, Windarra St, Woree. Contact (07) 4054 4259 or (07) 4051 1065.

**Thursday** 7pm, Bavarian, Austrian and Swiss folk dance practice, Germania Club, Winkworth St.

### (Sunshine Coast)

**Monday** 9.30 - 11.30 am, Lutheran Hall, Sydney St, Nambour. \$4

**Monday** 10.00 – 12 noon, Masonic Hall, Moorindil St, Tewantin, \$5

**Thursday** 9.30 – 11.30 am., Lutheran Hall, Sydney St. Nambour, \$4.

**Friday** 9.00 – 12 noon, Noosa Bicentennial Hall Annexe, Bicentennial Drive, Noosa, \$5.

For Nambour contact Jean (07) 5441 2315 or Lorraine (07) 5445 1740; for Noosa and Tewantin contact Danni (07) 5442 8821.

The Queensland Folkloric Dance Association (QFDA) is a central organisation for recreational and ethnic folk dance. Write to PO Box 3011, Yeronga, QLD 4104 or phone/fax (07) 3848 7706.

What are the biggest ants in the world? *Giants*  
What do you call an old ant? *Antique*

### SOUTH AUSTRALIA

**Monday** 7 – 10pm, Adelaide Traditional Dancers, RSL Hall, Woods St, Norwood Oval, Norwood. Teaching for beginners from 7 – 8pm, cost \$2. Contact Rae 08 8356 2172

**Thursday** International: 1<sup>st</sup>, 3<sup>rd</sup> (& 5<sup>th</sup>) Thursday of the month, Broadview Baptist Hall, cnr Collingrove & Howard Sts, Broadview. Contact: Kay (08) 8278 8087.

### TASMANIA (Hobart)

**Thursday** 8pm, Hobart Multicultural Dance Group, \$3 + contribution to shared supper, St Peter's Hall, cnr Lord & Grosvenor Sts, Sandy Bay, contact Graeme (03) 6239 1553, Krista & Peter (03) 6227 8471 or email Peter: [Peter.Sands@ffp.csiro.au](mailto:Peter.Sands@ffp.csiro.au)

### VICTORIA (Melbourne)

**Monday** 1.45pm. International Dancing, University of the Third Age, Rob Roy Rd, Chadstone. Contact Margaret (03) 9530 4372 or Audrey (03) 9898 3567.

**Tuesday** 7.30 - 10pm. Greek traditional, popular, national & folkloric dancing at Margaritas Centre of Greek Dance & Folklore, Richmond Community Primary School, Cnr Davidson & Kent Sts, Richmond. Classes for beg/inter/advan or private lessons. Also available for teaching intellectually, sensory & physically disabled (03) 9583 1173 (all hours) or Mobile 015 821 203.

**Tuesday** 8.00pm, every 1<sup>st</sup> and 3<sup>rd</sup> Tuesday, International Dance Workshop, St. Michael's Church Hall, Cnr MacPherson & McIlwraith Sts. N. Carlton. Beginners start at 7.30; ongoing class 8.30pm. Contact Audrey (03) 9898 3567.

**Wednesday** 6 - 10pm. Pine St Hall, Pine St. Cheltenham. Contact Margarita (03) 9583 1173.

**Thursday** 9.30 am International Dancing, University of the Third Age, Dandenong. TAFE College (Robin McKay Hall). Contact Conny (03) 9792 9377.

**Friday** 10 am. International Dance, Council of Adult Education, City Campus, 256 Flinders St. Contact Liliana (03) 9652 0668 or Audrey (03) 9898 3567.

**Friday** 7.30 - 10.30pm 2<sup>nd</sup>, 4<sup>th</sup> & 5<sup>th</sup> 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) 9439 9991.

**Sunday** 2 - 4.30pm. Margaritas Centre of Greek Dance. (See above, Tuesday).

### WESTERN AUSTRALIA (Perth)

**Monday** Perth International Folk Dance Group, 7.00 teaching, 8.30 – 10pm social dancing. Uniting Church Hall, cnr Tyrell and Elizabeth Sts Nedlands, WA.

Contact John Whaite (08) 9444 4736, email: [john.whaite@wpcorp.com.au](mailto:john.whaite@wpcorp.com.au) or Martin (08) 9445 2072, email: [martin.williams@wpcorp.com.au](mailto:martin.williams@wpcorp.com.au).

**Tuesday** 7.45 – 9.45pm. Hora Dance (Israeli), Temple David Social Hall, 34 Clifton Cres, Mount Lawley. Contact (08) 9276 7566 or (08) 9335 2042.

**Thursday** 10 am – Noon, St Paul's Hall, 162 – 164 Hampton Rd, Fremantle. Contact (08) 9276 7566 or (08) 9335 2042.

### Mouse Riddles

What do mice have on their arms? *Mousecles*  
What public holiday does a little mouse like best?  
*Christmouse*  
What is a well-known mouse called? *Famous*

## *Dates for your Diary*

- 2 Dec 2000 **MFMS Christmas Party**, 6.30pm, Yarralumla Woolshed, Music for dancing by "Mulligans Flat", Buffet Dinner, BYOG, refreshments available, TICKETS MUST BE ADVANCE PURCHASED: Adults \$25 if purchased before 25 November, \$30 after; Children 5-16: half price, Under 5: free. Contact 02 6251 2528 or 02 6242 0264(h) or 0412 741 881(m).
- 3 Dec 2000 **Earthly Delights Free Dance Workshops** at Uniting Church Hall, Denman St, Yarralumla, ACT, 2pm - 4.30pm. Please bring a plate. Contact (02) 62811098 or [garden@earthlydelights.com.au](mailto:garden@earthlydelights.com.au)
- 7 Dec 2000 **End of Year Belly Dance Party**, 7 pm, Girraween Hall, 17 Tungarra Rd, Girraween; Sydney, \$10, entertainment and light supper served, prizes, BYO drinks. Contact Vera 02 96659713.
- 10 Dec 2000 **Earthly Delights Masquerade Ball**, Albert Hall, cnr Commonwealth Ave & Kaye St, ACT, 7.30pm, \$18, and launch of new Dance book and CD set by John Garden; contact (02) 62811098 or [garden@earthlydelights.com.au](mailto:garden@earthlydelights.com.au) or visit website <http://www.earthlydelights.com.au/>
- 12 Dec 2000 **End of Year Belly Dance Party**, 8 pm, Randwick Literary Institute, 60 Clovelly Road cnr Market St, Randwick North; Sydney, \$10, live music, entertainment, , BYO. Contact Vera 02 96659713.
- 16 Dec 2000 **FDC Children's Christmas Party**, from 6.30pm and **FDC Christmas Party**, Folk Dance Canberra Hall, 114 Maitland St, Hackett, ACT, from 7.30pm. Contact Christine or Jim 02 6241 3563
- 23 Dec 2000 **Christmas with Wongawilli**, Albion Park Centenary Hall, ACT, 6pm. Evening includes Carol singing, scrumptious meal and old-time, bush, colonial and contemporary folk dances. Contact (02 4236 0701, or Lance Court (h) 6242 0264, Bruce Edwardes (w) 6275 4263 or Kevin Frawley (m) 0412 741 881
- 26 Dec 2000 One week, **Folk Dance Seminar** featuring **Turkey and Yugoslavia**, at Flumet (French Alps near Mt Blanc), with Ersin Seyhan, Madelon and Paja Milic. Contact: <http://www.angelfire.com/folk/danceseminar>
- 27 Dec 2000 6 days, **Woodford Folk Festival**, Australia's largest celebration of folk culture, contact Queensland Folk federation 07 5496 1066.
- 30 Dec 2000 3 days, **Gulgong Folk Festival**, Contact Noel & Virginia (02) 6374 1734 (ah), Di O'Mara (02) 6374 1350 (ah) or email: [ncompton@lisp.com.au](mailto:ncompton@lisp.com.au)
- 31 Dec 2000 **The Real End of Millennium Bush Dance**, Yarralumla Woolshed, off Cotter Rd, ACT; music by Currawong, Contacts as per Christmas with Wongawilli above.
- 1 Jan 2001 16 days, **5<sup>th</sup> Annual Stamping Ground Festival**, Bellingen, mid-north Coast of NSW, contact Peter Stock, [dancemen@midcoast.com.au](mailto:dancemen@midcoast.com.au) , PO Box 309 bellingen NSW Australia, Tel:+61 (02) 6655 2472
- 6 Jan 2001 One week, "Azeviche", **African & Middle Eastern Drumming, Dance & Music Festival**, Tudor House, Moss Vale, Southern Highlands, NSW. Contact 02 9410 1144 or <http://www.azeviche.com.au>
- 12 Jan 2001 **11<sup>th</sup> Boite Daylesford Singers' Festival**, with Songwriters'and Children's workshops. Artists include Melanie Shanahan, Catherine Mundy, Jay Turner, Zulya Kamalova, Martin Tucker. Information from Boite World Music Café, 1 Mark Street, North Fitzroy, VIC or [boitevic@mail.internex.net.au](mailto:boitevic@mail.internex.net.au)
- 14 Jan 2001 One week, **Music Under the Mountains**, Celtic Summer School, TAS. Class sizes are limited, so you need to book. Contact 03 6397 3427 or <http://www.celt.com.au/summer.html> email: [music@celt.com.au](mailto:music@celt.com.au) .
- 14 Jan 2001 One week, **2<sup>nd</sup> annual Lake School of Celtic Music, Song & Dance**, Koroit, VIC, Contact Val Cookson, 03 5565 8763 or Felix Meagher, 03 9873 1700 or <http://www.alphalink.com.au/~bwz>
- 11 Feb 2001 **FDA Bulgarian Workshop**, with Chris Wild, 10am to 12.30pm, The Edge, cnr Bray & King Sts, Newtown South (near St Peters Station), Sydney. Contact Kaye 02 9528 4813 or email: [liz@pnc.com.au](mailto:liz@pnc.com.au)
- 11 Feb 2001 **FDA Annual General Meeting**, 1pm, "The Edge", cnr Bray & King Sts, Newtown South (near St Peters Station), Sydney (following Bulgarian Workshop in the morning).
- 9 Mar 2001 **Port Fairy Folk festival**, VIC.
- 14 Mar 2001 **Illawarra Folk Festival**, Jamberoo, NSW. Website: <http://keira.hotkey.net.au/~ddesanti/ifc/iffaj2000.htm>
- 12 Apr 2001 5 days, **National Folk festival**, Canberra. Contact 02 6249 7755 or [natfolk@spirit.com.au](mailto:natfolk@spirit.com.au) , website: <http://www.spirit.com.au/~natfolk>
- 25 Apr 2001 One week, **Prague Festival "Premie Tanec"**, multi dance competition, contact Prague Office contact is: Za Hanspaulkou 856/5 16000 Prague 6. Czech Republic, Czech phone and fax : 0042 02 3113331 or check our website [www.dancefestival.it](http://www.dancefestival.it), e-mail [dancefestival@dancefestival.it](mailto:dancefestival@dancefestival.it), [praga@linknet.it](mailto:praga@linknet.it).
- 20 Jun 2001 6 days, **Dance Grand prix "Italia 2001"**, multi dance competition, contact Giorgio Mordenti, Director Associazione "Tersicore", via Ugo La Malfa 2 Montiano 47020 Italy. TEL./FAX 0547 51299 [www.dancefestival.it](http://www.dancefestival.it) e-mail [praga@linknet.it](mailto:praga@linknet.it).
- 8 Jul 2001 One week, **Stage 1, FDA Recreational Folk Dance Teacher Training Course**. Contact Lesley, (02) 6286 6401 or email: [lesley@magma.com.au](mailto:lesley@magma.com.au)
- 14 Jul 2001 2 weeks, **Balkanfolk 2001**, Bulgarian dance and culture workshop, Pamporovo, central south region of Bulgaria. Contact Rae Marnham: [marnham.rae@saugov.sa.gov.au](mailto:marnham.rae@saugov.sa.gov.au)

## ▲ ▲ **Contra Lines** ▲ ▲

by Gary King

Dear Readers

I had a phone call from a square dance caller in Queensland who has become interested in Contras, and looking for resources. I of course referred him to the Country Dance and Song Society, 132 Main St/PO Box 338, Haydenville, MA 01039-0338, Phone: 413-268-7426, Fax: 413-268-7471.

CDSS publish an informative newsletter and have a fantastic sales list online at <http://www.cdss.org/>

For example, this is what I call mouth watering stuff:-

- Brody, David, *The Fiddler's Fakebook*. Nearly 500 jigs, reels, hornpipes, and breakdowns from all the major fiddling traditions, with introduction on regional styles, bowing, and ornamentation. 1983, 301pgs, Written music Included, reference, History or Index , book \$26.75
- Utenhof, (Ed) *Dance Parties for Beginners*. Over 100 contras, squares, couple dances, "no partner" dances, and mixers, designed for use at one-time events with novice dancers. 1990 135pgs, Instruction Included, book \$16.75
- Country Dance and Song Society New! *Family and Community Dances: Booklet #1*. Lots of useful information on creating, programming, and organizing a family dance from contributors Dudley Laufman, Andy Davis, Bob Dalsemer, Marian Rose and Joan Shimer.

With extensive resource list. 1999 29pgs, Reference, History or Index, book \$5.50  
 Laufman, Dudley , *Brandy* \$5.50  
*Canterbury Set & other dances for children* \$5.50

*Dudleys' book of Calls for Trad dances of NE*

Miller, Randy - *New England Fiddler Repertory* \$14.00

Phillips, Stacey - *Phillips Collections of Trad American fiddle tunes* \$32.50

Rose, Marion *Let's Dance* \$4.25

Thompson Ryan - *Chord encyclopdedia* \$15.75

### American Dance Recordings

- KGB - *Contra intelligence* CD 16.25
- Rodney Miller *Collection of Jigs etc* CD \$16.95

But I know you want more - and fortunately there is much more. Many of the contramusical recording for "dance" that I have heard make excellent listening albums.

Gary: (03) 9406 7980 or [shenanigans@labyrinth.net.au](mailto:shenanigans@labyrinth.net.au)



The NEW Shenanigans CD, "Phoenix Special" was launched at the State Orff Conference on 28 September, 2000. Contact Gary King: [shenanigans@labyrinth.net.au](mailto:shenanigans@labyrinth.net.au) or on 03 9406 7980 if you wish to procure a copy.

*For every action, there is an equal and opposite government program.*

# FOLK DANCE AUSTRALIA INC

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ABN: 78 530 632 531



Name: \_\_\_\_\_

Address: \_\_\_\_\_  
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Phone: (0\_\_\_\_) \_\_\_\_\_

Email: \_\_\_\_\_

Signed: \_\_\_\_\_

Please send Renewal Form with membership fee of \$20 - postal note or cheque made out to:  
 "Folk Dance Australia Inc"  
 and send to:  
 The Treasurer  
 Folk Dance Australia Inc  
 4 Old Station Rd  
 HELENSBURGH 2508