

# Footnotes

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Bi-monthly magazine of Folk Dance Australia Inc

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Folk Dance Australia

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#### 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 for 2003

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## The President's Report

I think Spring has infected my dancing shoes this year. My step seems lighter and jumps a bit higher than in the colder months. And there have been lots of great opportunities to use up this new-found energy.

For those in Sydney who haven't tried Café Carnivale in Paddington, I can highly recommend it. Last month some of us went to an evening of Balkan music and spent most of the night dancing around the dance floor, (and tables) with the other patrons... Macedonians, Serbs, Chinese and the general Paddington crowd. Lots and lots of fun, and it is on every Friday night. Live music from different parts of the world each week.

The visit of the Hungarian group, *Ifju Szivek*, was wonderful. I went to the "Wedding" concert where the audience were the Wedding guests with chicken soup at interval to add to the fun. The dancing was incredible. The suppleness of the dancers mind-boggling. A great evening was had by all. I believe their other concerts and dances were just as much fun.

Since this is the last Footnotes before Christmas, I'll take this opportunity to wish all our members and friends, and their families, a very merry festive season and a New Year full of good health, happiness, and of course, lots of dancing..

Chris Wild, FDA President



## FDA MEMBERSHIP RENEWALS

Add this item to your 2003 New Year's resolution list: "Send in renewal to Folk Dance Australia" !!!

To join or renew your membership, you have three options:

1. Pay by internet: Transfer \$20 to St George Bank, BSB: 112879, A/C No 053 969 771 (include your Membership No. in the description)
2. Cut off the Renewal Slip at the bottom of page 17 and send it, together with your \$20 cheque or postal note (made out to **Folk Dance Australia Inc**), to the Membership Secretary, Deborah Hotchkis, 4 Old Station Rd, HELENSBURGH 2508, or
3. Attend the "Favourite 2002 Dance" Workshop, (same day, same place as the AGM) and pay on the day.

OVERSEAS MEMBERS. Please make your payments in AUS\$20 equivalent.



## FDA News

### NOTICE OF FDA ANNUAL GENERAL MEETING

Folk Dance Australia's Annual General Meeting will be held on **Sunday, 2 February, 2003**, commencing at 1pm, upstairs at:

**The Newtown Neighbourhood Centre,  
King St, Newtown, Sydney.  
(the old Newtown Town Hall opp the Newtown  
Railway Station).**

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

Chris Wild cannot be nominated for another term as president, as per the FDA constitution, so we need to elect a new president.

Members wishing to bring any special business before the general meeting must give notice in writing (or email!) of that special business to the secretary, Vas Aligiannis, 0407 081 875 (m), 16 Dutton St, BANKSTOWN NSW 2200, [greekdancer@excite.com](mailto:greekdancer@excite.com).

If anyone from interstate would like to attend, we are happy to arrange billeting. Please contact Debbie Hotchkis, email: [m\\_d.hotchkis@optusnet.com.au](mailto:m_d.hotchkis@optusnet.com.au), ph: 02 4294 1363, address: 4 Old Station Rd, HELENSBURGH 2508.

### INSURANCE (AGAIN)

FDA was notified by DanceSurance that our group does not fall within the underwriter's (Rural & General Insurance Ltd) guidelines.

However, the underwriters were prepared to accept our application, subject to certain conditions.

- 1) That FDA members cannot claim in case of an accident. Because FDA is incorporated, its members cannot claim against the body which they, themselves, effectively comprise, ie, FDA members are not members of the public – they are part of the insured body itself (so you can't sue yourself!).
- 2) That we paid an extra \$100.

DanceSurance are currently negotiating another scheme, but in the interim, FDA decided to accept the above conditions.

This means, if you are worried about having an accident while dancing, you need to check your home insurance policy (many have personal accident insurance included to the value of \$1 million) or take out a personal accident insurance separately.

A suggestion from DanceSurance about a longer-term solution is that FDA members cease being members and become "associates" or "people interested in folkdancing" and don't pay membership dues but give "donations". They are then not "FDA members" but members of the public.

This suggestion will be discussed at the FDA Annual General Meeting (be there to air your views). In the meantime, we invite you to renew your membership (see form on page 17).

## ERRATUM

I use the singular, because, if you don't find it, I don't admit to it!

From Deirdre: "Thanks for putting that little insert in the September issue. However. My name you got badly wrong - it's spelt 'DEIRDRE'".

Deirdre, please accept my apologies.



The Editor

## Other Dance News

### THE LADY GOES BACK TO THE BEACH!

This annual family dance camp weekend, which has been successfully held at the Lady Northcote venue, will return to one of its favourite sites: The ANGLESEA RECREATION CAMP.

Anglesea, on the beautiful surf coast, west of Melbourne, is a truly delightful spot for the dance camp.

So, mark the date in your 2003 diaries:

**FRIDAY 16 - SUNDAY 18 MAY**

(Yes, South Australian readers, Monday is your holiday).

**Great family fun with music and dance at delightful Anglesea, Victoria.**

For more information, contact:

**Dorothy, C/o Dance Camp Secretariat,  
PO Box 5267, Mordialloc 3195**

**Or email: [dotsop@ozemail.com.au](mailto:dotsop@ozemail.com.au)**

### BULGARIAN DANCING IN HUNGARY!

*(From Anna Travali, our "European correspondent"!!)*

I have just returned from a five day sojourn in Budapest. At the Balkanfolk workshop this year, I met three Bulgarian ladies who live in Budapest and are part of a group doing Bulgarian dances. This group was formed a couple of years' ago by Lili Zafirova (Bulgarian) who was also the founder of the ensemble Martenica (Bulgarian dancing), 20 years' ago. Martenica was originally comprised of both Bulgarians and Hungarians, but now the dancers are entirely Hungarian.

I was invited to celebrations to mark this 20th anniversary on October 5. The concert was super, the young men and women performing dances from the Sop, Pirin and Thrace regions of Bulgaria; a Christmas dance; and an "Easter traditions" dance from Varna. This is a skilful ensemble which has twice won international competitions in Palma di Mallorca. Three girls sang unaccompanied in beautiful clear voices; the lovely Bulgarian singer Roza was accompanied by extrovert accordionist Alekszej; and the musicians and the Balkan Playboys (also musicians) were very creative with their instruments.

The group with which my friends' dance took part in the pravo on stage, at conclusion of the concert, then when the dancing moved to the aisles of the Culture House, it was only natural that I should also link hands.

This was followed by a smorgasbord-tasty finger food and a chance to taste the "proof" liquor Palinka. Then the party started, first with Serbian dancing and later, Bulgarian.

It was a wonderful five days. Budapest is a beautiful city with a strong Austrian influence (it is approximately 250 kms southeast of Vienna). The Ethnographical Museum is fantastic, one of Europe's largest specialist museums, with many costumes included in the displays. The magnificent Byzantine-Moorish synagogue is Europe's largest, and the museum was interesting, with klezmer music playing softly in the background.... Went on an evening cruise on the Danube and danced to music played by the klezmer band Pannonia-wonderful.

One afternoon I watched two children's groups perform (all ages) - also Bulgarian dances, they were marvellous.

The only thing missing was hearing Hungarian music and seeing Hungarian dancing. The folk shows were either days I was unable to go, or had finished with the summer. Perhaps I'll get to see some at a festival in another country!

Back in Sofia, the new school year has started and I am back dancing with Zornitsa (though I never perform on stage with these young, beautiful dancers-many of whom are students-it's great just to learn the dances). And am again going to hora classes at weekends, they too are great.

Hope this finds you well and happily dancing. Best wishes to all the readers of Footnotes.



Anna Travali (QLD)

### THE WORLD OF DANCE at the WOODFORD FOLK FESTIVAL

Woodford Festival brings to you the biggest World Dance programme in Australia. Experience the exuberance, subtlety and timeless qualities of traditional and contemporary international dance styles for 6 days. The programme extends from ancient mask, ritual and folk dance to the more recent emerging cultural phenomena of Latin dance, Indian Bhangra, funky bellydance and Findhorn circle dance. You can sit back and enjoy the stunning presentations by dancers from India, Bali, Germany, Italy, Tibet, PNG, Sudan, Ghana, Africa, El Salvador, Chile, Peru, Colombia, Bolivia, Ireland, Cape Breton, Samoa, Cook Islands, Kurdistan and England in fabulous costumes. You can also participate in dance workshops taught by expert teachers or dance to the sounds and rhythms of some of the best dance music in this country, and from overseas. All are opportunities to connect to the world through dance.

At the **Dance Pavilion**, you can learn dances from Bolivia - the popular carnival dance 'saya' with the group Bolivia Marka, the smouldering tango from Argentina with Tango Paradiso, the irrepressible Bhangra and Gujarati dances from India with the

Singh Sisters and Deepa Gajjar, beautiful bellydance styles from the Middle East taught by Tamara Williams, rhythmic African dance with Wala and Warako Musica teaching Ghanaian and other African styles and the subtle circle dances of Armenia, Macedonia and the European Gypsy communities taught by visiting international teachers from Findhorn in Scotland, Laura Shannon and Andy Bettis. Evening dance events at the dance Pavilion give you opportunities to dance the night away to the rhythm and sounds of live music. Bring your sequins and shimmy techniques to the 'Bellydance Extravaganza', dance to the driving rhythm of Indian drums and techno beat at the 'Bhangra Dance Night' or join others for a national social pastime - wild bush dancing with the famous Wongawilli, and Bush Remedy. Be hot and sweaty at the African drum and dance night with Wala or spend New Year's Eve at the Afro-Latin Dance Night with Warako Musica. Show off your Latin dance moves or enjoy the wonderful display dancing by the many Latin American dance groups from Colombia, Bolivia, El Salvador, Peru, Cuba and Chile at the 'Latino Carnaval de Woodfordo Dance' night ..... then keep on dancing in the Carnaval parade to the mask zone. And don't miss the opportunity to dress up for the stately and sophisticated Playford Masked Ball.

At the Folklorica Stage you can enjoy a wealth of talented international and national artists presenting a rare glimpse into the world of traditional dance. From India we welcome the rarely seen, esoteric South Indian Yakshagana folk dance dramas presented by the outstanding Yakshagana guru, performer and director Sanjeeva Suvarna and award winning performer Rajendra Kedlaya of Shruti-Indian Yakshagana Troupe. Tibetan theatrical opera dance is presented by Tsering Dorje Bawa - famous for his dance performances in the films Kundun and Himalaya and as a performer and teacher with the Tibetan Institute of Performing Arts. Other national groups and artists feature sensational Latin Carnaval and traditional dances from Cuba, Chile, El Salvador, Bolivia, Peru and Colombia, spectacular Irish and Cape Breton percussive dance, powerful Pacific Islands dances from Samoa, Cook Islands, PNG and Torres Strait, passionate flamenco, beautiful Indian classical and folk dance, Sicilian tarantellas, German schupplatter and so much more.

Connect to humanity, celebrate life and experience cultures through the world of dance at Woodford Folk Festival. For more information, go to the Woodford Festival web site at [www.woodfordfolkfestival.com](http://www.woodfordfolkfestival.com)



Pat Symons(QLD)  
Co-ordinator, Woodford Folk Festival

## Dance Event Reviews

### A GIFT FROM THE PAST

So often, children born or living in Australia of people from other cultures find it hard to relate to both cultures.

In "A Gift from the Past", the value and contribution of the parents' culture to the Australian culture was presented - how the traditions of the older culture can enrich the younger.

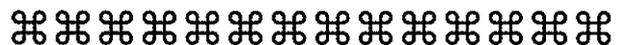
The enthusiasm and skill of the dancers, the stunning colour, style and variety of traditional costumes, the movements of the dances from all areas of Greece, incorporating slow and graceful to energetic and athletic, the re-enactment of simple but powerful celebrations, the exquisite playing of the Pontian lyra and the singing of a haunting demotic /folk song were but some of the highlights from this wonderful production.

Some of the dances performed were: Nizamikos (named after the Turkish tax collectors), T'astri kai feggarakiki (a women's dance from Roumlouki, which translates as "the stars and the moon"), Diplos Horos (danced by the Sarakatsani, or nomads, of Thrace; Diplos means double, as the circle divides into two); Tsamikos, from Central Greece, that displays male agility, strength and bravery), the well-known Kalamatianos and Tsakonikos from the Peloponese, Palamakia (means to clap) from Epirus, Karagouna (a Sta Tria style dance from Thessaly), Kalinitikos (the friends of the bride, who perform this "plaiting" dance in trios on the way to the church, Trigona (a Pontian dance that moves to the left, unlike other dances), Horos Fotias (a candle dance) and Horos Koutalion (linked to the ancient dance of the krotala or spoons, both from Cappadocia in Asia minor), a Sousta from Rhodes, a Syrtos ("to drag") from the island of Amourgos, Maleviziotis, or Kastirinos, (one of the most ancient dances from Crete), two Karsilamas from Cyprus (the one for women also called the "wool & thread" dance) and, finally, Hasapikos, Hasaposervikos and Zeibekikos (danced by drunken males!) from modern Greece.

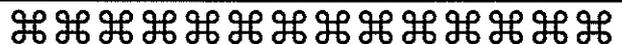
What a night! What a feast! What a gift to the Australian culture!



Maureen Petherick (NSW)



❖ Closing Date for the next Footnotes issue ❖  
Please send articles for the February, 2003 issue to:- The Editor, "Footnotes", PO Box 142, PENRITH 2751, by 15 January, 2003 or email [liz@pnc.com.au](mailto:liz@pnc.com.au)



Snapshots of "A Gift from the Past".



The masks are associated with the carnival of Apokries – 12 masked men represent the 12 months of the year and the two masked women represent Dimitra and Persephone.



Through this school girl's dreaming, the dances and customs of the Sarakatsani (nomads) of Greece are brought to life.



Kalininitikos, from Thrace, danced by the bride's friends on the way to the church, involves intricate arching and turning – the dance form of plaiting.



Con's a capella singing of his favourite style of music – the demotic / folk songs – was mesmeric.



As well as dancing, Aki, at six years old, is learning the accordion, piano and Pontian Lyra.



Dancing to the Pontian Lyra, an instrument that has been part of Greek culture for at least 2,500 years and played here by one of the few performers left in Australia.



This is one way to touch your toes!

## From Maria's Romanian Diary

25 September, 2002

It has been only about a week since the Australian contingent of 20 folk dancers arrived in Bucharest to begin our dance adventure in Romania, yet so much has happened I feel as if I've been here for weeks. After spending a few days in Bucharest to see that city (another story in itself), we are now in the north east of the country in our host's house at the edge of a small village on the fringes of the Carpathian mountains.

It is another world here. It is early autumn, and because we are in a rural area, we see rural life much as it has been for a long time. I am writing from an Internet café in the town of Votra Dornei, which I was surprised to find in a country where toilets are of the squat type and you cannot count on paper being provided.

Here we are hosted by Silviu Ciuciumis, a Romanian teacher who is an expert on his country's dances. He has a large house built in traditional style, which means that the inside is entirely of timber. Apparently it is not possible to buy house insurance, so he has the constant worry of fire - although not so much at the moment, as it is damp, foggy and a little rainy. Nevertheless we are asked not to use electrical appliances in our rooms, and even the carafe and glasses on our table must be covered with a cloth in case the sun uses the glass as a mirror and burns into the wooden table that it sits on. The house, which is also Silviu's Centre for Romanian Ethnography and Folklore, can accommodate all 20 of us. Some of us are in large rooms which can sleep up to 6, while other rooms sleep 4, 2, or even 1 - the last are like modern monks' cells. But each room is interesting as there are lots of sloped ceilings and the walls and floors are covered with home-made rugs in a kaleidoscope of colours.



*Aussies dancing on Silviu's deck in Tesna, Bukovina. Photo courtesy of Christine Battisson*

On our first day, we took a stroll through the paddocks to visit Silviu's neighbours, who live in very old houses in even more traditional style. The houses generally have 2 rooms on the ground floor. One is a day room - in which everything happens - a combination of kitchen and family room, but so much unlike our own it makes me smile. There is a huge stove which runs on wood (of course) and cooks and heats. There are large couches lining the walls, and they themselves are covered with rugs, as well as the walls and floor, all of which were made by the lady of the house.

I should say that when we arrived at Silviu's house last Monday morning at 7.00 am, after travelling sleeplessly on a sleeper train (4 to a carriage which usually takes 6 - thank goodness!) we were welcomed by the small group of people who were to look after us, with a traditional welcome (in costume) of warm bread, salt, and fruit brandy. Each visit to the neighbours, later that morning, also involved offerings of fruit (cherry, walnut) brandy - so by lunch time we were all done in!



*Silviu's neighbours. Photo courtesy of Christine Battison*

This is as much a touring holiday as a dancing one. Yesterday was a long day. Left by bus to travel over the mountains to the area of Maramures - the most northern region, and from what I can see, one of the most traditional, and one of the poorest. Most of the houses are of wood, although some people who have gone to Germany to work have come back relatively wealthy and built newer houses (of concrete on the outside). There is so much mud, it is hard to believe, as generally only the main road is sealed. As the bus travelled along, we dodged horses and carts, and many cows being walked from one place to another. There are also chickens everywhere - lots of free range eggs, let alone hens, I thought to myself!

The front gardens are very practical - full of vegetables. Corn is everywhere - polenta is a staple food. However flowers are also very common - they love dahlias, cosmos, roses, zinnias, and I even saw some balsam flowers, which I haven't seen since my mother grew them in her garden when I was very young.

We have been lucky to have been offered traditional food all the way along. That means lots of polenta, home made cheeses, stuffed vegetables, home made jams - the strawberry jam was so solid it was served cut into squares, like cheese. For one meal, the polenta was served with cream cheese and cream (the best I've tasted), which we seasoned with salt. I was intrigued to find that they also cut it the way my father, who came from Slovenia, used to - ie, tipped upside down out of its cooking pot and then cut into cubes with cotton thread.

We have learned 11 dances so far. The dancing has been varied, as you would imagine, from the different regions. Some of you dancers back home, I know, will be pleased to know that many have involved lots of stamping.



*Children's Performing Group at Botiza, Maramures. Photo courtesy of Christine Battison*

In Maramures, we were entertained by about 10 young local children, doing dances that they learned from their grandparents. They even got us up to dance with them. They danced in a very bare hall which had not lighting, let alone heating - a bit of a shock to our scale of values. We were also taken to a new church, the inside of which was totally covered in religious paintings, but it also had some beautiful floral motifs - all done in a combination of beautiful rich colours, with an overall impression of sky blue. This church was totally paid for by the local villagers, and it took a married couple 4 years to paint the inside. You get the sense that the Romanians are very devout, even the young ones.

Behind that church, we were shown the old one, with apologies for the smell - caused by bats which had made it their home. The church was very tall - about 4 times its width, and totally made of wood, and looked very similar to the typical old wooden churches in Norway. This is a bit of a puzzle, and no one could explain this coincidence to me.

Today we are in the local village (a medium town, really), and will see a group of children dance again, and dance with them. We will also visit the museum for which we have been collecting funds. It would be nice if the sun came out, later.

Better sign off now. Will be here until Sunday, when we get the return train to Bucharest, on our way to Holland.



Maria Jenkins (ACT)

**Romanian Trip - some of the quotable quotes**

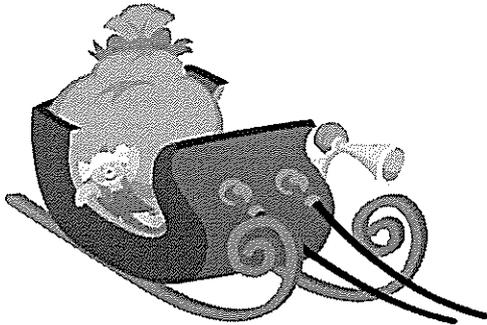
Silviu, in our first dance session (it was the day we arrived in Bucharest, having been in flight for an impossible number of hours): "I don't know what's wrong with you Australians - every time I change the music, you're sitting down."

Silviu, wiping down the foggy windows of the bus, travelling over the mountains to Maramures: "You've paid for this..."

## SOME CHRISTMAS SAVINGS!

The recent announcement that Donner and Blitzen elected to take the early reindeer retirement package has triggered a good deal of concern about whether they will be replaced, and about other restructuring decisions at the North Pole.

Streamlining was appropriate in view of the reality that the North Pole no longer dominates the season's gift distribution business. Home shopping channels and mail order catalogues have diminished Santa's market share and he could not sit idly by and permit further erosion of the profit picture.



The reindeer-downsizing was made possible through purchase of a late model Japanese sled for the CEO's annual trip. Improved productivity from Dasher and Dancer, who summered at the Harvard Business School, is anticipated and should take up the slack with no discernible loss of service. Reduction in reindeer numbers will also lessen airborne environmental emissions for which the North Pole has been cited and received unfavourable press.

I am pleased to inform you that Rudolph's role will not be disturbed. Tradition still counts for something at the North Pole. Management denies, in the strongest possible language, the earlier leak that Rudolph's nose got that way, not from the cold, but from substance abuse. Calling Rudolph, "a lush who was into the sauce and never did pull his share of the load" was an unfortunate comment, made by one of Santa's helpers and taken out of context at a time of the year when he is known to be under executive stress.

As to further restructuring, today's global challenges require the North Pole to continue to look for better, more competitive steps. Effective immediately, the following economy measures are to take place in the "Twelve Days of Christmas" subsidiary:

The partridge will be retained, but the pear tree has not realised the cash crop forecasted. It will be replaced by a plastic hanging plant, providing considerable savings in maintenance.

The two turtle doves represent redundancy that is simply not cost effective. In addition, their romance during working hours could not be condoned. The positions are therefore eliminated.

The French hens will also be removed as we agreed in a consensual fashion that they were, in this environment, politically incorrect.

The four calling birds were replaced by an automated voice mail system, with a call waiting option. An analysis is underway to determine who the birds have been calling, how often and how long they talked.

The five golden rings have been put on hold by the Board of Directors. Maintaining a portfolio based on one commodity could have negative implications for institutional investors. Diversification into other precious metals as well as a mix of Treasury Bills and pharmaceutical industry stocks appear to be in order.

The six geese a-laying constitutes a luxury which can no longer be afforded. It has long been felt that the production of one egg per goose per day is an example of the decline of productivity. Three geese will be let go, and an upgrading in the selection procedure by personnel will assure management that from now on every goose it gets will be a good one.

The seven swans a-swimming is obviously a number chosen in better times. Their function is primarily decorative and expendable. The current swans will be temporarily retained to learn some new strokes and therefore enhance their out-placement.

As you know, the eight maids a-milking concept has been under heavy scrutiny by the Equal Opportunity Board. A male/female balance in the workforce is being sought. The more militant maids consider this a dead end job with no upward mobility. Automation of the process may permit the maids to try a-mending, a-mentoring or a-mulching.

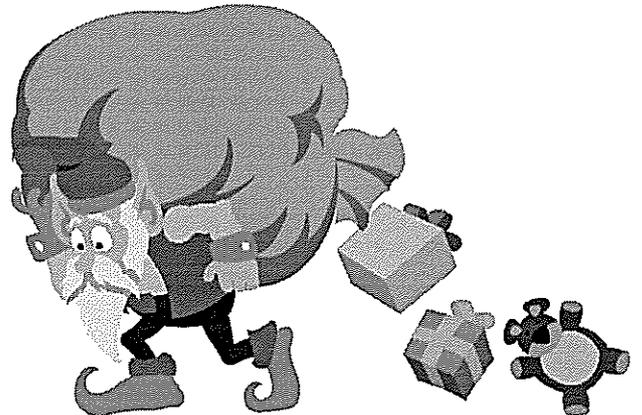
Nine ladies dancing has always been an odd number. This function will be phased out as these individuals grow older and can no longer do the steps.

Ten lords a-leaping is overkill. The high cost of lords plus the expense of international air travel prompted the Compensation Committee to suggest replacing this group with ten out-of-work politicians. Whilst leaping ability may be somewhat sacrificed, the savings are significant because we expect an oversupply of unemployed politicians next year.

Eleven pipers piping and twelve drummers drumming is a simple case of the band getting too big. A substitution with a string quartet, a cutback on new music and no uniforms will produce savings which will drop right down to the bottom line.

Regarding the law-suit filed by the Law Institute seeking expansion to include the legal profession ("thirteen lawyers a suing"), action is pending.

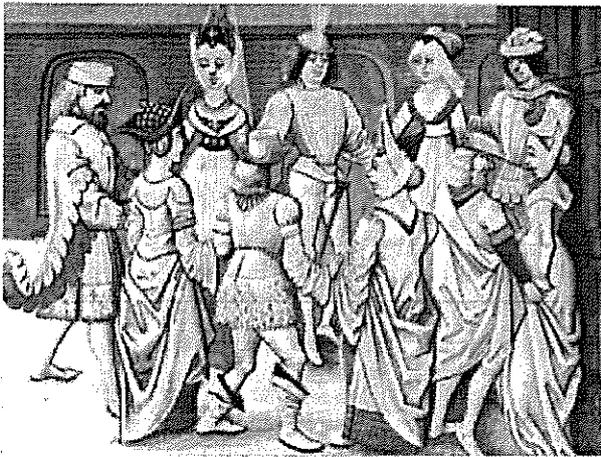
Lastly, it is not beyond consideration that deeper cuts may be necessary in the future to stay competitive. Should that happen, the Board will request management to scrutinise the Snow White Division to see if seven dwarfs are the right number.



## The Background of the Branle

### What is a Branle?

Probably derived from the verb 'branler' (to oscillate), the term *branle* describes the French chain dances of the Renaissance. The term has appeared since the end of the 15<sup>th</sup> century when it was used to describe one of the steps of the *basse danse* (a slow gliding dance danced by several couples in procession) of France, documented in *The Brussels Manuscript* in 1470 as 'lateral displacement or oscillation of the body' and also in *L'Arte et instruction de bien danser*, by Michel Toulouse (1495) as a step which should 'start with the left foot and end with the right and is called *branle* because one does it by swaying from one foot onto the other'. It was later described as a dance by Antonius Arena in 1520 in *Ad suos compagnones studentes*, Thoinot Arbeau in 1588 in *Orchésographie*, Jean Nicot in his *dictionnaire* in 1660, Samuel Pepys' diaries of 1662, and F de Lauze in *Apologie de la danse* in 1623. It evolved over this time period, enjoying escalating popularity as either the opening or closing dance of the grand balls, to become more complicated while retaining the same fundamental and durable form. We know from Rameau (1725) and Pepys that all levels of nobility, including kings and queens, danced *branles* in their courts. In the 18<sup>th</sup> century in the court of Louis XIV, the *branle* continued to be danced, although it did not have the same prestige as earlier on.



Branle, *La Danse devant Anouar*, B.N. fonds fr. 1696, f. 1.

### In the Countryside

As a dance of the ruling classes, the *branle* was well documented and we know comparatively little about its existence in the countryside of France. We do know of some traditional dances of the same logic described by the above authors, that is, dances in open or closed chains, usually left moving, with come-and-go trajectories. Some of these dances retain these days the chain form, others are now danced in couples or have incorporated elements of other dances like the *contredanse* and *bourree*. Dances like *branle d'Ecueillé*, *branle d'Ossau*, and *branle d'Arbéost* possibly formed part of a repertoire of ancient *branles*

danced by peasants, as do *branle du Quercy*, *branle de Bresse*, *branle à six* and *branle de Cosnay*, which show influences of other dances.



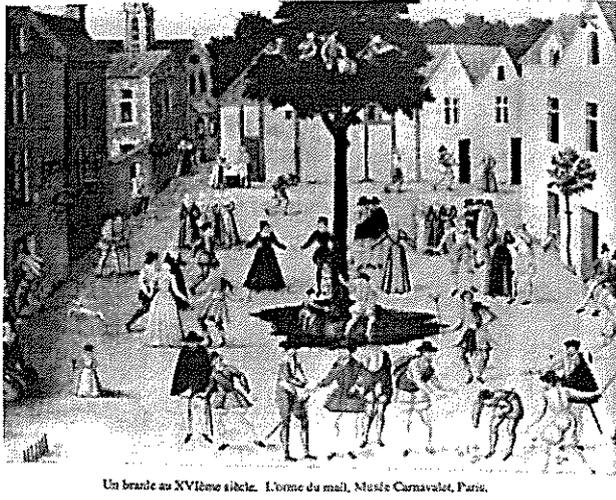
We find in the diverse dances, known as *ronds* or *rondes* and the *laridés* (*ridées*), *an dros* (*en dros*) and *hanter dros* of the Morbihan, similarities to the ancient *branle double* and *branle simple* steps. In the dances called *sauts* of the Basco-Béarnais, we see a link to the *branles coupés* and *branles morgues* described by Arbeau. Musically, the *sauts Basques* seem to stem from the *branle des sabots* (Attaignat) and *branle gai* (Phalèse). And finally, the *contrepas roussillonnais* and the ancient *sardane catalane* are very similar to the *branles* described by Arena, that is, as simple repetitions of long and short steps. In the terminology of the Renaissance, the short step is a succession of doubles, the long step a combination of two simples and a double.

We must be careful, however, not to assume that the *branle* was a popular dance amongst peasants as opposed to other dances of the same époque like the *basse danse*, *pavane* and *allemande* which are known as court dances. The *branle* was known throughout Europe as a dance of the aristocracy since the middle ages and links to traditional dances have been made mainly because of their open or closed chain form resembling the *branle*. This does not give one authorisation to state that the *branle* was a dance representative of rural communities of the 16<sup>th</sup> century. The above-mentioned authors described dances from their own society – dances of the dominant society, the upper class, the cultured. Arbeau does mention that some more vigorous *branles* were practised by the chambermaids and manservants.

### Names of the Dances

The word *branle* is French and is used by Arena, like his predecessors to describe a step of the *basse danse*. He was the first to describe the *branle simple* and *branle double*, fundamental forms of chain dances appearing at the end of 15<sup>th</sup> century. Arbeau describes suites of *branles* including the *branle double* and *branle simple*, the *branle gai* and the *branle de Bourgogne*. He also describes the *branle de Champagne*, *branle de Poitou*, *trihory de Bretagne*, *branle du Haut-Barrois*, *branles d'Ecosse*, and *branle des chevaux*. In English, we see the translations of these dances as using the word *bransle* or *brawl*. Hence

we have the double and single bransles, the gay bransle, the Burgundy bransle. We also come across the horses brawl, the war brawl and the clogs brawl and the Maltese brawl.



Un branle au XVII<sup>ème</sup> siècle. L'homme du mail, Musée Carnavalet, Paris.

### Branles Today

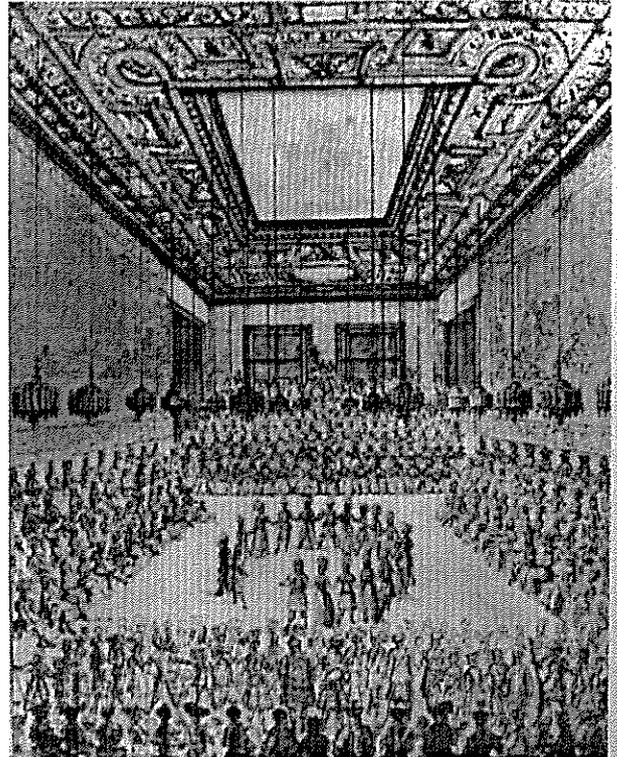
Because Arbeau's dances were so well documented, we can see them danced today in the same form under the same names. We also see folk dances which have arisen from the Renaissance court dances and spread into other European countries and even modern *branles*, created by folkloric groups like Au Gré des Vents (Alsace) in France today. *Branles*, are very much alive in France today and form part of the repertoire of the *bal folk* (folk ball).

Alsace boasts a richness of *branles*, *courantes*, waltzes of asymmetric rhythms and *sarabands*, which some would like to believe have always been danced there by the common people but no-one has any evidence or record of these dances being witnessed at these early times. Today at the Alsatian ball we dance, for example, the *Branle Gai*, *L'Homme qui Marche*, *Maitre de Maison* (danced often to a medieval song), *Branle Tais toi*, *branles asymétriques*, *Branle des Bergers*, *Le Valet Rusé*, the *branle double* called *Ouvre-moi*, amongst other types of dances. Most of these can be recognised by their typical leftward displacement, a rhythmic swinging of the arms, sometimes a turn or a stamp or a subtle lift or point of the working foot, along with combinations of double and single *branle* steps

The *Branles de la Vallée d'Ossau* in Béarn are amongst the most subtly difficult *branles* practised today in France. They have a huge following of dancers who attend workshops trying to attain the grace and skill necessary to perform these dances of elevation and suspended steps properly.

In Brittany, we see another legacy of the ancient branle. The *branle double*, for example, which became widespread over Europe in the 16<sup>th</sup> century, has given rise to the *An dro*, *Pilé Menu*, *Rond de St Vincent*, *rond Paludier* and others danced in Brittany today. In the family of *branles simples*, we now have *Hanter dro*, *Jymnaska*, and *ridées* of 6 and 8 counts. The family of

*gavottes* of Brittany ( including *Kost er c'hoat*, *Dans Fisel*, *Gavotte de Pont Aven*, and *Suite Gavotte des Montagnes*) have come from the *Trihory* (tri c'hoari), Renaissance *branle* typically of Basse Bretagne. The Renaissance *branle gai* has given rise to *Danse Plinn*, *Danse Léon*, *danse Treger* and *la Maraichine*.



Sous Louis XIV encore, la danse en ronde continue d'être danced à la Cour, même si elle n'a pas le prestige de la « belle Danse ». Un branle au Louvre au XVIII<sup>ème</sup> siècle (dessin d'Irati Sylvestre, coll. Musée du Louvre, d'après des arts graphiques, fonds Orsay).

Perhaps this information answers some questions about French dances of today. The question "what is a *branle*?" is frequently asked, as is the question "why do so many French dances go to the left?" Hopefully, readers will have an understanding also of the place of the *branle* in French society in the 15<sup>th</sup> to 18<sup>th</sup> centuries as a dance of nobility, and an understanding that, with the Revivalist movement in folk dancing in Europe, it has become a dance for everyone, even Australians!

### References

- Yves Guilcher - « La Danse Traditionnelle en France »
- Yves Le Blanc - « Tro Breizh »
- Didier Lhotte - « Danses Traditionnelles d'Alsace »
- Antonius Arena - « A ses Compagnons Etudiantes »
- Madeleine Inglehearn - « 15th Century dances from Burgundy and Italy »
- Janelyn of Fenmere - "Stepping on our Toes – some background on Branles"
- Wendy Hilton - "Dance of Court and Theater – The French Noble Style 1690-1725"
- L'Atelier de la Danse Populaire - « Le Livre des Chansons à Danser »



Laurel de Vietri (WA)

**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 & 2001 tours \$25 set.

*Book & CD*

2000 - 2001 tour \$30 set

*Videos.*

1989 - 2001 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 Gary & Carol Crees**

'Off the Wall Dances' (Volume One) (for 2-8 year olds)

*Book & CD* \$45 set

'Off the Wall Dances' (Volume Two) (for 2-8 year olds)

*Book & CD* \$45 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.

'Folk Dances from Bulgaria and Elsewhere' - selection

*of 24 dances from Bulgaria, the Balkans, and other*

*countries - from Yves' 2001 Australian tour.*

*Book & CD* \$30 set.

*Video* \$35

**By John Garden:**

"The Lost Dances of Earthly Delights"

Set = 4 CDs & 52 pg booklet \$75 set

See [www.earthlydelights.com.au](http://www.earthlydelights.com.au) for other resources.

**By Nevofoon:**

'Easy Dances for Adults & Beginners'

*CD & booklet* \$35 set

*Music Cassette & booklet* \$30 set

*Video of dances (taken at workshop)* \$20

**Other Nevofoon Resources** - Nevofoon Folk Dance

resources (CDs, tapes and books) available through

FDA's discount service.

**Please Note:** Prices quoted above are for FDA

members. Non-members please add \$5 to cost of each item. Add \$5 to above prices for postage.

All resources available through Kaye Laurendet, 127

Woronora Cres, COMO WEST 2226

[okave@optusnet.com.au](mailto:okave@optusnet.com.au)

**FDA Workshop Videos**

*All videos* \$30

**From FDA Workshops:**

**Koce Stojcevski, Macedonian Dances** (1999)

**Koce Stojcevski, Macedonian Dances** (2000)

**Yves Moreau, Balkan & Other International Dances**  
(2001 Australian Tour)

**Kaye Laurendet, "Come & Try", easy dances and**  
**Andrew Rossides, Greek Dances** (2001)

**Tineke van Geel, Armenian Dances** (2001)

**Vasilios Aligiannis, Greek Dances of Celebration and**  
**Participation** (2002)

**Yorgo Kaporis, Macedonian Dances** (2002)

**Please Note:**

*Add \$5 to above prices for postage and handling.*

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

All resources available through Kaye Laurendet, 127

Woronora Cres, COMO WEST 2226 or email:

[okave@optusnet.com.au](mailto:okave@optusnet.com.au)

**Other Resources****"New Wave" Folkdancing Resources**

- variety of dances for various ages. Order through Kaye Laurendet, [okave@optusnet.com.au](mailto:okave@optusnet.com.au) or 02 9528 4813).

**4-10yrs:** Children's Singing Dances of Other Cultures

CD & booklet \$45

Cassette & booklet \$35

**Under 5s:** New Wave Folkdancing \$45

(includes Instruction Booklet & CD)

New Wave Folkdancing \$35

(includes Instruction Booklet & cassette)

**5-7 yrs:** Junior Set \$107

(includes Instruction Book, Video, 2 CDs)

Junior Set \$84

(includes Instruction Book, Video, 2 cassettes)

**8-12yrs:** Senior Set \$107

(includes Instruction Book, Video, 2 CDs)

Senior Set \$98

(includes Instruction Book, Video, 3 cassettes)

**Older:** Teen/Adult Set \$82

(includes Instruction Book, Video, 1 CD)

Teen/Adult Set \$84

(includes Instruction Book, Video, 2 cassettes)

**Other:** Combined Set (5yrs to Adult) \$159

(includes Instruction Book, 2 Videos, 3 CDs)

Combined Set (5yrs to Adult) \$142

(includes Instruction Book, 2 Videos, 4

cassettes)

**Things you should know:**

*Vampire Bats don't suck blood: they make a small incision and lap up the blood of their hosts.*

**The Road from Erin - Ireland's Musical Legacy - Various Artists, Dorian DOR-90021 (mid-price, thru Rockian)**

There's plenty of variety and quality in this excellent compilation from Dorian. Beginning with evocative Medieval vocal music by the very fine Altramar Ensemble, there follow tracks by the Baltimore Consort, with their unique arrangements of Early and Folk Music, the virtuoso hammered dulcimer player Ken Kolodner, Ensemble Galilei, an all-women ensemble who, like the Baltimore Consort successfully combine Folk and Early Music, extraordinary exciting bouzouki player Roger Landes, seductive Celtic harp player Carol Thompson, stylish accordionists Billy McComiskey and John Whelan, elegant vocalist Connie Dover and others. So many Irish compilations follow the same well-worn tracks, but here is an album with a difference, an all-encompassing celebration of Irish music from way back. Good value at mid-price.

**Live in Concert - Capercaillie, Survival SURCD 027 (thru MRA)**

Those who heard Capercaillie at either of their two appearances in Australia will know what a fine experience it is to hear this Scottish band live. This album, nicely recorded in Glasgow early this year, has a good swag of hits and a representative cross-section of their talents, from songs to instrumentals. This recording proves that Capercaillie is part of the elite in folk bands of the UK. Here we have no-holds-barred musicians enjoying themselves in traditional mode, if not entirely with traditional instrumentation. From evocative songs that conjure up the bleak but stunningly picturesque Scottish countryside to full blown dance tunes, the band never misses a beat. It knows what it is about and it shows. This is 71 minutes of total enjoyment.

**Latin playground, Various artists, Putumayo PUT201-2 (MRA)**

This is Putumayo's new instalment in its series of children's albums which began with World Playground Volumes 1 and 2. Eleven happy tracks with abundant variety in sounds and rhythms will appeal to any youngster with any sort of interest in World Music, especially Latin. With quirky songs about, for example, misbehaving spiders, beautiful women who smell like armadillos, how to make chocolate, and the joys of playing and singing, the right ingredients are there for children to have fun. On the other hand, parents used to greater depth in Latin music (as on Putumayo's "Congo To Cuba") could go a bit loco if subjected to repeated listening. The best-known song is "Guantanamo" from Cuba sung by Omara Portuondo, of Buena Vista Social Club fame, and there's other catchy numbers from Colombia, Mexico, Brazil, Puerto Rico, Ecuador, USA, Uruguay and Venezuela in this light program. The only snag is its length - perhaps Putumayo was considering the concentration span of a child, but whatever the case, at a mere 36 minutes, there's quality but certainly not quantity.



Julius Timmerman

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

**FDA Website:** <http://www.geocities.com/Vienna/4677>

**Romanian Water Restrictions**

In case you are living in one of the areas of Australia that is currently affected by drought or water restrictions, you may appreciate the permanent situation in rural Romania experienced by our intrepid travellers.

*Rules of the Guest House:*

Don't waste water; the volume of warm and cold water is limited.

Cold water that comes first from the shower before the warm water comes, you can put in the bucket, and use for flushing the toilets.

Flushing the toilet - Because of low water pressure, the reservoirs are filled slowly. You may fill the water buckets with water from the taps instead (Ed - otherwise, I've heard, there was a 15 minute wait between flushes - here, the advantage? of pit toilets becomes obvious, but that's another story!)

**Things you should know:**

*Vampire Bats have fewer teeth than any other bat because they do not have to chew their food.*

*In the same colony, vampire bats support others by regurgitating blood to bats that are unable to find food*

\*\*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\*\*

## Local Events

### Woodford Folk Festival 27th December 2002

From Friday, 27<sup>th</sup> December to Wednesday, 2003  
New Year's Day you can become immersed in a variety of dance, drum and movement workshops including Australian bush dance, Afro-Cuban, African, Armenian, Balinese, Balkan, Bavarian, Bellydance, Cape Breton, Cook Islands, Ghana (west African), Improvisation, Indian (Bharatanatyam, Gujarati, Yakshagana and Bhangra!), Playford, Salvadorean Latin and South American (not just samba, but also traditional dance from the regions of Peru, Chile, Bolivia and Colombia), Rom (Gypsy), Tango, Tibetan and Waltzes & Polkas dance workshops, and African, Djembe and Dun Dun drumming, Body Percussion, Yoga, and Tai Chi.

That's 6 days of soul-refreshing workshops to begin the new year at Queensland's Woodford Folk Festival.

Of course that's not all. For more information about the Festival, eg, getting your tickets, the concerts, performances, displays, kids' stuff, etc, check out the website: <http://www.woodfordfolkfestival.com>

### FDA "Favourite 2002 Folk Dance" Workshop, Feb 2, 2003

Why not begin the new folk dance year by coming along to dance, and maybe to lead, your favourite dance from a 2002 workshop? Could be one from Vas' Greek Workshop in March, Yorgo's Macedonian Workshop in May, the Lebanese Workshop in June, or André's Bowral Weekend in August, or even one from the Romanian workshop held in November. This is a great opportunity for you to revise and catch up with some of the best dances of the year.

If you would like to **nominate a dance**, please email [liz@pnc.com.au](mailto:liz@pnc.com.au) or phone Kaye, 02 9528 4813, with your choice by **15<sup>th</sup> January, 2003**.

Details for the workshop are:

**Time:** 10am - 12.30pm

**Date:** 2<sup>nd</sup> February, 2003

**Place:** Newtown Neighbourhood Centre,  
King St, Newtown (opp Newtown Station)  
Sydney.

**Cost:** \$10 non-members  
\$8 FDA members

Morning tea provided. To be followed by the AGM!

### A bit long in the tooth?

While waiting for my first appointment in the reception room of a new dentist, I noticed his certificate, which bore his full name. Suddenly, I remembered that a tall, handsome boy with the same name had been in my high school class some 50 years ago. Upon seeing him, however, I quickly discarded any such thought. This balding, grey-haired man with the deeply lined face was too old to have been my classmate.

After he had examined my teeth, I asked him if he had attended the local high school.

"Yes," he replied.

"When did you graduate?" I asked.

He answered, "In 1952."

"Why, you were in my class!" I exclaimed.

He looked at me closely and then asked, "What did you teach?"

### FDA Annual General Meeting, Feb 2, 2003

The FDA Annual General Meeting will be held after the "Favourite 2002 Folk Dance" Workshop.

We need to elect a new president, as the FDA constitution only allows its presidents to hold office for a restricted number of years.

We also need to discuss the public liability issue – shall we dispense with "members", what would be the implications, or should we continue as before, knowing that our members are covered should they be sued, but are not able to sue?

Have your say about this and any other business you would care to raise.

Come to

**Place:** Newtown Neighbourhood Centre,  
King St, Newtown (opp Newtown Station)  
Sydney.

**Time:** 1pm

**Date:** 2<sup>nd</sup> February, 2003

**Cost:** No cost, and afternoon tea provided.

### André's Bowral Weekend, July 2003

The Bowral residential weekend for 2003 has been booked for 18 – 20 July 2003 - put the dates in your diary. Brochures available next year!

## International Events

### Balkanfolk 2003, Pamporovo, Bulgaria,

Spend 18<sup>th</sup> – 31<sup>st</sup> July, 2003, in the sunny Bulgarian resort of Pamporovo, situated 200km from Sophia, hidden in the heart of the Rhodopes mountains.

The experience will include learning Bulgarian, Greek, Serbian, and Turkish folk dances, with an opportunity to learn to play the gaida, kaval, voyanka, duduk, gadoulka, tamboura, tapan, tarambouka, or accordion and to try Bulgarian folk singing and learn a little of the Bulgarian language – accompanied by traditional Bulgarian cuisine.

For more details, check "Footnotes", October, 2002 and <http://www.balkanfolk.com>

### Prague Festival Dance Prize 2003 & Dance Grand Prix "Italia" 2003

(International Event Competitions for all types of dance, including folk).

*Prague Festival Dance Prize 2003:*

Go to <http://praguefestival.com> for all the information about the Prague Festival 2003 Event, which will be held in Prague from April 19 - 21, 2003 or write to the directors, Giorgio Mordenti and Tiberio Meneghelli, at Za Hanspaulkou 856/5 16000 Prague 6. Czech Republic

*Dance Grand Prix "ITALIA" 2003:*

Go to <http://www.dancefestival.it> for all the info about the Grand Prix "Italy" Event, which will be held in Italy from June 20 – 25, 2003

Italian Address. Via Ugo La Malfa n.2 / 47020 Montiano FC Italy or e-mail [dancefestival@dancefestival.it](mailto:dancefestival@dancefestival.it)

Everybody can participate in these big events and only a little fee of participation needed.

Please visit their new Web Site with all the details of the festival programs, and where you can select your favourite language <http://www.dancegrandprix.com>

## FOLK ON THE WEB

**Name:** Dick Oates [DickOakes@PhantomRanch.net](mailto:DickOakes@PhantomRanch.net)  
**From:** Colorado, USA  
**Date:** 14 Oct 2002  
**Subject:** Footnotes -- great!  
**Comments:** What a great website you folks have at Folk Dance Australia! And what a wonderful news magazine you edit! It looks great onscreen, too!  
Cheers, Dick Oakes

**Name:** [comite.nacional@abrasoffa.org.br](mailto:comite.nacional@abrasoffa.org.br)  
**From:** Brazil  
**Date:** 18 Sep 2002  
**Subject:** Invitation Brazil Fest In Folk/2003  
Dear Friends, We are organisers of the Brazil Festi in Folk/2003 circuit which will be held on August, in our country. If you are interested on participate of it, send information of your group to our email.  
You can also visit our site: <http://www.abrasoffa.org.br>  
Regards, Helena Lourenzo, Abrasoffa, Circuito Brasil Fest In Folk/2003.

### From Hungary:

My name is Károly Miklós from Hungary. I live in Szeged, the centre of Csongrád County. I am a Member of CID. I set off the International "Village-Wandering" Festival in 1999. It has been organised every year since then.

There are three villages in Hungary to arrange this event. All of them receive a foreign folk-dance group, so all together three groups (from abroad) take part in the festival. If the organising village has a folk-dance group, of course it is the fourth participant, (but not every village has its own group.) I arrange everything in connection with the festival from beginning to end. I also recruit new villages into the festival.

The festival receives amateur, children and youth groups. If a settlement has only an adult group, we invite a group of the same age. The accommodation is in the villages in every case (sometimes at families or in student hostels). The villages pay the cost of this, but every group has to pay its own cost of travelling.

Apart from Csongrád County, other counties in Hungary take interest in these festivals. That is why I would like to extend this event to a nationwide programme.

During the festival the guests travel from village to village and they have a performance in every village - so its name "village-wandering". The self-government of these villages raise the necessary funds for the festivals (not the state!). Unfortunately, because of this, we have to restrict the structures of these festivals from year to year. The festivals are going to be based on exchange visits from 2003.

I started the international "Country-Wandering" Festival in 2002. This is planned for all those Hungarian settlements, towns and cities that cannot take part in the village-wandering festivals because of financial reasons but despite of this, they would like to invite foreign folk-dance groups.

It can receive children, amateur and youth folk-dance groups, majorette and windbands. In this case the accommodation of these teams is going to be in the centre of Szeged (population of 170.000), in a big

student hostel, on a beach, or in a leisure centre. During the festival the teams are planned to start from Szeged and get back there after the performances.

The people from the villages, towns and cities will act as hosts to these groups with a lunch or dinner, and they will get a presentation from them. The city of Szeged and other towns of the county will be shown to the participants (sight-seeing programmes).

It is very important to know that for this festival, I am looking for groups which can pay their cost of travelling and accommodation, since the hosting village or town cannot afford it. I have to look for and find sponsors who can pay any other cost.

If you wish to participate in the 2003 International "Village-Wandering" Festival or International "Country-Wandering" Festival, Csongrád County, contact Mr. Károly Miklós, Festival Director or Public Relations Manager, Ms. Enikő Magyar, email: [mikloskaroly@freemail.hu](mailto:mikloskaroly@freemail.hu), or check the website: <http://falujaro.uw.hu>



### CHECK OUT THESE WEBSITES

# For more information on Folk Dance:

Large folk dance section on Dick Oakes' personal site at <http://www.PhantomRanch.net>

# **Earthly Delights:** Visit their website for further information and calendar of dances and concerts on <http://www.earthlydelights.com.au/upcoming.htm>

# **Aylwen's Latest Venture:** Aylwen is now making dance costumes. To see what's been keeping her busy, visit her webpages at <http://www.webone.com.au/~agarden>.



### ADVERTISING ON FDA WEBSITE:

#### For Non-profit clubs:

Links from the FDA website are provided free-of-charge to websites of non-profit clubs and organisations related to dance and folk.

#### For Businesses:

We have set up a page specifically for displaying links to the websites of businesses and other "for-profit" organisations. The annual (ie, Jan - Dec) cost of FDA providing a link to your website is \$40. However, if you have at least one FDA member within your management or staff you will be entitled to a 50% discount.

If you are interested in FDA providing a link from our website to yours, please email your details to Ashley: [kitka@webone.com.au](mailto:kitka@webone.com.au).

#### Payment Details:

By internet:

St George Bank,  
BSB: 112879,  
A/C No 053 969 771

By cheque to "Folk Dance Australia Inc",  
The FDA Treasurer,  
127 Woronora Cres  
COMO WEST NSW 2226

## WHAT'S ON WHERE

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

#### Folk Dance Canberra (FDC):

**Monday – Thursday**, day and evening, various times, sessions for beginner, intermediate and advanced folk dancers in International Dances generally as well as Egyptian Belly Dance and Israeli and Greek Dances in particular and sessions for children, at Folk Dance Canberra Hall, 114 Maitland St, Hackett.

Contact Christine Battison (02) 6241 3563.

**Wednesday** 7.45pm - 10.30pm, International Dancing with CIFDA (Canberra International Folk Dancing Association), Uniting Church Hall, Denman St, Yarralumla; cost \$8 (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 and Cornish Folk Dance, at Folk Dance Canberra Hall, 114 Maitland St, Hackett. Contact Winifred 02 6230 4937 or Jean 02 6251 2478.

**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**: 4.00 – 6.00 (beginners/intermediate), Israeli Folk Dancing, Forrest. Contact Mary Fanning on (02) 6247 0959. Cost \$5

**Sunday** 5pm, Scandinavian Folk Dance Group, Uniting Church Hall, Denman St, Yarralumla.. 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** 6.00 - 7pm Greek Folk Dance classes, St Gerasimos Church Hall, Henry St Leichhardt. Contact Vas Aligiannis, 0407 081 875 (m) [greekdancer@excite.com](mailto:greekdancer@excite.com)

**Monday** 7.00pm Belly Dance classes - Basic / Beginners, 8.00pm - Choreography, 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)

#### Tuesday and Wednesday

After school classes in International Folk Dance for children 6 - 18 years. Collaroy Plateau Youth & Community Club.. Contact Carol Maddocks (02) 9905 1563 or email [maddocksdance@optusnet.com.au](mailto:maddocksdance@optusnet.com.au) .

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

**Tuesday** 6.00 - 7pm (juniors), 7 – 8.30pm (advanced), Greek Folk Dance classes, Bankstown RSL Club, 32 Kitchener Pde, Bankstown. Contact Vas Aligiannis, 0407 081 875 (m), [greekdancer@excite.com](mailto:greekdancer@excite.com)

**Tuesday** Belly Dance classes: 6.15pm Basic /Beginners Class, 7.30pm - Experienced Dancers Class,

8pm Choreography Group, Randwick Literary Institute, 60 Clovelly Road Cnr Market St, Randwick North. Contact Vera Myronenko (02) 9665 9713.

**Tuesday**, 7.30pm, Swedish Folk Dancing with Linnéa, 141 Campbell St, Surry Hills (close to Central Station). Contact Graeme Traves, (02) 9874 4194 or [linneafolk@hotmail.com](mailto:linneafolk@hotmail.com).

**Tuesday**, 8pm – 10pm, Hungarian Dance classes, with Gary Dawson, cost: \$10/\$6 per class, \$70/\$40 for semester (school term). Harris Community Centre, 97 Quarry St (cnr Bulwarra Rd), Ultimo. Contact Gary Dawson (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** 3.30 – 4.30pm (juniors), Greek Folk Dance classes, Kingsgrove Public School, Kingsgrove. Contact Vas Aligiannis, 0407 081 875 (m), [greekdancer@excite.com](mailto:greekdancer@excite.com)

**Wednesday** 6.30 – 8.30pm. Macedonian Dance classes. Macedonian Cultural Association Ilinden, 65 Railway St, Rockdale. Cost \$5.00 per lesson. Contact Yorgo Kaporis 0412 861 187.

**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.

**Thursday**, 6pm - 7pm (Senior Citizens), 7pm – 8pm (adults) Greek Folk Dancing, with Vasilios Aligiannis, Zakynthian House, 30 Croydon St, Lakemba. Contact: 0407 081 875 (m) [greekdancer@excite.com](mailto:greekdancer@excite.com)

**Thursday** Belly Dance classes, 6.00pm: Basic Beginners class, 7.00pm: Choreography, 8pm: 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, Amcliffe. Contact (02) 9150 6765.

**Thursday**, 7.30pm – 9.30pm, Balkan Dance classes, with Gary Dawson, cost: \$10/\$6 per class, \$70/\$40 for semester (school term). Harris Community Centre, 97 Quarry St (cnr Bulwarra Rd), Ultimo. Contact Gary Dawson (02) 9559 4485 or email: [garydawson@ozemail.com.au](mailto:garydawson@ozemail.com.au)

**Thursday** 7.30 - 10pm, cnr Sorrell & Fennell Sts, North Parramatta. Contact Cherylene Fanner, 02 9875 2842 (ah).

**Friday** 10am: Beginners Belly Dance classes, PCYC building, Hassall St, Parramatta (near station on Nth side). Contact Vera Myronenko (02) 9665 9713.

**Friday** 5.30 – 6.30pm (juniors), Greek Folk Dance classes, Bexley North Public School, Bexley North. Contact Vas Aligiannis, 0407 081 875 (m), [greekdancer@excite.com](mailto:greekdancer@excite.com)

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

**Saturday** Belly Dance classes, 10.00am – Basic / Beginners, 11.00am – Choreography. Randwick Literary Institute, 60 Clovelly Road Cnr Market St, Randwick North. Contact Vera Myronenko (02) 9665 9713.

Belly Dance classes: 9.00am Children's class 12yrs & under; 9.45am: Adults Basic Beginners class; 10.45, Choreography class, PCYC building, Hassall St, Parramatta (near station on Nth side). 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)

**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.

### (Braidwood)

**Monday**, 10am - 11am, Braidwood Folk Dance Group, Braidwood RSL Hall, Braidwood. Contact Noela (02) 4842 8004.

**Monday**, 11am - noon, Braidwood Belly Dance Group, Braidwood RSL Hall, Braidwood. Contact Erika (02) 4846 4061 or Michelle (02) 4842 2505.

### (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 Cecille (02) 4957 0830

### (Shoalhaven area)

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

**Friday** (school terms only), 8.00pm - 10.00pm, Shoalhaven Folk and Bush Dance Club, Cambewarra Hall, Main Rd, Cambewarra. Easy social dances, Colonial, Scottish, English and Folk. All welcome. Contact Margaret 02 4421 0557 or email: [msharpe@shoal.net.au](mailto:msharpe@shoal.net.au)

### (Taree)

**Tuesday**, 5.30pm – 8.30pm, Lazarka International Folk Dance Group, Manning River Steiner School Hall. Contact Sandra Bassetti (02) 6552 5142.

### NORTHERN TERRITORY (Darwin)

**Tuesday** 6 - 8pm. International and Playford Dancing - Beginners to advanced; at the Railway Institute, Parap. Contact Anna 08 8981 6400 or Sue 08 8985 1827 or email [sueross21@hotmail.com](mailto:sueross21@hotmail.com).

#### Things you should know:

A single brown bat can catch 600 mosquitoes in just one hour.

There are more than a 1,000 chemicals in a cup of coffee. Of these, only 26 have been tested and half cause cancer in rats.

### QUEENSLAND (Brisbane)

**Friday** (2nd & 4th of month) 8 - 10.00pm, Brisinta International folk dancing, Uniting Church Hall, cnr Kingsley & Kadumba Sts. Yeronga. \$5. Contact Lyn or Barry (07) 3379 2088.

**Saturday** (monthly, generally 2nd 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, Nambour Tennis Club, Washington St, Nambour. \$4. Contact Lorraine 07 5445 1740.

**Thursday** 9.30 – 11.30 am, Nambour Tennis Club, Washington St, Nambour, \$4. Contact Lorraine 07 5445 1740.

**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 contact Danni (07) 5471 0409.

### (Townsville)

**Tuesday** 6pm - 7.30pm; International Folk Dancing at the AWU Hall, Sturt St, Townsville. Contact Maurice (07) 4772 2757.

### 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 Folk Dancing, University of the Third Age, St Stevens Church, 20 Norman Court, Mount Waverley. Contact Margaret (03) 9807 4755 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.

**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 Malcolm (03) 9652 0688 or Audrey (03) 9898 3567.

**Friday** 7.30 - 10.30pm 2<sup>nd</sup> and 4<sup>th</sup> Friday of each month. International Dancing, Box Hill Ballet Association hall, Whitehorse Rd, Box Hill. Contact Jan Turner (03) 9434 3368.

**Saturday** 4th Saturday of each month, 1:30 - 3:30pm, St Kilda International Dancers, Frank Tate Studio, Melbourne University, Swanston St. Contact Marie Feigl 5473 3355 or 0412 447 600.

**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.

**Wednesday** 10 am - Noon, French Traditional Dance classes for adults, \$5, morning tea provided. Uniting Church Hall, Kalgoorlie St, Mt Hawthorn. All levels and visitors welcome. Dances from Brittany, Provence, Berry, Auvergne, Poitou, Bearn etc.

Contact Laurel (08) 9448 8179, email [louis@nw.com.au](mailto:louis@nw.com.au). Also check website of performance group: [www.arach.net.au/users/bgoldby](http://www.arach.net.au/users/bgoldby)

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

**Friday** (during school terms), after school, French traditional Dancing, for students, at St Mary's AGS, Elliot Rd Karrinyup. Contact Laurel (08) 9448 8179, or email [louis@nw.com.au](mailto:louis@nw.com.au). See also website of performance group, "Les Enfants de Provence" [www.arach.net.au/users/bgoldby](http://www.arach.net.au/users/bgoldby)

**Saturday** 10.00am - 12 noon, Perth International Folk Dance Group, Beginners Class, at the John Leckie Pavillion, College Park, Nedlands, WA.

Contact Joy (08) 9386 7438 or Laurel (08) 9448 8179. Also see website [www.webinthehills.com.au/dance/](http://www.webinthehills.com.au/dance/)

*A pig's snout is called a gruntle.*

## DATES FOR YOUR DIARY

- 15 Dec 2002** 7:30pm, **Dickensian Christmas Carol Ball**: Albert Hall, Commonwealth Avenue, Canberra. Contact [garden@earthlydelights.com.au](mailto:garden@earthlydelights.com.au) or phone 02 6281 1098
- 27 Dec 2002** 6 days, **Woodford Folk Festival**, QLD. Contact: 07 5496 1066, email: [gff@woodfordfolkfestival.com](mailto:gff@woodfordfolkfestival.com), web: <http://www.woodfordfolkfestival.com>
- 27 Dec 2002** 6 days, **Gulgong Folk Festival**, NSW. Contact Bob Campbell, 02 6373 4600, Di O'Mara 02 6374 1350.
- 5 Jan 2003** 1 week, **Lake School of Celtic Music**, Koroit, VIC. Contact 03 9873 1700, or check website: <http://www.bushwahzee.alphalink.com.au>
- 10 Jan 2003** 3 days, **Cygnnet Folk Festival**, TAS. Contact <http://www.cygnnetfolkfestival.org/fest2002/>
- 12 Jan 2003** 6 days, **Music Under the Mountain**, Celtic Summer School, TAS. Website: <http://www.celt.com.au/summer>
- 19 Jan 2003** 1 week, **Summersong Singing and Songwriting Camp**, Lennox Head, NSW with Kristina Olsen, Neil Murray, Tony Backhouse, etc. Contact Alison 02 6684 5570, email: [apearl@mullum.com.au](mailto:apearl@mullum.com.au)
- 2 Feb 2003** 10am, **FDA "Favourite 2002 Folk Dance" Workshop**, Newtown Neighbourhood Centre, King St, Newtown (opp Newtown Station), Sydney. Contact: Kaye Laurendet, 02 9528 4813
- 2 Feb 2003** 1pm, **FDA Annual General Meeting**, Newtown Neighbourhood Centre, King St, Newtown (opp Newtown Station), Sydney. Contact Vas Aligiannis, 0407 081 875 (m), 16 Dutton St, BANKSTOWN NSW 2200, [greekdancer@excite.com](mailto:greekdancer@excite.com)
- 7 Mar 2003** 4 days, **Port Fairy Folk Festival**, VIC, Website: <http://www.portfairyfolkfestival.com>
- 11 Apr 2003** 3 days, **National Fiddle Festival**, Hawkesbury Showground, Richmond, NSW. Contact Lucia Okumura 02 4576 7023, Website: <http://www.fiddlefestival.com>
- 17 Apr 2003** 5 days, **National Folk Festival 2003**, Exhibition Park, Canberra. Contact <http://www.folkfestival.asn.au>

Folk Dance Australia Inc

### Application for 2003 Membership

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

Address: \_\_\_\_\_

Phone: ( ) \_\_\_\_\_

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

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

Please send Renewal Form with membership fee of \$20 (postal note or cheque made out to Folk Dance Australia Inc) to:

The Membership Secretary  
Folk Dance Australia  
4 Old Station Rd  
HELENSBURGH  
2508