

Footnotes

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Newsletter No 13 February 1993

2nd NOTICE OF ANNUAL GENERAL MEETING

The 2nd Annual General Meeting of Folk Dance Australia inc. will be held at the Woodstock Youth Centre, Church Street, Burwood, NSW, or Sunday, 14 February 1993, commencing at 10.00 am.

The business to be conducted will be:

- to receive from the committee reports on the activities of the association,
- to receive from the Graduate Sub-Committee a report on its activities,
- to elect office bearers of the association and ordinary members of the committee and
- to receive financial reports on the activities of the association.

MEMBERSHIP RENEWALS

Members are reminded that membership fees are due on 1 January 1993 (except members who joined after October 92). Please send your cheques for \$10.00 to the Treasurer, Kaye Laurendet, 127 Woronora Crescent, Como West, NSW, 2226.

AusDance N.S.W. (formerly AADE)

"Strictly Folklore", Sydney Dance Company Studios, Sunday, 21 March, 10.30 am - 4 pm. A day of talks, forums and presentations on how to improve, polish and fund your performance. Practical issues such as:- Performance(production techniques, using a video camera, costumes/grooming, publicity and marketing - all on a shoestring. Suitable for anyone involved in folk dance presentation/administration. Cost \$5.00. Enquiries Carol Maddocks (02) 905 1563.

NEWCOMER TO INVERELL/ GLEN INNES DISTRICT

I have just moved from Darwin to a farm near Inverell and Glen Innes in New South Wales with my family. Hello to all my folk dance friends out there!

I hope to catch up with you this year!

I have spent part of 1992 teaching folk dance to secondary students, performing with a traditional East Timorese dance group and working for the Community Arts Network (NT) now Arts (NT). I would love to hear from anybody interested in starting a multicultural folk dance group in this area. Please phone (067) 232288.

Claudia Borbas (NSW)

'VILTIS' - A MAGAZINE OF FOLKLORE AND FOLK DANCE

An excellent publication from America published six times yearly. For those FDA members who don't know anything about Viltis, it is a great magazine of approximately 40 pages and provides readers with a wealth of information about folk dance groups, workshops, festivals, international recipes, latest books, dances, music, conferences, historical information, and other bits and pieces from USA and around the world.

Founded in 1942 in Alabama by editor and publisher Vytautas F. Beliajus from Lithuania who is now about 80 and still going strong, it is America's oldest folkdance magazine.

In the January-February 1993 issue there is a very interesting article on 'Folk Dance in the Netherlands' by Tineke van Geel which I thought I would comment on for our members, particularly as one of the aims of Folk Dance Australia is to encourage and develop the skills of folk dance teachers by providing courses.

Tineke van Geel specializes in Dutch and Armenian dance. During her visits to the USA as a teacher of Armenian folk dance, people were always amazed to find Dutch instructors teaching folk dances of another country than their own, without having any connection by heritage with that specific country.

Also, the EXCELLENT DIDACTICAL SKILLS of Dutch teachers were frequently subject of conversation. Tineke talks about the education and training of folk dance teachers and how the high level of Dutch folk dance teachers can be attributed to LCA's (The Netherlands National Organization for Amateur Dance) two years parttime teacher education.

The course is officially recognised by The Netherlands Ministry of Culture. Each year various training workshops and seminars for teachers are organised throughout the country. The Netherlands also has dance academies from which students can graduate in folk dance.

As a matter of interest to our members especially our more recent members, FDA's Folk Dance Teacher Training Course is based on the Dutch course which came to Australia as a result of Andre Van De Plas coming from Holland to conduct our first teacher training course in Sydney in 1989.

Jim and I were two of the privileged few to undertake that first course and since then our classes have gone from strength to strength which I attribute to the success of the Dutch system of teaching folk dance. I find it most interesting that the Americans are now commenting on the Dutch teaching. There has got to be a message there somewhere.

Folk Dance Australia will be conducting its next Folk Dance Teacher Training Course in 1994 and if anyone would like information about the course please write to Kaye Laurendet, 127 Woronora Crescent, Como West, NSW, 2226.

If any members would like to subscribe to Viltis magazine, the cost is \$20 foreign (if paid in US currency) for one year and the address is Viltis, 1337 Marion Street, Denver, CO 80218.

I can really recommend it.

CHRISTINE BATTISSON

BULGARIAN DISKS - A REVIEW

Having recently returned from Bulgaria with all the folk CD's I could find, and having a few bought already in Australia, I simply had to do a comparative review, so here goes.

First a little background. Bulgarian music consists of two traditions - the folk tradition which is now taking up jazz forms, and the liturgical choral tradition which under Communism developed into some secular choirs (my interest and this review is of the folk tradition). Within the folk tradition there is a variety of forms from women's unaccompanied singing, solo gaida (bagpipe) or kavahl (woodwind) to orchestra. For dance music the orchestra takes some beating.

Also, I have to warn you of my taste in music. My record collection is mainly ethnic folk, then rock, fine music, and some jazz, my favourite disk is Mori Kante's Akwaba Beach because you can rage to it, I have no John Williams or the Boston Pops, no Wyndam Hill nor any C&W. I am not able to appreciate all the styles of Bulgarian and my choice of tracks tends to be the up-tempo orchestral ones, so you may well have to look beyond my suggestions to get a disk that's right for you. Enough said.

Le Mystere Des Voix Bulgares (Vols 1 and 2), Cellier 008, 36min & Cellier 016, 53min.

The records that popularised Bulgarian women's singing, these disks contain mostly slow women's unaccompanied voices with an occasional faster number, some organ accompaniment on vol.. 1 and a couple of numbers with orchestra. My copy has the notes in French and German but not English. Vol.. 1 does not acknowledge the singers or musicians except for the soloist on three tracks. Vol.. 2 notes the recording place and date (1950 - 1987) and the principal artists. I like vol.. 1 most 'Svatba' is energetic and 'Polegnala e Todora' is a lyrical classic. 'Polegnala e Todora' is also on the Music of Bulgaria disk, but the Mystere recording is slower and richer. On vol.. 2 have a listen to 'Ovdoviala Lissitchkata'. These disks are not for dancing; they're for contemplative listening.

The Forest Is Crying - The Trio Bulgarka, Hannibal Records HNCD1342, approx.. 50min.

Similar to the 'Mystere' disks, the Trio Bulgarka are three fine singers and this disk is what I think the 'Mystere' should be. There is more variation in tempo and some excellent orchestral support, the notes acknowledge all the artists and describe the background of each song and its region. I particularly liked a couple of the faster

numbers with orchestra particularly Ci Matze. Matze' and 'Pilentse Pei'.

Music of Bulgaria - Ensemble of the Bulgarian Republic, Elektra/Nonesuch 9 72011-2, 36 min.

A disk of historical interest, recorded in 1955 with Philip Koutev conducting the Ensemble and if the record notes are to be believed then Mr. Koutev had a substantial influence on Bulgarian women's singing. It is similar to the Trio Bulgarka in its range of material. The recording is not as clear as modern digital, but quite acceptable. 'Polegnala e Todora' is on this disk with a folk sound followed by 'Shopski Tanz' complete with shouts and stamps - very dancer friendly. 'Bulgarska Suite' is an interesting piece that sounds like movie theme music or fine music in Bulgarian style.

Balkana - The Music of Bulgaria, Hannibal HNCD 1335, approx.. 52 min..

This is a compilation of several top individual artists and groups, including Trio Bulgarka, recorded in 1987 at Radio Bulgaria's Studios. This is an overview of Bulgarian folk music, the notes on the performers and tracks are very good with one exception, the recording is good and the disk is enjoyable. The one problem with the notes is that track 16, 'Mari Stanko' is listed in the notes as track 8 and the other tracks are renumbered to suit. It shakes your confidence in note writers, if you had any. Anyhow, I was taken with 'Stani Mari Mome' (track 9), a delightful paidushka with male folk singing which is not so common. 'Bavna Pesen I Kopanitsa' is interesting in that it starts as a slow ballad and then breaks into a lively kopanitsa on the ballad theme.

The Severnyashki Folk Ensemble Round the World, Gega GD103, approx.. 58 min..

This is great music for a Balkan choreography, good clear rhythms and changes of tempo/ rhythm within a single track to build an interesting dance around. The disk is varied, but cohesive in its professionalism, tending to favour medium tempo women's voice with orchestra, but includes the slow women's choral numbers, some dancy material and even a men's singing number, with a bit of modern touch in the percussion on some tracks. The notes are excellent, including region of each number, background, and the names of the soloists, and fact that the Ensemble are from Pleven.

A couple of the tracks are not perfectly recorded, some seem to end abruptly and some are a little noisy, but this is a purist's quiet room observation and would not detract from the enjoyment in a performance. I liked the track 'Singing and

Playing Competition in the Shoppe Region and can easily imagine a choreography based on it. 'A piece for Gaduka and Orchestra' is light and lively and 'More, Sokei Pie (Hey, A Falcon is Drinking Water)' is a beautifully doleful sound with female voice and male backing. This is my favourite disk, this week.

Village Music of Bulgaria, Elektra/Nonesuch 979 195-2, approx.. 62 min.

A large collection of real traditional stuff collected from the southern half of the country in 1968, a total of 25 tracks covers the full gamut of combinations of instruments and voices that are found in Bulgarian music. This is a CD release of two records originally released in 1970 and 1971, called 'A Harvest, a Shepherded, a Bride' and 'In the Shadow of the Mountain'. The notes are faultless, including even the words of the songs. Some of the women's songs are not to my taste - I find them tuneless, and on some tracks the voices lack the sonorous quality of the professionals and simply sound aged. The recording has a boomy quality and some tracks don't start smoothly, but I guess these imperfections are the price you pay for authenticity and the disk is a must for the serious Balkanologists collection. Listen to 'Pusti bili Yane' for some good men's singing.

The Greatest Bulgarian Folk Dances, Gega GD 106, approx.. 58 min..

A collection of dance music without voices, with lots of bulgarian rhythms played very well. The duration of each number is 2 1/2 to 4 minutes which is long for a dance, but would be good for teaching and for a well choreographed performance. Although recorded in 1991 this disk shows none of the jazz influence that is altering Bulgarian music at the moment. The notes are abysmal, a sample entry is 'Daichovo Horo - performed by an orchestra', and while there is a write-up that mentions the regional variations of instrumentation, there is no indication of the region of each dance. Still, the music is very good and if you get a chance to hear it then I like 'Krasavska Ruchenitsa' and 'Paidoushko Horo' (perf. by an orchestra), and the 'Macedonian Melodies' are good examples of the Greek influence on the music of Bulgarian Macedonia.

Bulgarian Musical Folklore - "Svetoslav Obretenov" Bulgarian National Choir, Gega GD 105, approx.. 60 min..

This is not folk music as I understand it, it is music in the tradition of the church choral music but with secular themes. The disk has a version of 'Polegnala e Todora' which sounds like its being sung in a Bulgarian Orthodox Church, and

while it is nice to hear the men's choral voices, to my mind it lacks the clarity and elegance of the folk versions.

2 Bulgarian Musical Folklore, Balkanton 060063, approx.. 61 min..

This disk is from a different label to the disk 'Bulgarian Musical Folklore', and is completely different to that disk. Balkanton also produce 'The Magic of Bulgarian Folk Music - 1' (see the next entry), which I suspect is the first record of this pair because the two disks have sequential catalogue numbers, although Magic is more professional in orientation. This disk is Bulgarian folk music from Strandja, the Rhodopes, Dobroudja and Northern Bulgaria and has that peasant quality. It has a lot of variety, including men's choir and a Jew's harp track, plus some dance music. The notes are good, with a few words on Bulgarian dance in general and for each track the region or town, the names of performers and some instruments.

The Magic of Bulgarian Folk Music - 1, Balkanton 060062, approx.. 60 min..

This is a showcase for folk singers, mostly women with orchestral backing but some men's voices and some voice with single accompanying instrument. This is not intended as dance music, it's a bit too slow and lacks a strong beat, and one track by Ilia Argirov would be OK but it has breaks for melodic effect. The notes are fair, giving the soloists names, region or city, song name in Bulgarian and English, and arranger. Oddly, the cover lists the singers rather than the song names. Take the time to listen to Nadezhda Hvoineva, she sings a track called 'Karai, maicho (You can make me, mother)' but you can't tell that without reading the booklet. Also listen to Marin Ivanov and Eva Georgieva.

Music from the Pirin Mountains - Bissarov Sisters, Pan 133Cd, approx.. 70 min..

This is an excellent disk. The Bissarov Sisters are accompanied by the instrumental trio Karadzovska, and some tracks are purely instrumental. There are complex rhythm changes within single tracks and a variety that is unexpected in a disk from a single region. The notes are the best of any of these disks, with all the factual details you could want plus some interesting perceptions about the songs in the broader context of the society. Listen to 'De se e Cub Videlo' followed by 'Mitro Le, Mitro'. 'Izlez, Rade, Izlez Izprati Me' shows the Greek influence found in the Pirin region.

Pirin State Ensemble for Folk songs and Dances, Balkanton 060060, approx.. 60 min..

Music from the renowned Pirin Ensemble, composed by their conductor Kiril Stefanov. The Ensemble visited Australia in about 1980, with a spectacular display of Bulgarian dance and song.

The music is traditional style and the composition is superb, the tracks are varied and some are complicated compositions suitable for display choreographies although the disk is not primarily dance music. The notes are adequate - after all, what can you say when the region is irrelevant and the composer and performers are the same for all tracks - although it would be nice to know what the songs are about. I particularly like 'Spring Songs and Dances from the Pirin Mountains'.

Balkanology - Ivo Papasov and his Orchestra, Hannibal HNCD1363, approx.. 55 min..

The new style of Bulgarian music is jazz influenced wedding band music, Ivo Papasov is the undisputed master of the genre, although his music is influenced by more than just jazz. Ivo is a Bulgarian Turk gypsy and his influences include rock and folk music from all the Balkans and the disk has Turk, Romanian and Greek music as well as Bulgarian. This music is dance music, not for complex folk dances but for simple dances repeated at length with enthusiasm. It is clearly Bulgarian folk music (except the Turk, Romanian and Greek numbers) and I like the energy but find the jazz drumming and cymbals are less strident than traditional folk instruments and weaken the overall effect. Excellent notes, giving insight into both the tracks and modern Bulgarian music.

Stambolovo '88, Balkanton 060101, approx.. 52 min..

In 1985 the Bulgarian government recognised the growing popularity of wedding band music by holding the first Stambolovo festival, and this is a live recording from the third festival. The quality on this disk is uneven, and I personally don't like the use of electric guitar and modern drums in this type of music. In some tracks the jazz influence makes it difficult to tell that the source is Bulgarian. The notes are poor from a folk dancers point of view, the tracks are not named, only the group name appears and there is no background or source information on the tracks. Having said all that, there are many people, particularly musos, who see Ivo Papasov as the best thing since sliced bread and this disk will be of interest to them both for the music and for putting Papasov into a wider context.

Well, those are the disks, now the question is where do you get them. Here in Western Australia we have a record shop called 'Monkey Music' which specialises in esoterica, but some of the disks I bought in Bulgaria. In fact, those that I got in Bulgaria I haven't seen in Australia and vice versa.

Those bought in Bulgaria are:

Balkanton, no address given, but associated with Radio Bulgaria. Gega Ltd., Rakovsky Str. 122B, 1000 Sofia, Bulgaria, Fax +359(2)87-1267.

The Australian/Western sources are:

Hannibal Records, PO Box 742 London W11 3LX, England;

Distributor Sandstock Music, PO Box 557, Charlestown 2290.

Disques Cellier, Ch-1805 Chexbres/Suisse; Ch-1095 Lutry.

Pan Records, PO Box 155, 2300 AD Leiden, Netherlands.

Elektra/Nonesuch, a division of Warner Communications, 75 Rockefeller Plaza, New York, New York 10019, distributed outside the USA by WEA International Inc.

John Whaite (WA)

FOLK DANCE AUSTRALIA LOGO



Letter to the Editor

Dear Jim,

We searched our last 'Footnotes' from cover to cover for the Romanotation article and finally noted with, need I say it, a certain amount of dismay, that we were to be disappointed.

What steps must we take to convince you of the dangers of pausing midway with our Romanotation bulletins? How else can us poor mortals learn to write Rustemuls correctly?

Cimpoi and Cuile (ACT)

Mea culpa. (Jim)

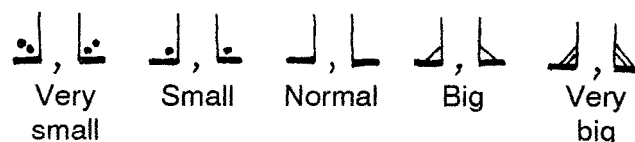
ROMANOTATION

Our computer is no longer in a little pile on the lounge floor. During the printing of a 30 page document on Romanotation it suffered a fatal rupture of the power supply (it was a hot day and it had been working for 14 hours straight) and without ceremony or regret was replaced. This one is much faster and can print the newsletter in under an hour (the old one took about an hour a page). I know of no easy way to introduce the group of qualifying signs used in Romanotation so here goes.

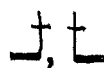
Qualifying Signs

Step signs

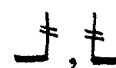
Size of steps



Not passing



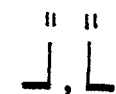
Close



Stamp without weight



Stamp with weight



Cross in front



Cross behind



Step without weight



Bounce



Brush forward



Brush back



Parts of the foot



Toe



Ball



Heel

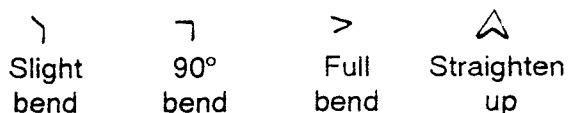


Whole foot

Where there is no sign for a part of the foot then the whole foot is implied. (The whole foot sign is only used to confirm a step on the whole foot in between a group of heel or toe steps.)

Bending the knee

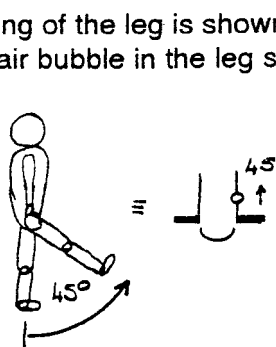
Bending of the knee is shown by the signs



These signs are also used for the elbow and the fingers.

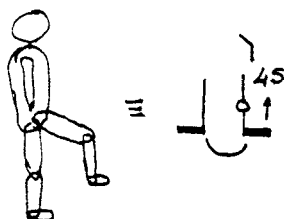
Lifting the leg

Lifting of the leg is shown by adding an air bubble in the leg sign's stem.



The angle that the leg is lifted is shown in degrees and the direction of lift is shown by an arrow in that direction.

If the knee is bent at the same time then the sign for the knee bend is added.



(It is of course possible to add the rotation of the leg at the hip joint or of the lower leg (calf/shin) and various angles at the ankle but these

will be covered when we do the arm signs.)

Repeat signs

A system borrowed from music notation is used



to show the repeating of fragments of the dance.
Repeat the steps shown. (Do the enclosed fragment twice.)



Repeat the enclosed steps for a total of 5 times. i.e. ten steps in this example.

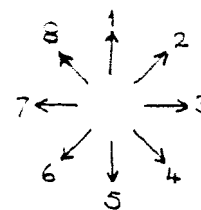


Repeat "ad libitum" (as often as you wish).

Direction signs

Arrows are used to show direction (relative to the dancer) and are to any of the eight principal directions.

The direction 1 is forward, 3 to the right, 5 backward and 7 to the left. The other directions are the various diagonals. These signs are used to show direction for the body, arms, legs or head.



A set of arrows with special tails is used to show direction of travel and the direction the dancer is facing (relative to the line of dance) both in the one sign.

The arrow head points in the direction of travel across the page is in the line of dance is towards the centre of a circle that forms on the line of dance. Arrows may point in any of the 8 principal directions to show movement in, out, in line of dance or reverse line of dance or any of the diagonals as above.

The tail has no arrow head and indicates the direction the dancer is facing. Two special signs are required for forward and backward. The tail would otherwise blend in with the direction arrow for these cases so a cross bar is used. All the possible combinations of these arrows and tails are shown in the following table.

	Facing Direction							
	1	2	3	4	5	6	7	8
Direction of Travel	1							
	2							
	3							
	4							
	5							
	6							
	7							
	8							

The in place sign is used to show that movement



has stopped and that steps are in place. The direction you face is shown by the short line and the sign is placed to show the facing direction (relative to line of dance).

That is all the common signs for footwork. Next Footnotes will have signs for common line formations. Maybe also some dances, but this is all we have room for in this issue.

James Battison © 1993

27TH NATIONAL FOLK FESTIVAL APRIL 8- 12 1993, CANBERRA

The 27th National Folk Festival is fast approaching and the program is beginning to take shape. As for the 26th National Folk Festival once again there are workshops and dances galore.

At this stage the workshops will include Greek, Contra, Playford, Scottish, Square Dancing, International, Irish, Bulgarian, Hungarian, Belly dancing, South American, Aboriginal, Romanian and Israeli.

Evening dances include the Festival Ball, Old Time Dance, Playford Dance, International Dance, North American Dance and Old Empire Band Dance.

The Festival will be held at Natex (National Exhibition Centre) Northbourne Avenue, Canberra. Northbourne Avenue is the main road out of Canberra to Sydney. For further information contact The Director, Phil Wilson on (06) 249 7722 (W).

Christine Battisson (ACT)

SECOND ANNUAL INTERNATIONAL FOLK DANCE AND MUSIC CAMP run by the AADE Folk Dance Working Party.

28 - 30 May 1993 at Sport and Recreation Camp, Great Ocean Road, Anglesea, Victoria.

Contact Kim Dunphy on (03) 555 4813

ADVERTISING IN FOOTNOTES

The cost of this newsletter is about \$7 per member per year. To help pay for it and to allow it to grow the committee has decided to accept advertising.

Full page \$40.00

1 /2 page \$20.00

1/4 page \$10.00

20% discount for members. Other sizes are available on a pro rata basis (minimum fee \$5). All ads must be full size, camera ready and prepaid.

Anyone wishing to advertise in Footnotes please contact the editor.

WHAT'S ON WHERE

International Folk Dancing

A.C.T. (Canberra)

Beginners Classes 1993, North Canberra contact Alison, (06) 288 2180(H) Tuggeranong contact Audrey, (06) 231 5896(H)

Tuesday 10 to 11.30 am. FDA daytime classes, Corroboree Park, Paterson Street, Ainslie, Contact Christine (06) 241 3563.

7.30 - 9.30 pm. Advanced folk dancing, Corroboree Park, Paterson Street, Ainslie. Contact Christine as above.

Wednesday Canberra International Folk Dancing Assoc. from 7.45 pm Hughes Community Centre, Carol (06) 251 3096 or Margaret (06) 281 3150.

7.30 - 9.30 pm. FDA intermediate classes with Christine at Corroboree Park Hall, Paterson St, Ainslie. Phone (06) 241 3563,

NEW SOUTH WALES (Sydney)

Beginners Classes 1993 Como,
Wednesday contact Kaye, (02) 528 4813)

Monday 1.30 - 3 pm. Earlwood Caring Community Centre, Clarke St. Earlwood. Contact Margaret Connor (02) 799 7484.

Tuesday, Wednesday and Thursday Sutherland Shire Folk Dance Group. Contact Kaye Laurendet (02) 528 4813.

Wednesday 7- 8 pm. Carol Maddocks' adult classes, Collaroy Plateau Youth Club, Blandford St Collaroy Plateau. Cost \$2.50.

Thursday 7.30 - 9 pm. Nepean Folk Dance Group, 59 Brook Road, Glenbrook. Contact Pat (047) 39 1005 or Maureen (047) 36 3604.

7.30 - 9.30 pm. Folk dancing with Trudie & Chris Green, Uniting Church Hall, Sorrell St. Parramatta, (off Victoria Rd). Ring (02) 683 1734.

Friday Sedenka
The Village Church Centre. Paddington. Contact Christine Wild (02) 560 2910.

Last Saturday of the Month at Newtown. Hungarian dance with Gary Dawson & Rezeda. Contact Gary (02) 569 3410.

(Armidale)

Monday 7.30 - 9.00 pm. Armidale Folk Dance Group. Drummond School Hall. Contact Bronwyn Meredith (067) 727065.

NEW SOUTH WALES (Katoomba)

Monday 6 - 7.30 pm. Mountains International Folk Dance Assoc. (MIFDA), Uniting Church Hall, Katoomba St. Contact Sue Hiscock (063) 531074 or Bronwyn James (047) 572235 or 572316.

QUEENSLAND (Brisbane)

Wednesday Israeli folk dance. Memorial Hall, Brisbane Hebrew Congregation, Margaret St. Brisbane 7:30pm. Cost \$3. Contact Eileen (07) 397 1155 (AH) or Philip (07) 262 2484 (AH).

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

(Nambour - Cooroy)

Monday Beginners/intermediate cost \$3. 9.30 to 11.30 am. at the Lutheran Hall, Sydney St, Nambour, Call Danni or Jean.

Tuesday Beginners at the Uniting Church Hall, 49 Maple St, Cooroy, from 9.30 to 11.00 am. Admission \$3. Contact Danni

Thursday Advanced at the Lutheran Hall, Sydney Street, Nambour, Cost \$3 from 12 noon to 2.00 pm.

Nambour contacts, Danni (074) 42 8821, Jean (074) 41 2315, Delicia (074) 41 4000.

VICTORIA (Melbourne)

7 days a week Classes for all levels at Sheffi's School of Israeli Dance "Habonim" hall, Cnr. Gordon & Sinclair Streets, Elsternwick. Contact Sheffi (03) 699 6343 or Helen (03) 509 7083.

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

Margaritas School of Greek Folkdance & Folklore 7:30 - 10pm. (03) 583 1173. Richmond Community Primary School, Cnr. Davidson & Buckingham Sts. Richmond.

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

8 to 10 pm (school term). St Kilda International Dance School at St. Margarets Hall, Hotham St & Denman Ave, East St Kilda. Cost \$5. Contact Marie Feigl (03) 531 1284.

Sunday 2 - 4 pm for adults, Margaritas School of Greek Folkdance & Folklore. (See above Tuesday).

WESTERN AUSTRALIA (Perth)

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

RESOURCES AND BACKGROUND INFORMATION ON DANCES

It has been suggested by one of our members that we include background information on dances from time to time because as she says "I can never find any background information when I want to teach a dance". So if you have any questions about dances we suggest that you write to the Editor and we'll attempt to obtain the information required from our various members' resource libraries and publish it in "Footnotes".

FDA CONTACTS

President Carol Maddocks 57 Beacon Avenue Beacon Hill NSW 2100 Telephone (02) 905 1563

Vice-President & Editor of Footnotes Jim Battisson Secretary Chris Battisson 14 Nambucca Street Kaleen ACT 2617 Telephone (06) 241 3563

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

NEWSLETTER DEADLINE

Please send articles for the April newsletter to the editor Jim Battisson in Canberra by 15 March 1993.