

Footnotes

ISSN 1037-2660

Issue No 61 - February 2001

Bi-monthly Magazine of Folk Dance Australia Inc

Folk Dance Australia Inc.



ABN: 78 530 632 531

If undelivered, please return mail to:
Folk Dance Australia Inc
127 Woronora Cres
COMO WEST NSW 2226

**SURFACE
MAIL**

**POSTAGE
PAID
AUSTRALIA**

Print Post No: PP 255 003 102 144

Folk Dance Australia



**F
D
A**

FDA OBJECTIVES:

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



Welcome to new members:

*Mirloško Manselescu, of Petersham,
NSW*

Fiona Clark, of Heathcote, NSW



CONTENTS:

<i>THE PRESIDENT'S REPORT</i>	2
<i>THE INAUGURAL EASTER "CANBERRA KOLO"</i>	2
<i>COPYRIGHT FOLLOW-UP</i>	2
<i>GRANTS APPLICATION</i>	2
<i>THE "DRONE" DANCERS</i>	3
<i>WOODFORD DANCE WORKSHOPS</i>	4
<i>RESOURCES FOR SALE BY FDA</i>	4
<i>NOTICE OF FDA ANNUAL GENERAL MEETING</i>	4
<i>LOCAL EVENTS</i>	5
<i>INTERNATIONAL EVENTS</i>	5
<i>FDA CONTACTS</i>	5
<i>CONTRA-LINES</i>	6
<i>FOLK ON THE WEB</i>	7
<i>THE IMPORTANCE OF BEING CLOTHED</i>	8
<i>WHAT'S ON WHERE</i>	12
<i>DATES FOR YOUR DIARY</i>	14
<i>POST WITH THE MOST</i>	15

THE PRESIDENT'S REPORT

Happy New Year to FDA members and all our dancing friends.

As we start another year it seems appropriate to consider what directions our organisation will be taking in 2001.

Your committee hopes that this year will see the initiation of projects, which will give greater benefits to current members as well as attracting new members. In Sydney we have planned a number of workshops in different parts of the city with a selection of teachers chosen to suit the preferences of members in specific areas. We have already applied for one grant and plan to apply for more as the year proceeds.

If you have any ideas on how the association can better serve your needs or the needs of your group, please let the committee know. The organisation can only function if individuals are willing to give of their time and skills to make it work. If you can help, please do so. Stand for the committee, or maybe if you are not that committed, you may be able to help out on specific projects.

Personally I am very pleased that FDA provides an opportunity for me to indulge in one of my favourite pastimes – Folk Dancing.

Happy dancing to all,

Chris Wild, FDA President

THE INAUGURAL EASTER "CANBERRA KOLO"

Daryl Powell, a well-known folk dancer and teacher from Canberra, suggested to the FDA committee that the folk dancers of Australia might get together for an international dance (on the same lines as the Colonial Ball or Dancers' Dance) at the 2001 National Folk Festival this Easter. On behalf of FDA, he applied to the Director of the National Folk Festival (NFF) to have his idea implemented.

The NFF Office have advised him that the "Canberra Kolo" is now in the draft program for this Easter. This is quite an achievement, as about three quarters of the applications received for the festival were rejected.

What you need to do! With your folk dance group, or for yourself, decide the dances you would like to see on the program (list say 10-15). As soon as possible, let Chris (contact below) know of the dance or dances that you or your group choose. FDA will then sort out the 25 - 30 most requested dances for the program and distribute the list of dances to various interested people / groups around Australia so that they can learn or brush up on the steps, ready to dance away the night.

It would also be helpful for us to know approximately how many people to expect – so would you please indicate numbers of people interested in attending from your group with your dance list.

Write to Chris Wild, 12 Burfitt St, Leichhardt 2040, phone: 02 95602910 (ah) or email her at christine@shawaust.com.au with your requests by 23 February, 2001.

COPYRIGHT FOLLOW-UP

The following "quiz" was received from Ausdance: If you tick any of the following questions, you will need to apply for a licence to cover that activity.

Is copyright music played in your dance school or during displays and concerts by a live performer, such as a pianist?

Licence required: APRA

Is copyright music played in your dance school or during displays and concerts by CDs, records or audio cassettes that you purchased?

Licence required: APRA

Do you record music onto cassettes from other CDs, records or cassettes for the purpose of teaching your classes?

Licence required: Combined AMCOS/ARIA

Do you record music onto cassettes from other CDs, records or cassettes and then use those cassettes as a backing tape at eisteddfods or school concerts?

Licence required: Combined AMCOS/ARIA

Do you, or the parents and friends of your students, make video recordings of dance performance or eisteddfods or school concerts?

Licence required: Combined AMCOS/ARIA

More information can be obtained through the Australia Dance Council, Ausdance Qld, Copyright Pack, 381 Brunswick St, Fortitude Valley, Qld, 4006.

Grants Application

FDA submitted an application for the Sydney Grants Scheme, administered by NSW Sport and Recreation and available to Active Australia Providers and Active Australia Schools Network. In going to print, the outcome was not known.

FDA Membership Renewal

If you have not yet renewed for 2001, please complete the Renewal Slip at the bottom of the "penultimate" page and send it, together with your \$20 cheque or postal note (made out to "Folk Dance Australia Inc"), to the Secretary, or, if you are attending the Annual General Meeting or the FDA workshop on the 11 February 2001 - then pay on the day.

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

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

THE "DRONE" DANCERS.

- *Waltzing Matilda in Europe*

Hello, again. This time from Germany! This time, I am going to tell you about the Lissberg Festival that I mentioned in my first article, "Waltzing Matilda Bagpipes" in the June 2000 issue of "Footnotes". I was very happy when I heard about all the positive feedback and I'd find it interesting to get an exchange started with anybody who is, or is going to get, enthusiastic about the subject of drones (see my email address at the end).

It was not easy returning to Germany, and even staying here, after having stayed in Australia for half a year and having made contact with so many musicians and dancers! But there was quite a good reason to stay – for 3 days in June, the Lissberg "Drone Music Meeting" took place and I was looking forward to it like a child expecting Christmas, his birthday, New Year's Eve and Easter on one and the same day.

After an exhausting car trip to the little village of Lissberg, near Frankfurt on the river Main, I wandered about the fields and interior courts of the castle, where I had already played when I was four, with the little difference that I didn't play music, but played with other kids instead. But that's the atmosphere of Lissberg – musicians, dancers and their families run about in a wild mixture and in every phase of the process of going to bed or waking up, armed with toothbrushes, any kind of instruments and their cases, tools, babies, tentpegs, and music books!

But there's one thing they all have in common – that's the trance that the drone sound causes – the permanent sound. I often think about the magic impact of this sound; I find its character in the music of so many cultures and I'm sure there must be something very basic about it that has grown with the development of mankind - just think of the didgeridoo, the Nepalesian overtone singing or the rhythmical American Indian ritual songs.

But back to our theme. At Lissberg, this drone sound lays siege to our souls for four days without a break – and makes everybody, regardless of his or her previous experience with dancing, dance the An Dro, Bouree, Polka, Schottisch, Valses, Mazurkas, the Swedish Polska and many more dances from all over Europe.

I was happy to see all the old faces again. I think of Paul Beckhuisen, a bagpipe and reed builder from Belgium, always carrying his mobile workshop with him and never keeping a valuable hint about how to improve your reed's sound. Our tent neighbour, Markus, built the Cornemuse (French bagpipe) I play. That's how it goes – builders and musicians again see their old instruments they sold to somebody else, exchange hints and play together. We listened to several groups, such as Poeta Magica and the not-so-well known young musicians from Sweden called Little Bears, who played endless polkas (on säckpipa, darabouka, hurdy-gurdy, overtone flute and percussion); the Trio Grande played their specialty of African rhythm in Medieval music, mixed with jazz elements (on hurdy-gurdy, congas, guitar, accordion and others); Die Hayner, who've always played showy dance music in a simple and

modest manner, gave us a little trip into the past by playing their well known and never forgotten "hits".

There were also some people we missed: Alban Faust's Swedish group and the French Cornemuse artist, René Dubois, as well as Michael Hoffmann, who builds many kinds of medieval bagpipes, publishes music and dance books and also organises seminars for dancing, playing bagpipes, hurdy-gurdy and percussion. These people missed – but next year, I hope they'll come again.

Those who were there played in the little cathedral and concert room as well as in spontaneous sessions in corners of the castle ruin, as it is typical for Lissberg. Special about this year was the group of musicians who got together and worked hard to play the evening dance music. They interpreted the mostly well-known old melodies in such a powerful and lively way that, not only the people dancing could enjoy it, but also those who rested for a while. The dances were mainly from a collection of dance music just published by "Die Hummel", which contains melodies that make your feet dance and hints on the way to play them.



The "get-together" group – here practising within the castle ruin.

In Australia, I guess the new festival season is starting – so I wish you great fun and inspiration. I'd be really interested to learn about drone music meetings in Australia and would be happy to receive hints. For these, and any other comments, here's my email: gudrun@hotmail.com

All the best to Australia's musicians and dancers!.



Gudrun Ebbinghaus

(Our "Foreign Correspondent" - Germany)

ADVERTISING IN FOOTNOTES

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

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

liz@pnc.com.au .

After a visit to the beach, it is hard to believe we live in a material age. (PK Shaw)

Woodford Dance Workshops

Nothing can quite match the thrill of my first dance workshop, which took place at the Woodford Folk Festival. Chris, from St John's Aristotelis Dance Group, taught us Greek dances including Sfarlis from Thrace, Omorfula from Florina and Prados from Salonika and a really nice Syrtos. Members of his group were interspersed between us and with the backing of the band "Xenos", it was an exciting experience. The combination of a great teacher and live music created an instructive and exhilarating workshop. It was a bit hot if one happened to be dancing under the lights but they certainly added to the atmosphere. The workshop went for almost two hours but it seemed more like 15 minutes! However we tittupped* so much it was probably just as well it came to a halt as there was to be more dancing later in the day.

It was indeed fortunate we saved some energy as Gary Dawson lived up to his reputation. He gave a workshop on Bulgarian dances. The warm-up was lively and the fast pace continued (with just a few slower steps in between!). Very stimulating. The live music by "Mara" was great and with Gary's energy and personality, the workshop couldn't be anything but fantastic and the hour and a half flashed past. Workshops are definitely the way to go - with good teachers and especially if there is live music, it's a whole new experience.

Two nights later I sat writing the above and reliving it all. So much so that at 8.30 p.m. I phoned to enquire if there was a workshop the following (final) day. I was in luck and couldn't resist the chance to take part in a Macedonian workshop with St John's. I shan't take up Footnotes space with more superlatives - suffice to say I can't wait for the next workshop!

*tittup - to move in a lively manner.

□



Anna Travali (QLD)
Noosa International Folk Dancers

Lessons from Geese!

In flight, as each bird flaps its wings, it creates an uplift for the bird following. By flying in a "V" formation, the whole flock adds 71% greater flying range than if the bird flew alone.

Lesson: People who share a common direction and sense of community can get to where they are going quicker and easier because they are travelling on the thrust of one another.

When the lead goose gets tired, it rotates back into the formation and another goose flies at the point position. (*Milton Olson*)

Lesson: It pays to take turns doing the hard tasks and sharing leadership.

By the way, it will be encouraging to see you at the FDA Annual General Meeting, details opposite !!!

RESOURCES for SALE by FDA

By **Jim Battisson**

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

By **André van de Plas:**

International Folk Dances for Adults.

Book & cassette.

1989 - 1998 tours. \$12 set.

1999 & 2000 tours \$25 set.

Book & CD

2000 tour \$30 set

Videos.

1989 - 2000 tours. \$35 each.

International Folk Dances for Children.

Book & cassette.

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

Book & CD

2000 tour \$35 set

Videos of Children's Dances:

2000 tour \$35 each

Easy Dances

Cassette and booklet \$12 set

By **Yves Moreau:**

Balkan & International Folk Dances.

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

'Ajde Na Horo' 20 Bulgarian Folk Dance Favourites.

Recorded in Bulgaria under the supervision of Jaap Leegwater and Yves.

Book & cassette \$25 set.

Add \$5 to above prices for postage.

Nevofoon Resources - Nevofoon Folk Dance resources

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

Please Note: Prices quoted above are for FDA members.

Non-members please add \$5 to cost of each item.

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

NOTICE of FDA ANNUAL GENERAL MEETING

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

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

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

Local Events

FDA Bulgarian Workshop, 11 February 2001

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

Time 10am - 12.30pm
Place: The Edge, cnr Bray & King Sts
Newtown South (near St Peters Station)
Sydney

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

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

FDA Annual General Meeting 2001

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

When: Sunday, 11/02/2001
Time 1pm
Place: The Edge, cnr Bray & King Sts
Newtown South (near St Peters Station)
Sydney

Cost Free!

International Events

Prague Festival Premie Tanec - April 2001

The "Prague Festival PREMIE TANEC - Dance & Theatre Prize 2001" will be held from **25th April to 1st May 2001**. Check the website www.dancefestival.it.

Dance Grand Prix 'Italia 2001' June, 2001

The "Dance Grand Prix Italia 2001" will be held from **June 20th through to June 25th 2001** in Italy. Website is www.dancefestival.it

Balkanfolk 2001 14 July, 2001

Go to Pamporovo for Balkanfolk 2001. This is a beautiful setting in the Rhodope Mountains in the central south region of Bulgaria. The dates will be 14th - 27th July, 2001. For more details, contact Rae Marnham on 08 8356-2172 or email her at:

marnham.rae@saugov.sa.gov.au

Greek Dance Seminar, July 29, 2001

The seminar for Greek traditional dances and songs will be held in Nea Aghialos from July 29th to August 8th, 2001. For more information, contact Kyriakos Moisisdis, Ypsiladou 42, 55337, Triadria, Greece or email: krksm@hotmail.com

AVDP 2001 BOWRAL WEEKEND

Application forms for this weekend are now available, will be handed out at the AGM or sent via Folkdance groups to those who attended last year. Ring Kaye on 02-95284813 or email: okaye@optusnet.com.au if you would like a form.

FDA CONTACTS

President: Chris Wild, (02) 9560 2910,
12 Burfitt St, LEICHHARDT 2040
christine@shawaust.com.au

Vice-President: Chris Green, (02) 9749 1968,
35 Maranoa St, AUBURN NSW 2144
green.chris@bigpond.com

Secretary: Jo Wall, (02) 9857 1382,
39 Searl St, PETERSHAM 2049,
josephine@ampco.com.au

Treasurer: Deborah Hotchkis, (02) 4294 1363
4 Old Station Rd, HELENSBURGH 2508

Workshop Co-ordinator: Sandra Bassetti, (02) 6552
5142, 23 Fotheringham St, TAREE NSW 2430

Publicity Officer: Gerda van de Kamp, 24 Bentham St,
YARRALUMLA ACT 2600 info@polone.com.au

Website Administrator: Ashley Oates,
kitka@webone.com.au

Resource Manager: Kaye Laurendet, (02) 9528 4813,
127 Woronora Cres, COMO WEST 2226

Footnotes Editor: Maureen Petherick (02) 4736 3529,
18 Bayley Rd, PENRITH 2750 or email:

liz@pnc.com.au

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

The only time a women really succeeds in changing a man is when he's a baby (Natalie Wood)

References for page 8:

"The Importance of Being Clothed"

Harrold & Legg, *Folk Costumes of the World*, Sydney, Blandford Press, 1978.

Holmes, Ann, *National Costumes of the Old World*, Chelsea House Publishers, 1998.

Morley, Jacqueline, *A History of Fashion, from Loincloths to Lycra*, MacDonald Young Books, 1995.

Langner, Lawrence, *The Importance of Wearing Clothes*, Los Angeles, Elysium Growth Press, 1991

Hamre, Ida & Meedom, Hanne, *Making Simple Clothes*, London, Adam & Charles Black, 1980.

Snowden, James, *The Folk Dress of Europe*, New York, Mayflower Books, 1979.

Lawson, Joan, *European Folk Dance*, London, Imperial Society of Teachers of Dancing, 1955.

There was a great loss recently in the entertainment world. Larry LaPrise, the man who wrote the "Hokey Pokey", died last week at 83.

The most traumatic part for the family was getting him in the casket. They put his left leg in and things went downhill from there.

- Today is a gift. That's why it's called the present!
- War doesn't determine who is right, war determines who is left.
- Eat well, stay fit, die anyway.

CONTRA-LINES

Dear Readers

The only dancing dates I have for Australia at present is Colin Towns calling Contra Dances at the National Folk Festival in Canberra, April 13-16.

The rest of this issue summarises a heavy (but interesting!) article written for my Post Graduate studies at University of Melbourne in 2000. The topic is an age-old one of 'conservation versus innovation' in folk culture. In brief the argument is that the same model of creativity applies in folk culture as for any of the arts, and accordingly if we expect a folk art form to remain static we are ignoring the broad historical picture.

The model of creativity I refer to has been elucidated by Howard Gardiner (Harvard, multiple intelligences fame) and another American researcher, Mihalyi Csikszentmihalyi. This model relies on three terms which are defined, in an attempt to avoid misunderstanding, as follows:-

(i) The Domain: "Any symbolic system which has a set of rules for representing thought and action is a domain."

(ii) The Field: The field is "that part of the social system" (ie those people) who "determine the structure of the domain." The major function of the field is to "preserve the domain as it is", and its secondary function is to "help it evolve through a judicious selection of new content."

(iii) The Person: In the systemic model the person's function is to provide variations in a domain.

The argument is based on the observation that in a traditional context, as in the modern day, cultures underwent transformation, although the rate of change may have been slower. Many traditional pieces incorporated improvisation or allowed for variations due to individual expression and interpretation. New variations or even new dances were also introduced by visitors. Applying these observation to the above model, then the 'domain' was thus being modified through the better judgments or lapses of practitioners (the 'person'). These changes were incorporated or rejected by the 'field'. This phenomenon is often referred to as the 'folk process'.

Therefore creativity, experimentation and exploration do not undermine the transmission of traditional culture. It is important to note however, that not every experiment will be deemed successful by those in a position to make the judgement. The success of experimentation is greatly enhanced by familiarity with 'elements' of the folk music or dance 'domain'. Also a creative breakthrough may appear to arrive spontaneously from nowhere, but its birth is preceded by a period of gestation. Some writers depict creativity as a cycle in which one first immerses oneself in the elements of a domain, after which one surrenders control to allow unconscious forces to create a new synthesis. And for the benefit of any who might feel daunted, discouraged or overwhelmed, remember familiarity with a domain is a *relative* term - there will always be more to learn whomever we are.

How do these ideas apply to our own folk dance lives? It is interesting that in this model, creativity is social rather than psychological. This means creativity is not limited to a few talented individuals, but is a socially constructed behaviour, ie accessible to anyone who is sufficiently initiated into a domain, which may well be amplified in collective endeavour. Thus, if a group is supportive rather than condemns creativity this will make it an easy and enjoyable activity, once styles are mastered, to create together new variations in keeping with given styles.

And the particular relevance to my column? Contradance is a shining example of a folk dance tradition whose proponents welcome and enthusiastically contribute to its continued and vigorous evolution in the present day. *Gary King*: 03 9481 3386, shenanigans@labyrinth.net.au

CD REVIEW

by Julius Timmerman

The Flower Of Port Williams - Chris Norman Ensemble, Dorian Dor90289 (Rockian)

Flute player from Nova Scotia, Chris Norman's fifth album sees a return to the type of material on his first two albums (*The Man With The Wooden Flute*, and *Beauty Of The North*), with a selection of mostly traditional tunes from Scotland, Cape Breton, France and Quebec. Where his previous two albums had harp or orchestral accompaniment, here he is once again supported by various combinations of fiddles, guitars, bass and percussion, and for the first time a string quartet as well.

Chris began playing classical flute music at an early age but then discovered the wonders of the wooden flute and its connection with folk and early music. He has been a member of the early music group Baltimore Consort for many years and more recently of Alasdair Fraser's Skyedance band. The hallmarks of his playing are sweet expressiveness and dexterous fluidity. On this album for the first time he also plays Scottish small pipes.

There's plenty of lyrical tunes to savour here, tunes which for many listeners will be heard for the first time. Each one is described in detail in the liner notes. Norman's arrangements here are a little more adventurous than on the first two albums, and some of the more jazzy ones come off rather quaint and quirky.

On the other hand his self-penned title tune, *The Flower of Port Williams*, sparsely accompanied, is a beautifully evocative number in the true traditional style, while one four-part medley is most effective as a solo. The sound is vividly clear, although a couple of tracks strangely have the accompanying instruments crowded into the right channel. In the end, I felt there was more magic and spontaneity in his *Beauty Of The North*, which has similar musical sources but features Alasdair Fraser on fiddle and Billy McComiskey on accordion. Still, *The Flower of Port Williams* is a pleasant if not remarkable album.

Dorian is distributed by Rockian: ph: 03 9527 8598
www.rockian.com.au, email: fdesk@rockian.com.au ◦

Kitka Design

Affordable Internet Web Site design and creation

Free site hosting arranged if necessary.

Phone: 0414 874 649 or
email: kitka@webone.com.au

See the FDA site at
<http://www.geocities.com/Vienna/4677>
created by Kitka Design!
(Other URLs available on request)

FOLK ON THE WEB

FDA mail received:

Name: Margot Hitchcock margothitchcock@bigpond.com

Date: 21 Jan 2001

Subject: Cajun band from Louisiana

Comments: (To Ashley) Hi Ashley, The Cajun band from Louisiana called Steve Riley & the Mamou Playboys are coming soon to Melbourne so I have now updated my web page to include it. Wow am I in my element. Check out my web page for details
<http://cajunqueen.virtualave.net> Bye for now, Margot

Name: Martin Antonio Ocon chemartin@LatinMail.com

Date: Sun, 28 Jan 2001

Subject: Invitation to a Festival

Comments: We are glad to write you. I've been looking at your web page and on behalf of the National University of Trujillo, I would like to invite you to take part in the 11th edition of the International Folk Dance Festival, which will take place from August 22 to August 31 in the city of Trujillo, Peru. This is a well recognised festival in America and its main goal is to share and exchange culture expressions. It would be a great honour to host an Australian Ensemble.

You will have to pay return ticket from your country to Trujillo, but here you will receive good accommodation, food and transportation. Delegations will stay in comfortable hotels on a beach called Huanchaco, will also have meals three times a day and a bus to go from the hotels to the Gran Chimu Colisseum where the performances will be carried out.

In the first five days ,the festival will take place in Trujillo but in the other five days the festival will move to Cajamarca and Huaraz, so you can visit the Peruvian highlands.

Besides, we can contact you to some tour agencies if you'd like to visit Macchu Picchu, Cusco and the Titicaca Lake after the festival. I hope you will take into consideration this proposal and I look forward to hearing

from you soon. Lucila Zanelli, director of the group Minchanzaman of the National University of Trujillo, and Martin Ocon, translator

Name: Achille Marini achimari@tin.it

Date: Sun, 31 Dec 2000

Comments: We inform you on the definitive web site address of Music World Festival:

<http://www.mondoinmusica.it> . You may also find the definitive programme of Music World 2001. Best regards and Happy New Year. The Festival Segretariat

Name: Narasanis Christos pentalofosgr@yahoo.com

From: Pentalofos Thessaloniki Greece

Title: Folk Dance Group of Pentalofos Greece

Web: <http://www.geocities.com/pentalofosgr/>

Comments: Nice page dancers. Happy new year from Greece. Dance = health

Name: Lois & Garry Karner lkarner@nis.net

From: Ramsey, NJ, USA

Comments: Our friend Ann Eskayo from Phoenix, AZ sent us your URL.. We invite our Australian folkdance friends to contact us. You have a very informative website

Other Web Addresses:

International Choreographers' Contest in Russia, in Novosibirsk. 3-6 May 2001. Check out:

<http://www.risp.ru/~nsok>



RESIGNATION

I am hereby officially tendering my resignation as an adult. I have decided I would like to accept the responsibilities of an 8 year-old again.

I want to go to a hamburger café and think that it's a four star restaurant. I want to sail sticks across a fresh mud puddle, climb trees, collect shells, chase seagulls, ride bikes and make a footpath with rocks. I want to think lollies are better than money because you can eat them.

I want to return to a time when life was simple; When all you knew were colours, multiplication tables, and nursery rhymes, but that didn't bother you, because you didn't know what you didn't know and you didn't care.

I want to think the world is fair. That everyone is honest and good. I want to believe that anything is possible. I want to be oblivious to the complexities of life and be overly excited by the little things again.

I want to live simple again. I don't want my day to consist of grinding work, computer crashes, mountains of paperwork, depressing news, how to survive more days in the month than there is money in the bank, doctor bills, gossip, illness, and loss of loved ones.

I want to believe in the power of smiles, hugs, a kind word, truth, justice, peace, dreams, the imagination, mankind, and making sandcastles at the beach.

So . . . here's my chequebook, credit cards and car-keys. I am officially resigning from adulthood. And if you want to discuss this further, you'll have to catch me first, 'cause "Tag! You're it."

THE IMPORTANCE OF BEING CLOTHED

The original purpose of covering ourselves (in animal skins or leather, other parts of animals and plants or, later, woven or knitted fabrics) was, presumably, that of protection against the elements – cold, sun, rough ground, insect bites, etc, or camouflage – to get close enough to the animals we hunted for a successful kill.



Shells provide both decoration and protection to the aborigines of the Torricelli Mts, New Guinea. Many shells are handed down from father to son. (from Softly, Wild Drums, by Beth Dean and Victor Carell, Sydney)

We still use clothes for protection against the elements (not only as “rash shirts” or jumpers, but also as firemen’s attire, builders’ hard hats and gardening gloves!). History shows the protective aspect of clothing coming to the fore in conflicts between ourselves (as in suits of armour or the camouflage of the army khaki).



African warrior wearing padded leather breastplate, (Boube Island) and Chinese medieval armour of steel plates covered with embroidered satin

However, humans have a propensity to attach meaning to objects, so that, throughout history, our covering (including our own skin) has served to signal tribal identity or social rank (“power dressing”, stripes on soldier’s sleeve, slaves’ attire v noblemen’s), discriminate marital status or age (cap or veil), convey fertility, emphasise gender (padded shoulders, corsets, bikinis, boys = blue, girls = pink), underscore ceremony (top hats and tails, feathered headdresses, bridal gowns, black at funerals), reflect occupation (wigs and gowns of lawyers), indicate spiritual affiliations (the “orange” people, the “habits” of nuns, collars of priests), protect against the “unseen” dangers of evil or wayward spirits (tiny mirrors included as part of the decoration) or display our individuality, all through the application of style and decoration.



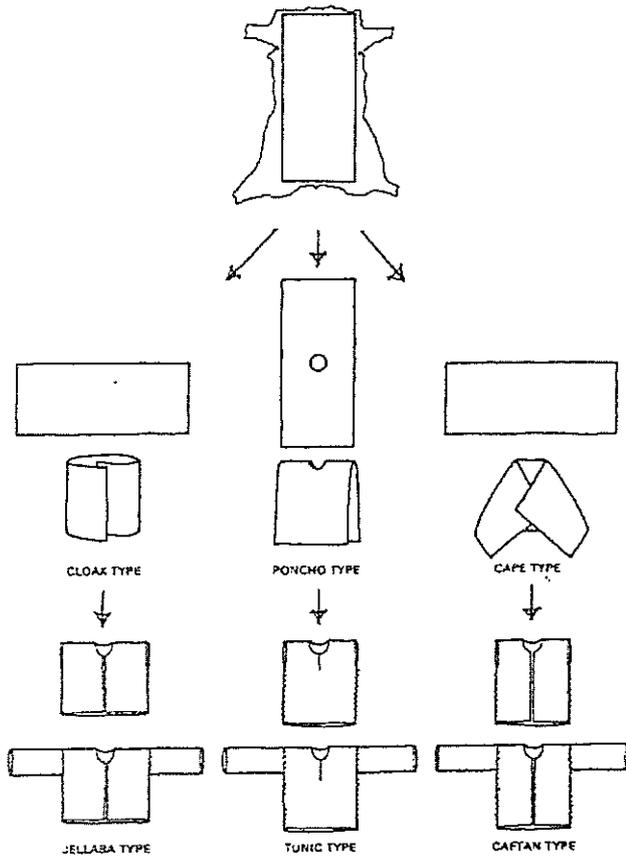
Traditionally, dress worn by both bride and groom at a Hungarian wedding was used as a symbol of fertility.

Traditional Clothing Styles

The style of the traditional clothing of a culture developed over millennia and was influenced by many factors. These factors included the materials available, the climate and physical features of the area (which also determined the type of work done), the technology of the time, the racial origins of the inhabitants and the influence of subsequent immigrations and wars, the relationship between the sexes and people and their government and the forms of religion and the church’s attitude towards clothing (eg, in the late 1930s, my mother was reprimanded by the local church for exposing her upper arms – she was told that long sleeves were more “fitting” than short ones for a young woman!).

Three prototypes of traditional clothing have been identified as:

- the “wraparound” (which developed over time from a skin being wrapped around the body into woven wraparound garments with or without shoulder seams, with selvages placed horizontally across the top and bottom);
- the “poncho” (which developed from a skin having a hole cut in the centre for the head into woven garments with no shoulder seams and left loose, tied or stitched at the sides, with selvages placed vertically) and
- the “cape” (which developed from a skin being pulled around the shoulders and forward over the chest into garments with an opening down the front).



THE WRAP-AROUND

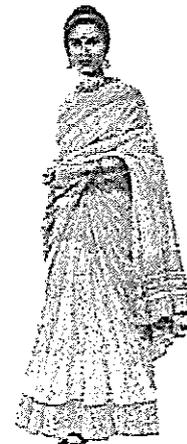
Garments based on the “wraparound” style include:

- the *kanga* of African women, a rectangle made from cotton and decorated with *batik* or template printing in symbolic patterns of a few strong colours. More than one *kanga* can be worn; the *kanga* can be wrapped in different ways, without pins or hooks, around the waist, bosom or head, or slantwise across one shoulder, or fashioned into a sling for a baby on the back. By allowing freedom of movement and expansion in pregnancy, it supports the lifestyle of the women, who till, harvest and carry water many kilometres as well as look after the children and carry out domestic chores. The *kanga* has many relatives including: the Egyptian loincloth, the Roman *toga* and the Indian *sari*.



The Tanzanian *kanga*.

- the *sari* of India and Sri Lanka, where the long rectangle (sometimes to 9m in length) is usually gathered or folded into the waist and has one end (the *pallu*) draped over the left shoulder; variation in the draping can identify the wearer’s religion. The *sari* is very adaptable – its loose drape and lightweight fabric protect the wearer from the intense heat and it dries quickly during the rainy monsoon season; when working on the land, it is pulled through the legs to form a type of trousers and the *pallu* is draped over the right shoulder; it serves for ceremonial occasions - brides wear very elaborate *sari*, usually in red. The *sari* was originally a Hindu garment and at one time also denoted caste. Patterns, colours and fabrics vary according to the region, but the border of the *sari* is usually decorated with patterns based on living forms – elephant, peacock, lotus, mango, buffalo and various trees. It has been suggested that the woven patterns of Kashmir influenced the Scottish paisley shawls of the 19th century!



From India, the ever-popular *sari*.

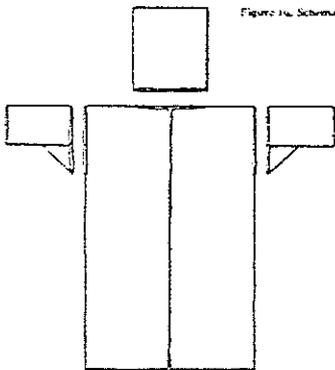
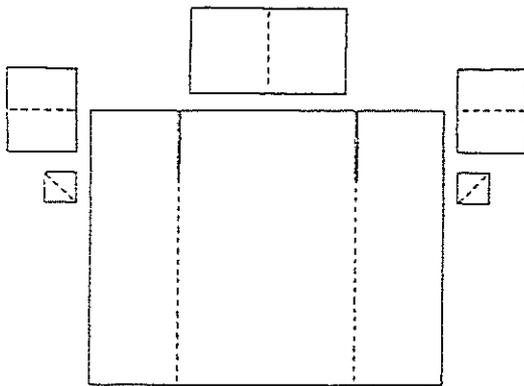
- the *jellaba* or *djellaba*, a north African garment (related to the Arabian *jibba* and the *aba* from the Near East, the *djebba* from Tunisia and the *galabia* from Egypt) is made from one rectangle with slits inserted for the arms and is sewn together at the shoulders (along the selvedge). Sleeves (sometimes only partially sewn for ventilation) and often a wide hood are added for protection from the sun. A double pocket can be fitted in a partially opened seam at the front centre.



The Moroccan *jellaba*



From Algeria. The woman wears a grey gabardine hooded djellaba, while the man, from one of the nomadic Tuareg tribes, models a male version.



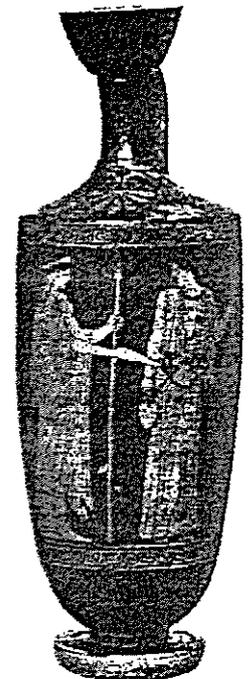
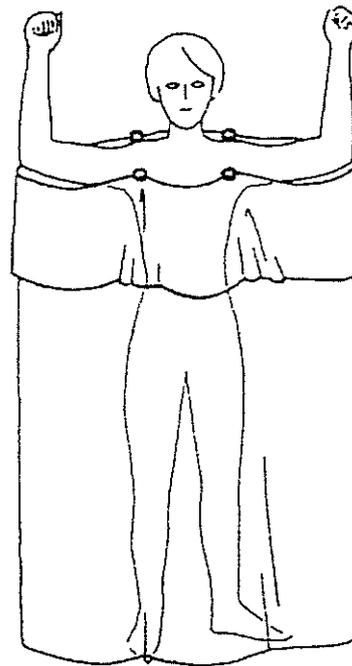
Schematic drawing of the jellaba

- the *sarong* of Sri Lanka, Taiwan, south Philippines, etc, or the related *kain* of Indonesia and the *longyi* of Burma are generally worn by both sexes. These rectangular garments extend from the waist to either knees or the ground and can be smooth, gathered or pleated at the waist.



The "skirts" of these men are based on the same principle of the wraparound sarong: Hungarian peasant, Mezokovesd region, Guatamalan Indians, the Fustanello of a Greek of modern Thebes.

- the *peplus*. The Berbers of Morocco include the *izar* among their garments and, related to the *mellia* of Tunisia, it is joined at the shoulders by fibula pins. These garments are a "descendant" of the *peplus*, garments worn by the Greeks and women of the Iron Age. The Russian women's *sarafan* or pinafore, with shoulder straps substituted for pins, is also reminiscent of the *peplus*.



(1) Schematic drawing of the *peplus*. (2) The oil bottle from c. 460 BCE shows the woman on the right wearing a *peplus*



From Tunisia. The woman wears the mellia while the man is dressed in the summer djemba.

THE PONCHO

The earliest poncho styles have been found in ancient Inca graves in Peru. These garments included large, ceremonial ponchos and simple blouses, which were folded at the shoulders and stitched together at the sides.



PERU



SOUTH AMERICAN

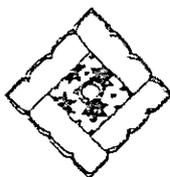


MEXICO

Some Poncho Types



TIBET



TIBET

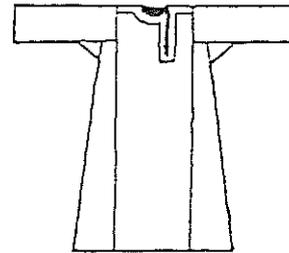


TIBET



Circa 1500 BCE, an Egyptian "poncho" made of fine white linen, a style worn for 3000 years.

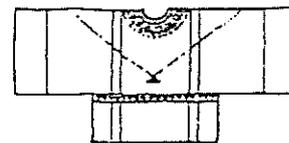
The poncho principle is the basis of the tunic, which has been, and is, used extensively by many peoples, including the Egyptians (below left), the Greeks, the Romans (who often referred to their peasants as "Tunicati" from the simple tunic they wore), the Persians, the Eskimos (the *anorak* is named from the Eskimo word for "wind"), and during the Byzantine era, which influence is still seen in the garments worn in church ceremonies.



INDIA



RUSSIA



AFRICA

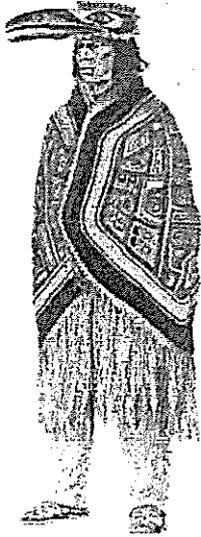
Some cultural designs that developed from the basic tunic.



One of the many variations of the tunic in Iran is shown on this man from the nomadic Kashgai tribe of southern Iran.

THE CAPE OR CLOAK

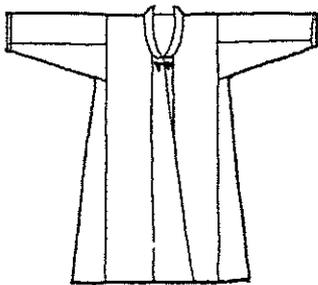
Unlike the preceding garments, the cape and related garments are open down the front.



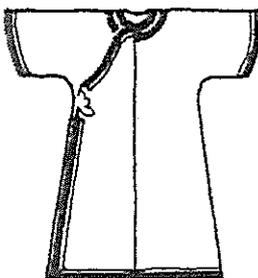
The classic cape. The design on this Kwakiuti Indian's cape reflects his tribal identity and area.

The wearing of the *caftan*, a development of the cape and the precursor to our indispensable coat, was most likely spread by travellers on the silk route from China to Europe.

Variations on the *caftan* include the *kimono* from Japan, with sleeves often sewn up to form a bag at the bottom. Originally the colours of the *kimono* were determined by traditions – servants and coolies wore blue; brown and black were very becoming for younger men; and still now, in a marriage ritual in parts of Japan, the bride wears three *kimonos* – two white ones over a red one. In the course of the ceremony she takes off the white ones, leaving the red, which symbolises happiness. The *kimono* is tied with a sash, the *obi*; the *caftans* of India and Korea are fastened with ties, in Mongolia and China toggles and loops are attached – it is unusual in these cultures to cut the material for button holes.



AFGHANISTAN



MONGOLIA

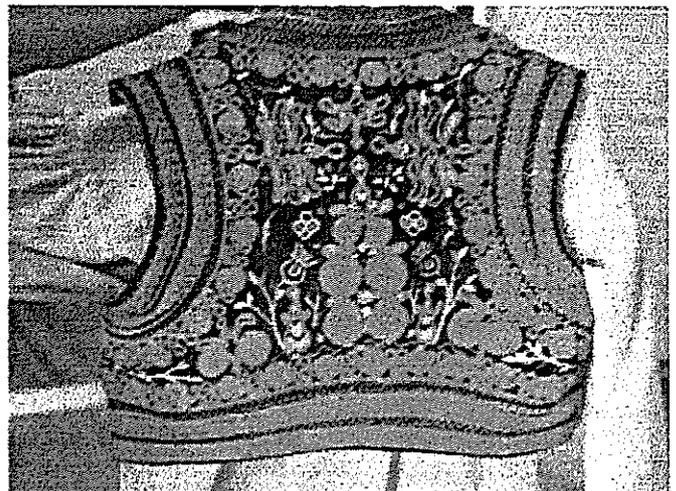
Variations on a central theme – two Caftan types

The two front panels of the Turkish *caftan* or *uc etek*, are worn differently for dancing or working, depending on the region. In the region of Corum (north) the front panels are crossed over, forming a type of apron; in the south, the panels are folded back and fastened at the rear.; elsewhere, the front panels are lifted and tucked into the belt or sash.



The Turkish woman wears the uc etek; the man, dressed in festive costume from Balikesir (west) wears a waistcoat with loops and toggles under his jacket

Although of a comparatively late innovation, the waistcoat also has its roots in the cape, serving to keep the wearer warm or, very often, purely to provide a place for decoration.. The waistcoat constitutes an important part of many European national costumes.



This beautifully embroidered Croatian waistcoat has tiny mirrors sewn amongst the decoration to ward off evil spirits. Owned by the Zabek family. Photo by Debbie Hotchkis.

TRADITIONAL DECORATION

From our skin to serge and silk, the topic of traditional decoration will be explored in the April edition of Footnotes.

WHAT'S ON WHERE

A.C.T. (Canberra)

Folk Dance Canberra (FDC):

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

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

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

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

7.45 – 9.30pm. Intermediate international,

Friday 10 – 11.30am. Dancing for Mums

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

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

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

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

Saturday: Social Dance 2nd 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 Aytwen
(02) 6281 1098.

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

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

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

NEW SOUTH WALES (Sydney)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

(Blue Mountains)

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

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

(Bowral)

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

Contact Margaret Connor (02) 4861 2294.

(Newcastle)

Saturday (2nd 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, Cambewarra. Contact Suzi Krawczyk 02 4446 0569 or email: plotki@shoal.net.au

(Taree)

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

NORTHERN TERRITORY (Darwin)

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

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

QUEENSLAND (Brisbane)

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

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, Lutheran Hall, Sydney St, Nambour. \$4

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

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

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

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

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

"If we don't succeed, we run the risk of failure."
George W. Bush, Jr

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: 1st, 3rd (& 5th) 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

VICTORIA (Melbourne)

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

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

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

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

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

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

Friday 7.30 - 10.30pm 2nd, 4th & 5th of each month. Eltham International Dancing, St Margaret's Church Hall, Putt St. Eltham. \$4 or \$20 for 8 week term. Contact Ina Bertrand (03) 9439 9991.

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

WESTERN AUSTRALIA (Perth)

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

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

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

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

George W. Bush, Jr Speak:

"The vast majority of our imports come from outside the country."

"Verbosity leads to unclear, inarticulate things."

"The future will be better tomorrow."