

# Footnotes

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Newsletter No 21 - June 1994

Folk Dance Australia Inc.



## **THE THIRD INTERNATIONAL FOLKDANCE & MUSIC CAMP, VICTORIA, 10 - 13 JUNE 1994.**

The Ausdance Victorian Folkdance Working Party is proud to present The Third International Folkdance & Music Camp on 10 -13 June 1994 (Queen's Birthday weekend). Dance and music activities for experienced & inexperienced adults and children. Crèche available. Situated in beautiful bush setting, by the sea, offering alternative activities for participants and non dancing partners. Anglesea Recreation Camp. Vegetarians catered for. Contact Kim Dunphy (03) 555 4813 or Marie Feigl (03) 534 2860.

## **NATIONAL FOLKLORIC FESTIVAL SYDNEY OPERA HOUSE 11TH & 12TH JUNE**

This year the Carol Maddocks Folkloric Dancers will be representing Slovakia in the National Folkloric Festival at the Sydney Opera House in the Saturday night programme on 11th June. In past years they have performed dances from France, Canada, Israel and Romania.

The group will be dancing a 'Karicka' from Zemplin region in south eastern Slovakia. The dance features a variety of circle formations. The high technical skill required for this dance has meant many long hours of rehearsal. The group has also had to spend many weeks fundraising to recreate the beautiful costumes from this region in Slovakia.

The dance has been especially choreographed by Dianna Laska-Moore, artistic director of the Australian Folkloric Dance Company. This year the Carol Maddocks Folkloric Dancers celebrate their 10th year working with Dianna Laska-

Moore. 'Karicka' will be the 14th choreography she has created for the group.

The group has also had to learn to sing in Slovakian (no mean feat when dancing at high speed performing leaps and turns). For this special form of singing the group has been fortunate to work with Annabel Kristevic an ex Sedenka performer.

This year SBS television will be filming the Saturday evening's performance to be shown on television later this year.

**Carol Maddocks (NSW)**

## **RECREATIONAL FOLK DANCE TEACHER TRAINING COURSE - SYDNEY 2 JULY 1994**

Time is running out for those who may still be thinking of doing the course. The next course will be in 1997 not 1987 as stated in our April newsletter. Sorry about that. Enrolments are almost full, so don't leave it too long if you're interested. For further information and registration write to Christine Battisson, 14 Nambucca Street, Kaleen, ACT, 2617 phone (06) 241 3563 or Kaye Laurendet, 127 Woronora Crescent, Como West, 2226, NSW phone (02) 528 4813.

## **ANDRE VAN DE PLAS AUSTRALIA TOUR JULY/AUGUST 1994**

This Newsletter contains extra workshops and information for Andre not included in the April Newsletter.

For the benefit of our new members, Andre van de Plas is an international folk dance teacher from Holland who has visited Australia almost annually since 1983. He teaches adults and children's dances from around the world from

beginners to advanced level. His workshops are always inspiring and enjoyable and can be recommended. To our members who know Andre, let's make this a special year for him and show him how much folk dance has grown in Australia over the years by attending his workshops en masse (where possible of course).

**2 - 8 July** FDA Recreational Folk Dance Teacher Training Course in Sydney with Andre as guest teacher.

**10 July** 10 am - 4 pm. FDA Sydney workshop for beginners/intermediate at St Stephens Church Hall, Newtown, NSW.

**14 July** 9- 12 noon. Workshop for teachers and children, Bonython Primary School, Canberra.  
12.30 - 2 pm. Workshop with Woden Senior Citizens, Corinna St, Phillip.  
7.30 pm. Workshop beginner & intermediate level Corroboree Park Hall, Paterson St. Ainslie.

**15 July** 9- 12 noon. Workshop for teachers and children, Ainslie Primary School, Donaldson St, Ainslie.

**16 - 17 July** Canberra International Folk Dancing Assoc. Weekend Workshop John XXIII College, ANU. Contact M. Porter (06) 281 3150.

**19 - 23 July** Tasmania.

**24 - 25 July** Any Melbourne groups wishing to have Andre for workshops, please contact Kaye on (02) 528 4813. (As soon as possible please).

**29 July** Workshop with Sedenka, Sydney. Enquiries Chris Wild (02) 560 2910.

**30 - 31 July** Special weekend for past students of the Teacher Training Courses held in Sydney and Melbourne to be held at Caringbah Public School Hall, Caringbah, Sydney. Contact Kaye on (02) 528 4813 or Christine (06) 241 3563.

**1 August** 4 - 6.30 pm. Children's Dance Workshop. Penshurst Public School, Arcadia St. Penshurst. Andre will be teaching dances from his new 1994 Children's Folk Dance Book. This is the only time in Sydney that Andre will be teaching Children's Dances, so don't miss out. Enquiries Kaye (02) 528 4813.

**5, 6 & 7 August** 10th Anniversary Weekend. To celebrate Andre's 10th visit to Australia, we are having a residential weekend at Bundanoon.

**Where?** Camp Orana, Gullies Road, Bundanoon. Accommodation is in carpeted cabin style rooms for approx. 6 people. Heaters in all rooms.

**When?** 5, 6 & 7 August. Arrive Friday evening before 10 pm. Workshops commence at 9 am Saturday at the Bundanoon Community Hall.

**Cost?** Only \$90.10. This includes all meals (Sat. B/L/D, Sun. B/L) and all workshop fees.  
\$45.10 for workshops only. (Saturday & Sunday).

**Enrol** by Friday 22 July 1994.

**Bring** Linen and blankets or sleeping bags. Pillows are supplied.

To make the Saturday night dance a fun evening, we are asking people to get together and think up some fun skits/songs/dances, etc. which have a theme of 10! These will be performed during the night.

During the workshops, Andre will be teaching 10 anniversary dances - one from each year that he has visited Australia.

For enquiries and Enrolment Forms please ring Kaye on (02) 528 4813.

## **BIANCA DE JONG, INTERNATIONAL FOLK DANCE TEACHER FROM HOLLAND**

Bianca is recommended by Andre van de Plas and Yves Moreau and will be visiting Australia in November this year. She is in her 30's and has a very impressive CV (too long to publish). Bianca teaches international dances and specializes in Bulgarian and Turkish. She seems to have been almost everywhere and done almost everything and is highly regarded by Andre and Yves.

For information contact  
Kaye Laurendet (02) 528 4813.

## **8th INTERNATIONAL**

### **EISTEDDFOD OF SOUTH AFRICA**

29 September - 7 October 1995, City of  
Roodepoort.

Full details can be obtained from The Secretariat,  
Eisteddfod '95, PO Box 738, Roodepoort 1725,  
Republic of South Africa.

### **MAYPOLE WORKSHOP**

May 1st 1994 was a very special May Day. I spent the day at St. Stephens Church Hall, Newtown in Sydney with a wonderful group of folk dance enthusiasts learning to dance the Maypole and participate in other medieval dances which compliment the Maypole including Gathering Peascods and the Ribbon Dance.

Priscilla Ruffell from Canberra was the tutor for the day and under her careful and gentle guidance we learned a variety of traditional patterns e.g. the Barbers Pole, Weaving and the Spiders Web. We all benefited from Priscilla's wide experience in dance and excellent teaching methods. Priscilla also had on hand instructions for construction of a Maypole plus added notes, thoughts and background on all the dances. One very valuable aspect of the information was Priscilla's list of 'hints' of things to be aware of especially for performances. Hints such as dogs, wandering toddlers and camera men who are all fascinated by the visual appeal of the maypole but can often be a disastrous ingredient for the performers.

There was a wide range of participants for the day including school teachers, dance teachers, folk dance enthusiasts and a couple of young school students and their mothers. It was an enthusiastic group of people all very young at heart.

It was a magical day. The autumn sunshine, peeling bells from the next door church, laughing happy people dancing and enjoying one another's company.

Following our tuition indoors the Maypole was erected outside on the lawn and after lunch we enjoyed recreating the 'real' traditional feeling of dancing the Maypole on a beautiful May Day. It all combined to make this day very special.

Thank you Priscilla for your time, care, interest and for giving us all a wonderful, memorable day. **Jenny Donoghue (NSW)**

## **WHO IS MOISEYEV? (Part 2)**

We owe the establishment of the first Character Dance Company in Australia to Yuri Mironov, who was a former dancer with Moiseyev. In 1967 he helped me to found and express the professional aspirations of Dance Concert which was based in Sydney. For 10 years this Company, under my Directorship, performed, taught and promoted Character Dance around Australia.

In Victoria, Kolobok was formed by choreographer and teacher Marina Berezowsky AM and Eva Segal shortly after Dance Concert. For 13 years Kolobok - inspired by the universally loved art of the Moiseyev Ensemble - performed a wide variety of international and Character Dance around Australia. Remarkably, the popularity of Igor Moiseyev's art and philosophy is still reflected in this country today, even though his Ensemble toured here only once, 26 years ago! Both Dance Concert and Kolobok spawned several folkloric ensembles working in Sydney and Melbourne.

Former Kolobok dancer, Alida Segal's interest in Character Dance was ignited when she first saw the Ensemble during their 1968 tour to Australia. Following workshops with guest teachers from the Ensemble, she began weekly training with Madame Berezowsky. Her love of this style led her to Moscow in 1977 to study at the acclaimed Moiseyev School from where she graduated in 1978. Since then, Alida spent several years with Kolobok, more than a decade as Lecturer in Character Dance at the VCA School of Dance and has taught and choreographed for many hundreds of students. Alida has continued to develop her knowledge and has returned to Moscow many times, observing class materials, teaching methods and repertoire at the Moiseyev School and at G.I.T.I.S. In 1986, Alida was invited as the sole Australian delegate to the UNESCO Symposium on the Preservation and Development of Folk Dance and has been offered a place in Doctorate Studies (Choreography) at G.I.T.I.S. which she hopes to take up some time in the near future. Wanda Wojtulewicz-Levine, a dancer from Sydney also studied in Moscow at the G.I.T.I.S. Character Dance Institute and took this opportunity to watch the Moiseyev Dancers whenever possible. Today she is very active dancing, teaching and choreographing Russian dances.

The Folk, National and Character Dance fraternity of Australia congratulates Igor Moiseyev and joins him in celebrating the anniversary of his 70th year of creative and artistic achievements.

**Margaret Walker OAM (ACT)**

## **LETTERS TO THE EDITOR**

Dear Footnotes,

I have been planning a trip to Europe this (northern) summer and naturally wanted to pursue my dancing interests while there. So I set out to find out about folk festivals, folk dancing seminars and folk dancing tours to see which one would whet my interest, it was quite a detective job - they're not at all secret events, just hard to find out about in remote, isolated Australia. However I now have details on quite a few and so I thought I would pass the information on.

### **Dance "seminars"**

These are specialist teaching events, usually in a very nice location with accommodation and tuition included.

### **Greece**

Island of Leros. 19 - 27 July. Dances from islands including Karpathos, Crete and Leros and also Pontian and Macedonian dances. Cost 3,250 French francs. For further information contact Olga Black (03) 596 2495.

### **Bulgaria**

Kotel. 1 - 10 August. Bulgarian and gypsy folk music and dance. Cost \$US500.

Chernomorets (on the Black Sea). 31 July - 11 August and 11 August - 22 August. Bulgarian dancing and musical instruments and singing. Cost \$US530.

Gobrovo. 12 - 24 June. Bulgarian dancing with a professional ensemble. Cost \$US1,495.

### **Czechoslovakia**

Zdar. 6 - 13 August. Country Dance Week. English country dancing, American squares and contra, Czech and Moravian folk dances. Cost \$US280 - 390.

Chrudim. 30 July - 6 August. Folk dance week. Cost \$US305 - 370.

### **Turkey**

Istanbul. 21 - 27 July. Seminar of Asian folk dance (in conjunction with Asian Folklore Festival). Teaching of dances from China, India, Japan, Korea, Malaysia, Turkey and other Asian countries and festival performances every evening. Cost \$US438.

### **Folk culture oriented tours**

These involve touring around a country or region with an orientation to folk museums, folk music and folk dancing. They generally include some tuition and opportunities to see performances and meet with local groups. As with all tours, accommodation, some meals and all sorts of other expenses such as museum entrances and tuition are usually included.

### **Romania and Hungary**

21 July - 10 August. Includes Festival of the Csango, a festival of Moldavian Hungarians. Cost \$US1,989.

### **Albania and Hungary**

12 September - 1 October. Includes Red Pepper Festival in Hungary and dance and music program in Albania. Cost \$US1,649.

There are lots more, but those are the ones that interested me the most. I would be happy to give anyone details of who to apply to. Please phone me on (03) 534 9493. Of course, I take no responsibility for any of these seminars or tours. Which one am I going to? I haven't quite decided, but probably Albania and Hungary.

Happy dancing!

**Janey Stone (Vic)**

## **RESOURCES FOR SALE BY FDA**

### **International Folk Dances for Adults by Andre Van de Plas**

Book & cassette

1989, 1990, 1991, 1992 & 1993 tours. \$30 each.  
Videos

1989, 1990, 1991, 1992 & 1993 tours. \$35 each.

### **International Folk Dances for Children by Andre Van de Plas**

Book & cassette

1986, 1989 & 1991 tours. \$30 each.

## MANDALA FOLK DANCERS, SUNSHINE COAST

Once again the Mandala Folk Dancers have been called the Mandela Folk Dancers. (Footnotes April 1994). This seems to be a common mistake so perhaps if I tell you of the origin of our name some of the members will remember.

In our early days when looking for a name, one of our members arrived quite excited as she had just read an article about sacred dance at Findhorn stating that by dancing as a group in a circle and executing the same steps a living, moving mandala was created. From then we have been known as the Mandala Folk Dancers. Some years later Yves Moreau told us that there is a group also called Mandala in Boston.

A definition of a Mandala in one of my reference books states "The mandala is a visual form which has a powerful effect on both the conscious and unconscious minds. Its infinite variations occur throughout nature and have been utilised by artists in many cultures. The mandala concentrates energy through its circular rhythm which has no beginning and no end. It has the effect of bringing you back to yourself.

**Danni Mackenzie (Qld)**

## FOLK DANCING IN FLORIDA

In January/February 1994 I visited Florida, USA, for five weeks and I took the opportunity to look at the local folk dance scene. The visit was a business trip, so I didn't have a lot of free time and couldn't travel much. Still I did get to meet the locals and see some of what was happening.

I was living in a town called Melbourne, population about 70,000 one of a string of small coastal towns near Cape Canaveral and the Kennedy Space Center and about an hour and a half drive from the regional center of Orlando (population about 1.5 million). Florida is in the south east USA and has pleasantly warm winters but little industry, so it is a popular retirement area. The number of retirees increases in winter (December through February) as the 'snowbirds' escape the bitter conditions to the north. In fact, the proportion of elderly people is so high that one MacDonald's burger restaurant built a shuffleboard area rather than a kids playground.

Melbourne has some industries, but still has a relatively large population of elderly.

My first interest is the recreational international folk dance scene and I visited three groups (Melbourne, Titusville and Orlando) plus an annual county get-together day. To be frank, I was disappointed by the absence of younger dancers, although I was impressed by the skills and enthusiasm of the teachers and core members. The groups were small - about 10 in Melbourne, 20 in Titusville (a senior citizens activity group) 15 in Orlando and 30 at the annual county gettogether - and I saw about 4 people under 40 years and about 6 in the 40 - 50 range. With few young dancers, the gentle and slower dances dominate the evenings and dancers tend to leave early. I was told that Gainesville (about 4 hours away) had a young group but I never got there. The enthusiasm of the core dancers is impressive. The county get-together was 12 hours of dance, pausing only for meals which totally exhausted me. There is one couple who drive for over 4 hours every Friday night to attend the Melbourne group and 3 hours on Thursdays to attend the Orlando group. The teaching that I saw was also very competent - clear instructions, timely calls etc. - and some dancers displayed fine movement and rich style. Its sad that these skills will be lost to the community if younger dancers don't become involved.

Eve Blair, a Perth folk dance teacher and former US resident, told me that recreational international dance seemed to be waning in the US, but single culture folk dance was gaining ground. I have seen this happen in WA - the dances taught at the recreational groups are constrained by the need to teach beginners, so a good experienced dancer will join, say, an Hungarian group to develop skill and style to performance level. I was interested to see how single culture folk dance groups were going in the US.

I joined Scottish country dance and Israeli dance groups in Melbourne and both had younger dancers than the international group - the Scots were marginally younger and the Israelis were dominated by the under 40's. The number of dancers in each group was about the same as for the international dance group and some dancers were members of all three groups. I couldn't see any support for the idea that single culture groups are gaining, but after all Melbourne, Florida is only one small town. Interestingly, both of the single culture groups had community support in that they had dance space provided free.

A work colleague took me to a ballroom dance class and again the numbers and ages were similar. The instructor was glad to meet some Australians - he seemed to regard Australia as a ballroom dance mecca and bemoaned the lack of interest in the USA. I also saw people limbo dancing in a club and modern dance classes at a college, both were similar in scope to the international groups but had young dancers. After seeing these small dance groups, I was delighted to go to a contra dance in Orlando and see about 100 people getting into it. The contra dance was like our bush dance, with a mix of couple, contra, set and C & W square dances, all to live music and with a very competent caller imported from Gainesville (3 hours drive away). The dance was held the first Saturday of each month and was alcohol free, still is attracted ages from college students to retirees and was very lively.

The other form of US folk dance that is doing very well is country dance. At Molly's Restaurant and Bar in Melbourne there are over 100 dancers packing the dance floor, five nights a week and that's just one venue in one small town. The evening starts with an hour of teaching, then it gets into gear and doesn't slow until 11 pm. Country dance comprises line dance (rows of dancers doing the same steps, but not touching), and couples dance. Often the same music is used for both types of dance, with the couples circling the line dancers. Here in Western Australia the line dance is known as Texan line dance or bootskooting, but I haven't seen the couples dance.

In Molly's all the women dance in cowgirl boots, combined with a variety of other clothes like jeans and check shirt, a frilly short skirt with petticoats, or hot pants and skimpy top, plus suede vests and cowgirl hats. The men wear cowboy boots, jeans, check shirt and cowboy hat and you occasionally see exotic items like python skin boots. The point is that this is a folk dance form with a folk dance costume and these folk are seriously into it.

I loved the music. In Molly's the music was provided by a seven piece band and tapes. The band were very rocky and the taped music was anything but traditional - 'Wild Wild West' by Escape Club, 'Get Into Reggae Cowboy' by Bellamy Brothers, 'Hot Hot Hot' by Buster Pointdexter, 'Funky Cowboy' by I don't know who but you get the idea. Before this I had ignored country music - I find the sentimental songs unbearable - but in Melbourne I listened to

country radio and can now distinguish between 'regular pickup driving guys' (good) and 'soap dropping underwear folders' (not very good at all).

Not only is there country radio, there are also country dance TV shows - Club Dance is one, but most nights you can watch country dance if you don't want to go out. There are also rodeos with dance parties, country gear shops and other signs that this is a part of a common lifestyle.

I found the line dance to be very similar to Israeli dance in that both use modern music, a very limited number of steps and simple rhythms (3/4 or 4/4). Often the steps are the same (line dance Vine = Israeli dance Mayim) and both are generating new dances. I wouldn't be surprised to find dances translated from one form to the other.

One common thread in all these dances was that the more modern the music, the younger the dancers. The youngest groups were the Country and Israeli, both using modern music. Next was the Contra, where the band had a modern percussive style of playing. The other groups generally used music that was less influenced by modern musical trends. It may be that we in the international recreational dance scene need to review the music that we use and seek out more modern interpretations that retain the essential dance timing. Another common thread was the friendliness of the people. Everywhere I found people making me welcome, going out of their way to demonstrate dances, telling me where things were going on, wanting to learn my dances, driving me to distant venues, making copies of music and dance notes and they were more than happy for me to videotape them dancing. It was great.

So, to summarise, folk dance is alive and well in Florida, in a form that is uniquely US. The strength of the local folk dance is pleasing and indicates that folk dance can thrive in a TV dominated capitalist society. While the future for international folk dance looks difficult in this corner of the US, its a big country and I'm sure it will retain a niche. I know we will see more of the country dances and I expect there will be many new and fun dances in the future. And personally I'm glad that I got the chance to spend some time with so many wonderful people.

**John Whaite (WA)**

## ROMANOTATION

I have given you all of the common signs, and a fair sprinkling of the obscure ones since starting the series in the August 92 issue of Footnotes. The combination of demand for space in the newsletter and the remaining signs being rather obscure and of little practical use has forced me to end this series of articles.

The series covered 10 pages over 7 issues with about 3 of those pages being examples. These articles have greatly helped in my preparation of a new book on Romanotation for the forthcoming Teacher Training Course in July. (It's not an examinable subject).

The book is 25 pages and is now at the final markup stage. Copies will be available in August 94 for \$10 including postage for Australia. The new book corrects the known errors in my first book "Rhythm & Romanotation" published in 1990. The biggest change is in the structure of the book. The rhythm section has been dropped. (It has been converted into a separate book for the TTC) and I have tried to cover the signs in order from head to foot within the main groupings of "what do I move", "where do I move it", "when do I move it".

Future developments (for the next edition) include a sign index for readers of the notation, an expanded chapter on usage and lots of examples of the notation in use.

**Jim Battison (ACT)**

## RESOURCES FOR SALE BY FDA ,

### **Balkan & International Folk Dances by Yves Moreau**

Book & cassette 1993 tour. \$30.

### **Ajde Na Horo - 20 Bulgarian Folk Dance Favorites**

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

Book & cassette \$30.

## WHAT'S ON WHERE

### **International Folk Dancing**

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

**Tuesday** 10 - 11.30 am. Corroboree Park Hall, Paterson Street, Ainslie. Contact Christine (06) 241 3563.

8 - 9.30 pm. Uniting Church Hall behind the Erindale Centre, Wanniasa. Contact Audrey (06) 231 5896

**Wednesday 1** - 2.30 pm. Humpy Hall, Frewin Place, Scullin.

Contact Christine (06) 241 3563.

7.45 pm Canberra International Folk Dancing Association. Hughes Community Centre. Contact Carol (06) 251 3096 or Margaret (06) 281 3150.

**Thursday** 12.30 - 2.00 pm. Woden Senior Citizens, Corinna Street, (opp. Woden Library), Woden. Dances suitable for seniors 50 years plus. Contact Christine (06) 241 3563.

7.30 - 9.30 pm. Corroboree Park Hall, Paterson St. Ainslie. Contact Christine (06) 241 3563.

#### **NEW SOUTH WALES (Sydney)**

**Monday** 10 - 12 noon. During school term.

Earlwood Senior Citizens Centre, 362 Homer St. Earlwood. Enquiries Kath (02) 558 5315, Gwynne (02) 558 4753, Margaret (048) 612294.

#### **Monday, Tuesday and Wednesday**

After school classes for children 6 - 18 years. Collaroy Plateau Youth & Community Club. Cost \$24.00 per school term. Contact Carol Maddocks (02) 905 1563.

#### **Tuesday, Wednesday and Thursday**

Sutherland Shire Folk Dance Group. Contact Kaye Laurendet (02) 528 4813.

**Wednesday 7** - 8.15 pm. Adult classes. Collaroy Plateau Youth & Community Club, Blandford St. Collaroy Plateau. Cost \$3.00. Contact Carol Maddocks (02) 905 1563.

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

**Friday 8** - 11 pm. Sedenka International Folkdance Group, Village Church Hall, Cnr. Newcombe & Oxford Sts. Paddington. Contact Chris (02) 560 2910.

**Saturday** (am) Children's classes 6 - 18 years. Pennant Hills Community Centre, Yarrara Rd. Pennant Hills (opp. railway station). Contact Carol Maddocks (02) 905 1563.

(Upper Blue Mountains - Katoomba/Leura)

**Monday 7** - 8.15 pm. Beginners at Uniting Church Hall, Katoomba.

**Tuesday 6** - 7.30 pm. The lounge room group. Cosy, relaxed dancing in Dianna's lounge room, Leura.

**Saturday (2nd)** 12 - 2 pm. The 'Kill Yourself Once a Fortnight Group' (The Horas). Fast, difficult & performance dances. Uniting Church Hall, Katoomba.

For above contact Bronwyn (047) 57 2316.

### **QUEENSLAND (Brisbane)**

**Friday** (2nd & 4th of month) 8.00 pm. Brisinta International folk dancing, Holy Trinity Hall, 70 Hawthorne St. Wooloongabba. \$4. Contact Lyn 379 3603 or Kathy 355 0083.

(Cooroy, Mapleton, Nambour, Tewantin)

**Monday** 9.30 - 11.30 am. Beginners/intermediate Lutheran Hall, Sydney St. Nambour.

**Tuesday** 9.30 - 11 am. Beginners at the Uniting Church Hall, 49 Maple St. Cooroy.

**Thursday** 12 - 2 pm. Advanced at the Lutheran Hall, Sydney Street, Nambour.

**Friday** 9.30 am. Mapleton Hall, Obi Obi Road, Mapleton.

9.30 am. Tewantin, St. Mary's Hall, Tewantin. For above contact Danni (074) 42 8821, Jean (074) 41 2315 or 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 Sts. Elsternwick. Contact Sheffi (03) 699 6343 or Helen (03) 509 7083.

**Monday** 7.30 pm. Greek Traditional Dancing with Margarita and Stefanos Antoniou at 7 Hartington St. Northcote. Ph. (03) 583 1173

**Tuesday** 8.00 pm. International Dance Workshop, St Michael's Hall, Cnr MacPherson & McIlwraith Sts. N. Carlton.

Contact Audrey Shoobridge (03) 878 0887.

7.30 - 10. pm. Greek traditional, popular, national & folkloric dancing at Margaritas Center 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) 583 1173 (all hours).

**Wednesday** 8 to 10 pm (school term). St Kilda International Dance School, St Margarets Hall, Hotham St & Denman Ave, East St Kilda, \$40/10 week term. Contact Marie Feigl (03) 531 1284. 6 - 10 pm. Pine Street Hall, Pine St. Cheltenham. (03) 583 1173.

**Thursday** 7.45 - 9 pm during school term. Adult classes. Thomas St. Hampton. Wide range of dance styles taught & danced in small friendly class. Contact Kim Dunphy (03) 555 4813.

**Friday** 7.30 - 10.30 pm 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) 439 9991.

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

### **WESTERN AUSTRALIA (Perth)**

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

### **FDA CONTACTS**

President: Valerie Wojtulewicz (02) 953 3873 110 Young Street, Cremorne, NSW, 2090.

Secretary: Carol Crees (02) 949 2513 2/12 George Street, Manly, NSW, 2095.

Treasurer: Kaye Laurendet (02) 528 4813

127 Woronora Crescent Como West NSW 2226.

Footnotes editor: Jim Battisson (06) 241 3563 14 Nambucca Street Kaleen ACT 2617

### **RESOURCE AND BACKGROUND INFORMATION ON DANCES**

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".

### **ADVERTISING IN FOOTNOTES**

Full page \$40.00 20% discount for members. Other sizes are available on a pro rata basis. Anyone wishing to advertise in Footnotes please contact the editor.

**NEWSLETTER DEADLINE** Please send articles for the August newsletter to Jim Battisson, 14 Nambucca St., Kaleen, ACT, 2617, by 15 July 1994.