

Folk Dance Australia Inc.



Footnotes

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Bi-monthly Magazine of Folk Dance Australia Inc

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Folk Dance Australia



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Folk Dance Australia

FDA OBJECTIVES:

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

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THE PRESIDENT'S REPORT

The last few months have been busy ones, with lots of dancing and concerts.

Once again The National Folk Festival was a great success. Congratulations and thanks to the organisers and the hundreds of volunteers who ensure the rest of us have a good time. I can't decide what I like best about the Festival. Is it the opportunity to learn dances I don't usually do, or the huge variety of concerts, or maybe the fun of learning more Balkan dances and the pleasure of dancing to live music? Yes to all of the above. Perhaps the best part is sharing 4 days with so many friends, many of whom I only see at the Folk Festival.

Hungary has had a high profile in Sydney in April and May because of the visiting Hungarian band Tükrös. We have been treated to workshops, concerts and dances with this wonderful group and continue the theme with FDA's Hungarian workshop by Gary Dawson on May 28th.

Has everyone completed the questionnaire in the last issue of Footnotes? This is your association and the only way it can be successful is with your input. Please let your committee know what you like, don't like, want, think we could do better or shouldn't do at all. It is impossible to please all the people all the time, but without knowing what our members want we may not please many, often.

Happy dancing.

Chris Wild, President

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Not FDA!

A committee is a body that keeps minutes and wastes hours. (WPG)

Things only ever go wrong at the last moment
(JD Boatwood)

WORLD MUSIC AWARDS

Reprinted with permission from "Cornstalk Gazette", May 2000, edition 308, Folk Federation of NSW:

The Second Annual Australian World Music Awards were held in March at the fourth Annual Thredbo World Music Festival. There was a capacity crowd for performances by Epizo Bangoura, Blindman's Holiday, Neil Murray, Zulya and Linsey Pollak. The evening was hosted by Jaslyn Hall of Radio Triple J.

The award for Best World Music Instrumentalist was shared by Satsuki Odamura and Epizo Bangoura. Odamura, who is a virtuoso of the Japanese Koto and previous winner of two 1998 Sounds Australia awards for most distinguished contribution to the presentation of Australian music, has collaborated with international artists and performed with most of the major symphony orchestras in Australia. Bangoura is a master percussionist and musician from Guinea, West Africa, winner of the Best Male Artist award and his group, African Express, Most Popular Group in the 1999 Australian World Music Awards.

World Music Album of the Year went to Zulya's Aloukie. Zulya is the leading proponent of Tartar music in Australia as well as one of the most versatile and accomplished vocalists in the world music scene. The album was produced by Zulya and Mal Webb, and arranged by Zulya, Mal and Martin Tucker.

Female Artist of the Year went to Mara Kiek, acclaimed vocalist singing the music of Bulgaria, Macedonia, Greece and Turkey. Mara is a veteran of the world music scene, having travelled and performed both nationally and internationally to rave reviews.

Male Artist of the Year was Dya Singh. An award-winning vocalist in the Qawwali musical tradition, Dya has twice been voted South Australia's leading instrumentalist in the SAMI awards, and his group voted South Australia's leading world music group. His group, Dya Singh, blends traditional North Indian music with instruments such as didgeridoo, electric guitar, flute and violin.

Outstanding Contribution to World Music went to Doug Spencer, founder/producer of The Planet, ABC Radio National's award-winning daily music programme. Doug has represented the ABC at the world's biggest world music conference, WOMEX in Berlin. He is a passionate and active champion of Australian music, always supporting the efforts of Australian musicians to get their music heard.

The Australian World Music Awards were created, produced and presented by Global Network Productions, based in Sydney, and had been a long-held vision of Managing Director Ron Ragel. Nominations came from a wide pool of industry professionals around the country, and final voting was by a select panel of judges with extensive knowledge of world music artists living and working in Australia. Ron says, "Stay tuned as we prepare for the Australian World Music Awards 2001". For more enquiries, please phone Vicki Hansen on (02) 9543 1079, or mobile 0419 236 266.

THE SURVEY SURVEYED

Thanks to all those who put pen to paper or fingers to keyboard to respond our request for feedback. Some of the ideas are:

Suggestions for Workshops:

- Koori, South American, African, Turkish, Cape Breton Step Dancing, Irish Step Dancing, Macedonian, Yemenite;
- Hold special events on or near national days, maybe in conjunction with the relevant cultural group;
- Have half-day on one style, half-day on another (especially as it may not suit all teachers to do a full day);
- Hold joint activities with other groups (eg, singing and dancing, dancing and yoga) – as a way of breaking down any mystique that might surround such an eccentric activity as folk dancing;
- Include sessions on instrument playing, eg, percussion, tin whistles.

Additions to Footnotes:

- Interviews with specialist teachers, highlighting dance background, favourite dances, travels, other interests, etc;
- More articles about people's experiences;
- More reports from overseas workshops.

Resources, Discounts:

- Hold second-hand sales, eg, hand-made shoes, character shoes, costumes, posters, etc;
- Develop a publication of song-words (& music);
- Links to vendors of music generally & books about origins, etc, of dance.
- Discounts on dance shoes, dancing gear.

Other Services

- Details of other groups in ethnic communities.
- More children's classes
- Details of group travel (overseas) and car-pooling (local).

The Committee will endeavour to incorporate your suggestions.



Welcome to new members:

Jacqueline Sutherland, of Macquarie, ACT
John Cavanagh, of Caloundra, QLD



Next FDA Committee Meeting

When: 12.45 – 1.30 pm, 2 July 2000
Place: The Edge, cnr Bray & King Sts
Newtown South (near St Peters Station)

He doesn't know the meaning of the word, fear. Of course, there are a lot of other words he doesn't know either. (An AFL football coach bragging about a player).

RHYTHMIC REFLECTIONS

- Some Thoughts for International Dancers

I've just returned from a wonderful Easter with lots of great dancing and excellent live music at the National Folk Festival. It's always good to meet our colleagues from other states – there's not a lot of us, pity we're spread so far apart. On reflecting, I thought it worth mentioning something that comes up in conversation from time to time, and which I think is important, especially when you don't have the luxury of regular live music to dance to – which probably means most of the time for most of us.

It has often struck me that people who dance regularly in folk dance clubs often do not recognise music if it is not the familiar tape track that they are used to. Live music is a luxury for many of us, but the tunes generally will not be the ones that we are used to on our club dancing tapes. But the rhythms we have probably danced to many times, yet when they come disguised by a melody and arrangement we do not know, even experienced dancers often have difficulty picking the dance. There are basic generic dances that go with most rhythms. I am referring in particular to Balkan dances, which are especially rich in their variety of rhythms. We may have learned a choreographed set of steps in our dance clubs, and these are fun to do too, but the generic forms which belong to most of these rhythms are more universal. You can dance together with people from other clubs, or from the particular communities, or the country itself, if you learn these basic patterns. This is not to say you can't do variations; so long as they fit the basic pattern of movement you can throw in variations spontaneously which do not interfere with others dancing the basic step – indeed it adds to the richness of the dance.

But how do we recognise the dance when the music is unfamiliar? I think it helps a lot to have a wider experience of music than just the tape track that was used when you first learned the dance. For example, instead of always dancing a pajdushka, kopanica, eleno mome, kalamatianos...etc. to the same music, use other tracks, and especially unfamiliar ones, from time to time. These are all generic dance patterns, and can be danced to any music of the appropriate rhythm. If you have music you like on your tapes or CD's at home, bring them in to your club and share them for everyone to dance to. I like to play different music unannounced occasionally, and leave it up to the dancers to pick the dance. You can also encourage other members of your clubs to bring in their tapes, it's good experience for everyone.

Of course there's no real substitute for good live music, but using your tapes in this way will better equip you for those occasions when you do have this luxury.

 **Rae Marnham (SA)**

On Life and Living

In three words I can sum up all I know about life. It goes on.

Everywhere I see people killing caterpillars, then complaining there are no butterflies.

Living on earth is expensive, but it does include an annual free trip around the sun.

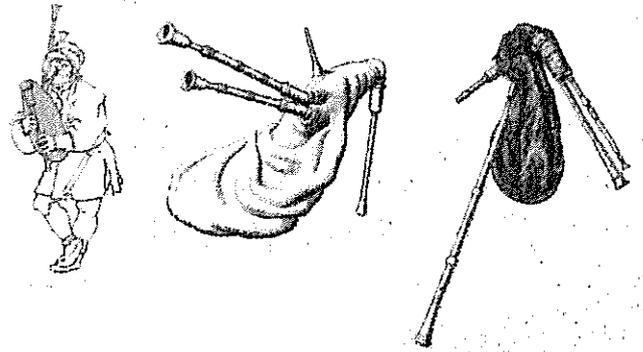
BLOWING IN THE WIND

- a little about Bagpipes

Although the history of this instrument is obscure, bagpipes were known as early as Roman times and are now found in Asia, North Africa and Europe.

They are reed instruments characterised by an air reservoir in the form of a bag, so that the player can breathe while playing, yet still produce an uninterrupted sound. People in many cultures have long been fascinated by continuous sound, and bagpipes are among the earliest inventions capable of producing it.

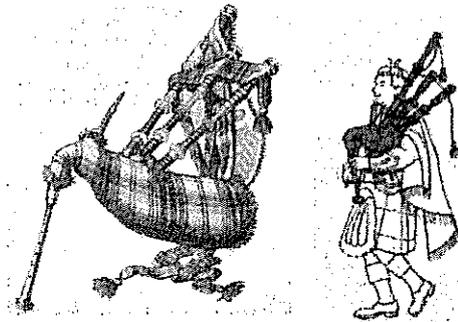
The bag is usually made of animal skin (sometimes with the hair left on) into which the chanter, or fingered melody pipe, and the unfingered drones are inserted (and often where the animal's legs and head were attached); the chanter and drones may have either a single or double reed.



The German *dudelsack* has a goatskin bag with two drones; the Italian *zampogna* has two drones and two chanters, each fitted with double reeds. The French *cornemuse* has a stock carrying the chanter and a small drone, as well as a larger one.



This medieval bagpipe has a "bag" made from the whole skin of a pig. The mouth pipe is stuck into the back and the chanter protrudes from the animal's mouth.



The Scottish pipes have a conical chanter and three drones fitted to a tartan-covered bag and were developed between the 1500's to 1800's.

The Bohemian, Hungarian and Polish bagpipes are bellows-blown, as with the Irish Union or *uilleann* (ILL-en) pipe, which is played in a sitting position. "Uilleann" comes from the word for "elbow". This pipe has a four-keyed chanter and three drones inserted into a common stock and, compared to the Scottish pipes, are very quiet. Regulators in the stock allow a chordal accompaniment.

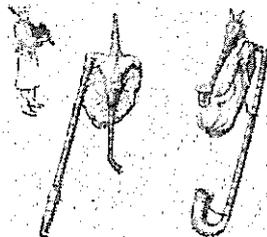
The simple Indian bagpipe (on the left) has a single chanter and no drone, (as with the *tulum* from Turkey, which is also played in Georgia). The Arabian, Tunisian, (middle and right above) and Russian bagpipes have double chanters with horn bells but, again, no drone. The French *musette* has a velvet covered bag and was popular at the court of Louis XIV.

If you, too, have a fascination for these instruments, then contact Ian McKenzie, 24 Belvidere Ave, BLACKHEATH 2785 or phone on 02 4787 6220. He knows where like-minded individuals (addicts?) gather for the occasional bagpipe festival. If you can't wait for a festival, then ScreenSound Australia (email: enquiries@screensound.gov.au) has produced a tape "Amazing Pipes" (NFSA 8) which features Australian exponents of various bagpipes, including the *zampogna calabresi*, Bohemian *dudy*, the Macedonian *gaida*, the Bulgarian *kaba gaida*, the Highland pipes, the Hungarian *dudy* and Turkish *tulum*, and the *uilleann* pipes.

References:

Musical Instruments of the World, an Illustrated Encyclopedia, UNICEF, Diagram Visual Information Ltd, 1976.

Website: <http://www-bprc.mps.ohio-state.edu/~bdave/bagpipes.html>



The Macedonian *gaida* has a tapering chanter with a small horn bell and a single bass drone. The Slovakian *gajdy* has a short chanter with an upturned bell, and a base drone fixed at right angles to its stock. Other single drone bagpipes include the Breton *biniou* and the Spanish *gaita*.

WALTZING MATILDA/BAGPIPER

My name is Gudrun and, while writing this, I am on my way from Sydney to Urunga, enjoying the beautiful landscape passing by the coach window - and trying to draw my words.

I play *Hümmelchen* and *cornemuse*, the historic German and French bagpipes. In Australia's Blue Mountains, where I spent about three months altogether, I met some great dancers and musicians. One of them is Yudit. She told me that Maureen was writing this article about the world's bagpipes and would like me to write about my own experiences.

I really appreciate this opportunity to let interested people know what these amazing historic instruments can do to you - nowadays! You will get to know some details about the bagpipe types I play as well as how they made me experience that "medieval" instruments and their players still are alive. I will try to make all these weird happenings understandable, but don't expect a straight story...

How did I "fall in love" with the historic bagpipes and old music in general? This actually started with my mother's enthusiasm for international folk dancing. In the late seventies, my mother stated to attend lessons and to visit a yearly folk dancing and drone music (*Bordunmusik*) festival at a beautiful place in central Germany, where I grew up. It still takes place every year in early summer, May / June. Kurt Reichmann, an instrument builder, organises this festival and musicians, like Trio Grande, La Rotta, and Alban Faust, come from all around Europe to meet and play there, to dance (all night) and to exchange ideas and experiences. The setting is a hill with an old castle ruin, a cute little church on it and a village around, called Lissberg. In the seventies, a handful of enthusiastic people brought information and original old instruments they discovered together. They did a lot of research and used Praetorius' drawings from the 16th century to create these historic instruments. At Lissberg, there is a museum now, exhibiting a great range of original historic instruments. My *Hümmelchen*, one of the first, made by Michael Hofmann and his friends, was made according to the pattern of Praetorius' drawings.

However, Lissberg should become an important place. My father developed an interest for the hurdy-gurdy and the *nyckelharpa*, an historic Swedish fiddle with keys and drone strings, which he started to practise. Soon, he inspired my mother to learn the *Hümmelchen*, as it is played by the same fingering as the recorder. I was about four at that time.

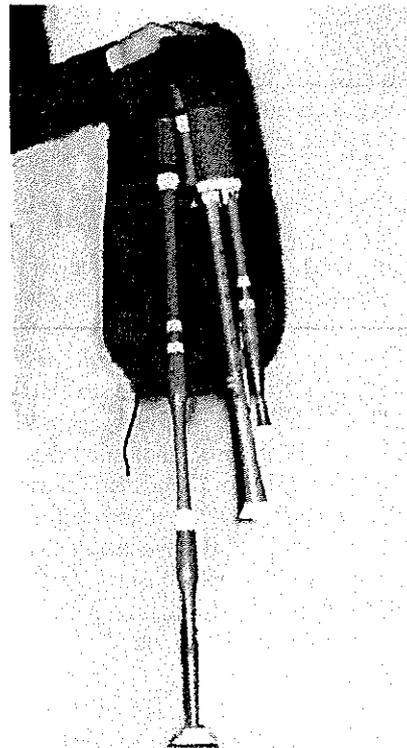
It probably was the housemoving and my parent's divorce that pushed music into the background for several years. I learnt a bit of piano and guitar, but when I was 16, I started to realise what unique instrument there was hanging on the wall of my mother's house. I knew, if it would not be played for a long period of time, the reed would die and the leather would get dry. So, I took it from the wall from time to time, first trying to get a constant sound out of it, then a little melody. And this was how I started to suffer from the bagpipe disease. This feeling of fulfilment about the first song! I soon infected my father, too. He plays the hurdy-gurdy quite intensely

again and started the *dudy* (I will explain about that bagpipe type later), the *cornemuse* and *säckpipa*. He also found a wonderful *cornemuse* which he gave to me as a present for my successful HSC.

After school, I headed off to discover this continent down here. This was in 1999. I came to gather some life and work experience - and there is no doubt that this has worked better than I could ever imagine.

Through WWOOF (Willing Workers On Organic Farms), I came to the Blue Mountains, where I got to know one of the five hurdy-gurdy players in the whole of Australia. His instrument is tuned in "D", like my *Hümmelchen*. We played together and also tried some tunes with the *cornemuse*. As we liked it, we decided to try some more later on and perhaps record a CD. In between, I travelled to Adelaide, where, in the dry heat of January, my *cornemuse's* reed broke down. I had to send the instrument to Germany to have it repaired. So, when I finally came back to the Blue Mountains, for this and other reasons, the CD recording did not work. But while doing a month of work experience for Occupational Therapy, I had a great time exploring the folk music scene up there. I enjoyed the Katoomba Folk Festival, visited meetings like the Folk Club in Springwood, Poetry Night in Hazelbrook, a Bulgarian concert and played for the International Folk Dance group in Glenbrook.

On these evenings, I met people from all over the world. But before I tell about these enriching experiences, I will explain some details about *cornemuses* and *Hümmelchens*.



Gudrun's
Cornemuse

"Cornemuse" means nothing else than "bagpipes" in French. They have conical chanters and because of that, a tiny double-blade reed in it. This creates a wonderful crystal-clear sound on the base of its soft and low drones which are cylindrical and have a *Aufschlagzungen-Rohrblatt* or reed made from bamboo, with a blade-formed cut that vibrates as the air is blown through.

The chanter can be overblown by increasing the pressure in the bag, so you can play one and a half octaves. The builder of mine has added another hole for the right thumb as well as two keys for F sharp and G sharp. Other halfnotes are played according to the traditional French half-closed fingering. This means that when playing notes with the left (upper) hand, the lower holes are closed with the right hand. Half notes have individual fingering patterns. All this makes a fully chromatic chanter - isn't it GREAT?



*Gudrun's
Hümmelchen -
photographed on
a tree in Darwin*

The other bagpipes I play are called "*Hümmelchen*" for which one translation is "little bumble bee". In Germany, because of its central position in Europe, people creating instruments were influenced by the ideas of all the surrounding countries. (In the medieval ages, when people travelled, they connected ideas - nowadays it only causes traffic jams!)

According to this process of exchange, the medieval English bagpipes named "*dudy*", can be regarded as the *Hümmelchen's* sister. The only difference between those two is that *dudys* have got up to four or five drones which can be tuned according to the tuning of the song played and its character. Their old name is *Dreibruemmchen*, which means "three little humhums", indicating that the *dudy* originally had three drones. *Hümmelchens* have only got two drones. Both the *Hümmelchen* and *dudy* have quite large double-blade reeds in the cylindrical chanter and drones. This creates a nice and constant sound, possibly an explanation for the instrument's name, as it sounds as soft as a bumble bee's "hum-hum".

I enjoy playing Swedish tunes with this character of sound, especially *polska*. I am most inspired by Alban Faust and would like to recommend him and his group to the readers. They make most beautiful music of the traditional Swedish (and other) tunes played on *säckpipa*, *cornemuse*, hurdy-gurdy and string instruments like the *nyckelharpa* and the *bouzouki* and give it interesting nuances by adding didgeridoo, overtone singing and *sitar* (CD: "Bordunmusik fran Dalsland").

By listening to their music, I learnt to play some traditional Swedish tunes that are great for dancing, as we

found out at the international folk dancing club! Although I went to these meetings, I met most people by chance. For example, there was a Celtic harp player I met in Sydney, who told me about this huge medieval festival in Victoria. But the best co-incidence actually was when I cycled up Katoomba Street to catch a train to the Folk club in Springwood -half an hour too early, which is not very typical for me. This hill is very steep and it was one of these moments I wished to be back home in the flat northern landscape -when I suddenly noticed bagpipe sounds in my ears. "Yes," I thought, "you already get hallucinations, it's getting worse with this bagpipe disease". But automatically, I followed that sound and when I looked up, what did I see? - A guy playing the Flemish bagpipes in a side way, practising for just five minutes for a gig he would have in that restaurant next door. We both were most surprised to meet, admired each other's bagpipes and quickly exchanged addresses. We met to play two weeks later, on my last day in the Blue Mountains, had a great time and exchanged a lot of melodies, improvisations and experiences.

I don't believe in fate, but when I started to meet so many people who share my interest and enthusiasm for such a rare thing, I felt like Alice in Wonderland. I wondered what made us come together so unexpectedly. I mean, I don't run around telling everybody I play the bagpipes. I now think that if you have found an instrument that fits your perception and way of expression, it's probably a kind of just really being what you do. In addition, there is this attitude of not believing anything is impossible. Then, it seems, things just happen. Moments like these are the best presents you ever get.

And this is another thing I would like to point out: When languages are different and Turkish, Hungarian, Bulgarian, Israeli, Indians, English, Aboriginal and the other Australians come together to play music and dance, everybody feels the relationship to the others that is there just through sharing this one language everybody can understand - which is music.

For me, these moments are like coming home (and there



*Gudrun at a
medieval market in
Germany with her
cornemuse.*

can still be steep hills!) even though I am actually so far from home. It's like meeting old friends, it's the amazement of being of the same blood and taking part in this reality, this world we share.

Gudrun Ebbinghaus (Germany)

WITH LOVE, FROM RUSSIA



Geography

With an area of 6,592,800 square miles (17,075,400 square kilometres), Russia is the world's largest country, covering almost twice the territory of either the United States or China. It ranks sixth in the world in population, following China, India, the United States, Indonesia, and Brazil. The great majority of the people are Russians, but there also are some 70 smaller national groups living within its borders. Most of the population is concentrated in a great triangle in the western, or European, part of the country, although over the past three centuries--and particularly during the early and mid-20th century--there was a steady flow of people eastward to the Asiatic section commonly referred to as Siberia.

On its northern and eastern sides Russia is bounded by the Arctic and Pacific oceans, and it has small frontages in the northwest on the Baltic Sea at St. Petersburg and at the detached Russian *oblast* (province) of Kaliningrad. On the south it borders North Korea, China, Mongolia, and the former Soviet republics of Kazakhstan, Azerbaijan, and Georgia. On the southwest and west it borders the former Soviet republics of Ukraine, Belarus, Latvia, and Estonia, as well as Finland and Norway; in addition, Kaliningrad (formerly a part of what was once East Prussia annexed in 1945) abuts Poland and Lithuania.

History

Historically, the territory of European Russia was the core of the expanding Russian state. Between the 3rd and 8th centuries CE, the Russians (including some Ukrainians and Belarusians) emerged as a recognisable group of Eastern Slavs and in the 9th century the first Slav state, Kievan Rus, arose. Following the Mongol invasions in the 13th century, the centre of gravity shifted to Moscow, but, by the end of the 14th century Mongol control had declined so that slowly, by the 18th century, the Russian Empire had expanded to the Baltic, Arctic, and Pacific, numerically overwhelming the indigenous peoples. From then to the communist revolution of 1917, the tsars, some tyrannical and some compassionate, held autocratic sway over this vast land.

The People

Of all of the 15 former union republics of the U.S.S.R, Russia displays the greatest ethnic diversity, with censuses recognising more than 70 distinct nationalities. Many of

these are extremely small - in some cases consisting of only a few thousand individuals - and, in addition to Russians who are the overwhelming majority, only a handful of groups have more than a million members each: Tatars, Ukrainians, Chuvash, Bashkir, Belarusians and Mordvins.

Linguistically, the population of Russia can be divided into the Indo-European group, comprising East Slavic speakers and smaller numbers speaking several other languages; the Altaic group, including Turkic, Mongolian, and Manchu-Tungus; the Uralic group, including Finno-Ugric and Samoyedic and the Caucasian group, comprising Abkhazo-Adyghian and Nakho-Dagestanian.

The Culture

Russia's unique and vibrant culture developed from a complicated interplay of native Slavic cultural material and borrowings from a wide variety of foreign cultures. In the Kievan period (c. 10th -13th centuries) the borrowings were primarily from Eastern Orthodox Byzantine culture. During the Muscovite period (c. 14th -17th centuries) the Slavic and Byzantine cultural substrates were enriched and modified by Asiatic influences carried by the Mongols. Finally, in the modern period (since the 18th century) the cultural heritage of western Europe was added to the Russian melting pot.

Russia's brooding landscapes and the complexities of this prerevolutionary society inspired the prose and music of such giants of world culture as Anton Chekhov, Aleksandr Pushkin, Leo Tolstoy, and Peter Ilich Tchaikovsky, while the October Revolution (of 1917) and the changes it brought were reflected in the works of such noted figures as the novelists Maksim Gorky, Mikhail Sholokhov, and Aleksandr Solzhenitsyn, the poet Vladimir Mayakovsky, and the composers Dimitry Shostakovich and Sergei Prokofiev.

Folk Dances

The oldest form of dance is the circle or *Khorovod*, which, originally, was frequently sung, the dancers expressing the words with various actions, such as sowing millet or flax. Many of the *Khorovods* celebrated Spring, Summer, the harvest, hunting or the weather, such as *Pourga-Viyoga*, which creates the illusion of a snow storm. There were also *Khorovods* for girls only, for couples and in which a couple or an individual would dance in the centre. Many of the dances and particularly the "solos" in the centre, were improvised and took the form of a light-hearted competition, the boys showing off their strength and the girls their lyrical qualities. In the wedding dances, the girls often ran their hands up first one arm and then the other, as if displaying their hands and their beautiful embroidery, for they always pushed their sleeves up with the movement. The handkerchief also played an important part, with the bride dancing with her handkerchief and finally presenting it to her husband, who, symbolically, tied it over her head.

In time, sung dances were accompanied by instruments and new dance forms were introduced with the quadrille and lancers formations. These dances were popular in the ballrooms of the 19th century and were adapted by peasants who introduced their own particular regional steps and variations.

Folk Costume

Traditionally, the men's attire was plainer in texture and more uniform in style than that of the women. Decoration was used, especially on the shirts, and summer breeches might be hand block printed, but the shirts, whether plain or embroidered, had one universal pattern: high collared, with the opening to one side. The shirts also featured full sleeves gathered into embroidered cuffs and were often made from white or red linen.

The women's dress, although adhering to a few basic styles, provided more opportunities for adornment and use of rich material. Peter the Great, as part of his plan to westernise Russia, introduced (and enforced) at court the fashions of France to replace the old style of the boyars. Later, under Catherine the Great, some slight flavour of the old traditional style was re-introduced as a reflection of the growth of Russia. Meanwhile, the bourgeoisie, the merchants' wives and the peasants continued to wear the old Russian dress, in one of two styles.

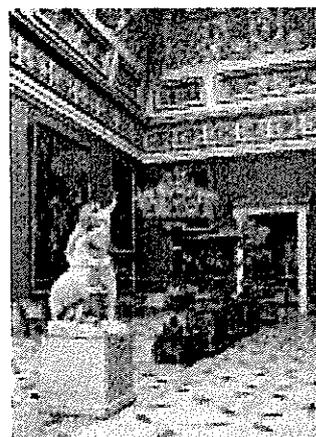


For the richer garments in central Russia the style was the "Sarafan", a long flared tunic (which now can also be worn short to just below the knees), usually fastened at the front and hanging from the shoulders on a small yoke or braces. Under it was a chemise, which might be long and was capable of being worn alone for work in the fields or in hot weather. The arms were covered by a short blouse, or sometimes long, full sleeves of superior material were attached and pushed up. For warmth, a short, flared sleeved jacket, often in red and lined, padded or fur-trimmed could be worn. The headdresses were remarkably rich. The *kokochniki* of the married women and the *povoiniki* of the young girls, were made of cloth (silk, damask or velvet) stiffened with cardboard. They were not only embroidered, but could also be ornamented with glass or jewels (including Russian pearls) and ribbons. The *kokochnik* was made to conceal the hair (as required for married women), but it towered up or spread out to provide an area for decoration.



The other style of dress was the *poneva*. This was a skirt worn over the chemise and usually with a long apron or pinafore. For warmth, a loose, straight-sleeved tunic, a shawl or an open coat could be worn. These garments could be patterned (woven or hand printed), with embroidery or appliqué bands and patches of contrasting colour. In winter, heavy coats, capes and shawls were added and felt boots, rather than the leather or birch bark (*lapki*) shoes were worn.

Folk dress had already gone from a major part of Great Russia during the 19th century. In some areas, however, it had survived with modified vigour, not entirely reduced to the universal working dress of the peasant. As time passed, however, the folk dress tended to become simpler and headdresses were supplanted by headshawls or scarves, so that it continues now only in organised activities and on the stage.



References:

- Wingrave & Harrold, *Aspects of Folk Dance in Europe*, Dance Books Ltd, London, 1984
- James Snowden, *The Folkdress of Europe*, Mayflower Books, New York, 1979.
- Harrold & Legg, *Folk Costumes of the World*, Blandford Press, Sydney, 1978.
- Website: britannica.com
- The Macquarie Illustrated World Atlas*, Macquarie Library P/L, 1989.
- Joan Lawson, *European Folk Dance*, Pitman & Sons, London, 1955.

Kitka Design

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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: Kieron Horide-Hobley, horidek@actrix.gen.nz
Subject: Footnotes on the Web
Date: 30 Apr 2000

Comments: Got to reading back-issues FootNotes on the web, and greatly enjoyed the chance to read articles I've missed. Great idea putting Footnotes on the Web - so far I've managed publishing on the web only the Contents of each edition of FDNZ Newsletter. People report going back through newsletters to find info, and we do try to record the events and conditions of the times. These newsletters do become a resource worth keeping and making available via the web.

Kieron Horide-Hobley, Editor, FDNZ Newsletter.

From: Celia Wilson ecosse@pnc.com.au
Subject: Roksdim Yechefim on line
The NZ Magazine I usually get sent to me is now online. You can see it at:
<http://www.voyager.co.nz/~balagan/>
Cheers. Celia

Name: John McCartin, ntgengimc@tinet.ie
Subject: Band from Ireland
Date: Tue, 4 Apr 2000

Comments: I play with a group of musicians part time. As musicians, each of us are as good as they come. We have other careers so we don't have time to gig as a band full-time however, each summer we try to go somewhere for two weeks. If you know some body who is interested in having us please let me know. We call our selves **Cul Fuar** (Cool Floor). It is Irish for the cold shoulder and the name of a mountain in the north west of Ireland.

Included in the band is Brian MacAodha, on Uilleann Pipes & Low Whistle. Brian is a Maths and Physics teacher, and has won many All-Ireland titles. Brian was invited to play with River Dance but was unable to meet the commitment at the time. He is arguably the best Uilleann Piper of all time. Brian's solo album "Throw away the Keys" is due to be released shortly. We have played at the "Sea Chantey" festival in Pampoll in Northern France, the "Fet de Mull" in Plouzeque and the Lorient folk festival in July. We had over 2,000 people at each gig and the French media gave us outstanding reviews.

Summer is getting close and we are all interested in playing in Australia. Looking forward to hearing from you. John McCartin

Ed note: This email has been abridged.

Name: Teres Puha-Ballman
From: Regina, Saskatchewan CANADA
Time: 2000-05-20

Comments: I am interested in any Hungarian Activities you have going on in the Adelaide area during December 2000. I am currently dancing and teaching here in Regina. and am interested in anything Hungarian going on while I am there in December.

Name: Andy Tiarks
From: West Allis, Wisconsin USA
Time: 2000-05-03

Comments: Hi, I'm a member of the Tatra Slovak Dancers of Milwaukee, Wisconsin. From June 27th - July 12th, we'll be touring in Slovakia and I've heard that we'll be with a group from Australia. I hope that this is true!! If anyone knows any members of that particular group, send them my email address and tell them to contact us so that we can all get to know each other before our tour.
Thanks, Andy Tiarks

Name: Celia Wilson
From: NSW Australia
Time: 2000-03-25

Comments: That dancer must be getting dizzy going around in the one direction. Perhaps we should let her rest and have others take the floor for a while. (Ed. You'll have to check the FDA website to see to what Celia is referring!)

Date: Fri, 19 May 2000 10:16:38 -0600
From: Lynn Elliot elliottl@byu.edu
Subject: BYU International Folk Dance Ensemble
I have just finished reading through your web pages. What a great resource for the Folk Dance Enthusiast. Yves Moreau suggested that I contact you to let you know about performances by the **Brigham Young University Folk Dance Ensemble** that will take place in Australia during July and August 2000. You can visit this group's web site at <http://www.pam.byu.edu/folkdanc.htm> for more information, photos, and video clips.

Understatements:

I think there is a world market for maybe five computers (Thomas Watson, chairman of IBM in 1943).

RESOURCES for SALE by FDA**By Jim Battison**

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

By André van de Plas:

International Folk Dances for Adults.

Book & cassette.

1989 - 1997 tours. \$12 each.

1998 & 1999 tours \$30 each.

Videos.

1989 - 1999 tours. \$35 each.

International Folk Dances for Children.

Book & cassette.

1986, 89, 91, 94, 97 & 99 tours. \$35 each.

*Videos of Children's Dances:*30 Dances for Primary School age children (8 yrs +)
\$40 (postage extra)

Easy Dances

Cassette and booklet \$20

(cassette or booklet available separately for \$10 each).

By Yves Moreau:

Balkan & International Folk Dances.

Book & cassette. 1993 tour. \$30.

'Ajde Na Horo' 20 Bulgarian Folk Dance Favourites.

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

Book & cassette \$30.

The above prices include 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

Other resources from the WebNew CDs can be ordered through <http://www.indie-cds.com>, including titles from Xenos, Soukous ba Congo, Isfahan, Niall Fenix, Alchemy and more. It also features three webradio stations online 24 hrs a day. Current styles include Balkan, Celtic and Alternative. You can listen to these webcasts any time for free, while you are simultaneously looking at other web pages.A global directory of musicians and music lovers has been created by Net4Music. For example, if you are looking for a new member for your band or orchestra, the address of a music school or a music store, if you are looking for sheet music for playing or teaching then sign up in the "Directory" at <http://www.net4music.com/welcome.html>. This is a free service.**CD reviews:****By Julius Timmerman****OMARA PORTUONDO, World Circuit WCD059 (MRA)****REPUBLICA DOMINICANA - Various Artists, Putumayo Putu 162-2 (MRA)**

Here are two classy discs of Central American music, one a newly-recorded solo album, the other a compilation of recent recordings.

Those of you who have seen the movie "Buena Vista Social Club" will remember the charismatic woman lead-singer Omara Portuondo, who is Cuba's answer to Piaf and Billie Holiday. Co-stars Ruben Gonzalez and Ibrahim Ferrer (both of whom are heard on this album) have made their solo albums - now it is Omara's turn. A lush sophisticated production presents Omara's full and warm voice with a life-like ambience, projecting well above the intricately arranged big band backing which has a dry recessed sound typical of the other Buena Vista Social Club recordings all of which have been made in Havana. Passion, pathos and soul seep through the elegant club atmosphere in a rich yet relaxed production featuring strings, clarinets, brass, piano, bass, just a bit of guitar, and most of all the warm sensuous voice of Omara. Her Spanish-Cuban background and her love of American jazz, evidenced for example by her unique rendition of Gershwin's "The Man I Love", give authority to this delightful solo album by one of the world's most natural divas. The music of the Dominican Republic is similar in style, but with South American and African influences as well as Latin, more carefree and less intense than the Cuban Club sound. The styles include "merengue", an energetic dance, the more recent "bachata", a unique derivative of the Cuban "son" and the Mexican "ranchera", and the related Dominican "son". This music also has its own sophistication, but utilising simpler tight arrangements with a greater emphasis on percussion and improvisation. Accordion and guitar also feature prominently. The result is a sweet sunny happy sound with plenty of movement, that will please lovers of Caribbean music no end. Artists include Luis Vargas, Juan Manuel, Chichi Peralta, Ramon Cordero and Chche Abreu. Not a long compilation, but quality if not quantity is guaranteed.

Relatively Speaking

First you love your parents, then you hate them, then you forgive them.

There are three ways to get things done, do it yourself, employ someone, or forbid your children to do it..

GULGONG FOLK FESTIVAL (NSW)To be held from Friday, 30 December 2000 - Monday, 1 January, 2001. The festival committee are now accepting **performers' applications**. Contact Noel and Virginia on (02) 6374 1734 (ah), or Di O'Mara (02) 6374 1350 (ah) or email: ncompton@lisp.com.au.

COMING EVENTS

CANCELLED: Edy Greenblatt Workshops

Nirkoda (a Melbourne-based Israeli Dance group), was to host Edy Greenblatt in a series of Israeli Dance workshops in June. However, as Edy is not able to travel to Australia at this time, the workshops have unfortunately had to be cancelled.

FDA Russian Folk Dance Workshop – July 2

Wanda Wojtulewicz-Levine has specialised in Russian dance for many years. In 1988, she was awarded a scholarship to study at the State A. V. Lunacharsky Institute in Moscow and received qualifications in teaching Russian classical and folk dancing. From 1995 – 1998 she was the artistic director of the Festival of Cultures at the Sydney Opera House and, for the past 19 years, has been teaching folk and character dance for dance schools, tertiary institutions and performance groups and has performed with "Fiesta Internationale" and "Perestroika".

Don't be overwhelmed by her experience and qualifications – her repertoire also includes interesting and simple folk dances, suitable for beginners and older folk. Her workshop will also include the basics of Russian hand movements and steps.

Bring your character shoes (or wear shoes with firm heels) and any Russian artefacts for "show and tell" or to sell.

When: Sunday, 2 July 2000, 10am – 4pm

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

Cost: \$20 (concession \$18 for FDA members).

Tea, coffee & bikkies provided (no vodka, though!).

FDA Workshops for Seniors – July 30

Around 8 years ago Kaye Laurendet and Margaret Connor as Dance Deli were approached by the **Gentle Exercise Association** to run workshops in folk dance suitable for use in gentle exercise classes for older adults, to diversify their classes and add a multicultural component. They were well qualified to do this – Margaret as an Occupational Therapist, gentle exercise leader and folk dance teacher, and Kaye as a folk dance teacher of many years experience. Together they have developed expertise in the use of recreational folk dance as a therapeutic activity for use with healthy older adults, as well as the less active, and are accredited with the Fitness Council of NSW to run workshops for gentle exercise teachers and therapists working with the elderly.

Topics covered in the workshops include the rationale behind the use of folk dance as a therapeutic activity, common dance steps (walk, skip, run, 2 step, grapevine, yemenite, schottische etc), the use of modified "sit dances" for chairbound nursing home or hostel residents, and how to incorporate all into an activity programme.

Their next 2 workshops will run on **Sunday 30 July 9.30-12.30 and 1.15-4.00pm** at **Drummoyne R.S.L. Club**, Victoria Rd (3 CEC's awarded for each workshop).

If you are a gentle exercise teacher or teach exercise

or dance to seniors, or know of anyone interested in this area, please **BOOK NOW** - bookings in advance are essential as places are limited. Enquiries and bookings to Kaye on 02 9528 4813 or Margaret on 02 4861 2294.

BYU International Folk Dance Ensemble

Though this is the first time the Brigham Young University Folk Dance Ensemble has been to Australia, it has been touring internationally since 1964. It regularly represents the United States at International Folk Dance Festivals and yearly tours with its concert of international folk dances. It's dances are choreographed and staged /costumed by international folk dance experts from the United States and the world. This year's concert will include dances from the US, Ireland, Scotland, England, Mexico, Croatia, French Canada, Hungary, China (Hun) and Ukraine.

The concert dates for their Australian tour are:

July 21 - Hadley Hall, Methodist Ladies College, Perth, WA; 8 pm

July 22 - Hadley Hall, Methodist Ladies College, Perth, WA; 8 pm

Jul 24 - Murray Center, Westminster School, Adelaide, SA; 7 pm

Jul 25 - Murray Center, Westminster School, Adelaide, SA; 7:30 pm

July 29 - The Frankston Cultural Centre, Melbourne; VIC 7 pm

July 31 - Sir Stanley Bunbury Theatre, University of Tasmania, Hobart; TAS, 8 pm

Aug 4 - Newcastle City Center, Newcastle, NSW; 8 pm

Aug 7 - Tamworth Town Hall, Tamworth, NSW; 7 pm

Aug 9 - Schonell Theatre, University of Queensland, St. Lucia; 7:30 pm

For more information, you can visit this group's web site at <http://www.pam.byu.edu/folkdanc.htm>.

Bowral Weekend – August, 2000

ADVP World Dance, featuring André van de Plas as teacher, will again present a Folk Dance Weekend at the Annesley Guest House, Bowral, from the 25th – 27th August, with dance sessions being held at the Bowral High School.

Application forms are now available and have been sent to folk dance groups and also those who attended the 1999 Weekend.

Bookings are now coming in, so to avoid disappointment, send yours in now. If you have made alternate arrangements for accommodation, please send in your application form with the workshop fee. For further information and application forms, please ring Kaye on 02 9528 4813.

More Understatements.

We don't like their sound and, anyway, guitar music is on the way out. (Decca Recording Company rejecting the Beatles in 1962).

The best defence against the atom bomb is not to be there when it goes off. (British Army Journal, Observer, Feb 1949).

INTERNATIONAL EVENTS

MAZOXI Folklore & Dance Conference, July

- in the village of Roustika, Rethymnon, CRETE,
July 17th - July 30th, 2000 with Kety Karekla
 Fragiadaki and Andreas Fragiadakis.

The MAZOXI Folklore and Dance Conference will once again feature several regional experts from various outlining provinces and islands with their unique individual unique and colourful traditions.

Cost: *\$700 (triple occupancy) - * \$840 (double occupancy) - *\$980 (single occupancy) for TWO WEEKS (*Ed: cost is probably in \$US*)

Special arrangements for groups and families are available. Other accommodation facilities are made upon request within the vicinity

For further information and details contact:
 Andreas Fragiadakis, 81A Egialias Street, Byron
 162 33 Athens, GREECE Tel/fax: (011-30-1) 7661-949
 or fax: (011-30-1) 38 43 953 or
 email: Muntaner@otenet.gr

3rd Moldavian Music & Dance Camp, July

This dance camp runs from July 23 to 30, 2000 in
 Kulsorekecsin/Fundu Racaciuni, Moldavia.

Details to date are:

Cost – of the course to be confirmed

Camping - 100 DM per Western person camping,
 6,000Hft per Hungarian passport-holding resident
 camping, other former Eastern bloc country residents
 should make food cost not included (food cost 700
 Ft/day)

The camp will end with a Festival event including
 many traditional musicians and dances.

For more information, contact: Tündik Tamás 2040
 Budaörs Szivárvány u. 8 X/59. tel: 06-30 2609467
 Turcsán Péter Tamás - shy@origo.matav.hu, phone
 +36.23.420-574.

Dance Workshop in Bulgaria: Jul/Aug, 2000

On the weekend of the 11 – 13 August, 2000, the
 Bulgarians are holding their traditional folk festival in
 Koprivstica. This festival, held every 5 years, is a genuine
 festival of authentic folklore with thousands of
 participants. To coincide with the festival, Belco Stanev
 is holding a two-week dance seminar, from the 31 July –
 14 August, 2000, culminating in the weekend of the
 festival.

31 July – 8 August: stay in Varna at the Hotel Chaika
 (Dance Seminar, and visit the International Folklore
 Festival, 1 – 3 August)

9 & 10 August: travel to Koprivstica via Veliko
 Tarnovo (the ancient capital of Bulgaria) and Gabrovo;

11 – 13 August: visit the National Festival in
 Koprivstica.

Cost: US\$790 (chn > 12 yrs = US\$300)

Deposit: US\$200 (by 15th May, 2000)

If you would like to know more, call me, Chris Wild,
 on (02) 9560 2910 (after 5pm) or email:
christine@shawaust.com.au.

"Balkanfolk" in Bulgaria – August, 2000

Choices, choices!! Balkanfolk 2000, held from August
 5-18 by "Zornitsa", will also incorporate the Koprivstica
 festival.

You can attend Balkanfolk 2000 for one week or two
 (they are not repeats); prices range from \$480 (no
 courses) to \$810 (6 courses) - \$US. Other countries
 represented in Balkanfolk for dance (besides Bulgaria) are
 Macedonia (the republic), Romania and Serbia.

You can contact "Balkanfolk" for more information
 through SC ZORNITSA, 74 Opaltchenska St., Sofia
 1303 BULGARIA; fax.359-2-931-1346

email: zornitsa@info.unacs.bg or website:

<http://www.balkanfolk.com/workshop/workshop.html>

You can also register online. Rae Marnham is the
 contact in Australia:

51 White St, Henley Beach, SA 5022; Tel. (08)
 8356-2172; email: marnham.rae@saugov.sa.gov.au

Machol Pacifica 2000, NZ, Sept-Oct 2000

Smulik Gov-Ari, from Israel, will be the guest tutor
 for this wonderful weekend. He is known world-wide –
 and in New Zealand since the 1998 Hora Aviv – as an
 exceptional teacher of his own beautiful, exiting dances.

Some highlights of the weekend events will include a
 Rosh Hashanah celebration and a performance by the
 Kahurangi NZ Maori Dance Theatre.

This residential weekend will be held at Lindisfarne
 College, normally a boys boarding school, with a large
 wooden-floored gymnasium, adjacent hall for socialising,
 nearby dining room for meals and beautiful grounds. The
 catering staff has a great reputation for quality and
 quantity, including a cooked breakfast. Bedroom blocks
 are within 2 minutes, with parking nearby. Some rooms
 are single, most are twin with dividers. Family members
 welcome.

When: Friday 29 September (evening) to
 Monday 2 October (noon)

Place: Lindisfarne College, Hastings
 Hawke's Bay
 NEW ZEALAND

Cost: Full camp fees (includes workshops, parties,
 lunches, snacks, audio cassette & notations) are NZ\$140
 (less \$10 for payment or deposit before 30 June). Make
 cheques payable to "International Dancing Group" and
 post to Elaine Prakash, 39 Napier Rd, Havelock North,
 NZ.

Further enquiries: Elaine Prakash, ph (NZ) 06 877
 2277 or Kathleen Osborne kjo@xtra.co.nz

Police Speak:

The intoxicated person kicked out in a kicking motion
 and the police dog, Douglas, attached himself to the lower
 end of his trousers.

A group of seven-year-olds was shown pictures of
 dangerous objects (like an iron lying face down). A
 policeman asked them, "Why shouldn't you touch any of
 these?" One child replied, "Because we'll leave our
 fingerprints on them?"

CONTRA-LINES

by Gary King

Dear Readers

No new dates for Contra dancing this time, but a huge thank you to any readers who attended the Shenanigans Contraband dance or workshop at the Canberra National Folk Festival. The level of dancing achieved when we dance enthusiasts come together is absolutely inspiring!

I apologise for taking a while to figure out that my mate Jarod has a Contradance website we can all visit. Here's the address, and there are lots of goodies: <http://www.csn.net/~jared/cocontra.html>

And now for those who enjoy reflecting on how dances come and go, Aylwen Garden (Canberrite, who has clocked up a lot of contradancing with husband John in California, I believe) sent the following "gem". Thanks Aylwen, you are a true contra citizen.

What's killing contra corners?

Contra corners, like the California condor or the giant panda, appears to be nearing extinction. It was a common figure when I started dancing about 13 years ago, but now it's quite rare. When I first noticed its disappearance, I thought that perhaps it was just a local phenomenon, confined to the mid-Atlantic region where I live. I was mistaken. It's becoming more and more plain that its present rarity is wide spread, and is in evidence even at dance camps and festivals. This was really driven home to me this past long weekend. I was in Massachusetts attending NEFFA as well as the preceding Thursday dance at Cambridge and the following Monday dance in Concord at the Scouthouse. That added up to at least 20 hours of contra dancing, not counting the breaks. I danced about 18 of those 20 hours. As a reasonable guess, in that time about 80 to 100 dances were done. Only two contained contra corners. So, what's the explanation? I have several guesses:

1. Some dancers don't have any patience for unequal dances, and most contra corners dances are unequal.
2. Many dancers are now unfamiliar with the figure usually making careful teaching of it a necessity. This is especially true in a situation in which there are many dancers who are either totally new, or even just new to the figure. Many "experienced" dancers don't have the patience to be quiet and cooperative during the length of time it takes to walk through the figure for both the ones and the twos. These factors might cause callers to avoid the figure.

So, what's the real cause of its impending extinction? Any of the above, or are there other reasons for its increasing rarity?

It would be a darned shame to lose the figure. We've managed to bring back the peregrine falcon and the gray wolf from the brink of extinction. We're working at saving the condor, and we've even exerted effort to rescue the lowly snail darter. I hope we can save contra corners. Gary: (03) 9481 3386 or shenanigans@labyrinth.net.au



FOLK DANCE AUSTRALIA

TEACHER TRAINING COURSE 2000/2001

Expressions of interest are now being sought for the next Recreational Folk Dance Teacher Training Course.

The course will be held in Canberra at the premises of Folk Dance Canberra in Hackett.

Stage 1 will be conducted 10-16 September 2000 inclusive,
with **Mid-Course weekend** at Easter 2001 and
Stage 3 in September 2001 (dates to be confirmed).

For further information, please contact the Facilitator, Lesley Rose,
phone: (02) 6286 6401
or email: lesley@magma.com.au

Doctored English

- Notes from Patients' Charts:

Patient has chest pain if she lies on her left side for over a year.

She has no rigours or shaking chills, but her husband says she was very hot in bed last night.

The patient refused an autopsy.

Discharge status: Alive but without permission.

The patient has no past history of suicides.
Between you and me, we ought to be able to get this lady pregnant.

Patient had waffles for breakfast and anorexia for lunch.

The skin was moist and dry.

Patient had two teenage children, but no other abnormalities.

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.

 **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**

WHAT'S ON WHERE

International Folk Dancing

A.C.T. (Canberra)

Monday 7.30 - 9pm. Advanced Classes, Folk Dance Canberra Hall, 114 Maitland St, Hackett. Enquiries Christine Battisson (02) 6241 3563.

Tuesday 10 - 11.30 am, Beginner/ Int.

3.30 - 4pm. Children's classes, 5 - 6 yo,

4.05 - 4.50pm, Children's classes, 7 - 8 yo.

7.30pm - 9pm, Introductory, Folk Dance Canberra Hall, 114 Maitland St, Hackett. Enquiries Christine Battisson (02) 6241 3563

Wednesday 1 - 2.30 pm. Beginner/ Int

6pm - 7.30 pm, World Bush

7.45pm - 9.15, Israeli, Folk Dance Canberra Hall, 114 Maitland St, Hackett. Enquiries Christine Battisson (02) 6241 3563

Wednesday 7.30pm - 8.15 Ongoing beginners; 8.15 - 10.30pm, Easy to Intermediate, CIFDA (Canberra International Folk Dancing Association) Hughes Community Centre, cost \$6 (includes supper). Contact (02) 6231 5896 or (02) 6281 3987.

Thursday 6pm - 7.30pm, Greek dance

7.30 - 9.30 pm. Intermediate, Folk Dance Canberra Hall, 114 Maitland St, Hackett. Enquiries Christine Battisson (02) 6241 3563.

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

Friday: 5.30 - 7.30 pm, 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 8 pm St John's Church hall, Constitution Ave, Reid with John Garden and Earthly Delights, \$12, includes supper. Contact John or Aylwen (02) 6281 1098.

Sunday: 3.30 (beginners), 4.30 - 6.30 (dancing), Israeli Folk Dancing, Forrest. Contact Naomi on (02) 6258 9254 or email: petina@dynamite.com.au

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

brad.sherman@cbr.ciw.csiro.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 Linda Nilson (02) 9674 1184 (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: 6.30pm Basic /Beginners Class, 7.30pm - Choreography Level 1, 8.00pm - Choreography 2, 8.30pm - Performers Group, Randwick Literary Institute, 60 Clovelly Road Cnr Market St, Randwick North. Contact Vera Myronenko (02) 9665 9713.

Tuesday, 7.30pm - 9.30pm, Hungarian Dance classes, with Gary Dawson, Dance Action Centre, 17 Marlborough St Leichhardt. Contact Gary Dawson (02) 9559 4485.

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 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 7 pm Sydney Irish Ceili Dancers, Girl Guide Hall, Wardell St, Amcliffe. 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 Bronwyn on (02) 4757 2441 or 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.

Policemen are numbered in case they get lost

(Spike Milligan).

(Newcastle)

Saturday (2nd Saturday of month) 7.30pm, Wesley Fellowship Hall, Hamilton. Contact Bill and Vicki Wiseman: anvilbw@mpx.com.au or Cecille (02) 4957 0830

(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 7 - 9pm. International Dance (mainly European and Israeli) - Beginners to advanced; \$4.

Tuesday 9 - 9.30pm. Advanced Israeli Dance. The Dance Co-op, Leanyer Primary School (GP Room) Leanyer. Contacts: Anna (08) 89816400 or Sue (08) 8985 1827 a.h.

QUEENSLAND (Brisbane)

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

Saturday (monthly, generally 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.

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 & Mcllwraith 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.

A Prayer for the 21st Century

(excerpt from John Marsden, Lothian Books)

May gardens be wild, like jungles.

May nature never be tamed.

May dangers create of us heroes.

May fears always have names.

May the mountains stand to remind us

Of what it means to be young.

TAXING QUESTIONS

Should our group, association or organisation pay income tax?

Depends!

If you are a "hobby" group, then no. Otherwise, you need to work out whether you are a "Non-Profit" organisation or a "Tax-Exempt" one. If you are "Non-Profit", then you may have to pay tax, depending on the level of your taxable income. If you qualify as an "Tax Exempt" organisation, then you do not pay tax on any amount of income.

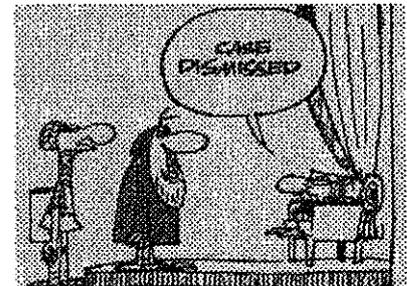
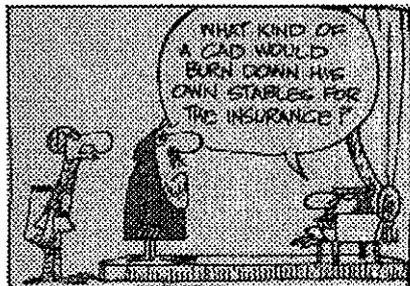
The following chart may help:

Status	Criteria	*Taxable Income	Tax rate
Hobby Group	<ul style="list-style-type: none"> Not defined in legislation, but court cases have indicated several criteria including not-for-profit intention, no specific bank account, no registered business name, no ACN or ABN, little or no capital investment, no market research, only part-time activity, minimum records, small scale. 	No income taxable	No tax payable on any amount of income.
Non-profit organisation:	<ul style="list-style-type: none"> Must have Constitution Must have clause in Constitution which prohibits members receiving distributions of income or profits in any form: cash, property, other; Must have clause in Constitution which states, on winding up, no property will be paid or given to, or shared amongst members (must nominate another non-profit organisation to receive assets) 	Less than \$416 \$417 – \$1204 \$1205 or more	no tax is payable; 55% for every \$ over \$416 36% for every \$1, ie, the whole amount is taxable.
Tax Exempt organisation	<ul style="list-style-type: none"> Must be a non-profit organisation; Must have an **"exempt" purpose and the exempt purpose must be the main purpose 	No income taxable	No tax payable on any amount of income.

***Taxable Income:** includes capital gains made on disposal of assets and "non-members" income: eg, amounts paid by non-members to attend workshops, bank interest, amounts from fund-raising activities, amounts from selling souvenirs to non-members. Taxable Income does not include members' subscription fees or amounts paid by members for workshops, souvenirs, etc.

****Exempt Purpose:** Under Sec50-5, ITAA 1997, Folk Dance Australia could claim exemption on the basis that it is a "public educational institution" in that it exists to serve the interests of folk dance clubs by co-ordinating activities, encouraging all members of the public to dance, raising awareness of safe dance practices, providing courses of instruction for folk dance teachers and accrediting them, and providing workshops to members and the public based on their interest, competency and experience. (*Case W43, 89 ATC 417*).

Note: Under Sec50-45, ITAA 1997, dancing (eg, ballroom dancing) can qualify as a "sport", but only if it is competitive. *Taxation Ruling 97/22*.



Should we bother about applying for an Australian Business Number (ABN)?

Depends!!

- If you are a hobby group, no.
- If you are a Non-Profit organisation ("Inc"), and you do not have an ABN, then the payment for any services or goods that you provide to another business could be taxed at 48.5% (or the top marginal rate plus Medicare Levy for the financial year). For example, if teachers from your organisation conducted a workshop for the Department of Education in your state, and your organisation did not have an ABN, then 48.5% (nearly half) of the payment could be withheld. Again, if your organisation has a bank account and no ABN, then the bank must withhold 48.5% of the interest accruing on your account to send to the ATO.
- If you are a Profit organisation, then yes – all your dealings with other businesses and the ATO require an ABN.
- If you decide to register for the GST then you must have an ABN first.

To GST or not to GST?

What is GST?

GST is the 10% Goods and Services Tax (GST) that will be imposed on "taxable activities" from 1 July 2000.

What is a Taxable Activity?

A taxable activity is certain supplies of goods (eg, folk dance tapes, dance instruction manuals) or services (giving workshops, weekly dance sessions) for a payment. If your group is engaging in a "taxable activity", then it could be required to register for GST. That would mean that your group must charge the extra 10% GST on those goods or services provided, but also your group could then claim the GST you will pay for the hire of your hall, on paper and printing newsletters and flyers, that a guest teacher may charge you, on buying biscuits (NB. Tea, coffee and non-flavoured milk are GST-free!), etc. You would then send the remainder of the GST you charged less the GST you paid to the Australian Tax Office (ATO) every 3 months with your "BAS" (or reconciliation) statement. If you have collected less than you paid, the ATO refunds you.

Do you have to register for GST?

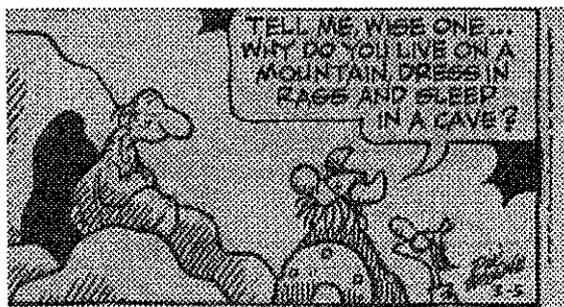
Depends!!!

- If you are a hobby group, then no.
 - If you are a Non-Profit organisation, then only if you have an *annual turnover of \$100,000 or more.
 - If you are a Business or a for Profit organisation, then only if you have an *annual turnover of \$50,000 or more.
- *Annual Turnover includes membership fees, but excludes donations.

Do you want to register for the GST?

You can register, even though you don't have to.

- If you do, then you have the onus of charging GST, keeping GST accounts, and sending in the "BAS" statement every 3 months. However, you get to claim back the GST you have paid. Also, if you receive any grants, the "grantor" can claim their GST input tax credit.
- If you don't, then you cannot claim the GST you pay on halls, biscuits, paper, printing etc. Your "grantor" cannot claim the input tax credit on any grants you receive. On the positive side, you don't have to charge GST on the goods and services you supply. Although you don't have to keep accounts, it may be advisable to do so, anyway – that way you can gauge your costs to see if "signing up" for GST is the better option. Of course, if you are likely to reach the \$50,000 or \$100,000 thresholds, then you should monitor your transactions carefully – you must register when you reach those thresholds, or face expensive penalties.



DATES FOR YOUR DIARY

- 2 Jun 2000** 4 days, **National Celtic Folk festival**, Geelong, VIC, music, dance, concerts, workshops, food, markets, games, displays. Contact 03 5222 6844, 0419 372 455, fax 03 5223 1648, PO Box 1314 Geelong 3220
- 2 Jun 2000** 3 days, **2nd Red Cliffs Folk Festival**, near Mildura, contact 03 5024 1'458 (ah)
- 5 Jun 2000** 8 days, **Australian Folk Festival**, Kiama, NSW, & 6 – 7 Jun, **3rd National Convention of Folk Alliance Australia**, to be Convention presenter, contact David De Santi 02 4257 1788, fax 02 4257 1787, email ddesanti@keira.hotkey.net.au, PO Box 17 Albion Park NSW 2527.
- 10 Jun 2000** **Earthly Delights Monthly Dance**, at St John's Church Hall, Constitution Ave, Reid, 8pm, \$12, \$10 conc, free for children < 12, contact (02) 62811098 or garden@earthlydelights.com.au
- 11 Jun 2000** **Philippine Festival**, Gold Coast, QLD, at the Magic Millions Pavilion, Bundall. Cultural celebration of dancing, music, art & craft, cuisine etc. Contact 07 5532 4300
- 16 Jun 2000** **Boîte Winter Festival: June 16-July 16 2000**, Boîte World Music Café, 1 Mark Street Nth Fitzroy, VIC. Website: <http://home.internex.net.au/~boitevic> or contact 03 9417 3550.
- 26 Jun 2000** 2 weeks, **Australian International Workshop Festival**, Vic College of the Arts, Melbourne, VIC, performance master classes with professionals from Russia, Egypt, UK, Indonesia, Brazil, Senegal and Japan. Contact 03 9905 1677, email: Jan.Clancy@adm.monash.edu.au
- 1 Jul 2000** 3 day, **Folk Happening**, Red Cliffs, VIC, Irish, Scottish, Italian, German, Turkish, Filipino, Aboriginal, & Greek music, dancing, and/or poetry, contact Pam 03 5024 2166 or Fiona 03 5023 7696.
- Mid Jul 2000** **Le Grand Bal de l'Europe**, 8 day dancing festival, (includes French, , Gennetines, France. Contact Laurel de Vietri, (08) 9 448 8179 in Perth, WA
- 8 Jul 2000** **Earthly Delights Monthly Dance**, at St John's Church Hall, Constitution Ave, Reid, 8pm, \$12, \$10 conc, free for children < 12, contact (02) 62811098 or garden@earthlydelights.com.au
- 17 Jul 2000** 14 days, **Mazoxi Folklore & Dance Conference**, Crete, village of Roustika, Rethymnon, features regional experts on music, dance & songs, history & traditions, contact Andreas Fraagiadakis (011311) 7661 949 or email: Muntaner@otenet.gr
- 21 Jul 2000** Several dates through to Aug 9, **Brigham Young University International Folk Dance Ensemble**, see page 11, contact <http://www.pam.byu.edu/folkdanc.htm>.
- 29 Jul 2000** **ContraDance**, with Julie Bishop and Pastrami on Ryebucks, 8pm-12, at Granville Town Hall, Sydney. Contact John, 02 9623 7551 or Julie 02 9524 0247 or email jlsbish@ozemail.com.au or maestrino@mpx.com.au. In aid of the Flying Doctors' Service.
- 30 Jul 2000** Two **FDA Folk Dance Workshops for Seniors**, 9.30 am and 1.15 pm, Drummoyne RSL Club, Victoria Rd, Sydney. Contact Kaye 02 9528 4813 or Margaret 02 4861 2294.
- 31 Jul 2000** 2 weeks, **Bulgarian Dance Seminar**, with Belco Stanev, culminating in Koprivstica Festival. Contact , Chris Wild, on (02) 9560 2910 (after 5pm) or email christine@shawaust.com.au.
- 5 Aug 2000** 2 weeks (1 week optional), **Balkanfolk 2000**, folkdance and music workshop with "Zornitsa", combined with Koprivstica Festival. Contact: Rae Marnham (Australia), (08) 8356-2172 or email: marnham.rae@saugov.sa.gov.au or Zornitsa (Bulgaria) - email: zornitsa@bitex.com or website: <http://www.balkanfolk.com/workshop/workshop.html>
- 12 Aug 2000** **Earthly Delights Monthly Dance**, at St John's Church Hall, Constitution Ave, Reid, 8pm, \$12, \$10 conc, free for children < 12, contact (02) 62811098 or garden@earthlydelights.com.au
- 12 Aug 2000** Weekend, **Scottish – Australian Dance Weekend**, Inverloch, south Gippsland, VIC, Scottish & Australian dance workshops, Ball at night, workshops at Anglican Church Hall, contact Irene Cross 03 5674 1288 or Lucy Stockdale 03 9380 4291.
- 25 Aug 2000** 3 days, AVDP World Dance, **Bowral Folkdance Weekend**, Annesley Guest House, contact Kaye on 02 9528 4813.
- 26 Aug 2000** Winter Weekend, **Bowral Folk Dance Workshop**, with André van de Plas, more details later.
- 9 Sep 2000** **Earthly Delights Monthly Dance**, at St John's Church Hall, Constitution Ave, Reid, 8pm, \$12, \$10 conc, free for children < 12, contact (02) 62811098 or garden@earthlydelights.com.au
- 29 Sep 2000** Long weekend, **Machol Pacifica 2000**, with Shmulik Gov-Ari from Israel, Hawke's Bay, NEW ZEALAND. Contact Elaine (NZ) 06 877 2277, or Kathleen kjo@xtra.co.nz
- 14 Oct 2000** One week, **Gold Rush Festival**, Gympie, QLD. Includes a week of workshops in multicultural music, dance, culture; co-ordinated by Linsey Pollak. Contact Kay, 07 5482 5444 or visit website <http://www.goldrush.org.au>