

Footnotes

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Bi-monthly Magazine of Folk Dance Australia Inc

Folk Dance Australia Inc.



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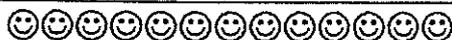
Folk Dance Australia



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FDA OBJECTIVES:

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



Welcome to new members

*Dianne Jones of Wentworth Falls, NSW
Dorothy Plummer of Mordialloc, VIC*



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THE PRESIDENT'S REPORT

On May 13th, FDA reached its 10th anniversary. The success over the last 10 years is due to the foresight of our founders who recognised the need for such an association, and to the dedication of the small teams of members who over the years have been prepared to commit their time and energy to FDA. On behalf of the members I would like to thank everyone who has served the association over the past 10 years and congratulate them on their achievements.

Last month FDA ran the "inaugural" Canberra Kolo at the National Folk Festival. I enjoyed the opportunity to dance with so many folk dancers from many different groups. I hope that others attending also had lots of fun. Please let the committee know what you thought about the Kolo, and if you would like us to run more in future. Do you have any suggestions on how the event can be improved?

As always, your committee welcomes your suggestions on how the association can best serve our members.

Happy dancing

Chris Wild, FDA President



FDA'S 10TH ANNIVERSARY

On the 13th May 1991, Folk Dance Australia became incorporated thus giving the fledgling organisation legal status.

During the 12 months prior to incorporation there had been many meetings of a small band of dedicated folk dancers to discuss the proposed organisation's structure, aims and goals.

Margaret Walker, OAM, had worked in Sydney for many years fostering a love and interest in folk dance. In 1988 she moved to Canberra. Prior to her move she had organised for André van de Plas to conduct a Recreational Folk Dance Teachers Training Course.

With her move to Canberra, Margaret arranged with Ausdance NSW (formerly the Australia Association for Dance Education - A.A.D.E) to take over the administration of the course scheduled for July 1989 in Sydney.

In 1990 discussions with the A.A.D.E, failed to resolve the matter of accreditation for the course. At a meeting during the Recreational Folk Dance Teachers Training Course, participants felt that for too long they had been under the "umbrella" of other dance organisations. Participants decided it was time to stand alone and have their own organisation. The organisation would be for folk dance enthusiasts, to administer, create and develop, the kind of activities, programmes and courses they wanted.

At this meeting the name "Folk Dance Australia" was accepted as the most suitable. It was felt that the word "Folk" should be first, to indicate the form of dance the organisation represented in correspondence, dance organisation listings, and telephone directories.

On the 18th August, 1990 at 2.15pm a meeting was held to set up Folk Dance Australia. This meeting was held at the home of Kaye Laurendet in Como, NSW.

Present at this meeting were;

Christine Battisson, Jim Battisson, Naomi Gale, Bronwyn James, Julie Kalousek, Kaye Laurendet, Pat Linegar, Carol Maddocks, Margaret Porter.

There were apologies from;

Margaret Conner, Elaine McGuire, Sandra Bassetti, Sue West, Alan Ford.

Registration of the name "Folk Dance Australia" had been made and it was voted that FDA become incorporated.

After much discussion, the following Aims and Objectives were decided:

1. To promote the development of folk dance in Australia
2. To promote an understanding and mutual respect for the ethnic groups living in Australia.
3. To encourage and develop the skills of folk dance teachers by providing courses and workshops.
4. To serve as a folk dance information network.

At this very important meeting discussions were held on a variety of subjects and issues - the constitution, membership, fees, newsletters, workshops, the next Teachers Training course.

There was the election of an interim committee;

President Carol Maddocks

Treasurer Kaye Laurendet

Secretary Christine Battisson

During the year there were more meetings and after our constitution was complete thanks to Jim Battisson, our application for incorporation was made and granted on 13th May 1991.

During the past 10 years FDA has had 5 Presidents;

1991, 1992, 1993 Carol Maddocks

1994, 1995 Val Wojtulewicz

1996, 1997 Jo Barrett

1998, 1999 Sandra Bassetti

2000, 2001 Chris Wild

Many folk dance enthusiasts have contributed to the success of FDA by serving on the committee in a variety of roles. Their time, energy and support has been valued and appreciated. Because of their contribution FDA has grown, developed, and succeeded.

"Footnotes", the FDA bi monthly newsletter, is the lifeline of the organisation. Its editors, Jim Battisson and now Maureen Petherick must be thanked for the countless hours given to keep members in touch, informed and enlightened!

Over the past 10 years, FDA has conducted over 75 workshops in 22 different dance styles. Workshops have also included dances for pre-school and primary age children, Elements of choreography, Alexander technique, Dances for Older people, Exercise leaders, Diversional therapist and Occupational therapists.

Our first workshop was given by Branka Katalinic in Croatian Dance. Since then the list of tutors reads like the who's who of folk dance. Here is a list of those wonderful teachers who during the past 10 years have shared with us their expertise, knowledge and passion for folk dance:

Branka Katalinic (Croatian), Nick Doumani (Bulgarian), Nina Rassaby (Israeli), Ramon Doringo (Filipino), Gary Dawson (Balkan and Hungarian), Djordje Nickolic (Serbian), Kathleen Hill (Polynesian), André van de Plas (International & Children's dances), Andrew Rossides (Greek), Mihai David (Romanian), Chris Green (English), Jenny Berryman (Bulgarian), Kaye Laurendet (International and Easy Dances), Yusuf Nidai (Turkish), Suzanna Santos (Portuguese), Yves Moreau (Bulgarian & International), Priscilla Ruffell (Maypole), Bianca de Jong (Turkish, Bulgarian, International), Jacek Marek (Polish), David Hall (Alexander Technique), Frances Fester (Israeli), Lisa Bassetti (Israeli), Julie Bishop (Contra), Andrea Stern (Israeli), Chris Wild (Bulgarian), Julie Humphries (Elements of choreography), Poppy Yam (Indonesian), Rekha Shukla (Indian), Alla Darbinian (Armenian), Koce Stojcevski (Macedonian), Naomi Toth (Israeli), Ray Richardson (Romanian), Wanda Wojtulewicz-Levine (Russian), Margaret Connor & Kaye Laurendet (Dances for Exercise Leaders, Diversional & Occupational Therapists), Natalie Zabek (Croatian).

Activities have also included: Dance Exchange, Dance Camps, and classes in Wheelchair Dancing.

Four Recreational Folk Dance Teacher Training courses have been conducted:

1989/1990 (Sydney & Melbourne), 1991/1992 (Sydney), 1994/1995, (Sydney), 1997/1998 (Sydney), - the last two course run solely by Australian FDA teachers. From these teacher training courses, 44 participants have graduated. Many new groups have been formed with approximately 10 of these new groups still in operation. The next Teacher Training course, planned for 2001/2002, will be held in Canberra.

In 2000, FDA became an "Active Australia" Provider. FDA has since been awarded a grant to conduct a series of special workshops for a diverse age range in a variety of locations.

FDA is currently investigating the possibility of Group Insurance for its members.

From the hopes, dreams and vision of that first committee and its supporters, has developed an organisation that is now known throughout Australia and overseas. With the information technology of the 21st century, our web site (set-up and brilliantly managed by Ashley Oates) can be viewed and enjoyed by folk dance enthusiasts throughout the world. Our web site provides an information network never dreamed of 10 years ago.

As founding President and a member of the original steering committee, it is with much pride that I say "Congratulations Folk Dance Australia, and Happy 10th Birthday". My dream is that FDA continues to grow and develop, giving us many more years of creative leisure. The passion we all share for folk dance gives us an interest and pastime of great value, enhancing and extending our lives in ways beyond imagination.



Carol Maddocks

Thought For The Day:

Never be afraid to try something new.
Remember that amateurs built the ark.
Professionals built the Titanic.

RESOURCES for SALE by FDA

By Jim Battison

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

By André van de Plas:

International Folk Dances for Adults.

Book & cassette.

1989 - 1998 tours. \$12 set.

1999 & 2000 tours \$25 set.

Book & CD

2000 tour \$30 set

Videos.

1989 - 2000 tours. \$35 each.

International Folk Dances for Children.

Book & cassette.

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

Book & CD

2000 tour \$35 set

Videos of Children's Dances:

2000 tour \$35 each

Easy Dances

Cassette and booklet \$12 set

By Gary & Carol Crees

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

Book & CD \$45 set

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

Book & CD \$45 set

By Yves Moreau:

Balkan & International Folk Dances.

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

'Ajde Na Horo' 20 Bulgarian Folk Dance Favourites.

Recorded in Bulgaria under the supervision of Jaap

Leegwater and Yves.

Book & cassette \$25 set.

Add \$5 to above prices for postage.

Nevofoon Resources - Nevofoon Folk Dance resources

(CDs, tapes and books) available through FDA's

discount service. Contact your Folk Dance group or

Kaye for the Nevofoon catalogue .

Please Note: Prices quoted above are for FDA members.

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

All resources available through Kaye Laurendet, 127

Woronora Cres, COMO WEST 2226

Signs that your kids have grown up!

- Their potted plants (and pets) stay alive.
- They keep more food than drink in the fridge.
- 6:00am is when they get up, not when they go to sleep.
- They hear their favourite song in a lift.
- They carry an umbrella and watch the weather report.
- Jeans and a windcheater no longer qualify as 'dressed up'.
- Sleeping on the couch makes their back hurt.
- They don't know what time fast-food outlets close anymore.
- Their car insurance goes down and their car payments go up.
- They actually eat breakfast foods at breakfast time.

Visit from French FD Teacher

A Perth FDA member, Laurel de Vietri, is travelling to France in July this year to meet with Edith Marois (a French folk dancing teacher) and would like to know before then if folk dancers or French teachers in Australia are interested in having Edith conduct French Folk Dance workshops or lessons (in French) to their groups or classes in August next year (2002).

Laurel writes:

"I met Edith last year when she was giving bourree workshops at a week-long course in the Auvergne. I attended these workshops and was most impressed by her teaching methods, her personality and the dances she taught. I then went on to two other festivals in France and found that she was guest teacher at these as well and at this stage I got to know her and she asked if any French dancing teachers ever come out from France. I told her that it was rare as it is a complicated matter, but I thought that dancers in Australia could learn a lot from this teacher - not only the steps and the dances, but I'm sure she would impart some of the spirit of France as well as she has been brought up on the traditions and folklore of France.

Edith is willing to pay for her fare out here, about \$2200, but would expect to make enough here to cover her costs. Because the folk scene is not as strong here as it is in France, coupled with the fact that the main centres of dance have comparatively small populations, this may mean that she will have to visit more than one state to make her visit worthwhile. I was thinking that maybe she could come to Perth as a stopover on the way to Sydney, Canberra or Melbourne.

I have the support of the PIFDG here in Perth and I am willing to arrange for her to visit schools and to do something in association with Alliance Francaise de Perth and maybe Kulcha WA or Ausdance. I will also provide her with accommodation. I don't know yet how long she will stay in Australia, but I expect it will be about a month because she works during term time in France.

Having heard that André will be teaching in Canberra and Sydney mid July to mid August, I realise that it may not be possible to put on another set of workshops in the week or two to follow. However, please consider the fact that this is a once-off visit and that André rarely teaches French dances.

Edith speaks only French but the participants at her workshops in France were from all over the world and there was no difficulty in communication. From my own experience, I have never found it a problem with teachers of dance who do not speak English.

I will be going to France again to Edith's workshops as well as others in July 2001 (thank you Global Rewards!) and would like to make some firm arrangements with her then. I will also need to confirm with her that she is willing to go to more than one city - people in Europe often don't have much of an idea of distances here!"

If you are interested in having Edith teach your group or class, please contact Laurel before the beginning of July by email: louis@nw.com.au or write to her at 84 Clement Drive, KARRINYUP 6018.

Visiting Armenian FD Couple

Gary Malo, a soloist in the Sydney Armenian Dance Company, would like to inform us that there is an Armenian couple (husband and wife) who are professional folk dance performers and teachers and currently in Sydney for a long term visit.

The husband, Albert Kiziryan, became involved in folk dancing in 1958, and graduated from the Moscow Theatrical Arts Academy in 1986. Since then, he has been working all around the world and has had many titles and awards. His wife, Zhasmena Avedisyan graduated from the Armenian Choreographic Academy in 1964 and has been working at the Armenian opera house. She was also a soloist of the State Ensemble of Armenia. She teaches classical and the national dance of Armenia.

If you wish to catch up with the Sydney Armenian Dance Company, you are invited to their performance on 6th and 7th October, 2001 at the Hills Centre, Castle Hill (Sydney). The group has 150 members and train 3 days a week at the Armenian Community Hall.

Another performance by them is in March 2002 at the Sydney Opera House

If you are interested in meeting or hiring the Armenian folk dance specialists, Albert Kiziryan and Zhasmena Avedisyan, then please contact Gary Malo on 02 9874 1474 (home) or 0402 010 171 (mobile) or write to Gary at 22 / 608 Blaxland Rd, Eastwood 2122 NSW.

TOO TEMPTING TO MISS

This delicious recipe has been made by Debbie Hotchkis and sampled by the FDA committee!

Sesame Seed Brittle

1½ cups sugar
¼ cup water
½ cup honey
2 cups sesame seeds

Grease 26cm x 32 cm Swiss roll tin.

In a saucepan, combine sugar, water and honey over a medium heat, without boiling, until sugar is dissolved. Then boil uncovered, without stirring, until mixture reaches 116°C (or a teaspoon of the mixture will form a soft ball when dropped into a cup of cold water).

Remove from heat.

Allow bubbles to subside, then gently stir in sesame seeds.

Return to the heat and allow to boil until mixture reaches 138°C (or syrup forms a fine thread when dropped into cold water).

Allow bubbles to subside, then pour mixture into the prepared tin. Stand 10 mins, then mark into squares.

When cold, break into pieces.

FOOD-FLAVOURED TIT-BITS

Why is lemon cordial made with artificial flavor, and dishwashing liquid made with real lemons?

Why isn't there mouse-flavored cat food?

FOLK ON THE WEB

Name: Borislav Arapchev, borislav123@hotmail.com

From: Plovdiv Bulgaria

Date: 21 May 2001

Comments: Hello! I'm the manager of some Bulgarian folk, jazz and other artists. So...I'll be very happy to be in contact with you. We can help each other, also to spread the good art and culture worldwide. Bye! All the best! Borislav

From: Anita Hürlimann atinahu@yahoo.com

Location: Switzerland

Date: 21 May 2001

Comments: I m very glad to find your site with all the information about dancing, because I'll be coming to live in Brisbane in September this year and international folkdancing is a very important thing to do for me. See you then, maybe Anita

From: "CID President's office" grdance@hol.gr

Subject: CID Dance Directory

Date: Sat, 31 Mar 2001

Comments: I would like to invite you to submit your free entry to the Global Dance Directory of the International Dance Council – "CID Unesco", which you can visit at www.unesco.org/ngo/cid. Please follow the guidelines at the above web site.

This is a strictly non-commercial project, carried out entirely by volunteers, as a service to the world dance community. It should greatly facilitate international contacts and cooperation 45,000 addresses have been gathered so far, making it already the largest dance directory ever compiled. I look forward to your reply and send you my sincere wishes. Prof. Alkis Raftis, President, International Dance Council – CID UNESCO, cid@unesco.org or www.unesco.org/ngo/cid

Date Sun, 01 Apr 2001

From Jerome Epstein jerepst@worldnet.att.net

Subject trip to Australia -- June 2001

Comments Hello: I have just stumbled across your website and I thought it would be worth making a contact. I am a singer of traditional American songs and I will be touring Australia for most of June. I notice that you are strongly involved in traditional dance. I am a caller of traditional American (New England mostly) contras and squares, and I wondered whether there would be an interest in this. I imagine that everything is booked up for this June, but I thought it couldn't hurt to make contact anyway. Jerry Epstein.

Date: Sat, 14 Apr 2001

From: maraguan@reduc.cmw.edu.cu

Subject: Maraguán

Comments: The Artistic Group, Maraguán, of the county of Camagüey, VAT, invite you to their wonderful Folkloric Festival. The group was founded in 1981 in the city of Camagüey and, directed by Fernando Medrano Vireya, is one of the most noted cultural emblems in Cuba, for its capacity to reflect, without concessions to the facilísimo, substantial elements of the culture of the island. Greetings, Fernando Medrano Vireya, General director, Artistic group " Maraguán " Camagüey, Cuba

From: Emil Genov EmilGenov@balkanfolk.com

Date: Sat, 21 Apr 2001

Subject: Balkanfolk 2001 - Folklore dance and music workshop

Comments: Dear friends, While surfing on the net we found your e-mail and understood that you're interested in folklore dances. Probably our activity would be of interest to you. We organize an annual practical seminar called Balkanfolk. People come to study folklore dances and music from the Balkans. This year we have the following disciplines: Bulgarian dances, Dances from FYR of Macedonia, Rumanian dances, Bulgarian folk singing, Bulgarian language, Musical Instruments gaida, kaval, dvoynka, duduk, gadoulka, tamboura, tapan, tarambouka.

From this year we started Balkanfolk tours:

- Balkanfolk Tour "Veliko Tarnovo" - 29 July –8 Aug

2001. You will see folklore performances of many groups, coming from all over the world to take part in the 4th International Folk Festival at the town Veliko Tarnovo, Bulgaria. Participants could also visit Etara (an Ethnographic and Architectural Complex in the town of Gabrovo.)

- Balkanfolk Tour "Pirin Pee" - 13-20 August 2001. The highlight is the Folk Fair "Pirin Pee", held in the town of Bansko, Bulgaria. It's an opportunity to enjoy the singing and dancing of many authentic folk groups and artists from all Pirin Macedonia Region.

If you are interested, see our site and write us. We would be glad to answer to your questions. Sincerely Yours, Emil Genov, Balkanfolk <http://www.balkanfolk.com>

Interesting Websites to checkout ...

<http://www.dancescape.TV> (for FREE access to Dance Newsflashes and Internet TV dance programs – from Ballroom and Latin to Folk Dancing and Ballet.) Must register first at <http://www.dancescape.tv/register> The site also has a Dance Discussion Board:

<http://www.dancescape.tv/content/interact.asp>

Carol of maddocksdance@optusnet.com.au writes:

"Just received a listing of this website from Sandy Starkman in Canada - it's just great - have fun.

http://www4.justnet.ne.jp/~hama_cho/folkdance/gallery1/gallery1_e.htm

ADVERTISING ON FDA WEBSITE

Links are currently provided free of charge to websites of non-profit clubs and organisations related to dance and folk and this will continue.

We have now set up a page specifically for displaying links to the websites of businesses and other "for-profit" organisations. The annual (ie, Jan – Dec) cost of FDA providing a link to your website will be \$40. Businesses or organisations who have at least one FDA member will be entitled to a discount of \$20 pa.

People wishing their business website to be linked from FDA's website, please email your details to Ashley: kitka@webone.com.au. Payment is by cheque to "Folk Dance Australia Inc", The Treasurer, FDA, 4 Old Station Rd, HELENSBURGH 2508.

FDA CONTACTS

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ADVERTISING IN FOOTNOTES

Advertising; For non-members: Full page \$40; cost for other sizes are available on a pro-rata basis.

For members: This service is available free for members in the interest of promoting folk dancing.

Inserts: Brochures / Flyers (maximum size: 1 x A4 page) to be included in Footnotes mailout: For non-members \$40 per 100; For members' events: \$20 per 100; For FDA-sponsored events: free.

Anyone wishing to advertise in Footnotes or have inserts included in the mailout, please contact the Editor on 02 4724 0837 or email: liz@pnc.com.au.

Things that took me 50 years to learn:

- Never under any circumstances take a sleeping pill and a laxative on the same night.
- There is a very fine line between "hobby" and "mental illness."
- People who want to share their religious views with you never want you to share yours with them.
- Nobody cares if you can't dance well. Just get up and dance.

❖❖ Closing Date for the next issue: ❖❖

Please send articles for the **August, 2001** issue to:-
The Editor, "Footnotes", PO Box 142, PENRITH 2751,
by **15 July, 2001** 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**

FOLK DANCE AUSTRALIA

Presents a competency-based

2001/2002 Recreational Folk Dance Teacher Training Course.

Comprising:

Stage 1: One week of dance and theory (includes teaching methodology, music theory, rhythm, dance notation and safe dance practice)

Stage 2: students have 11 months to complete 20 hours teaching

Stage 3: one week of dance and theory (builds on Stage One).

For registration form and brochure containing more details (cost, venues, etc) please contact Course Facilitator, Lesley Rose 02 6286 6401 or email lesley@magma.com.au

A "Tefillat Ha-Derekh" (Jewish prayer) for Web Surfers

May it be your will to cause us to connect in peace, to Web surf in peace and to reach the Web site of our desires in peace.

And may you disconnect us in peace and make sure that the connection not have been too costly. And deliver us from the hands of viruses and computer crashes on the journey, and from all kinds of licentiousness and idol worship that may befall in the virtual world.

And may you send a blessing to all the deeds of our mouse, and grant us favour and kindness and mercy in the eyes of every computer screen, and may you hear the voice of our wallet, for you are the one who listens to prayers and supplications and shields us from the wasting of time.

This is a **special diet** designed to help women cope with the stress that builds up during the day:

Breakfast

- 1 grapefruit
- 1 slice whole-wheat toast
- 1 cup skim milk

Lunch

- small portion lean, steamed chicken with a cup of spinach
- one cup herbal tea
- 1 miniature chocolate bar

Afternoon Tea

- the rest of the chocolate bars in the bag
- tub of ice cream with chocolate-chip topping

Dinner

- 2 glasses of wine (red or white)
- 2 loaves garlic bread
- 1 family size supreme pizza
- 3 more chocolate bars

Late Night Snack

- Whole frozen cheesecake (eaten directly from the freezer)

The rest of the wine in the bottle

Remember: "stressed" spelled backwards is "desserts"

WE'VE GOT RHYTHM

Rhythm in general

In reality, time is continuous, yet we humans seek to interpret time as a succession of intervals (modern psychologists have suggested 12 seconds as the longest span of time which we can distinctly perceive as a single unit) and the repetition of an event within more or less regular intervals of time as a rhythm.

The awareness of rhythm is integral to our understanding of the environment and of our bodies. We perceive rhythm in day and night, waves, tides, phases of the moon, the seasons, growth and decay. Our heartbeat and pulse, breathing, and walking order the passage of time into regular units.

The influence of our "organic" rhythms is very strong. The alternation of tension and relaxation characteristic of our internal physiological rhythms seems to register in the mind, so that we hear evenly spaced beats as alternating strong and weak. It is possible that the physiological rhythms of the body (especially breathing) when applied to work – eg, chopping wood, weaving, kneading dough, harvesting, threshing, grinding, sewing – determine the timing of work movements and subsequently influenced the timing of work songs and dances.

Rhythm in speech

We use rhythms in our spoken language, with long and short (agogic), stressed and unstressed (dynamic), higher and lower pitched (tonic) syllables arranged into phrases and sentences. Speech rhythms are based on inexact unit values – in some cases, the duration of the long syllable may hardly exceed that of the short one; in others, the ratio may be as much as 3:1. Because we humans are expert at recognising the rhythmic structure in speech, we can quickly and clearly distinguish computer-generated speech from our own because of its lack of rhythm.

Rhythm in history

By the 4th century, BCE, the ancient Greeks had included the concept of rhythm in their philosophy. The *aisthesis rhythmos kai harmonias* (feeling for rhythm and harmony) was, according to Plato, that which distinguished man from beast; he defined rhythm as "order within movement". The terms *thesis* and *arsis* (attributed to Aristoxenus) represented the rhythmic elements of dance steps: in *thesis* the foot touched the ground, in *arsis* it was lifted off the ground.

Rhythm in dance

Rhythm is integral to dance. The climatic and geographical conditions prevailing in an area can dictate the quality of movement and, to some extent, the accompanying rhythm, but it is the rhythm which finally gives a dance its unique quality and style.

Unlike speech, musical rhythms, even complex rhythmic patterns, are "divisible", in the mathematic sense, by the unit value and can therefore be written down. Using the musical units of crotchets, (generally considered to match a brisk walking speed and measured as ¼ of a semi-breve), quavers (smaller units: 1/8 of a semi-breve) and semi-quavers (smaller still: 1/16 of a semi-breve), etc, musical rhythms can be identified and recorded (for example, using such time signatures as 2/4,

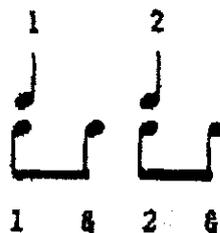
ie, two walks or crotchets to the bar (or measure), a common rhythm to both eastern and western European dances, 7/8, as in the Greek *Kalamatianos*, or 11/16, as in a Bulgarian *Kopanica*). The diverse systems of accentuation in European music and dance probably arose from the different relationships between strong and weak perceivable in different languages.

Rhythm and dances

In the Balkan areas of Montenegro, Bosnia, Herzegovina and Macedonia, conquered by the Turks (1566 C.E.), the dancers often sing their own accompaniment and the steps are allied to the stress of the song words. A strong contrasting of rhythms can occur in many dances of this area, where the accompanying song may have a different time signature from that of the dance. No attempt is made to "marry" the two, however, every so often, the first beat will coincide. In other dances, the time signatures are the same but the phrasing is different. For example, the Serbian *Vranjanka* (in 3/4) has the dance phrase lasting five bars, while the melodic phrase lasts only four.

The 3/4 rhythm is practically non-existent in Bulgaria, the 2/4 rhythm is quite common, and the most characteristic rhythms are irregular: 5/16 (*Pajdusko*), 7/16 (*Racenica* or *Cetvorno*), 9/16 (*Dajcovo* or *Grancarsko*), 11/16 (*Gankino* or *Kopanica*), 13/16 (*Elenino*, *Krivo Sadovsko*, etc), 15/16 (*Bucimis*), 18/16 (*Jove Male Mome*).

The structure of irregular rhythms is based on various combinations of two-unit and three-unit groups within a single measure. In a regular rhythm, the groups within a measure have identical time values. For example, a 2/4 measure may be divided as follows:



In irregular rhythms, such as 5/16 of the *Pajdusko*, there are one group of two units plus one group of three units (making 5 units of semiquavers):



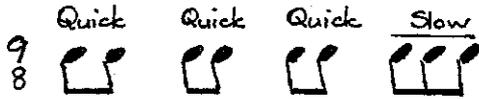
The 7/16 rhythm of the *Racenica*, consists of two groups of two units followed by one group of three units:



The 9/16 rhythm of the Bulgarian *Daichovo*, consists of three groups of two units followed by one group of three units:



The 9/8 rhythm of the Bulgarian *Svornato* is similar, except that the unit is a quaver (8), not a semiquaver (16).



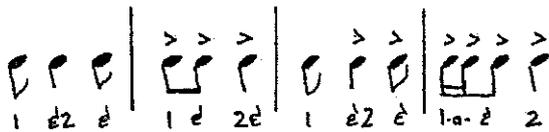
The 9/8 rhythm of the Serbian *Fatise Kolo*, also consists of three groups of two units and one group of three units, however the order is different:



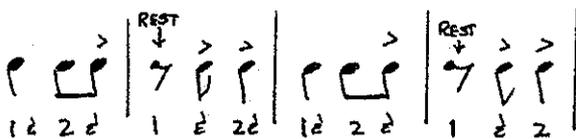
Syncopation, or the displacement of the normal accent of a rhythm, is sometimes applied to music or dances in regular time (eg, 2/4) to provide greater interest or challenge to listeners, musicians or dancers, for example, in Bulgaria, where complicated patterns of steps, stamps and pauses are superimposed on a basic 2 count bar. Another example is **Pre Loc Din Zarard*, a dance from Romania in 2/4, where the 4 bars of Part B are:



4 bars of Part C are:



4 bars of Part E are:



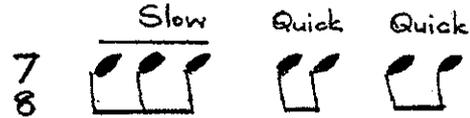
TRY CLAPPING THESE!!!

In Russia and the Ukraine, the predominance of vocal accompaniment emphasises the important relationship of word and movement and also explains the complicated variety of time signatures that some of the tunes present. Most wedding tunes are 5/4, but one consists of the following: Part A – one measure each of 5/8, 3/4, 7/8, 3/8, 5/8, 3/4, with Part B having a similar mix (from area near Perm). This wedding tune was used by Moussorgsky in "Boris Godunov".

The most important characteristic of Greek dance is its intimate relationship to the phrasings of the accompanying words, usually sung by the dancers themselves, a tradition that goes back to the dancing chorus of the Greek tragedies. For many of the older dances, if the syllable or word occupies 3, 1½ or even a ½ beat, the step will take that amount of time to perform. This phenomenon is explained by the fact that the Greek

language relies on varying the length of syllables (agogic) to get the correct inflection and rhythm of sentences, unlike the hard and soft (dynamic) stresses of the Teutonic languages.

The Greek *Kalamatianos* has seven units to the measure (7/8), but the groups are arranged differently from the Bulgarian *Racemica* previously mentioned:



In the areas of the East - Turkey, Arabia, Egypt and Persia, tunes are short and often consist of two or three phases in what can be called "free" rhythm, where there is no regular sequence of bars. In a few dances where a more regular sequence is followed (eg, 7/8), the performer, as in Greece, never takes seven steps to the bar – normally the first step will be "long" or "slow", taking the count of three beats, followed by two steps taking 2 beats each ("quick, quick"). Another favourite device is to dance to the melodic phrases comprising an irregular number of beats, often 17, which can be made up of three bars of 4/4 and one of 5/4, danced by taking 2 steps to each bar with the last step a "slow". The irregularity can be explained by the importance of the rhythm of words in dance-songs and the Eastern gourds and drums being played by hand, which allows the incredible flexibility of rhythm, and the drummer always staying subordinate to the dancer. Also, unlike most western European dance traditions, the accents or movements can be distributed to various parts of the body other than the feet - part of a rhythmic phrase can be marked by the dancer using the arms, hands or, even more difficult, expressed with the foot but with a lifting movement.

Again, in some Caucasian dances, especially those performed to "mouth music" or dance-songs only, the dancers do not accent the first beat of each bar, but accent their step with the appropriate word, appearing to cut right across the regular pulse of the rhythm; however, the beat will have been marked elsewhere than by the feet. This happens particularly in work dances and in a few ancient Armenian rituals.

A love and knowledge of the horse may have inspired the rhythmic features of Polish dance and music, which does not arise from the relationship of word and movement as in other Slav countries. The rhythm of a trotting or galloping horse seems to have an accent in the second beat, which is reflected in the majority of Polish dances in 3/4 or 3/2 rhythms (as in the *Polonaise*, *Mazurka* and *Kujaviak*) where the second beat usually carries the accent.

In Switzerland, dance-songs are rare and the connection between word-song and dance has been lost, possibly because of their suppression by the Protestants and the introduction of instruments by musicians who sailed up the Danube. Also, this area is a meeting ground of many peoples where language is not a common means of communication, so that snapping, stamping, clapping and slapping on all parts of the body have become the basis of syncopated, complicated rhythmic dance patterns.

In Western European cultures, in the main, the dance is more sedate and heavier and less complicated in rhythm, possibly because the Teutonic languages are not characterised by long and short syllables (agogic) as in Greek, but by strong and weak (dynamic) accents. Also, the rhythms of the western drum, with its sticks, were dictated by the weak and strong accents of the words, and by the stamping of feet or clapping of hands. Unlike eastern Europe, the dances usually have the same number of steps as beats or half-beats to the bar (such as a $3/4$ *valse* or $2/4$ *polka*).

However, some of the oldest dance-songs of the Celts (in Brittany and Provence) have strange rhythms in which the dancers' movements coincide exactly with the words and often show vestiges of work movements, eg, the Breton *Piler-Lan* (Gorse beating). In such dances, the regular bar is broken so that an important movement can continue with an added step or pause in an otherwise regular phrase; sometimes the rhythm is evened out with foot-tapping or clapping at the end of a phrase. Although the Welsh are a nation of singers, few Welsh tunes have a dancing rhythm and there are few traces of the dances that were once shared with other Celtic people (possibly explained by the religious influences that have dominated the lives of the Welsh).

In Ireland, communal dances are based on five simple steps, which are embellished as the evening progresses. The fact that the Irish now use the same basic steps for dances in Reel ($2/4$ or $4/4$) or Jig ($6/8$) time or occasionally $9/8$ time means that, to fit the steps more easily, elaboration is needed, which takes the form of beating the floor with their feet.

Although the Irish $9/8$ has the same time signature of the Bulgarian *Svornato* or the Serbian *Fatise Kolo*, its rhythm is regular and written as:



Most of the older dances of Scotland, both solo and group, are in two sections; the one slow and stately, the other quick and vivacious. This gives them an emotional quality like those of more eastern Europeans. The dancers reflect this change by their quick reactions to the change in rhythm and tune, by adding leaps and capers and fervent cries. Unlike Ireland, elaboration of steps takes the form of beating the air with the feet. In England there still exists some very old folk songs in $5/4$ rhythm, which were undoubtedly dance-songs, where the steps coincided with the words, as they still do in a few of the children's singing games. However, these dances have disappeared. The current English dances are interesting for their complicated floor patterns, which contrast with the simple steps and rhythms. The most complicated steps of English dance appear in the traditional clog dancing among the miners of Lancashire, Yorkshire, Durham and Northumberland, where each beat can be divided into 2, 3, or 4 by the slick action of the foot.

Hungarian dance is based on simple steps and music with phrases of equal length, however, with improvisation, the rhythm becomes extremely complex and is punctuated by fascinating chains of stamps and

clipping of heels together (eg, as in the *Bokazo*). The Magyar language has a curious stress, which is reflected in the second note of the bar of some dance music, and on which the vital part of the step is performed after a preparatory step or movement. This accent may also have come from the sound of horses hooves, for the rhythm and sound of horses permeates all Magyar dance. Among the oldest Finnish dances, one can see, as in Hungary, the slight preparation for a step. This gives old Finnish dance an abrupt quality not found in the more modern Finnish dances, which have acquired an absolutely regular rhythm, whether fast or slow.

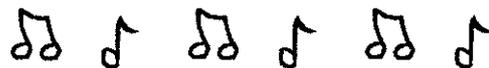
The western European lack of strongly accented rhythms found further east is most noticeable in Italy, except in those parts influenced by Spain. The Italians' fondness for singing and dancing to triplets is not matched by the simple steps – the dancers often mark only one beat of a $3/8$ measure or two beats of their favourite $6/8$ time signature, even where the dance is accompanied by mouth music.

In Spain, even the folk dance of remote villages shows Arabian and gypsy influences. From the Moors came the peculiar phrasing of much Spanish music, which cannot be confined to western time signatures and where the dancer dictates the rhythms. Rhythms are often broken and enhanced by dramatic pauses; castanets add to the sound beaten out by toes and heels. The castanets with which dancers accompany themselves are like the *Kayrak* of metal plates and pebbles used by the Uzbeks, and both are relics of Arab invasions, as are certain arm movements and ways of performing steps. Driven out of country after country by the Mongolians, large groups of gypsies moved to southern Spain in 17th century, where they adapted the Moorish-influenced Andalusian dance and exaggerated its rhythmic qualities. Also, because gypsies often happened to be the only musicians available for feasts, weddings and other celebrations, they imposed their rhythms (mainly irregular) on those of the peasants and reinforced their inherent eastern traits.

Although many cultures have similar types of dance forms in common, it is the rhythms that set them apart. Yet, as everyone has an instinctive understanding of rhythm, "surely the people of any nation could participate in the dance rhythms of others, and find, thereby, a common sympathy and mutual understanding." (Joan Lawson, p228).

**Pre Loc din Zarard* is to be presented by André van de Plas at the Bowral Folk Dance Weekend in August, 2001.

Article compiled by Maureen Petherick.



References

- Nicholas Jordanoff, *Bulgarian Folk Dances*, Duquesne University Tamburitzans Institute of Folk Arts, Pittsburgh, 1979.
 Stanley Sadie, (ed), *The New Grove Dictionary of Music and Musicians*, Vol 15, Macmillan Publishers Ltd, London, 1980.
 Joan Lawson, *European Folk Dance*, Pitman & Sons Ltd, London, 1955.

CONTRA-LINES

by Gary King

Dear Readers

I finally have some dancing news.

Singer-musician-caller, Jerome Epstein, from the U.S. is touring Australia in June. I believe most of his performances will be singing and playing but he has alerted us that he is also a caller of contras and squares.

Jerome wrote "I would imagine that your regular dances for June are booked up by now".

I guess you have to be a contra-dance starved resident of Australia to appreciate the irony of that.

What follows is mainly relevant to Melburnians, anyone interested in information on dates other than Melbourne please contact Jerome by email at jerepst@worldnet.att.net

At this stage it is envisaged that, prior to Jerome's appearances at The Boite festival boitevic@internex.net.au in Melbourne during the last week of June, Colin Moore-Towns will host a night on Tuesday 26 June, featuring Jerome (Jerry) at "Well Hall" Yann St, Preston. Contact me for latest details.

Colin's dance venue, "Well Hall", is quite remarkable, and its appearance and manner of evolution deserve some further elaboration.

Colin Moore-Towns is a dancer and dance teacher of mainly English from 1600 onwards "From Playford to Pat Shaw", and also of contras, squares, Appalachian clogging, Australian, Morris (esp NW Clog), and Rapper. He started dancing at University in Manchester mid-70s, moved to work in London, helped run Dingles Folk Club (founded by Martin Carthy, John Kirkpatrick; frequented then by Maddy Prior/June Tabor doing floor spots for their Silly Sisters LP); also danced on Albion Band's "Prospect Before Us" and spent about 12 years in London with London Folk (Display team for EFDSS).

Since moving to Melbourne, about 16 years ago, Colin has been involved in the trad. dance scene. In addition to organising festivals in Oct and Nov each year, Colin has for many years run a weekly dance of mainly English but also some contra dances.

Initially, I believe, in a Church Hall in Fitzroy, the classes later moved to the hall now used by the Boite in Mark St, North Fitzroy. But it was when Colin moved to Preston last year that he renovated an old factory next door to create his own dance studio (capacity about 30-50 dancers "depending on enthusiasm!!!"), "Well Hall", as we see it named in the most amazing stained glass doors and windows at the front, also features a mirror-finish sprung wooden floor, excellent sound system, kitchen area, and is probably one of the most delightful places on the planet to spend an evening of socialising and dancing.

I hope to see you there.

Gary: (03) 9481 3386 or shenanigans@labyrinth.net.au

Why is "abbreviated" such a long word?

Why is it necessary to nail down the lid of a coffin?

Why is it that rain drops but snow falls?

Why is it that to stop Windows 95, you have to click on "Start"?

DD SYNTHESIS - CD

DD Synthesis is a band that was established in 1995 for the purpose of carrying out an in-depth pursuit of the outstanding folk music treasures of Macedonia. The name "Synthesis" was chosen to express the concept of the group, which is to combine traditional sounds with contemporary arrangements to create a musical synthesis. Digging deeply into the roots of Macedonian folk heritage, with a serious concern for the basics of traditional compositions, the group has received high praise for breathing new life in this milieu. The melancholic voyages of DD Synthesis, with the full emotional power of the heritage and the typical complexity of Macedonian rhythms should not be missed by any Balkan music fan. Macedonia has finally uncovered a contemporary world music project!

"The group uses the full range of original Macedonian instruments: kaval, gaida, zurla, tapan, tarabuka and tambura. The line-up consists of three young lady singers, skillfully handling the local vocal tradition; of a keyboard player, two percussionists, tambura player and, of course, kaval, gaida or zurla on the front. Special mention has to be made here of the fact that while the majority of the folk-songs groups in Macedonia are amateur clubs, this band is made up of professional musicians who are trained in the basics of music.

"DD Synthesis recorded the first CD in 1966. The CD was issued in the very beginning of 1997 for SJF Records (a division of Skopje Jazz Festival). It got excellent reviews and acclaim all over Europe. The music of DD Synthesis was included on the compilation "Unblocked-the Music of Eastern Europe" on American Ellipsis Arts label. In 1997 the Group started its concert activity and played various International Festivals, like Druga godba, Trn Festival, Mediterian Festival in Slovenia, Folk Festival in Budapest, Hungary, EBU Festival in Krems, Austria. Besides numerous concerts in Macedonia, in 1998 DD Synthesis performed at Dionysia Festival in Rome, Italy, EBU Festival in Portoroz, Slovenia, Tanz & FolkFest in Rudolstadt, Germany, Akko Festival in Israel. In May 1999 the Group was touring Japan. With no exception, DD Synthesis was overwhelmed with enthusiastic responses by the audience and the critics. The release date of the second CD for SJF Records. was July the 1st, 2000.

This CD, "Swinging Macedonia", was mostly recorded in Ljubljana. It is completely acoustic with the use of Symphony orchestra on a couple of pieces. Contact: www.ddsynthesis.com.mk, E-mail: sjf@unet.com.mk, <http://www.skopjejazzfest.com.mk>

More things that took me 50 years to learn

No matter what happens, somebody will find a way to take it too seriously.

Never lick a steak knife.

You should not confuse your career with your life.

The most powerful force in the universe is gossip.

A person who is nice to you, but rude to the waiter, is not a nice person.

Take out the fortune before you eat the cookie.

LOCAL EVENTS

Yves Moreau Visit in June

Yves Moreau, a specialist in Bulgarian and French Canadian dance, and knowledgeable in the dances of many other cultures, is visiting "Oz" in June. His itinerary is to be confirmed, but currently is:

- June 6 Arrival in Sydney
- June 7 Sutherland Shire Folk Dance group;
10 am- Noon
Contact Kaye, 02 9528 4813
- June 8 Arrival in Canberra
- June 9 – 10 Folk dance Weekend
Contact Jacqueline 02 6258 9682 or
Theresa 02 6287 1512
- June 12 & 13 Dance sessions to schools in Canberra
- June 13 CIFDA: Bulgarian Workshop
7.30 – 10.30 (Hughes Com'ty Centre)
Contact (02) 6251 3470
or (02) 6251 1802
- June 14 Arrival in Qld Sunshine Coast
- June 15 Dance students' choreography session
(morning) Contact Delicia Williams
High school students, Sunrise Beach
(afternoon), Contact Felicity
- June 16 Adult Dance Workshop 9.30am – 4pm
Contact Danni (07) 5442 8821
- June 16 Arrive back in Sydney
- June 17 FDA Focus on Youth Workshop;
Discussion; Canadian Clogging, etc
(see details below)
Ph: Carol Maddocks (02) 9905 1563
- June 21 Farewell - return to Canada.

FDA 10th Anniversary Workshop June 17

Yes! it's been 10 years since our organisation was formed. So much has happened in those 10 years and what better way to mark the occasion than with a wonderful day of dancing and catching up with friends. Come and be part of this very special day.

Folk Dance Australia Inc., in conjunction with Active Australia, present a Folk Dance Workshop of Bulgarian & international dances with Yves Moreau, a 'Canadian At Collaroy - Moreau Magic'.

Time Sunday, June 17th
10am Beginners and Intermediate Level;
12.00pm" Bring and share 'celebration' lunch;
12.45pm Cultural talk on Bulgarian folklore;
1.30pm: Advanced level dances
3pm Introduction to Canadian Clogging

Place: Collaroy Plateau Youth & Community Club,
Blandford St (off Telopea Street)
Collaroy Plateau, NSW

Cost: Member: \$20 full day; \$15 half day;
Non-member: \$25 full day; \$20 half day

Car park adjoins hall – hall has sprung wooden floor.

Yves Moreau is a specialist in Bulgarian folk dance. He will also teach a range of international dances and give an introduction to Canadian Clogging. Yves is an exciting world-class teacher and gives workshops throughout Canada, USA, & Europe. Everyone enjoys his relaxed teaching style, wonderful humour, bright personality, and wide dance knowledge.

BRING: Enthusiasm and the expectation of a great day!

Apart from the workshop there will be a "bring and share lunch".

This will give workshop participants time to celebrate the 10th Anniversary of FDA, and Yves' return visit to Australia. Please bring a plate of food to share. (Note - there are no facilities to heat food).

We are extending an invitation to anyone who attended the International Dance Camps held at Narrabeen from the mid 80's to the early 90's, conducted by the Creative Leisure Movement to come along at lunchtime. They will be able to meet up with Yves Moreau who was a tutor at three of the Camps, and Nan Bosler the Director of Creative Leisure. It will be a great opportunity to catch up with friends, share a few memories, and relive some of those great times.

There will also be a display of some of the costumes worn at the Sydney Olympic Opening and Closing Ceremonies, plus special guests who have contributed to the folk dance scene in Sydney. This workshop will be very special so don't miss out, come along, enjoy, and feel great.

For this great day of dancing it is advised that you book, as numbers may have to be limited.

Contact: Carol Maddocks, (02) 9905 1563; e-mail; maddocksdance@optusnet.com.au

Pat Shaw Dance Workshop 22 July 2001

Pat Shudham Shaw was a music and dance researcher and composer in England, America, Wales and Holland. The workshop will look at a range of dances picked to suit the dancers present and maybe the musicians present. There will be easy mixers, elegant set dances, lively formation dances.

The workshop will be outside on an Astroturf tennis court at home, **12 Ronald Street, Shailer Park, Queensland 4128;** (near Loganholme Hypodome shopping centre on the Pacific Highway, south of Brisbane) from **9.30 am – 4.30pm.** BYO lunch. Coffee and Tea will be available. People will be welcome to stay on to play, talk or dance and a BBQ might be lit if any bring food to cook.

There will be no charge but a hat will be waiting for donations to cover incidental expenses. I will need to know approximately how many will be dancing and it may also be necessary to limit numbers.

Please contact Chris or Sheree before 18 July on 07 3806 1343 or email csgreenhill@optusnet.com.au

André's Easy Dance Workshop 2 Aug 2001

Suitable for beginners, older folk and teachers, this one-day workshop presented by André van de Plas on Thursday, 2nd August, will be held at:

Place: Gynea Scout Hall,
June Place, GYMEA, NSW

Time 10am – 2.30pm:

Cost: \$10

BYO lunch

Contact Kaye, 02 9528 4813 or email okaye@optusnet.com.au for more information.

Bowral Residential Folkdance Weekend, 3 - 5 August

Avdp World Dance, featuring André van de Plas as teacher, will again present a Folk Dance Weekend at

Bowral. Accommodation will be at the Golf View Lodge and dancing as usual at the Bowral High School. Accommodation at the Golfview Lodge is filling up fast so send your application form in now.

If you have made alternate arrangements for accommodation, but would like to have lunches, Saturday night dinner etc. with us, please ring Kaye on 95284813 or email: okaye@optusnet.com.au for an application form.

Gentle Exercise Workshops, 25 Aug, 2001

FDA is a sponsor for two workshops in Wollongong on **Saturday August 25th** at the **Migrant Resource Centre, 70 Kembla St. Wollongong.**

The workshops will be led by Kaye Laurendet and Margaret Connor, both FDA trained folkdance teachers. Their workshops have been accredited by N.A.G.E (National Assoc. of Gentle Exercise 'Leaders) and the Australian Fitness Accreditation Council.

Workshop One, 9.30am to 12.30pm – Folkdance for Fun, Fitness and Flexibility, is for gentle exercise leaders and those who teach dance in the community. A selection of easy, fun dances suitable for beginners.

Workshop Two, 1.15pm to 4pm – Recreational Folkdance, including Sit Dances, is for Therapists and those working with the elderly. Dances will be taught in their original form, and also modified as 'sit dances' for those who work with the less mobile members of our community.

Cost is to be confirmed. Discount applies for FDA members.

Resources will be available for both sessions.

Please ring Kaye 02 9528 4813 or Margaret 02 4861 2294 for application forms (bookings are essential).

Tineke Van Geel - Visit in October

Tineke Van Geel, from Holland, has agreed to visit the "land down under" in October, thanks to the efforts of John Whaite (from Perth). Tineke is world-renowned as an authority on Armenian dance and FDA is hoping to be able to coax her to Sydney to present an Armenian dance workshop during Carnivale (the weekend of 19th – 20th October).

If you are interested in Tineke presenting a workshop for your group, please contact John on (08) 9444 4736 or email: john.whaite@wpcorp.com.au.

We will keep you posted as details are confirmed.

INTERNATIONAL EVENTS

Dance Grand Prix 'Italia 2001' June, 2001

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

"In the Lands of Orpheus" 1 - 14 July, 2001

This seminar is being organised by the musicians from the Balkanfolk seminars.

Prices will range from US\$500 - \$900, depending on how many classes are attended. Classes can be chosen from Bulgarian dance, instruments, singing and language.

For further information or to email, visit their website at <http://www.del.bg/users/bgfolk>

Balkanfolk 2001 14 July, 2001

Go to Pamporovo for Balkanfolk 2001. This is a beautiful setting in the Rhodope Mountains in the central south region of Bulgaria. The dates will be 14th - 27th July, 2001. For more details, check website - www.balkanfolk.com or email: balkanfolk@info.unacs.bg

Bulgarian Dance Seminars from 15 July, 2001

Belco Stanev has established two houses for folkloric dance gatherings near Varna, with views of the Black Sea, and 700m from the beautiful beach at Gorna Traka. The first seminar runs from 15 July – 29 July; the second from 2 August to 16 August. Both seminars have around 5 hours teaching per day (including optional singing classes), live music, sight-seeing trips, visits to museums, swims, and Folklore Festivals. Lessons in Bulgarian instruments are extra.

Cost (DM 1650) per seminar includes accommodation, full board (traditional Bulgarian cuisine, open buffet), drinks and bus transfer

Contact Belco Stanev, Hegelstr 39, 72108, Wurmlingen, Germany (ph: 0011 49 172 7215667) or in Bulgaria (0011 359 52 690101). Deposit (DM 400) payable before 1 June to account of Belco Stanev, Kreissparkasse Tubingen, BLZ 641 500 20, Acc No: 260 2808.

Folk Dance Conference on the Island of Crete, July 16 - July 29, 2001

In the remote 16th Century mountain village of Roustika, the MAZOXI Folklore and Dance Conference will once again feature instruction in the colourful folk traditions of various Greek provinces and islands.

For further information contact: Andreas Fragiadakis 81A Egialias Street, Byron 162 33 Athens; ph: (011-30-1) 7661-949 or Fax: (011-30-1) 38 43 953 or email: fragiad@yahoo.com

Aris Freskakis, Muntaner Travel Agency 9B Appolomos Str. Syntagma Square, Athens, ph: 322-5968 or 322-1895 email: Muntaner@otenet.gr

Greek Dance Seminar, July 29, 2001

The seminar for Greek traditional dances and songs will be held in Nea Aghialos from July 29th to August 8th, 2001.

Two villages will prepare for us folkfests, where will visit, eat, sing and dance with them. Of course, before these evenings, the dances and the songs will be taught at the seminar's lessons. One night will be at Sofades, where the locals are "Karagounides", and the other one at Rizomilos where are living Greeks from North Thakian (East-Romilia).

Another night, in Nea Aghialos, there will perform for us, dancing groups with old people, dances from the same areas that will be taught also in the seminar. After the performance we will dance and enjoy with all these people from the dancing groups. We will have the chance to watch people perform dances from Pontos, Rumluiki (Gida), Kavakli (East-Romilia), and Karagounides.

For more information, contact Kyriakos Moisidis, Ypsiladou 42, 55337, Triadria, Greece or email: krksm@hotmail.com

WHAT'S ON WHERE

A.C.T. (Canberra)

Folk Dance Canberra (FDC):

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

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

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

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

7.45 - 9.30pm. Intermediate international,

Friday 10 – 11.30am. Dancing for Mums

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

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

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

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

Saturday: Social Dance 2nd Saturday of each month
(March – November) from 8pm St John's Church hall,
Constitution Ave, Reid with John Garden and Earthly
Delights, \$12, includes supper. Contact John or Aylwen
(02) 6281 1098.

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

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

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

NEW SOUTH WALES (Sydney)

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

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

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

Tuesday and Wednesday

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

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

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

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

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

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

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

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

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

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

Thursday 7pm Sydney Irish Ceili Dancers, Girl Guide
Hall, Wardeil St, Amcliffe. Contact (02) 9150 6765.

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

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

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

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

(Blue Mountains)

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

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

(Bowral)

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

Contact Margaret Connor (02) 4861 2294.

(Newcastle)

Saturday (2nd Saturday of month) 7.30pm, Wesley Fellowship Hall, Hamilton. Contact Cecille (02) 4957 0830

(Shoalhaven area)

Monday 7.30pm. Balkan & International Folk Dance, Cambewarra Hall, Cambewarra. Contact Suzi Krawczyk 02 4446 0569 or email: plotki@shoal.net.au

(Taree)

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

NORTHERN TERRITORY (Darwin)

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

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

QUEENSLAND (Brisbane)

Friday (2nd & 4th of month) 8.00pm. 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.

Why does the sun lighten our hair, but darken our skin?
Why doesn't glue stick to the inside of the bottle?

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 Folk Dancing, University of the Third Age, St Stevens Church, 20 Norman Court, Mount Waverley. Contact Margaret (03) 9807 4755 or Audrey (03) 9898 3567.

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

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

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

Friday 10 am. International Dance, Council of Adult Education, City Campus, 256 Flinders St. Contact Malcolm (03) 9652 0688 or Audrey (03) 9898 3567.

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

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

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

WESTERN AUSTRALIA (Perth)

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

Contact John Whaite (08) 9444 4736, email: john.whaite@wpcorp.com.au 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.

Why don't you ever see the headline "Psychic Wins Lottery"?

Why is a boxing ring square?

Why is it that doctors call what they do "practice"?

Serbian Traditional Folk Dance

with

Djordje Nikolic

Long-standing professional dancer and soloist of the folk-dance ensemble "KOLO", in Belgrade.

Advisor, choreographer and teacher of Serbian national dance in Australia.
Committed to preserving the culture and folklore traditions of Serbian people.

Able to teach, choreograph and arrange performances of Serbian folkloric dances for Clubs, Associations, School of Arts and with individuals through the following activities:

- ◆ *Analysis of Ethno-choreological regions, classification & appropriate dance selection;*
- ◆ *Choreographic structure of Serbian folk dances & their stage presentation;*
- ◆ *Expression of dance style elements, stage appearance and level of traditional dance technique;*
- ◆ *Placement of dancers into relevant age groups;*
- ◆ *Development of psycho-physical, social and emotional characteristics through dance;*
- ◆ *Dance as a part of general health regulation.*

If you are interested in:

seminars
workshops
advice

professional literature
music
costumes

practical work with groups (classes) or with individuals,

Please don't hesitate to contact the right person.

Djordje Nikolic: 02 9726 6051.



DATES FOR YOUR DIARY

- 8 Jun 2001 5 days, **Australian Folk Gathering**, Kiama – concerts, dances, workshops, sessions. Contact 02 4236 0701 or www.wongawillicolonialdance.org.au
- 8 Jun 2001 4 days, **National Celtic Festival**, Geelong Waterfront and Deakin University. Contact Una McAlinden, 03 5221 7548.
- 9 Jun 2001 **Folk Dance Canberra Weekend Workshop**, with Yves Moreau. Contact Jacqueline 02 6258 9682 or Theresa 02 6287 1512
- 13 Jun 2001 **CIFDA "Beaut Bonanza" Bulgarian Workshop**, with Yves Moreau, Hughes Community Centre, Wisdom St, Hughes, ACT, Warm-up: 7.30pm. Workshop commences at 8pm; Cost = \$13. Contact Carol 02 6251 3096 or Ailsa 02 6281 5101.
- 16 Jun 2001 **Dance Workshop with Yves Moreau**, Sunshine Coast, QLD, contact Danni (07) 5442 8821
- 17 Jun 2001 **FDA 10th Anniversary Workshop**, with Yves, Collaroy Plateau Youth & Community Club, Blandford St. Collaroy Plateau, NSW, contact Carol Maddocks (02) 9905 1563 or email maddocksdance@optusnet.com.au
- 20 Jun 2001 6 days, **Dance Grand prix "Italia 2001"**, multi dance competition, contact Giorgio Mordenti, Director Associazione "Tersicore", via Ugo La Malfa 2 Montiano 47020 Italy. TEL./FAX 0547 51299 www.dancefestival.it e-mail praga@iinknet.it.
- 24 Jun 2001 The Monaro Folk Music Society - mid-winter **Irish Dance Workshop** with Margaret & Bill Winnett, at Ginninderra Sea Scout Hall, Beissel Street, Belconnen Town Centre, 10am - 5pm, beginners to advanced. Contact Lance 6242 0264(h), Bruce 6275 4263 (w) or Kevin 0412 741 881(m).
- 30 Jun 2001 10 days, **Greek Dance Seminar** in Greece - Greek and Bulgarian Dance in Pelion in the vicinity of Volos. Contact: Panayiotis Mavropoulos email: pmavropoulos@hotmail.com
- 30 Jun 2001 One week, **4th International Folklore Festival: Veliko Tarnovo** (Bulgaria) 2001: Contact tel. fax +359 2 9631013, 91662548, 650137, address: Bulgaria, Sofia-1700, P.O. Box. 131, folklorefest @hotmail.com, evis@npc.omega.bg, www.folklorefest.com
- 30 Jun 2001 **Contra Dance** (in aid of the Royal Flying Doctor Service), Granville Town Hall, Carlton St, Granville. 8 – midnight. \$15 / \$12 (chn under 18 free). Pastrami on Ryebuck playing, Julie Bishop calling, Guest caller Jerry Epstein. Contact Leila 02 9896 8992, John 02 9623 7551.
- 8 Jul 2001 One week, **Stage 1, FDA Recreational Folk Dance Teacher Training Course**. Contact Lesley, (02) 6286 6401 or email: lesley@magma.com.au
- 1 Jul 2001 2 weeks, **"In the Lands of Orpheus"**, seminar on Bulgarian dance, music and culture. Contact website at <http://www.del.bg/users/bgfolk>
- 14 Jul 2001 2 weeks, **Balkanfolk 2001**, Bulgarian dance and culture workshop, Pamporovo, central south region of Bulgaria. Check website - www.balkanfolk.com or email: balkanfolk@info.unacs.bg
- 15 Jul 2001 2 weeks, **Bulgarian Dance Seminar**, near Varna. Contact Belco Stanev, Hegelstr 39, 72108, Wurmlingen, Germany (ph: 0011 49 172 7215667) or in Bulgaria (0011 359 52 690101)
- 16 Jul 2001 14 days, **Cretan Folk Dance Conference**, on the Island of Crete. Contact: Andreas Fragiadakis 81A Egialias Street, Byron 162 33 Athens; ph: (011-30-1) 7661-949 or email: fragiad@yahoo.com
- 22 Jul 2001 One day, **Pat Shaw Dance Workshop**, near Loganholme Hypodome shopping centre, at 12 Ronald St, Shailer Park, 4128, QLD, 9.30 am – 4.30pm. BYO lunch.. Contact Chris Green or Sheree Hill, before 18 July on (07) 3806 1343, or email csgreenhill@optusnet.com.au.
- 29 Jul 2001 11 days, **Greek Dance and Song Seminar**, held in Nea Aghialos, near Volos, Greece, contact Kyriakos Moisidis, Ypsiladou 42, 55337, Triadria, Greece or email: krksm@hotmail.com
- 2 Aug 2001 **Easy Dance Workshop**, with André van de Plas, GyMEA Scout Hall, June Place, GYMEA, NSW, \$10. Contact Kaye, 02 9528 4813 or email okaye@optusnet.com.au
- 2 Aug 2001 2 weeks, **Bulgarian Dance Seminar**, near Varna. Contact Belco Stanev, Hegelstr 39, 72108, Wurmlingen, Germany (ph: 0011 49 172 7215667) or in Bulgaria (0011 359 52 690101)
- 3 Aug 2001 3 days, **Bowral Residential Folk Dance Weekend**, with André van de Plas. Contact Kaye on 95284813 or email: okaye@optusnet.com.au
- 9 Aug 2001 **Workshop for School Teachers**, with André van de Plas, 4pm – 6.30pm, Riverwood Public School, Union St, Riverwood, NSW. Contact Kaye Laurendet, 02 9528 4813 or email: okaye@optusnet.com.au
- 24 Aug 2001 3 days, **4th National Folk Alliance Convention**, Adelaide. Contact South Australian Folk Centre, Dieter Bajzek, 03 9459 8128, or dieter@mail-direct.com.au
- 1 Sep 2001 **Brisbane Playford Ball** for 2001, 7pm - midnight. Potcheen will be providing the music. Sellengers Round will provide the calling. Contact: Chris Green and Sheree Hill, 07 3806 1343, or email csgreenhill@optusnet.com.au
- 30 Sep 2001 One week, **Australian Youth Dance Festival**, University of New England campus, Armidale, NSW. Contact Ausdance: 02 6248 8992, email: national@ausdance.org.au or check website: <http://ausdance.anu.edu.au/youth/2001>