

# Footnotes

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Newsletter N<sup>o</sup> 11 October 1992

## DANCE EXCHANGE WEEKEND 14-15 NOV 92

The Blue Mountains will be the venue for a folk dance exchange workshop. The purpose of this will be to get together to share skills and knowledge of new and old dances and to have a good time. We hope you'll come and if there are any dances in particular you would like taught or reviewed by our graduate teachers, (otherwise be prepared to accept whatever is offered) please contact Kaye, Bronwyn or Christine by 20 October.

At this stage Kaye, Christine, Bronwyn and Jim have volunteered to teach so let us know as soon as possible if you're interested.

November is a great month in the mountains and if this isn't enough the weekend will coincide with yet another famous Balkan Blast!! A Balkan Blast is the Balkan equivalent of a bush dance extravaganza. The musicians on the night will include members of the locally based Compania Azziz (Yuri Halay, Elly Franchimont and Andy Busuttill) with guest musicians Linda Marr and Gemma Turner (well known singers and string players from 'Blindman's Holiday') and Mark Richards (violin player from 'Rezeda' and 'Kengugru').

We plan to use the Saturday for people to teach and the Sunday to revise the dances from the day before. The Saturday night will be the Balkan Blast. There will be plenty of old favourites to dance to and dance callers in case your memory needs refreshing.

Please contact Bronwyn James on (047) 57 2235 or 57 2316 or Kaye Laurendet on (02) 528 4813 or Christine Battisson on (06) 241 3563. Please let us know the name of the dance you are going to teach, its difficulty level and approximately how long you'd like for the teaching. On the weekend please bring instructions for the dance and the music.

If you're teaching, learning or just coming along, please book with one of the people mentioned above by 20 October because the workshop can't go ahead unless we have sufficient numbers.

### OTHER IMPORTANT INFORMATION

**Dance Exchange Venue** Lawson Community Hall (behind Lawson Public School on the Great Western Highway, Lawson).

**Date** Saturday 14 and Sunday 15 November.

**Times** Workshops Saturday 10 - 4 pm. Sunday 10 am - 1 pm. Balkan Blast 7.30 - 11 pm. Cost Workshop (Saturday & Sunday included) \$12.00/\$10.00 for FDA members. Balkan Blast \$8.00/\$6.00 concession \$15.00 families.

**Environmental Considerations** Please bring your own cup or mug.

For people wishing to stay overnight in the Blue Mountains following is a short list of possible accommodation:

- Limited billeting by MIFDA members (Please contact Bronwyn)
- YHA Katoomba, ph. (047) 82 1416. Twin, family and share rooms available. Approx.. cost per person \$10 - \$15.
- 'Walkabout' Backpackers, ph. (047) 82 4266. Twin rooms, Approx.. cost per person \$12.
- Lawson Holiday Cottage, ph. (02) 874 4893. 3 rooms sleeps 6. Approx.. cost for the cottage \$50 per night.
- Grandview Hotel, Wentworth Falls, Approx.. cost \$50 B & B per person. ph. (047) 57 1001

There are heaps of other accommodation venues to suit all tastes and pockets. For more detailed information contact Blue Mountains Tourism Authority on (047) 82 0756. But November is a popular time in the mountains and you will need to book early.

**Transport** Trains from Central run approximately every hour and the trip will take about an hour and a half. The workshop venue is about 5 minutes walk from Lawson Station.

Don't forget to let us know if you are coming because the workshop can't go ahead unless we have sufficient numbers. Looking forward to seeing you all.

**Bronwyn James (NSW)**

### Possible new group in Sydney

Something to watch for is the possibility of another recreational folk dance group starting up in Burwood, Sydney 1.30 - 3.00 pm Thursdays in term 4 this year - held at the Fitzroy Centre (previously called the Senior Citizens Centre, Fitzroy Street, Burwood. Contact Margaret on (02) 799 7484.

**Margaret Connor (NSW)**

## OVERSEAS STUDY REPORT

During July and August I had the opportunity to undertake a study tour to the USA. I had been awarded a scholarship to attend the 'STOCKTON FOLK DANCE CAMP' (Stockton is about a 2 hour drive from San Francisco). The camp is one of the summer courses offered at the University of the Pacific in California.

The University of the Pacific was established in 1851 and is one of the largest private universities in the United States. The campus is very beautiful and facilities excellent.

I had previously attended the course in 1986 following my visit to the World Folk Festival in Drummondville, Quebec, Canada and a week at the famous Maine Folk Dance Camp.

Although the greater number of participants at the Course were Americans, there was quite a large international representation, with participants coming from Germany, Canada, Taiwan, Hong Kong, Japan and Australia.

The folk dance course has been running at the university for 45 years so there is a great depth of experience and knowledge to draw upon. Apart from classes and workshops, students have access to the libraries' large private collection of dance notes, music, books and videos. The video library has the work of all tutors at the course since 1971.

The faculty for 1992 was excellent and I felt very privileged to have the opportunity to work with such outstanding international tutors.

Tutors for 1992 were:

**THEODOR VASILESCU - Dances of Romania**

**JAAP LEEGWATER - Dances of Bulgaria**

**MARIANNE TAYLOR - Dances of Scotland**

**ALIX CORDRAY - Dances of Norway**

**BARRY GLASS - Dance of the Balkans**

**JERRY HELT - Squares**

**RICHARD POWERS - Vintage American and European Dances**

**TINEKE VAN GEEL - Dances of Armenia**

**SUZANNE ROCCA-BUTLER - Line Dance Techniques**

**BEV WILDER - Couple Dance Techniques**

Theodor Vasilescu (Dances of Romania) is a choreographer, teacher, researcher, performer, lecturer and author. His accomplishments in all these fields are numerous. His style of teaching, personality, knowledge and experience were those of 'the master teacher'. His classes were a joy and one was not only inspired but honoured to be a 'part of his class'.

Many Australians will remember Marianne Taylor who was a major tutor at the 6th International Dance Camp conducted by the Creative Leisure Movement, held in Sydney in 1991. Her wonderful bright personality and love of dance is infectious, and apart from being a great teacher, she is an accomplished musician. At the course she taught dances of Scotland and in the evenings accompanied the band on the piano.

All tutors were leaders in their field. Classes were of a very high level, and I enjoyed the experience of learning new styles, techniques and observing different teaching methods.

Armenian, because of its delicate beauty in the women's dances appealed to me. The tutor, Tineke Van Geel has her certificate as a professional Folklore Dance Teacher from the Ministry of Culture in the Netherlands. Following the visit to the Netherlands of two Armenian teachers she developed an interest in this style. She has studied extensively in Armenia and has published several articles and booklets on Armenian dance and folklore. Tineke has taught in many European countries and is a regular teacher in the professional Folkloristic Dance Theatre in Amsterdam.

I had consultations with many of the tutors re availability to tour to Australia, plus a meeting with director of the course, Bruce Mitchell, re its structure, development and directions for the future.

I also spoke at length to Barry Glass (Dances of the Balkans) who is artistic director of AMAN, a large professional international folkloric dance company based in Los Angeles. This company is in its 30th year and has been professional for about 20 years. It employs 30 full time dancers and an orchestra of 8. Apart from theatre productions it tours extensively to schools 'breaking down the barriers of dance'. An interesting development is that Barry Glass has just been employed to work with the San Francisco Ballet and New York City Ballet Co. to develop and set up educational programmes to make the companies more accessible to schools. These programmes will be designed to take ballet back to the 'grass roots' into the schools, not just a theatre performance where invited groups attend special performances. Schools in all areas are to be addressed, not just the socially and economically advantaged.

Apart from his role of artistic direction of AMAN, Barry sits on many dance institution boards including the Arts Endowment Board (similar to our Australia Council). It is hoped that Barry Glass will present a paper at the DACI conference in Sydney in 1994 at the Macquarie University. One wonderful aspect of the course was that every evening when dances taught during the day were reviewed there was 'live' music. The Bicoastal Band, an incredible group of 6 musicians, reproduced 'live', in a very short time, the recorded music used by the tutors. All were active folk dancers/teachers and each played a wide variety of instruments. Jaap Leegwater who taught dances of Bulgaria was also a member of the band specialising in the flute. Jaap recently teamed up with Yves Moreau to form FOLKLORA BALKANA, a new trademark offering quality products, recordings and programs in the field of Bulgarian dance and folklore.

Also attending the course in Stockton was fellow folk dance teacher, Valerie Wojtulewicz. It was great having a fellow Australian with which to share these wonderful experiences.

What I enjoyed and valued most during my visit was being with people - teachers, staff and faculty with the same deep passion, emotion, understanding and love for the work. People with the same appreciation for the value of international dance - people with the same aims, goals and philosophy. Here we work in such isolation and the course gave me warm feeling of 'belonging'.

On route to San Francisco I had a short stopover in Hawaii where I visited the Polynesian Cultural Centre. The Centre is situated on Oahu's northeast shore. It covers the Polynesian triangle - Hawaii, Samoa, Fiji, Tonga, New Zealand, Tahiti, The Marquesas.

The Polynesian Cultural Centre is more than a fascinating tourist attraction. Here young people live out their Polynesian traditions. Older, respected Polynesians from the various Pacific islands act as leaders and counsellors to the students who work at the Centre to pay for their studies at the local university. Believing that the family is the heart of society, the elders form substitute families with the students who have left their own relatives behind. They share with them an appreciation of their heritage and as a result, the Polynesian villages at the Centre are not museums, they are living, vital links to home.

During the day the visitor can wander through and enjoy the various cultures represented, learn the crafts, games, songs, enjoy the history and way of life. Every afternoon there is the open air Pageant of the Long Canoes. Here the visitor is offered a beautiful costumed and must unusual show. The action takes place aboard large canoes that are poled or paddled to their place on the lagoon stage. The day is climaxed with the "This is Polynesia" extravaganza. Ninety minutes packed with Polynesian music, dance and song dazzling with colour.

The links, networks and resources obtained during my visit will, I'm sure, be of great value to the future development of folk dance here in Australia.

Already Yves Moreau and Marianne Taylor have confirmed their availability as major tutors for next year's 7th International Dance Camp conducted by the Creative Leisure Movement to be held at the Narrabeen Lakes Centre from the 25th to the 30th September. We also hope to have some 'overseas' participants at the camp including visitors from the USA, Japan and New Zealand.

If you would like to be included on the mailing list for the dance camp in 1993, ring or write to Carol Maddocks, 57 Beacon Ave, Beacon Hill NSW 2100 - Tel. (02) 905 1563. The camp is designed for adult dancers, teachers and students 10 - 18 years.

**Carol Maddocks (NSW)**

## **A BEGINNER'S YEAR WITH INTERNATIONAL FOLK DANCING**

Actually it's been a bit more than a year - an extremely satisfying one under the tutelage of Christine Battisson.

In fact, there are two things I wish I had realised how absorbing they are; the first was swimming and then I found international dancing, the latter in reply to a paragraph - under the heading 'Fridge Door' in a local Canberra newspaper.

Having tried other forms of dancing, like ballroom and old-time - with bits of new vogue and rock-and-roll thrown in - but somehow never becoming addicted, as many become, it was a revelation to go into international mode.

I thought at first I would never get the hang of it, it seemed so intricate - quite a lot still are - to the untrained eye and feet.

However, like swimming, I stuck with it and am glad to say I'm beginning to be able to relax a bit and don't have to concentrate quite so intently on the ones I like to do - a marvellous state when one is able to listen to the wonderful music, look up from one's feet and even hum along a bit.

Of course, being human, I have my likes and dislikes but have a go at most, even though the enthusiasm might wane a bit at times, but even if I don't particularly care for the dance, quite often the music is terrific. In fact, even if I couldn't dance a step I would be quite happy listening and watching those more adept.

I suppose it's a case of preaching to the converted but I must say those who engage in international folk dancing are nothing like 'the other crowd'. I've never yet been aware of anyone showing off and, mind you, there are some terrific dancers who perform feats I couldn't even contemplate; indeed I get the feeling that sometimes they are embarrassed by their obvious skills. A far cry from 'the other crowd' with their shiny shoes, swirling skirts, lacquered hairdos, fixed smiles and show-off, robot-like actions.

I hope I haven't offended anyone, that's how I see it. I enjoy the informality of international dancing and hope it stays that way.

Oh yes, I must mention the fund-raising night - in support of the 26th National Folk Festival Debt in Canberra - at Corroboree Park in the capital city on September 12. Those who did not attend missed a really great night. Except for the supper break, we danced all night and were still hanging around looking for more at nearly midnight. I'm sure the organisers, Christine, Alison and Jim thought we were never going to go home.

So, over the past year and a bit - pardon the pun - I've had a ball. I'm there every chance I get. Wouldn't miss it for quids - or should that be dollars?

**Jack Cairns (ACT)**

## **FOLK DANCE FOR TEACHERS**

**In-Service Course with Andre Van de Plas.** This program, which was funded by the ACT Dept. of Education, was intended for teachers within the Calwell High School cluster of schools. Eventually, however, 25 people from various government schools in Canberra attended part or all of the full day program which was held at Bonython Primary School at the start of Term 3.

Part of Bonython School's Arts program has all children, Kindergarten - year 6 receiving 45 minutes instruction in International Folk Dance each week.

### **PROGRAM**

As different participants were staying for different amounts of time, it was decided, in consultation with Andre, to present two separate programs. Folk dances for middle to upper primary children were presented in the morning session and dances for early childhood grades were taught in the afternoon session.

A group of school children in the appropriate age group from the host school (Bonython PS) attended each session to allow the previously discussed teaching points to be demonstrated.

### **EVALUATION**

Comments were unanimously positive. Aspects of the course found to be helpful included:

- modelling teaching strategies with children
- active participation in the dances
- clarity of instructions and resources
- availability of resources on the day
- dances at all levels,
- K-6 practical teaching tips.

Feedback from participants clearly indicated that the following expected outcomes of the program were achieved:

- greater awareness in teachers of both sexes and many cultural background of the ease and enjoyment of teaching folk dance,
- Obvious ... enjoyment by others of the musical and dance culture from which children (especially non-English speaking background) and their families come,
- developing contacts among cluster (and other) teachers with similar interests.

Participants comments also indicated a strong appreciation of the high quality of Andre Van de Plas' teaching techniques and resources and a strong interest in this type of course being offered again.

General comments, which were also extremely positive, can be summarised by the following participant's comment:

- An excellent, practical course, thoroughly enjoyable and most useful.

### **RESOURCES**

The dances which Andre taught are contained in his Australian Tour cassettes and notes for 1989 and 1991. These materials are "user friendly" and

are available from Christine Battisson (ph (06) 241 3563). They make excellent additions to a school's Expressive Arts resource collection.

**Mike Payne, Program Organiser.**

## **FOLK DANCE FOR FITNESS, FUN & FLEXIBILITY -- WORKSHOP FOR GENTLE EXERCISE LEADERS IN SYDNEY 1- 2 AUG 92**

Recently a folk dance course was held in Sydney at the request of ACHPER in conjunction with the Department of Sport & Recreation & Racing and Folk Dance Australia to encourage gentle exercise leaders to include easy folk dances in some of their repertoires. Approximately 30 exercise leaders attended from Sydney, the Blue Mountains and country areas and spent 2 days with Andre Van de Plas, folk dance teacher extraordinaire from Holland, Kaye Laurendet, folk dance teacher of 25 years experience in Sydney and Margaret Connor trained occupational therapist and folk dance teacher from Sydney. The participants learned easy dances and modified dances suitable for nursing home participants or frail aged.

The course was not geared to train them to be folk dance teachers, but merely to see the benefits of folk dance and its social nature as opposed to a basic exercise routine.

The participants were set exercises to modify simple dances to make them more suitable for their own groups (e.g. convert them to sit-down dances) and tried simple line dances that could easily be incorporated into a basic aerobic exercise class.

The general response to the weekend was enthusiastic and their keenness has resulted in new FDA members and participation in local folk dance groups and a follow up day is planned in November to review the lessons learned and experiences gained, trying to incorporate dance into their own gentle exercise classes.

**Margaret Connor (NSW)**

## **GERMAN FOLK DANCE**

About April this year the President and committee of the German Club of Canberra expressed a long felt wish to have a hand at the services of a German style folk dance troupe. I was elected, unanimously, to bring about this event which at first seemed like being sent to walk on water.

Due efforts were made subsequently with personal approaches to fit club members and members at large through the club's bulletin. While some people showed interest in the project, no one apart from myself was willing to partake. Not to be outdone, I contacted Christine Battisson whose name had appeared in the newspaper with her class announcements. She then contacted various local folk dancers who she thought would be interested in German dancing. At this time a performance opportunity was offered by the German Club in mid June by which time we had

six couples ready to show off revitalised German dances. The function itself was a cabaret involving as many German club sub groups as would attend. It was an activity which appealed to the club members and over 200 turned up.

Subsequently an invitation to perform at the Octoberfest at the showgrounds on 30 & 31 October and 1 November was extended where we will be performing 8 times (see table below).

The group has grown to 8 couples and with many thousands of people in our audiences at the Octoberfest, we will hopefully enlist more members. It is exposure to the public that will bring new blood to a performing group, thus revitalising it and making it grow.

**Performance Times**, Fri 30 Oct. 8.15 & 9.15 pm.  
Sat 31 Oct. 4, 6, 8.15 & 9.15 pm.  
Sun 1 Nov 3 & 4 pm. See you at the fest.

**Richard Ortner (ACT)**

### **GEORGE TOMOV TO VISIT AUSTRALIA**

George Tomov is planning to come to Australia in November. The purpose of his trip is to visit relatives in Perth. He will be arriving in Sydney on 18 November where he plans to spend a few days (at this stage he does not know anyone in Sydney), then move south to Canberra for a few days, then Melbourne hopefully, Adelaide and finally Perth by the end of November.

George has an amazing history in Yugoslav dance beginning his professional career by spending many years with two national ensembles - Tanec & Lado. He has been in the USA now 20 odd years where he established himself as a principal instructor for Yugoslav dance by teaching around the USA and founding one of New York City's Institutional recreational folk dance studios. He aspired to even greater heights when he formed his own Yugoslav performing troupe which was unique for the professional quality derived from semiprofessional dancers. His choreographic and coaching skills saw his dance troupe travel to Yugoslavia 4 times, perform at the opening of the 1980 Winter Olympics, perform at the Lincoln Center, Carnegie Hall and many places along the east coast. In the 1981 tour of Macedonia, George was honoured by receiving the Tito medal for the preservation of Yugoslav culture. He was the first folk dancer to receive this honour (and his dance troupe are not Yugoslavs although some have been Yugoslav descent). And, to boot he is an absolutely wonderful man with no nasty behavioural idiosyncrasies i.e.. he likes people.

Please contact George with your response and if it's do-able let him know who is interested and let him know what levels of dancing you'd like taught.

**George Tomov**, 66 - 12 48th Ave, Woodside, NY 11377, USA. Phone (area 718) 639 3465.

**Steve Karner (USA)**

George plans to teach mainly recreational groups whilst in Australia and will concentrate on Macedonia and Croatian dances. He is also available for choreography. At this stage we know Adelaide, Melbourne and Canberra are keen to have George. Present contacts are:

**Adelaide** Rae Marnham (Adelaide Traditional Dancers) 15, 362 Seaview Road, Henley Beach, SA 5022.

**Melbourne** Bill Bamford, (SKIPS, Boite & IDW) tel. (03) 344 4324 (W) or (03) 347 0372 (H).

**Canberra** Margaret Porter, tel. (06) 281 3150. Canberra International Folk Dancing Assoc.

George does not seem to have anyone co-ordinating his Australian tour and Rae Marnham from Adelaide suggests that any interested groups contact him fairly soon.

George actually phoned me on 16 September to advise exactly when and where he would be arriving in Australia.

In reply to my question as to how much he charged, he told me that Adelaide had written to him quoting \$30 minimum and \$50 maximum per hour for his fees.

**Christine Battisson (ACT)**

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

The 27th National Folk Festival will be held in Canberra from 8 - 12 April 1993 at NATEX (National Exhibition Centre). The Australian Folk Trust will be running the festival. The AFT have received \$35,000.00 funding from the ACT Government which they are using to pay a full time Director from Brisbane by the name of Phil Wilson. Phil has had lots of experience running the Maleny Folk Festival in Queensland each year. He has just arrived in Canberra and will have an office at NATEX in approximately 2 weeks time. In the mean time, Graham McDonald at the AFT advises that the closing date for people who wish to perform at the festival is 25 September, but because so many people are not aware of this, he told me applications will probably be accepted until November. So those people who are interested should apply as soon as possible. At this stage the AFT has no funding to pay participants - they are hoping to find sponsors and suggested that maybe interested parties might like to find their own sponsorship.

Performers Application Forms are available from 27th National Folk Festival, PO Box 156, Civic Square, ACT 2608.

**Christine Battisson (ACT)**

**SECOND ANNUAL INTERNATIONAL FOLK DANCE AND MUSIC CAMP run by the AADE Folk Dance Working Party. 28 - 30 May 1993 at Sport and Recreation Camp, Great Ocean Road, Anglesea, Victoria.**

Dance and music activities for adults and children - beginners and advanced level. Facilities for non-dancers. Other activities including tennis, basketball, canoeing and beach walks,

Family and shared accommodation available all at reasonable prices.

Phone Kim Dunphy on (03) 555 4813 to be placed on our mailing list.

**Kim Dunphy (Vic)**

**14TH T.S.D.A.V. DANCE WEEKEND, YACKANDANDAH, VIC, 23 - 25 OCTOBER 1992**

Could you please let others know about the dance weekend and if possible could you mention it in the Folk Dance Australia newsletter.

**Lucy Stockdale (Vic)**

The weekend will be held at the Yackandandah Town Hall with dances, dance workshops and a dance composing competition.

The Programme includes, Australian Dance Workshop - Heather Clarke, Scandinavian Couples Dances - John Garden, Hungarian Dancing - Joseph Trefelli, Traditional Appalachian Flatfoot Clogging - Martin Yarwood & Sara Coop, Saturday Evening Dance - Eureka Band, Rapper Sword Dancing - Colin Towns, Scottish Country Dancing - Jim Moir.

Enquiries Maureen Beggs (03) 347 1518 or Lucy Stockdale (03) 380 4291.

**COSTUME PARTY**

Sydney Playford Dance Group presents a Costume Party on 10 October 1992 at Parramatta Town Hall, 7 - 11.30 pm. Dances from the British Isles. Wear a folk dance costume. Enquiries (02) 649 6978.

**FOLK DANCE AUSTRALIA LOGO**

There have been 19 responses to the suggested logos. Some were full voting papers with preferences. The vote count is as follows

	A	B	C	D	E	F	G	H
1st Pref.	1		2	3		2	5	6
2nd Pref.	3	1	1	2	2			2
3rd Pref.			1	3			1	
4th Pref.	2	1				1		

There were comments passed on the various offerings and one more option to consider (based on D but with a less vigorous couple). Some of the comments were:

My favorite logo is D ... I like the *idea* of the Brolgas, but the drawing is poor. . .

- A. Ethnic limitation a mistake.
  - B. Doesn't read too clearly.
  - C. Suggests old time dancing, limited to Australia, maybe too provincial.
  - D. Design surrounding figures rather strongly dated.
  - E. Fun, but a bit weak. Wouldn't read on a tee-shirt, for instance.
  - F. (My choice) Archetypal dance, strong lines. G. A bit more static than F. H. Charming, but too delicate.
- ... I have selected H as it is specifically, symbolically Australian, i.e.. the Brolgas, and can include dances from outside Australia...

From these comments and the tally of votes the Brolgas (H) could win if the logo was bolder and of 'better' quality. (*I can say that because I drew them. Jim*) But no decisions yet so any offers to redraw will be accepted, I'm more of a draftsman than an artist myself.

But this just begs the question "Why Brolgas?" The answer lies in the aboriginal folklore surrounding them. The Brolgas taught all the animals and mankind to dance during the dreamtime.

There isn't enough space in this Footnotes for the whole story, so next issue hopefully with a better draft of a possible logo (please somebody).

**Jim Battisson**

**ROMANOTATION**

Dear Jim.

Jim, wow, thanks for your article on Room-and-notation. I really liked it. Had to try it, of course. I started with my right foot, Rom-not . Alright so far. Then I tried my left foot, Rom-not . Bit of a problem there. I had to swing my left leg around, Rom-not .

Eyes glued to the page, I thought I'd try a few steps. Unfortunately, the coffee table wanted to join in. Since my left knee was , Rom-not, and not that , Egyptnotation, I fell. The coffee table is now , any notation.

Still keen, and ignoring the splinters, I went on to the next sequence. I must admit that it did puzzle me a bit. You refer to vertical bar lines, Rom-not . Most bar lines I know just can't seem to remain vertical for long, Aroma-not .

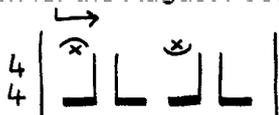
I particularly enjoyed the bubble under the foot for hops. A bit messy though, as all my bubbles burst. Still, I never did like that carpet. How do I stop though? No doubt the next article will show me. Hopping it will.

Yours in roumanolotion

**Barry Rosenberg (ACT)**

(*Have you tried using Greek or Turkish coffee, they're a bit closer to Romania than your Egyptian variety. Jim*)

**Corrections:** There are some typos in the Romanotation for the August Footnotes. It should be:

Grapevine:  $\frac{4}{4}$  |  |

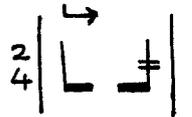
The  on the third step was missing. The time signatures should be written without the 'fraction' line.

**Part 2 Duration of Movement**

Few dances have one step per beat. the foot symbols are used with changes similar to those used in music notation to show the duration of movement.

Combining these symbols allows you to notate the following steps. Notice of the way the rhythm of the steps is shown.

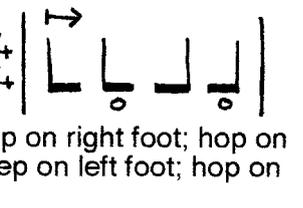
**Run:** running in line of dance starting on the right foot.  $\frac{2}{4}$  |  |

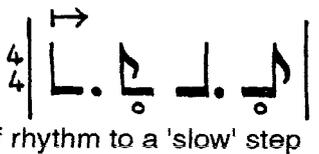
**Step close:** facing centre step right with right foot; close left foot to right foot.  $\frac{2}{4}$  |  |

**Galop:** Face centre. Step right with right foot; quick hop on left foot with feet  $\frac{4}{4}$  |  |

Duration	Romanotation			Music Notation		
	Left	Right	Pause	Symbol	Name	Pause
full note					semibreve	
half note					minim	
quarter note					crotchet	
eight note					quaver	
sixteenth note					semiquaver	

coming together in the air. This happens when the 'step close' gets faster and the rhythm changes to a slow step and a quick hop.

**Step hop:** face line of dance and move forward. Step on right foot; hop on right foot; step on left foot; hop on left foot.  $\frac{4}{4}$  |  |

**Skip:** a quick step hop with a change of rhythm to a 'slow' step and a quick hop.  $\frac{4}{4}$  |  |

The time duration symbols represent a doubling of time taken for a step for each symbol as you move up the table (or halving as you go down).

The duration may be further modified by putting a dot after the foot/time duration symbol (as in music notation) to increase the duration by 50%.  
i.e.  =  + 

Where no foot movement is taking place (e.g. a clapping sequence while standing still) the music notation symbol is used to show the time duration. If nothing is happening (a pause in the dance) then the appropriate Romanotation pause symbol is used.

**Simultaneous movement**

It is often necessary to show the action of both feet. This is done by putting a tie between the feet and then stacking the qualifying symbols on the foot doing the action or on the centerline of the joined feet symbol if they are both doing the same. i.e. jump to both feet from the left foot.  

It is not always necessary to show both feet, for example 'walking' only shows the foot taking the steps with the other foot just doing what comes naturally. If however the other foot does something special then it should be notated.

and a quick hop.

**Paiduska step hop:** the step hop in a 5/16 rhythm.  $\frac{5}{16}$  |  |

Lots of qualifying symbols will be given away in the next Footnotes to let you notate stamps, lifts, bounces, the size of steps, parts of the foot and other wonderful things.

(c) 1992 James Battison

**FDA CONTACTS**

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

**NEWSLETTER DEADLINE**

Please send articles for the December newsletter to the editor Jim Battison in Canberra by 15 Nov.

A wide range of qualifying symbols are available to use this capability and will be introduced in the next issue of Footnotes.

## WHAT'S ON WHERE

International Folk Dancing

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

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

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

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

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

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

**3rd Saturday each month.** FDA Family Dances at Woden Senior Citizens Hall, Corinna St, Woden, (opp. Woden Library) 6.30 pm. Contact Christine (06) 241 3563.

### NEW SOUTH WALES (Sydney)

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

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

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

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

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

**Friday** Sedenka.

Contact Nick Doumani (02) 516 2382.

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

Indonesian Dance Classes.  
Contact Nickolai (02) 516 2382.

### (Armidale)

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

### (Katoomba)

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

### QUEENSLAND (Brisbane)

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

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

### (Nambour - Cooroy)

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

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

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

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

### VICTORIA (Melbourne)

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

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

Margaritas School of Greek Folkdance & Folklore 7.30 - 9.30 pm. (03) 583 1173. Richmond Community Primary School, Cnr. Davidson & Buckingham Sts. Richmond.

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

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

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

### WESTERN AUSTRALIA (Perth)

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

Alternative telephone until mid October contact Jan Currell (09) 295 3193 (H).