

Footnotes

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Folk Dance Australia Inc.



WELCOME TO NEW MEMBERS

Leonie Hesketh from Bondi, NSW.

Glenys West from Canberra, ACT.

COMING EVENTS

As the first of its special focus evenings for 1995/96, the Canberra International Folkdancing Association (CIFDA) will present a **special Bulgarian evening on Wednesday, 25 October, at 8 pm, at Hughes Community Centre.** The main feature will be the demonstration/teaching of dances taught at the workshop held in Koprivshitsa, Bulgaria, in August 1995, which was attended by five members of CIFDA and two other Canberra international dancers. There will also be slides/photos from the workshop and from previous visits to Bulgaria by CIFDA members; the dancing of some of CIFDA's favourite Bulgarian dances (and there are many!) and a display of Bulgarian memorabilia. Supper may well include some Bulgarian dishes. **Cost \$5.** Contact Glenys (06) 247 3758 or Margaret (06) 251 1802 for further information.

POLISH WORKSHOPS WITH JACEK MAREK

Sydney

Sunday, 5 November, 10 am -1 pm.

Folk Dance Australia at St Stephens Church Hall, Church Street, Newtown.

Contact Val Wojtulewicz (02) 953 3873.

Friday, 10 November.

Sedenka Folk Dance Group.

Contact Christine Wild (02) 560 2910

Jacek Marek is a noted specialist of Polish folk dances in the Boston (USA) area. He has followed his interest in Polish folklore since his birth in Krakow. He joined the Song and Dance

Ensemble in Poznan where he became a soloist and also met his wife, Bozena. During the next ten years they both pursued further dance studies, attending courses in Gdansk, Warsaw and Poznan leading to a Diploma in Dance Studies and to Jacek's position of assistant choreographer while Bozena became a ballroom dance teacher.

Since 1978 Jacek has been artistic director and choreographer of the Krakowiak Polish Dancers of Boston. They have taught workshops in North America. In 1992 and 1993 they taught Polish folk dances in Japan and Hong Kong.

9th Annual

Ralph PAGE Legacy Weekend

The Ralph Page Memorial committee is pleased to announce that the Ninth Ralph Page Legacy Weekend will be held on January 12 - 14 1996 (a week earlier than usual). It will be held at the Durham campus of the University of New Hampshire, in the Memorial Union Building. As with the first eight such weekends, it will feature lots of traditional and contemporary contradancing and square dancing, including many old favorites from the Ralph Page repertoire.

New England squares and contradances are currently done throughout the country and in many other countries as well. Much of the credit for this goes to Ralph Page, the Dean of New England callers, who kept dancing alive and healthy in New England through times when no one else was calling traditional dances. The Ralph Page Legacy Weekend will feature some of the best music available and will promote the vitality of modern contradancing together with the elegance and polish insisted on by Ralph Page.

The weekend will feature an outstanding staff of well known musicians and callers. There will be three dance parties beginning on Friday evening and continuing through Sunday afternoon,

including the Banquet and Grand Ball on Saturday evening. Callers will include Marianne Taylor, Ted Sannella, Don Armstrong and others.

As in past years, there will be a number of folklorists speaking on topics of interest to dancers and musicians and tours of the Ralph Page collection of books, magazines and records in the UNH library.

For further information write to NEFFA-RPLW, 1950 Massachusetts Ave., Cambridge, MA 02140. A stamped, self-addressed business-size envelope would be appreciated.

DANCE TEACHING STANDARDS

A meeting of peak bodies and organisations involved in the training of dance teachers took place at the Canberra School of Music on Monday, September 25 1995.

The organisations present were: AusDance The Australian Ballet School, Australian Dance Vision, Australian Institute of Classical Dance, Box Hill College of TAFE, British Ballet Organisation, Cecchetti Society, Commonwealth Society of Teachers of Dancing, Dance Corp Dance Studios, Desert Flowers, Dynamite Dance Studios, Folk Dance Australia, National Capital Ballet School, Royal Academy of Dancing, Society of Australian Teachers of Dancing, Tertiary Dance Council of Australia.

The meeting agreed to articulate national standards of dance teaching and investigate eventual registration.

As a first step the meeting agreed to identify existing dance teaching standards used in Australia.

The meeting recognised the work load involved and empowered Julie Dyson of AusDance National Secretariat and Paul Costigan of Arts Training ACT to prepare a submission, drawing on expertise from those attending the meeting, to the Federal Department of Employment Education and Training to fund the project.

The meeting will reconvene in February or March 1996 to elect a Steering Committee once the outcome of the funding submission is known.

The following press release was prepared.

Australian dance teachers meet to discuss national teaching standards

In a major development for Australian dance, teaching organisations and representative individuals met in Canberra on Monday 25 September to consider the future health and welfare of Australian dance students. Ausdance understands that this is the first time in any country that an attempt has been made to reach agreement on common criteria for teachers across all dance styles.

Australia has for many years produced dancers of the highest standard, and many are employed in national and international companies, a reflection of the excellence of Australian teaching. Most reputable teaching organisations have developed their own accreditation criteria, but recent research indicates that there may be a need for generic standards which could apply to all dance forms, and to both vocational and non vocational sectors.

This historic meeting was representative of major dance industry groups, professional societies and individual dance teachers and it unanimously agreed 'to articulate national standards for dance teaching'. This will be facilitated by research to identify existing teaching standards, and will begin following the election of a steering committee early in 1996. In the meantime, Arts Training ACT and Ausdance, which facilitated Monday's meeting, were requested to investigate possible avenues of funding for the research.

The Ommo-Galax Bulgarian Dance Seminar

In early August I attended a Bulgarian dance seminar, held in Koprivshtitsa, Bulgaria in conjunction with the Sabor festival. There were several seminars, but I was the only Australian on the Ommo-Galax one. The list price was 1000Dm for student accommodation and 1140Dm for shared private room accommodation, comparable to the other seminars on offer.

There were only 10 dance students, ranging in experience from a uni student with 3 years dancing to a professional dance teacher who had studied Bulgarian folkdance for a year in Sofia. Our teachers were Hristo and Kaya Ivanovi, who teach in Bulgaria's most prestigious folkdance academy in Sofia. Their son, Kami,

demonstrated the dances, and they were assisted by an accordionist and an interpreter. We were taught 25 dances in all. The teaching was excellent, and we were constantly corrected on style. There were dances from every major ethnographic region, a range of levels of difficulty, some gentle and some aerobic, all with wonderful music. We were also told the area from which each dance came, although I would have liked more information on the dances, such as their history, what their names mean, their ritual significance and so on. Two of the students found the pace too much, but for the rest of us it was taxing but rewarding. The musician was faultless, starting the music from anywhere that the teachers wanted.

The food and accommodation were excellent by Bulgarian standards, and I only paid for a dorm room and ended up in a shared room at no extra cost. Our rooms were in an old house only 50 metres from the town square, and the house was of the traditional Bulgarian style for which Koprivshtitsa is famous.

As well as the dance students, there were 6 singing students, and they were delighted with their teacher. They were very experienced Bulgarian singers to begin with, and three of them were the final act on the main stage at the Sabor festival. The seminar offered tutoring in gaida, tapan and embroidery as options, but I didn't take any of these. Feedback from the students was that the gaida and tapan tutors were very good, but the embroidery tutor was not always at the lesson, possibly the nature of embroidery is to be absent when you do it.

There were problems with the seminar of course, as you have to expect when you are looking after people's needs for a fortnight. The most significant problem was that nobody was there to talk to the participants to see if they had problems, and complaints were ignored. My worst experience was when I tried to get my 'Statistics Card' stamped to verify that I had been staying at proper accommodation, as required by the Bulgarian authorities. I was being fobbed off so I protested "If I don't have this stamp then I'll have problems at the Bulgarian border!", to which the interpreter replied flatly "Your problems at the border are your problems." Anyway, I got my stamp problems sorted out, other people were not so lucky, but the seminar was diminished by this indifference.

Overall, the teaching and other participants were first rate, the accommodation and food were

very good, and the price was normal. Essentially, this was an excellent seminar and I can recommend it to anyone, provided that they are willing to push their own cause when necessary.

The `Sabor' Bulgarian Folk Festival

The Sabor is the ultimate Bulgarian folk festival. It is held every 5 years in the mountain village of Koprivshtitsa, this year was its 30th anniversary. I went there with preconceptions based on Australian and European folk festivals, expectations of the nation's finest dance groups demonstrating incredible skill in magnificent choreographies. Wrong! It was a festival of villagers, a stream of short performances of traditional songs, tunes or dances in traditional costume, with only a minimum of theatricality. Few of the acts were dance, and most of the dances were quite simple.

While it was not what I expected, it was a spectacle. There were seven stages set in small pastures in the heavily wooded hills above the town, a setting with breathtaking views. There was one trail between the stages, lined with stalls selling instruments, costumes, and all the usual sideshow knickknacks. Over the three days of the festival there were about 15,000 performers, an almost continuous stream of acts at each stage. The on-stage action was a dream for the serious ethnographer, but if it was a little repetitious for the enthusiastic amateur the action off-stage was not.

The performers moving between stages, or waiting or watching, were a surging sea of exotic costumes. Away from the stages, at any place with a little room there were bands practicing, often with impromptu circles of dancers around them. Sometimes people off-stage would dance to the music from on-stage - always simple dances but everyone joined in. And the off-stage enthusiasm carried on into the night.

There was a tent city set up for the performers, and various bars and restaurants in the village, with bands playing everywhere and clusters of people singing, and a constant throng of people walking around. I met someone who came for the party, not the festival.

At one time in the tent city I was in a group dancing around one band, while only 5 metres downhill there was another band playing a different tune with dancers doing a different dance - the two groups of dancers were colliding regularly. The tent city action was powered by

liberal quantities of home made rocket fuel going by the name of rakia.

I had the good fortune to hear a thought-provoking lecture by the festival's director, the entertainingly eccentric ethnographer Professor Lyuben Botuscharov. The festival tries to present the authentic folk arts of the 1920s-1930s, from before the impact of modern mass media. All acts are vetted by experts who look for accuracy and consistency in the acts. However, the acts also have to be staged, which imposes limits on space, and the organizers have elected to limit each act to 8 minutes, which precludes some traditional song forms that may take 40 minutes or more.

Professor Botuscharov was concerned that the stage divorced the acts from their ritual setting. When asked about a ritual some of us had seen in the tent city, he explained that it was part of the wedding ceremony, performed with irreverence by the guests after the happy couple had gone to their wedding chamber, and it was a bawdy representation of the deflowering. Since it needed a fire it wouldn't be suitable for a stage, and without the context the significance is lost. The stage destroys the folk art.

Another concern was that the festival ignored the evolution of folk arts and had lost relevance for the young and middle aged, that the serious ethnographer could look to the tent city and nightlife rather than the stages. Even the positive aspect of recognizing the value of the elderlies performance had to be judged against the damage done by rejecting an act, and at least one stage ran 4 hours overtime because the experts wouldn't reject suitable acts to meet the constraints of the schedule.

For me, there were two negative aspects of the festival - videotaping and the exclusion of minorities. The videotaping is a fairly minor issue. Videotaping was forbidden unless you paid an outrageous fee - one of our group paid \$70 to videotape with an old VHS videocamera, without using a tripod and no closer than 10 metres to the stage. Prices were higher for better quality home video cameras, tripod, closer to the stage, and so on. The reality is that you couldn't show more than an hour of this to your friends without them planning revenge, and \$70 per hour is a bit steep, especially when compared to the going rate of \$6 to buy Hollywood movie videos in Sofia. The \$70 plus was a nonsense decreed by the Minister, ultimately it was ignored, but not before it caused a lot of acrimony.

A more serious concern is that the festival excludes songs in languages other than Bulgarian, and it excludes specific instruments used by Bulgaria's minorities. These rules have nothing to do with the folk culture of the Bulgarian nation, which includes several minorities with their own languages and instruments. It shows the failure of the organisers to properly consider the rights and obligations of nationhood, and several people from my seminar group were embarrassed to hear the policy defended.

Are there things from the Sabor that we can apply to our festivals? I don't think so. The Sabor was born out of the nationalistic fervor of communism and the cold war, it has had extensive state support for 30 years and has gained a momentum that will keep it going for many more years. Now it is magnificent, but of questionable relevance to modern Bulgaria where culture is in transition as much as the economy. If anything, Koprivshitsa could learn things from Maleny.

For all its limitations, it was a spectacle, one that I'm glad to have seen. The next Sabor, in the year 2000, should be a great celebration, and I sincerely hope that the organizers can see their way to making it a celebration of folk arts of the Bulgarian nation, a festival to heal the wounds of the past and usher in a more positive millennium in the Balkans, and a great party!

John Whaite (WA)

Folk Dancing - A POSITIVE STEP

A Sydney occupational therapist has her patients dancing in the aisles - literally. Margaret Connor's recreational international folk dancing classes are providing a gentle form of exercise for all age groups. Her background in occupational therapy and being an accredited folk dance instructor has seen Margaret provide an alternative leisure option for older people.

"The older Australian adult is often stereotyped as drawn to certain types of leisure activities such as bowls, bingo and cards," Margaret said. "Multicultural Australia demands activities that are more diverse, innovative and socially interactive. Recreational folk dance offers an activity which is developing for the individual by virtue of its social, cultural, physical and mental stimulation. Regular involvement in a folk dance group has produced general exercise benefits and helped to promote health consciousness and healthy lifestyle. The participants are empowered by their skill

achievements and by increased participation in community life which comes not only from weekly classes but from the occasional public performances which have developed as a natural extension of the classes."

Margaret said another positive by-product of folk dancing activity was exposure to folk costumes, customs and traditions leading to increased awareness of other cultures. Dances taught come from Israel, France, Portugal, Holland Italy, Serbia and Bulgaria as well as many other countries.

"This non-language based activity can help Australians of all backgrounds to cross ethnic and cultural barriers. Folk dance activity also has great relevance to the practice of clustering nonEnglish speaking background hostel and nursing home residents. In whatever setting folk dance is used as recreation and gentle exercise there is a very real beneficial effect on participants' sense of being in relation to others."

Margaret has also modified folk dances for chairbound participants and teaches them as 'sit' dances. Her Sydney group has been meeting since 1989 and she has recently established another group in the Southern Highlands. Margaret also offers workshops to school teachers, diversional therapists and gentle exercise leaders.

from "Australian Senior Citizen" July 1995.

To contact Margaret Connor phone (048)612294.

BIELOLITZA KRUGLOLITZA

(A white-faced, round-faced lass) Russian Folk Dance presented by Alexandru David in 1984.

Alexandru David performed with the Beryozka State Ensemble, Moscow, during his younger years and now resides in the USA.

For those groups who still dance this beautiful Russian Folk Dance of Alexandru's, here is a transliteration and translation of the song after all these years for your records provided by a Ukrainian pupil of Marilyn Charlton in Canberra.

Transliteration

Byeloleetsa kruglolitsa krasnaya deeveetsa Pree
doleenooshkyeh stoyala kaleenoo lomahlah.2

Na dorozhenkoo brosalaa drooga vosvrashala.2
Voroteesya moy loobyeznee voroteesya sertseh.2 Nyeh
ohlaneshsah moy meelee machnee hochrookoyoo.2
Machnee pravoyoo rookoyoo, pravoyoo rookoyoo ,

Oolitsah, oolitsah, oolitsah sheerokayah
Vozleh etoy ooleetsee rechenkah hloobokaya.2 Tam oo
dotoo rechenkee travooshkah veesokayah
Travooshkah, travooshkah, solovee
solovooshkee
Shodyatsah k travooshyah dyevooshkee
molodooshkee.2

Hodyat, slovnoh lebedee, lebedee, lebedooshkee Repeat
first 4 lines .2 Line sung twice Translation
A white-faced, round-faced bonny lass Was
standing in the valley, breaking off the snowball
tree.'

She was throwing (flowers) onto the street, calling
her friend back.'

"Come back, my darling, come back, my
sweetheart".2

My friend didn't come back; maybe he is lazy.2 "If you
don't look back, then wave.'

Wave with your right hand, with your right hand"

The street, the street, the broad street By this
street is a deep stream.2

There on the bank of the stream is the high grass The
grass, the grass, the nightingales, the

nightingales

The young girls are coming to the grass.' They are
walking like swans, swans, swans

Repeat first 4 lines .z Line sung twice

THANK YOU

A big thank you to those members who have sent in their articles for "Footnotes" on disc for this edition. It saves me so much time. If it is at all possible could members please submit articles on disc. We have an IBM compatible and use Word 6. We will return the discs with your newsletters. This would help me greatly as I seem to have an ever increasing work load (or else I'm getting old and slowing down). (Never. Ed) If you do not have access to a computer could you please make sure your articles are not too long and are written in legible handwriting. Thanks a lot.

Christine (WP)

Session Boxes

Are you tired of making five trips from the car every time you set up for a dance class? Are you stressed from having to lean across to grab your gear before it slides off the passenger seat every time you drive around a corner?

Well here's a quick, easy solution.

Actually I'm fibbing. It's not easy or quick. In fact, it's not cheap either. But it is worth it. Well, I think so anyway.

It's called a session box, or a beat box or a roadies' box or a case. You're right - I don't really know what it's called and no-one I've asked seems to know either - not even the people who make them for a living! Anyway, it's a box.

It's the sort of box you see at rock concerts - indestructible looking things with lots of metal handles and clips and high tech looking stripping. Those black or silver boxes that roadies spend their life carting on and off stages.

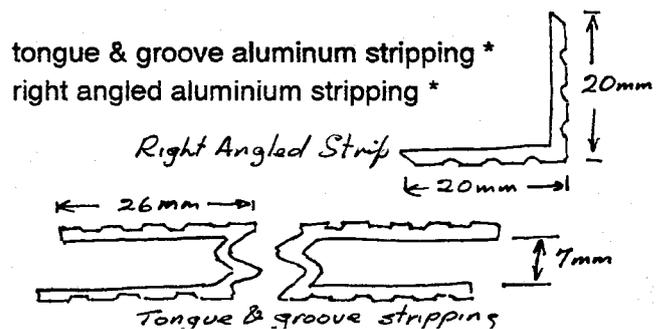
You can make a box like that to put all your stereo gear into. The advantages are that you can secure every piece of equipment to the box (no more damage to equipment as it can't slide about in the car), and as it's all in one box you need only make one trip from the car. The only disadvantage is that when everything's in one box it can be quite heavy.

The only things that can't usually be put into the box are the speakers. This is because they need a box of a particular shape and size to create the right acoustic environment. If you're not too worried about the quality of the sound you can cheat (like I did) and attach a car speaker to the inside wall of the box but even this is a gamble acoustically.

You can make a session box any size or shape you like but there are a few important things for those less experienced carpenters among us to remember so follow the instructions below.

MATERIALS

6mm plywood
rivets OR short, thick self tapping screws (10mm, 6-8g are good)
assorted handles and clips & fastenings
small nails (2g 10mm flat headed are fine)
PVA glue
Polyurethane (e.g. Estapol) or vinyl sheeting



* only available from specialist suppliers- your local steel merchant may know of a supplier, otherwise ask people who use the boxes e.g., rock musicians, surveyors, gun enthusiasts.

EQUIPMENT

handsaw	electric drill & bits
hacksaw	hammer
ruler	square

The Making of the box will be continued in a later edition of Footnotes. ED.

VARIABLE SPEED CASSETTE PLAYERS

If you have buckets of money you can buy a variable speed cassette player from an exclusive hi-fi store. It is likely to have a speed variation of up to about 75-150%.

An alternative is to buy a dictaphone (with a speed variation of about 50-200%) and hook it up to your amplifier.

New dictaphones are not cheap - \$800+ - but if you keep your eye out at office equipment auctions or in the local trading post you may be lucky. There is one place in Sydney that sells second-hand dictaphones - "Nationwide Dictating", 02 313 7666. Be sure to get one that takes standard size cassette tapes.

Another alternative is to find an electronics buff - professional or amateur - to make a speed variation dooverlacky to attach to your cassette player or amplifier - I haven't actually had this done but I'm told its possible and my local electronics store quoted me \$100 to make one. They did point out that it would be a bit of an experiment for them and couldn't guarantee a fantastic result, but they were confident it would function.

Fran Robertson (NSW)

WHAT'S ON WHERE

International Folk Dancing

A.C.T. (Canberra)

Monday 7.30 - 9 pm. Advanced Classes, \$7 Corroboree Park Hall, Paterson St, Ainslie. Ph. Christine 241 3563.

Tuesday 10 - 11.30 am. Corroboree Park Hall, Paterson Street, Ainslie. Ph. Christine 241 3563.

Wednesday 1 - 2.30 pm. Humpy Hall, Frewin Place, Scullin. Contact Christine (06) 241 3563.

7.45 pm Hughes Community Centre Canberra International Folk Dancing Association. Contact Glenys (06) 247 3758 or Margaret (06) 286 5647.

Thursday 12.30 - 2.00 pm. Woden Senior Citizens, Corinna Street, (opp. Woden Library), Woden. Dances suitable for seniors 50 years plus. Contact Lorna (06) 231 3563.

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

8 - 10 pm. Tuggeranong Folk Dancers, Isabella Plains Neighbourhood Centre, Ellerston Crescent. Isabella Plains. \$5. Contact Audrey (06) 231 5896.

NEW SOUTH WALES (Sydney)

Monday 10 - 12 noon. During school term. Earlwood Senior Citizens Centre, 362 Homer St. Earlwood.

Enquiries Margaret (048) 612294, Kath (02) 558 5315 or Gwynne (02) 558 4753.

7.30 - 8.30 pm. Adults' International Folk Dance classes. Normanhurst West Public School, Dartford Rd. Normanhurst.

Contact Carol Maddocks (02) 905 1563

Monday, Tuesday and Wednesday

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

Tuesday, Wednesday and Thursday

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

Wednesday 7 - 8.15 pm. Adult classes. Collaroy Plateau Youth & Community Club, Blandford St. Collaroy Plateau. Cost \$35.00 per 10 week term. Contact Carol Maddocks (02) 905 1563.

7.30 - 9.30 pm. The Blue Labyrinth International Folk Dancers, 59 Brook Road,

Glenbrook. Contact Pat (047) 39 1005 or Maureen (047) 36 6469.

Sydney -- continued

Thursday 7.30 - 10 pm North Parramatta. Contact Chris Green (02) 749 1968.

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

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

(Armidale)

Thursday 7 - 9 pm. Armidale Folk Dance Group Legacy Hall, Faulkner St. Armidale. \$4. Contact Bronwyn (067) 72 7065 (H) (067) 68 4756 (W)

(Blue Mountains - Katoomba/Leura)

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

Tuesday 6 - 7.30 pm. The lounge room group.

Cosy, relaxed dancing in Dianna's lounge, Leura
Saturday (2nd) 12 - 2 pm. The 'Kill Yourself Once a Fortnight Group' (The Horas). Fast, difficult & performance dances. Uniting Church Hall, Katoomba. For above contact Bronwyn (047) 57 2316.

(Bowral)

Thursday 9.30 - 11.30 am. Southern Highlands Recreational International Folk Dance Group. Presbyterian Hall, Bendooley St. Bowral.

Beginners start at 9 am.

Contact Margaret Connor (048) 612294.

(Taree)

Wednesday 5.30 - 7.30 pm. International Folk Dance Group, Church of Christ Hall, Victoria St. Taree. Contact Sandra Bassetti (065) 52 5142.

NORTHERN TERRITORY (Darwin)

Monday 7- 8 pm. Beginners' Israeli Dance.

8 - 9.30 pm. Beginners' to Advanced International Dance. The Dance Co-op, Moil Primary School (GP Room) Moil. Contacts Anna (089) 843394 or Sue (089) 851827.

QUEENSLAND (Brisbane)

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

Queensland continued

(Cooroy, Nambour, Noosaville)

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

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

10 - 11.30 am. Mapleton Hall.

Thursday 12 - 2 pm. General classes. Lutheran Hall, Sydney St. Nambour.

9.30 - 11 am. Noosa Guide Hall, Eumundi Rd.. Noosaville.

For above contact Danni (074) 42 8821, Jean (074) 41 2315 or Delicia (074) 41 4000.

VICTORIA (Melbourne)

Monday 1.45 pm. International Dancing, University of the Third Age, Chadstone Community Centre, Rob Roy Rd. Waverley. Contact Margaret (03) 530 4372 or Audrey (03) 878 0887.

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

Tuesday 7.30 - 10pm. Greek traditional, popular, national & folkloric dancing at Margaritas Center of Greek Dance & Folklore, Richmond Community Primary School, Cnr Davidson & Kent Sts Richmond. Classes for beg/inter/advan or private lessons. Also available for teaching intellectually, sensory & physically disabled (03) 583 1173 (all hours).

8.00 pm. International Dance Workshop, St. Michael's Hall, Cnr MacPherson & Mcllwraith Sts. N. Carlton. Contact Audrey (03) 878 0887.

Wednesday 12.30 - 3 pm. Circle Dance, Tapscott-Milbourne Centre, Cambridge Rd. Montrose. \$5. No partner necessary. Contact Gwendolen Storey (03) 9756 7691.

8 to 10 pm (school term). \$40/10 week term. St Kilda International Dance School, St Margarets Hall, Hotham St & Denman Ave, East St Kilda, Contact Marie Feigl (03) 531 1284.

6 - 10 pm. Greek dance. Pine Street Hall, Pine St. Cheltenham. Contact Margarita (03) 583 1173.

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

Melbourne -- continued

7.30 - 10 pm. Circle Dance, Tapscott-Milbourne Centre, Cambridge Rd. Montrose. \$5. No partner necessary.

Contact Gwendolen Storey (03) 9756 7691.

Friday 10 am. International Dance, Council of Adult Education, City Campus. Contact Angela (03) 652 0668 or Audrey (03) 878 0887.

7.30 - 10.30 pm 2nd, 4th & 5th of each month. Eltham International Dancing, St Margaret's Church Hall, Putt St. Eltham. \$4 or \$20 for 8 week term.

Contact Ina Bertrand (03) 439 9991.

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

2 - 4.30 pm. (1st & 3rd of each month). Circle Dance, Olinda Public Hall, Olinda-Monbulk Rd. Olinda. \$5. No partner necessary. Contact Gwendolen Storey (03) 9756 7691.

WESTERN AUSTRALIA (Perth)

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

FDA CONTACTS

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

Secretary: Carol Crees (02) 949 2513 2/12
George Street, Manly, NSW, 2095. Treasurer:
Kaye Laurendet (02) 528 4813 127 Woronora
Cres. Como West, NSW, 2226. Footnotes Editor:
Jim Battisson (06) 241 3563 14 Nambucca
Street, Kaleen, ACT, 2617.

RESOURCE AND BACKGROUND INFORMATION ON DANCES

If you have any questions about dances we suggest that you write to the Editor and we'll attempt to obtain the information required from our various members' resource libraries and publish it in "Footnotes".

ADVERTISING IN FOOTNOTES

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

NEWSLETTER DEADLINE

Please send articles for the **December** newsletter to:- Jim Battisson, 14 Nambucca Street, Kaleen, ACT, 2617, **by 15 November 1995.**