

Folk Dance Australia Inc.

# Footnotes

ISSN 1037-2660

Issue No 53 - October 1999

Bi-monthly Magazine of Folk Dance Australia Inc



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Folk Dance Australia Inc  
127 Woronora Cres  
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## Folk Dance Australia

### FDA OBJECTIVES:

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



### Welcome to New Members

*John and Aylwen Garden,  
Yarralumla ACT*



## THE PRESIDENT'S REPORT

Thanks to Jo, Chris and Liz's enthusiasm to have a Macedonian workshop in Sydney, folk came from far and wide to enjoy a wonderful day of dance with Koce Stojcevski.

Koce, who lives in Melbourne and has a folkdance group there, inspired us with his obvious joy of dance and his dedication to preserving and passing on the traditions of Macedonian dance and music. I am sure we all now have a better understanding of the style of Macedonian dance. It is quite a challenge to actually look and feel the style with its subtle rises, bounces, dips, touches, dadas, etc which give the dance its beauty. It is so good to see teachers, such as Koce, enthusiastic to pass on their traditions of dance and music so that we may enjoy it.

Gary Dawson has been giving classes in Hungarian dance for beginners. Gary's aim is for everyone in the class to be able to join in and enjoy dancing at a táncház. The classes have been very successful and there are always as many men as women! Attila took the class last time to give Gary's knees a rest. The dances so far have been from the Szatmari and Mezösegi regions of Hungary. Gary explains the dances, their background, history and traditions in between slapping, clapping, turning and stamping. Although Hungarian dances are usually with a partner, there is no need to go with one - just join the circle and partners progress from one to another throughout the class. It's great fun!

People travelled from Sydney and Taree for a weekend workshop of folkdance in Bellingen. Chris Green, Jo Wall and myself were enthusiastic to teach and share dances with the Bellingen community, but it was disappointing that only two people from Bellingen came. Lazarka Folk dancers gave a Turkish and Bulgarian performance in the village centre, which was appreciated by passers-by.

Happy dancing.

**Sandra Bassetti, President**



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## RESOURCES for SALE by FDA

**By Jim Battison**

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

**By André van de Plas:**

International Folk Dances for Adults.

*Book & cassette.*

1989 - 1997 tours. \$12 each.

1998 & 1999 tours \$30 each.

*Videos.*

1989 - 1999 tours. \$35 each.

International Folk Dances for Children.

*Book & cassette.*

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

*Videos of Children's Dances:*

30 Dances for Primary School age children (8 yrs +)  
\$40 (postage extra)

Easy Dances

Cassette and booklet \$20

cassette or booklet available separately for \$10 each.

**By Yves Moreau:**

Balkan & International Folk Dances.

Book & cassette. 1993 tour. \$30.

'Ajde Na Horo' 20 Bulgarian Folk Dance  
Favourites. Recorded in Bulgaria under the  
supervision of Jaap Leegwater and Yves.

Book & cassette \$30.

The above prices include postage.

**Nevofoon Resources** - Nevofoon Folk Dance  
resources (CDs, tapes and books) available through  
FDA's discount service. Contact your Folk Dance  
group or Kaye for the Nevofoon catalogue.

All resources available through Kaye Laurendet, 127  
Woronora Cres, COMO WEST 2226

## 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 on 02  
4724 0837 or email: [liz@pnc.com.au](mailto:liz@pnc.com.au).

❖ ❖ **Closing Date for the next issue:** ❖ ❖

Please send articles for the **December** issue to:-

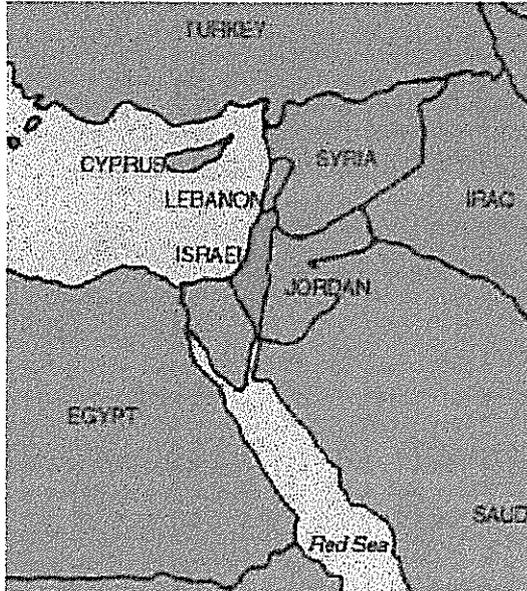
The Editor, "Footnotes", 18 Bayley Rd, PENRITH  
2750, by **15 November, 1999** or email [liz@pnc.com.au](mailto:liz@pnc.com.au)

 \*\*The views expressed in this magazine are those of  
the authors and do not necessarily reflect the views of  
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necessarily sponsored by FDA\*\*

# ISRAEL

## - a little background

Israel is a small, narrow, semi-arid country of almost 6 million people (1996), which is bordered to the north by Lebanon, Syria to the northeast, Jordan, the Dead Sea and Saudi Arabia to the east, the Sinai peninsula of Egypt to the southwest and the Mediterranean Sea to the west. Mountains and plains, fertile fields and deserts are often minutes apart. The width of the country at its widest can be crossed by car in about 90 minutes; the trip from Metulla, in the far north, to Eilat, at the southern tip, takes about 9 hours.



It entered history some 35 centuries ago when the Jewish people forsook their nomadic way of life and settled the land. Over the years the land was known by many names – including Eretz Israel (Land of Israel) and Zion, one of Jerusalem's hills, which came to signify both the city and the Land of Israel as a whole. However, to most Israelis today, the country is simply "Ha'aretz" (the Land).

### Excerpts from ISRAELI DANCE

- by Miriam Lidster

The dance of Israel is a living, growing art, a language of movement sprung from a nation that has struggled for and achieved its independence through the tears and joys of a defiant people. The melodies, songs, and dances of today thus rise from a people who have long lived under pressure, constant disturbance, and turmoil, and who have found an emotional release in the freedom of dance patterns.

*How old is a folk dance?* In Israel, a folk dance may have been created yesterday. When a nation begins a regrowth from hills of denuded forests, from pastoral lands overgrown with thorny thickets, from malarial swamps, from a country where every bit of arable land has been wrested from the rocks, a stream of folk song and dance arises not as an entertainment for idle hours but as a demand of life itself.

The dance of the Jewish people has necessarily been a language of communication, a development of movement patterns that have fulfilled the needs of man since

primitive times. Then dance was a prayer, and prayers took on a thrilling intensity when accompanied by music and dancing. In the Old Testament there are many references to dance, and synonyms for the word, such as *M'chol*, *rikud*, *dalogi*, *kafotz*, and *chagog*, appear in both the Bible and the Talmud. The ceremonial dances and the nature festivals, with their colorful dances that were a part of the Biblical period, ceased with the discontinuance of other forms of Jewish life. When the Jew was driven from his land, various forms of celebration and dance were confined to the home and the synagogue.

Through the Middle Ages, dance-songs were an expression of daily life. Purim plays and dramatic presentations were a structural part of the Jewish community. The role of dance for the Jew was parallel to that of any race. The strolling entertainers - the comedian, musician, poet, artist, or animal trainer - however, might have been increased in the Jewish population by the expulsion and displacement of the Jews. In fact, up to the middle of the nineteenth century the *hazanim* or Jewish "wandering minstrels" of eastern and central Europe were deeply appreciated and a successful *hazan* gained a professional status similar to our semi-classical singers today. Throughout the Middle Ages and into the Renaissance, the dance of the Jews did not take form, did not develop a distinctly Jewish style or character. Dancing in the home was intimate; it told a story, and often its lyric movements denoted the tragedy of its people. Being constantly uprooted, it could never take on a provincial or local character. Its style and concept varied with each ghetto; the dance drifted along, losing throughout the years the strength it had once known in Biblical times.

### *Hassidic Dance*

Around 1736, from the forested area of the Carpathian mountains, came Israel Ba'al Tov (Master of the Good Name), an inspired recluse who was to lead a new movement in dance that would parallel the religious thinking and practices of many people. It became known as Hassidic dance. As might have been expected, this movement did not rise from Palestine, but flourished among the masses in the ghettos of Poland and eastern Europe.

In the Hassidic movement, prayer was accompanied by joy, singing, and dancing. Through the teaching of Ba'al Shem and his disciples, Hassidic dance grew with a renewed verve of life. Bodies that were bent from toil and constant recoil from the hostile world stood erect. Heads were lifted, arms were thrown wide, feet responded with gay jumps and leaps. The formal, confined life was replaced with melody and dance.

Generally speaking, the dance began slowly and gradually built to a climax of ecstasy and joyous release of mind and body, Hassidic dance did not develop wholly as a religious ritual, but was an integral part of Jewish life; it was performed at festivals of the Sabbath and Simkhat Torah and at weddings. The style and quality of the Hassidic dance, though practically extinct in modern Israel, has undoubtedly colored and helped form the present folk dance. The circle formation of the Hassidic, with the hands placed on or holding the shoulders or belts

of adjacent dancers, is used in many folk dances, not only in Israel, but in Greece and other Balkan countries.

### *Yemenite Influence*

In addition to the Hassidic style of movement, another important influence on Jewish folk dance is the dance of the Yemenite Jew.

The Yemenites are the only Jewish group that remained in one place for any great length of time, that kept dance as a definite part of their lives in the years of isolation, and that came into Israel with the traditions of dance stabilized and as a living part of their culture pattern. True to orthodox custom, the men and women dance separately and rarely touch. In fact, the men - as in many countries, and true to the origins of dance - are the performers. The women are shy and do very delicate, subtle movements. Lines of men dance together, performing intricate steps, with the leader executing gymnastic feats of deep knee bends and rebounds in the air.

Yemenite dancing is characterized by a soft, undulating movement of the whole body. Such a movement may travel with a constant up-and-down fluidity or change smoothly in short sideward sways of the head or upper body. These basic qualities and Yemenite gestures have been the threads for the choreography of such modern Israeli folk dances as *Dodi Li*, *Hineh Ma Tov*, *Kuma Echa*, *'Et Dodim Kala*, *Le'or Chiyuchech*, *Ma Na'avu*, and *Likrat Shabat*.



*The Old and the New*

### *Other Influences*

Many Israeli dances have developed from the stylized dance of the Arabs, many have been based on beloved Biblical quotations, and others have resulted from the desire to move and use combinations of steps in an interesting and exciting way. Numerous dances have distinctive titles, such as *El Ginat Egoz* (The Nut Garden), *Haro'a Haktana Min Hagai* (The Little Shepherdess from the Valley), and *Kalu Raglayim* (Light Are the Feet). There is very little, if any, resemblance in pantomimic dance movement to the title.

### *Contemporary Folk Dance*

"The main creators of the modern Israeli dance -- among them Gurit Kadman and Rivka Sturman - were born in Germany early in the 20th century. In Germany, they belonged to clubs whose aim was to prepare Halutzim (pioneers) for migrating to Palestine. As dancers, their aim was to return to the soil, and to dance

barefoot and close to the land under open skies. Their dances may have inspired the dances of choreographers like Martha Graham and Mary Wigman.

When they immigrated to Palestine, members of these groups were among the early Kibbutzniks who continued with the tradition of dancing barefoot on the soil "free and unencumbered -- celebrating the new life of a new era in a new land." The Russian Halutzim (pioneers) brought with them the 'Vengierka,' 'Pas de Espan,' 'Alexandrovska'." (Susan Nissan at <http://www.aicc.org.au>)

Today's folk dance movement in Israel began its unified growth in 1944, when, with the backing of the Inter-Kibbutzim Music Committee, the first folk dance meeting was held at Kibbutz Dalia. Under the direction of Gurit Kadman, founder of the Folk Dance Movement, plans were made for a Dance Festival. The beginnings of a great cultural movement erupted when 200 dancers gathered at Kiryat Machon, also known as Dance Village. For two days and nights dancers sang, danced, and studied.

This first effort initiated a new creative process that was felt in every village, settlement, kibbutz, and city group. The various cultural patterns of the races who were now the essence of Israel's population were to meld into a pleasing and unique style.

This style begins with the basic qualities of joy, strength, and freedom, adds the flavor of exuberant movement patterns of Europe and the subtle, fluid Yemenite impulses that move from the head and neck down the spine and into flexible knees and ankles, and culminates with the sharp, direct steps of the *debka*.

Today in Israel one finds a curious and interesting mixture of many different styles of music - a chant of an age-old Bible story, a beautiful Arab-Iraqi art song, a Yemenite prayer, a Moroccan wedding song, or a lyrical Persian melody. With all this treasure of musical expression, the dance-songs have clung tenaciously to a simple, easily understood melodic line with a neat 2/4, 4/4, or 3/4 meter.

However, both musical form and folk tradition are being encroached upon by the popular song of the urban area. The hit tune or dance, while serving its purpose at the time, may destroy the lovely and valuable ethnic and local variations of music and dance.

The folk dance of Israel has many roles. It is an exciting and important part of festive days, and it is also used as a means of integration. Young people who are newcomers readily join in song and dance because the language of music and dance is still one of the most powerful means of communication. The schools from the kindergarten through the secondary grades are placing rhythmic programs of song and dance in their curriculums.

### *Costumes*

Jewish communities throughout the world have always worn a very distinctive form of dress and over three hundred different costumes are housed in the Haaretz Museum in Tel Aviv. However, they are an inheritance from particular groups & countries and are not really representative of the new nation. A costume was therefore evolved to suit the folk culture which developed

and folk groups which represent Israel wear either the old or the new.

The old style is shown in the Yemenite costume based on those worn by the Jews who returned to Israel from the Yemen. This costume is typical of a desert community & has only changed slightly through the years.

The women wear a calf length, loose, black tunic which has long sleeves and a high neckline. A decorated and embroidered panel extends down the front. Black cotton trousers are worn under the tunic and the head-dress consists of a tightly-fitting black hood, richly decorated with braid and gold coins. Alternatively a loose white or coloured headscarf is worn over a band or other coloured scarf tied around the head.

The men wear a loose, cotton, calf-length tunic with a broad belt round the waist and a white turban on the head. Both men and women go either barefooted or wear light sandals. There are many variations of these costumes.



The modern costume is simple in design; the girls wear a short, knee-length, full skirted dress with wide loose sleeves. Coloured braid decorates the dress in a variety of ways, according to the group. The braid can be round the hem of the skirt and the sleeves, on the neckline or down the front.

The men wear a loose shirt, worn outside the trousers and this costume is also braided in various ways. No head-dress is worn and dancers usually perform barefooted.

The Arabs wear their traditional garments. A shepherd has a white cotton shirt, or *galabia*, fastened round the waist with a leather belt. A black '*abaya*' coat of camel hair or wool is worn for warmth and on his head a white scarf is held in place with black cord. The scarf can be loose or tied in turban fashion. Women wear a loose black tunic style of dress, often with a band of material tied as a belt. A square panel of embroidery is at the neck and a white scarf covers the head. Black trousers are worn under the tunic and, when not barefooted, a light sandal is worn.

From "*Folk Costumes of the World*", Harrold and Legg, Blandford Press, Sydney, 1986.

## CONTRA-COLUMN

Greetings Contra Lovers (and people who have time to learn new things by reading!)

I have news of TWO contradances in October! In Melbourne, on Friday 8th October, Contraband with calling by myself will offer an introduction to contra style for families & beginners at 7pm followed by Contradancing at 8pm. This event is at the Westgarth Primary School Gym (wear soft soled shoes), Clarke St, Northcote (Victoria) and one should come armed with \$5 plus something to share for supper! Ring me for any more details (03-9481 3386).

Further North, in Sydney on October 30 another Contra will be run by John Short and Leila in aid of the Flying Doctor. People really turn out for them and they are lots of fun - the caller is Julie Bishop.

If you have internet access, Robyn Northwood ([robynn@locus.com.au](mailto:robynn@locus.com.au)) will know about other Colonial dances you can attend, otherwise you can ring me, and I will ask for the details.

Lance Green gave me a copy of "*The Ruffwater Fakebook*" to look at - thank you, Lance - It's a substantial collection I hadn't seen before. It has some "easier" tunes to suit beginners, as well as many that will be familiar to players in Australia. The musical collection that got me inspired was a slimmer one, the "*New England Fiddlers Repertory*" (Rodney & Randy Miller) which had the double edged quality of including many tunes that were not widely known here, which was exciting to see, but both an advantage and disadvantage. In the dance department, I have beside me a pristine copy of the BIBLE, Larry Jennings "*Zesty Contras*" containing 500 dances and a "provocative explanatory text", says Larry. The dance instructions include just the bare essential moves, it's THE comprehensive dance collection. For a collection with more elaboration on calling each dance, there is Don Armstrong's "*Caller/Teacher Manual for Contras*". Most of the dances I chose for my sessions at the National last Easter happened to be in this. There's a brilliant book of just chord charts for tunes that Tony Parkes was involved in, or Ralph Page's "*Elegant Collection of Contras*" with steps and tunes. plus Ted Sanella's dance books also with tunes; in short, lots to choose from.

So here's another worthy project - a library / shop of Contradance materials! It would be a great if up and coming Contra callers and musician's who wanted to play the music were able to have a look at some of the many useful publications in the field before purchasing them. I wonder can anyone suggest where we could get funding for a worthy project like this?

I'm off to the U.S. in Oct/Nov. my "cover" on this trip is to present at a music conference actually but thanks to the internet, I've already found contradances in Sacramento & San Francisco that I can attend. Yippee!

Please let me know if you hear of any Contradances and I'll plug them in the column next issue.

Info: ph: 03 9481 3386 or [garette@pa.ausom.net.au](mailto:garette@pa.ausom.net.au)



Gary King (VIC)

# Kitka Design

## Affordable Internet Web Site design and creation

Free site hosting arranged if necessary.

Phone: 0414 874 649 or  
email: [kitka@webone.com.au](mailto:kitka@webone.com.au)

See the FDA site at  
<http://www.geocities.com/Vienna/4677>  
created by Kitka Design!  
(Other URLs available on request)

## FOLK ON THE WEB

### FDA mail received:

Name: Londiv Altantsetseg

From: [altanl@yahoo.com](mailto:altanl@yahoo.com)

Comments: We are like to perform in USA or somewhere in the world under contract. So we have seeking for a good show manager for it. If you have any idea about it, please contact us by email:

There is something about us:

#### **Mongolian National Folk Song and Dance Troupe:**

Founded in 1951, Mongolian National Folk Song and Dance Troupe is one of the important integrated art acting organizations. Now it has over 200 members. Since the foundation the troupe has persisted to collect raw materials for song and dance from folk and made it as stage art after refining and polishing. Up to now, the Troupe has acted 200 items of 1970 to 1980s, the creation and action of the Troupe has reached the best level. Besides satisfying the requirement of the domestic audience. The Troupe visited over 40 countries abroad. Best wishes. Sincerely yours, Altai.

From: Steffen Mietk [101.108549@germanynet.de](mailto:101.108549@germanynet.de)

Subject: Ask re: a folk-group

Comments: Hallo, My name is Steffen Mietk. I am 26 years young and dancer in the German folk-dance-group "Friendship". The formation of our group was 1956. Now we are 35 members between 16 and 42 years. We are looking for contacts with other folk-dance-groups in your country and I have an ask to you. I heard from a folk-group in Melbourne with the title "Tivoli". It is an Australia-Austria-folkgroup or a society. Now my ask: do you know this group/society and can you give me an e-mail adress? It will be very kind of you. We have a homepage too. <http://www.tafelhaus.de/TEF/>

I hope you will enjoy it. So I say thank you.

Yours sincerely, Steffen Mietk

From: "B Wragg"

Subject: English Folk Dancing

Comments: To whom it may concern.

We are interested to know if you have or know of any English Folk Dancing clubs in South Australia. If you have any could you please email me the details at [bwragg@eisa.com](mailto:bwragg@eisa.com)

Thank you Ben Wragg.

From: [G.Mullins@uq.net.au](mailto:G.Mullins@uq.net.au)

Subject: ethnic dance

Comments: Hi, my name is Megan and I am currently studying dance at Queensland Uni of Technology. I have chosen as my topic for my next assignment- "The status of ethnic dance in contemporary Australian society," and was curious to know what your professional opinion is on the matter. I believe that ethnic dance has a high status among the cultural group it belongs to, however, would appreciate it if you could give me your views on how non-ethnic Australian people see ethnic dance. Your website was a help to me and I hope to hear from you soon.

Thankyou, Megan

From: Glenna Farr [donfarlg@idx.com.au](mailto:donfarlg@idx.com.au)

Subject: Day-time dance

Comments: A friend wants to know where he can do International Dancing in the Sydney area during the day. Can you help please?

Many thanks. Glenna Farr

### *Some Israeli Websites:*

#### **Ahavat Hadassa - Dances of Israel**

<http://www.sacredcircles.com/THEDANCE/HTML/DANCEPAG/AHAVATHA.HTM>

#### **Dance - Israeli Culture Net Links**

<http://israeliculture.miningco.com/msub4.htm>  
A collection of sites about Israeli Dance.

#### **Folk dancing, folk dance resource guide and index**

<http://www.edancing.com/>  
Israeli Folk Dancing, Israeli Folk Dance resource guide.

#### **Vine and Fig Tree - Israeli Folk Dancing**

<http://www.sacredcircles.com/THEDANCE/HTML/DANCEPAG/VINEANDF.HTM> Touchstone Sacred Dance Library.

#### **International Folk Dancers of Hawaii Home Page - Folk Dancing in Hawaii**

<http://www.pixi.com/~burson/> International Folk Dancers of Hawaii.

#### **Israeli Folk Dancing, Boston Mass. A Calendar**

<http://www.facone.org/fac/fdrb/israeli.htm> Israeli Dances

#### **Jewish Folk Dancing in Agudas Achim**

<http://www.shamash.org/jrf/agudasma/templephotos/folkdance/folkdance.htm> Israel Folk Dancing.

#### **Congregation Beth El Calendar of Events**

<http://www.shamash.org/reform/uahc/congs/ca/ca030/calendar.html> ] Calendar of Events.

#### **Rikuday Dor Rishon - Israeli Folk Dancing in the Classic Tradition**

<http://www.geocities.com/Yosemite/Meadows/6767/> ]  
E-mail: [hkaufman@duke.poly.edu](mailto:hkaufman@duke.poly.edu)

## COMING EVENTS

### 8 October Contra Dance

with Gary King and Contraband

**When:** 8pm, Friday 8 October 1999

**Place:** Westgarth Primary School  
Clarke St, Northcote, (VIC - Mel.30 G10)  
(runners / soft-soled shoes only please)

**Cost:** \$5; Bring a supper plate to share

**Bookings/Enquiries:** 03 9481 3386

### John Garden Social Dance Workshops

Whether you are a keen bush, colonial, ballroom or theatrical dancer, John Garden is offering a series of six dance workshops.

**When:** Sundays, 24 October – 28 November 1999

**Time:** 2.30pm – 4.30pm

**Place:** Yarralumla Uniting Church Hall,  
Denman St, Yarralumla

**Cost:** \$18 for all six sessions; Casual rate, \$6  
(includes afternoon tea!)

**Information:** Contact John 02 6281 1098

Participants will be able to learn dozens of polka, schottische, waltz and mazurka variants (many of which have been demonstrated in public by John and Aylwen Garden). For beginners and experienced dancers alike.

### Hungarian Dance (táncház) 9/11/19/99

Live Hungarian music from the Transylvanians with dances called by Garry Dawson and Attila Turcsanyi.

**When:** 8pm, Saturday 9 October

**Place:** Newtown Community Centre,  
1 Bedford St (cnr King St) Newtown,  
Sydney.

**Cost:** \$12 (conc \$8); Refreshments available, byo

**Info:** Contact 02 9569 3410 or 9787 7115.

### Afternoon Israeli Workshop (27/11/99)

Naomi Toth (from Canberra) presents this Israeli dance workshop, featuring among her dances some from Schmulik Gov-Ari's October, 1998, New Zealand tour.

Naomi was introduced to Israeli folk dance when she was eleven years old and living in Tauranga, NZ. She began teaching Israeli dances to the Israeli dance club there that same year. Currently she teaches at the Canberra Israeli Dance Group.

Her knowledge of and passion for Israeli Dance has been added to by such people as Tuvia Tischler, Avi Perez, Moshiko Halevy, Shlomo Maman and Schmulik Gov-Ari (from Israel), Sheffi Schapiro (Australia), and master teacher, Edy Greenblatt (USA). This experience she will share with you on:

**When:** 1pm – 4pm, Saturday, 27/11/1999

**Place:** Glenbrook Baptist Church Hall  
King St, Glenbrook (in the Blue Mountains)

**Cost:** \$10.

Those from other places (ie, other than the Blue Mts!) who would like to be billeted on the Friday or Saturday nights to taste Spring in the Mountains, please contact Celia on [celiaw@kings.edu.au](mailto:celiaw@kings.edu.au) or ph 02 4735 3639.

### FDA November Israeli Workshop (28/11/99)

with Naomi Toth (from Canberra) and Andrea Stern (from Sydney).

Andrea has danced from the age 3, is a frequent visitor to Israel, where she attends Dance Teachers' Workshops and Hugim (dance nights), and also regularly dances in Europe and USA on her travels. She is an active member of the Sydney Jewish community and has produced and broadcasted programs for the "Jewish Radio Program".

Dances presented for this workshop will be completely different from the previous day. Take this opportunity to increase your repertoire of Israeli dances and acquire more background knowledge of the Israeli culture.

**When:** Sunday, 28/11/1999

**Time:** 10 am – 12.30pm (easy – medium dances)  
1.30pm – 4pm (medium - advanced)

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

**Cost:** \$12, Half Day; \$20 Full day  
(concession for FDA members). Bring your lunch!

## INTERNATIONAL EVENTS

### Machol Pacifica 99, October, NZ

The Palmerston North Shalom Israeli Dance Group proudly presents **Shlomo Maman** at the 1999 Machol Pacifica Israeli Folk Dance Weekend (Friday evening, 22 to Monday noon 25 October), to be held at:

**Where:** Flock House Conference Centre  
Parewanui Rd, BULLS, NZ

Shlomo Maman is a creative and dynamic artist, whose dances are world-renowned – including 'Neve Midbar', which recently won him a place in the Karmiel Festival.

Cost for the tuition = \$130 (NZ). The accommodation at Flock House ranges from very moderate (\$11 per night) to executive (\$92 per night) and includes catering for vegetarians. More information can be obtained from

Wendy Browne, [w.browne@massey.ac.nz](mailto:w.browne@massey.ac.nz) or phone (NZ) 06 329 6723.

### Dance Workshop in Bulgaria – August, 2000

On the weekend of the 11 – 13 August, 2000, the Bulgarians are holding their traditional folk festival in Koprivstica. This festival, held every 5 years, is a genuine festival of authentic folklore with thousands of participants.

To coincide with the festival, Belco Stanev is holding a two-week dance seminar, from the 31 July – 14 August, 2000, culminating in the weekend of the festival.

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

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

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

Judging from Belco's previous seminars, this promises to be lots of fun. Great dancing, excellent teachers, excursions to places of interest, good accommodation and good food – all that you need for a great holiday.

If you would like to know more, call me, Chris Wild, on 02 9560 2910 (after 5pm)

## FOLK DANCE, CIFDA and ME.

My original plan had been to write a history of folk dance in Canberra, as many people who have come to folk dance recently seem unaware that there are two main groups, but our editor asked me to write it around my dance history, so you will have to cope with more of me than I had intended.

Canberra International Folk dance Association (CIFDA) was formed in mid 1976 by Sue Miller (Chris Wild's sister) but I was introduced to it in mid 1979. Some people still dancing who were members then are Reet Vallak, Paula Reid, Robert Frier, Shannon D'Arcy, Glenis West and Jim Battisson. Sue had been the only teacher in the beginning and meetings had been fortnightly.

I was introduced (to folk dancing) by an important person in this story – Jolie Mayer was an American dancer doing a post doctoral fellowship in the research group I was working with. She helped CIFDA move to a weekly meeting, taught many dances, raised the level of the performing group and ran a workshop. As for me, one night and I was besotted – you know the feeling – music on the brain, little steps done down the corridor, singing and writing “love letters” (ie, dance steps) on scraps of paper. Jolie was not in Canberra for long, but made a difference and many of the dances she taught are still firm favourites.

During the next two years, Yves Moreau was brought to Sydney by Margaret Walker, and I was there, my heart beating to a Bulgarian rhythm; near Canberra, the Macedonian community brought Pece Atanasovski to Queanbeyan, and as we had in our midst a wild Macedonian, we were introduced and he gave a short class to the few of us who could get there at lunchtime (and guess were I was). It was mid-summer in a tin shed, but there were no complaints. Pece told us about his seminars at Otesevo on the banks of a lake, with the mountains rising behind, and where, on a warm summer night, perhaps a full moon might arise from the mountainous horizon. Yes, in 1981, I just had to go. I was even more in love than on Night One. This was a wonderful 10 days of dance, picnics, cherries in newspaper cones, brought down by the growers every day, and dancing at night with the other holiday crowds on a patio between the restaurant and the lake.

Back home, I was teaching and performing. CIFDA was the first group to have residential weekend workshops with teachers who came mostly from Sydney. We had Gary and Stephen Karner, who had originally danced in Canberra then lived in New York and danced with George Tomov's highly regarded Macedonian performing group. They ran a weekend workshop at Ulladulla. Their friendship with George Tomov resulted in a visit from him a few years later and a wonderful weekend workshop. Later we also had two more excellent American dancers living and working here. Kathy and Bill Thompson also ran a residential workshop at Bowral in 1986. Their family was increased while they were here by a little Australian called Max.

Meantime, I had been to a dance seminar in Bulgaria in 1983 and again in 1986. That year I also met André

van de Plas at a Hungarian seminar. I knew of him, as he had been to Canberra while I was in Bulgaria in 1983. We became good friends, and, after I returned, he visited Australia again and continued to return annually.

A spin-off of this was the running of teacher training courses and the formation of Folk Dance Australia. Five members of CIFDA attended this first teacher training course and four graduated, including Christine and Jim Battisson and me. I had been fortunate enough to have been awarded a grant by the Australia Folk Trust.

Now we have reached the recent times of my rather incomplete history. CIFDA is still functioning, a little smaller than in its heyday, partly due to a second group having been formed by the Battissons and partly by a wider range of recreation available to people.

I went back to Bulgaria in '91 and '95; seven other CIFDA members have been to Bulgaria, three more than once, and, though I am no longer in that state of madness called “being in love”, I love folk dance dearly and, as long as my body holds up, I will be there. I have formed wonderful friendships here and in other countries, and many people, not named, have enriched my life and contributed to the folk dance world with their varied skills, humour and affection. There have been great workshops and teachers, and I hope anyone reading this will know this means them.



Margaret Porter (ACT)

### Visiting Canberra?



Join us at CIFDA\*

Hughes Community Centre  
Wisdom Street, Hughes

**Wednesday nights**  
7.30 - 10.30

For more information, feel free to call:  
Paula - (02) 6281 3987 or Audrey - (02) 6231 5896

\* Canberra International Folk Dancing Association

## TEACHERS' WORKSHOPS

- for Primary School teachers, 28 July, 1999.

André's workshop was enjoyable, helpful and inspirational to those twenty-two teachers attending. His 'keep it simple' approach gave valuable insight into practical teaching tips when dealing with six – ten year-olds. There should be quite a number of schools performing 'Yesh' and the two Pacific Islander dances during Education Week. – Wow, what a feeling!

A great workshop was had by all – including one with osteoarthritis! Make no bones about it!

We look forward to André's Olympic dance programme next year and we're all preparing now – stretching both mentally as we remember the dances and physically those leg muscles!

### "Ima Instep"



(aka: Fiona Clark) (NSW)

- for Pre School teachers, 29 July, 1999.

This was the second of André's workshops for teachers of children and held in the spacious Wollongong Town Hall. As 5 o'clock came and went, the hall filled up with over thirty chatting teachers, eagerly snatching some late afternoon tea before joining in the circle. I noticed immediately the large number of sensibly-shod feet (in contrast to the workshop the night before!). These women expected to dance (perhaps they had read their notices!) They had good rhythm and, once André put them all at their ease (which he is very good at), they all seemed to enjoy themselves.

André started by teaching some circle dances with simple words, steps and actions, such as 'Little Clown' and 'The Sea and Winter'. 'Box of Knick Knacks' lets a child choose his/her own object (real or imagined) out of a box, such as a sewing or tool box, which the child then represents with an appropriate movement; the 'Zoo' uses a similar idea. Dances came from a variety of cultures – 'Satu Dua' from Indonesia, 'Mirrors', from China, which is done with partners, one mirroring the other's movements to slow, gentle music. (At this point, the writer took time out to wash cups, so she remembers the music only – or perhaps the problem was a superfluity of workshops).

During the supper break, there was a brisk trade in book/cassette sets and André took the chance for a quick brush-up of a song or two with his trusty offsider before continuing with the second half of the programme.

Over the clatter of dishes, I heard the bright, catchy music of 'Pinon Pinon' from Spain and 'Gira Giro Tondo' from Italy. 'Little Train' is a dance which involves all the children as the engine, carriage passengers or the conductor.

Judging by the number of book/cassettes sets bought, the workshop was a great success – a lot of little children will now be learning André's dances!

### "Offsider to the Offsider"



(aka: Debbie Hotchkis) (NSW)

## Macedonian Dance Reviews

*From the lone Queenslander in Macedonia for a Day!*

It would seem almost impossible to even think of travelling from Brisbane to Sydney for a one-day workshop in Macedonian dancing, except for the totally dedicated, insane or quixotic. Having qualified on all counts, with the aid of FlyBuys and a free flight, I made it! Not to mention the kind hospitality of Chris Green in Auburn, and having braved a one and a half hour journey by cab from the airport with a cab driver who got lost (doesn't ANYONE know where Auburn is??)

Despite this small setback, we arrived keen and ready on Sunday morning for action. It was a fantastic day, with our guest teacher, Koce, an absolute delight to watch and listen to. Some of the dances I found challenging, and the timing quite difficult, but I enjoyed learning the steps and the style for each dance. We learnt a total of 10 dances (I use the term "learnt" very loosely), which was quite a programme for one day. I look forward to receiving the video and revising some of them again ... in my lounge room on a fast-balding piece of carpet in front of the TV. I can recommend this as a ploy if one wants the house to oneself ... even the dog leaves in disgust! It was a great day, even if the brain and the feet were disconnecting somewhere about the knees by about the seventh dance – and I was only doing the women's steps!

Many thanks to Jo, who arranged everything, and to everyone else who worked to make it such a good day ... it was a lovely hall to dance in as well.

I'm not sure how long the FlyBuys will hold up, but I guess there is always hitching a lift if all else fails. Some people will overcome all sorts of difficulties in order to folkdance!

I'll leave you with a thought. There is a poem which some of you may know, which starts off: "When I am an old woman, I shall wear purple ..." Maybe someone could write another version starting, "When I am an old woman, I shall put on my dancing shoes ..." Any ideas from the poets out there to finish it?

See you around next time the Lone Queenslander makes it to the Big City.



Sue Wright (QLD)

### *Macedonian Dreaming*

Are Macedonian dances the best ever invented?

I have answered, "Yes", to this question for thirty years, ever since I was first introduced to the joys of folk dancing, especially Macedonian folk dancing.

After last week's Macedonian workshop with Koce Stojcevski, perhaps forty more dancers will agree with me.

What a privilege and a pleasure it was to learn such beautiful dances from Koce, an excellent dancer and teacher. Koce is very proud of his Macedonian culture and this is obvious in his dancing. It was a rare opportunity (in Sydney, at least,) to see the grace, pride, strength and beauty of Macedonian dances when performed by such an accomplished dancer. I particularly like that fact that Koce teaches the dance as originally

done, not a choreography. After all, these dances stand well on their own. We worked hard to learn ten dances in the day – but it was worth every aching muscle.

The workshop was held in a venue which was excellent. Thanks to the Uni of Western Sydney for allowing us to use the hall, and special thanks to Liz and David Hull for organising it. Heaps of applause goes to Jo Wall for the plan for and organisation of the workshop on behalf of FDA.

I can't wait until Koce comes back for another workshop!



**Chris Wild (NSW)**

*Our Magical Macedonian Morning (and Afternoon)*

Sunday, 5 September, at Rydalmere in Sydney, was definitely the place to be if you wanted to see old friends, have fun and be taught by a wonderful dancer and teacher, Koce Stojcevski from Macedonia. In all, 41 people passed through the doors on their way to a very energetic day.

Although I tried to scratch down the first few steps of the dances we learned in the hope that I could then remember the rest, it didn't work. For what it's worth, here are the dances and notes(?). Morning session dances were:

**CRNOGORKA:** Start RF & 5 walks CCW, face centre and lift L leg. 2 walks (L,R) CW, face centre and 1,2,3. Hop and turn, hop and turn, 123. ....

**NEVESTINSKO:** Wedding dance, danced to the music "Demirhisarsko". Moving CCW, step R, lift L, repeat x 2, 123. ....

**PAJDUSKO:** 5/16. CCW, 4 lift steps, starting R; grapevine back (R in front); cross back, lift, lift, cross back. .... 4 parts: basic, with turning, with claps and all together.

**PEMBE:** Centre, RF cross back lift bounce bounce x 4. Moving CCW step L touch R x 4.....

**KUCANO:** 12/16!!!! Impossible for me to remember except that I got hopelessly lost.

Afternoon session (with my fading mental faculties):

**BAJRACE:** I remember it started with L foot and Pt 3 had a bloop-bloop step!

**POVRATENO:** No notes and I remember nothing.

**LISOLAJ:** This one had a hop 2,3 in it somewhere.

**BEROVKA:** CCW - RF 6 walks & 123; ...whatever!

**RATEVKA:** I think he said this was just one step - the whole dance would take far too long to teach. I was too tired by this time to even lift my pen. (Dear Kay, your job as official notes writer for André is safe).

Never having had much experience with Macedonian dancing, I thoroughly enjoyed Koce's teaching and dancing style but as far as my abilities went, I found a whole day a trifle overwhelming. All I can say is, "Viva La Video"!!!



**Lesley Rose (ACT)**



**"Did I really say that?" Segment 2**

"The police are not here to create disorder. They're here to preserve disorder." (*Former Chicago mayor, Daley, during the 1968 Democratic Party convention*)

*Interviewer:* "What are your thoughts on the death of the King of Jordan?" *Mariah Carey:* "It is a very bad day for basketball".

"I haven't committed a crime. What I did was fail to comply with the law". *David Dinkins, New York City Mayor, answering accusations that he failed to pay his taxes.*

"Smoking kills. If you're killed, you've lost a very important part of your life." *Brooke Shields, during an interview to become spokesperson for an anti-smoking campaign*

"The Internet is a great way to get on the Net." *Bob Dole, Republican presidential candidate.*

"Things are more like they are now than they ever were before." *Former US president, Dwight D. Eisenhower.*

"Traditionally, most of Australia's imports come from overseas". *Former Australian cabinet minister, Keppel Enderbery.*

**The Joys of Aging -**

**some comforting thoughts?**

I started out with nothing – and I still have most of it. I finally get my head together and my body falls apart! When did my wild oats turn out to be prunes and All Bran?

It's easier to get older than wiser.

Nostalgia isn't what it used to be.

It was all so different before everything changed.

If all is not yet lost, where the hell is it?

It's not the pace of life that bothers me, it's the sudden stop at the end.

It's hard to make a comeback when you've never been anywhere.

If we were meant to touch our toes, they would have been put on our knees.

Health is merely the slowest rate at which you can die.

It's not difficult to meet expenses – they're everywhere.

Funny! I don't remember being absentminded.

**Axioms for the Internet Age**

Home is where you hang your @

The e-mail of the species is more deadly than the mail.

You can't teach a new mouse old clicks.

C:\ is the root of all directories.

Don't byte off more than you can view.

Fax is stranger than fiction.

Work like you don't need money, Love like you'll never be hurt, And dance like no one's watching.

## US and THEM

### “WE”

All good people agree,  
And all good people say,  
All nice people like US are WE,  
And everyone else is THEY.  
But if you cross over the sea,  
Instead of over the way,  
You may end by looking at WE  
As only a sort of THEY!

*Rudyard Kipling.*

Folkdancing is not only a way to meet friends, enjoy good company, keep you fit and satisfy your passion for music and movement – it can also give you insights into other cultures and increase your understanding and acceptance of all..

The lack of understanding of cultural differences can lead to embarrassment, confusion, or worse. Take, for example, the old Anglo-Celtic adage that to ruffle the hair of a redhead will bring luck. However, to ruffle the hair of a Thai Buddhist is likely to bring anything but luck – Buddhists believe that the head is the resting place of the soul, and to ruffle even the hair of a child, is considered offensive.

There is a story (reported by Mary Anne Reid, in “Lingo” magazine, Dec, 1993) of a western pharmaceutical company marketing painkillers to Saudi Arabia. The packaging of the painkillers showed, from left to right, a picture of a man with his face screwed up in pain, a picture of him taking the painkillers, and then a picture of him smiling. Unfortunately, the manufacturers were not aware that Arabs read from right to left, and the diagrams on the packet therefore suggested that taking the pills was a guaranteed way to feel lousy. Obviously, someone hadn’t done their intercultural homework.

Culture is the way a group of people make certain assumptions and adopt certain specified behaviours to cope with living in the group. These assumptions and behaviours are passed on down to the next generation, and programmed into each person over the years through the normal socialisation process. Often the individual is unaware of the cultural influence on him or her, and that the same thing may mean something completely different in another culture.

When people of different origins meet, unless they are sensitive to differences in their respective cultures, they are liable to be offended. This is so even where the same language is spoken: the English are likely to find Americans to be brash, forward, and therefore, rude; the Americans find the English to be cool, stand-offish and therefore, rude.

Facial expressions and gestures can also have specific meaning in a culture. Not only is it insulting to touch someone’s head in Thailand, it is also considered the height of rudeness to sit with the soles of one’s feet pointed towards the other person. The Australian thumbs-up sign is considered a rude gesture in parts of Greece (though not as rude or suggestive as the American “OK” signal of forming a circle with thumb and forefinger). An Australian hitch-hiker is liable to fare very poorly in such a place.

In some Mediterranean countries, people known for their ‘loudness’ and ‘tendency to use their hands’ find that friends and relatives returning from Australia have become cool and uncommunicative. (They also wonder at their odd desire to cook food outdoors and sit on the ground to eat it ‘like gypsies’). At the other end of the scale, westerners, including Australians, are seen by Vietnamese, to be very superficial because they talk and smile so much, instead of reserving such behaviour for relatives and close friends.

Smiling can be misinterpreted. If someone smiles at strangers in Japan, they would be viewed as either a sexual maniac or, at least, very impolite. The Japanese have been seen to be insensitive – when they giggle or smile during real life tales of tragedy and human suffering; what the westerner is likely to miss is that the smile serves to cover true sorrow in a culture where the show of open emotion is avoided. An Arab businessman, dealing with westerners for the first time, left the room several times during the meeting to go to the bathroom to check his clothing – he assumed they were smiling in amusement at an error in his dressing.

Australia is home to people from an increasingly wide range of cultures. Given even a small amount of encouragement, people from these cultures happily share their ‘assumptions and behaviours’. For example, in the last 12 months, FDA members have benefited from Koce Stojcevski (of Macedonian background), Rekha Shukla (Punjabi Rajistani), Alla Darbinian (Armenian), Yussef Nidai (Turkish) and Djordje Nikolic (Serbian) among others. Not only have we learnt the dances, we have also absorbed something of the language, history, customs and experiences from each teacher.

Our interaction with such an array of different cultures in Australia is likely, eventually, to change the way we see both the world and ourselves. As Hugh McKay (in *Reinventing Australia*) has suggested, ‘maybe we will all be New Australians’.

*This article includes excerpts from “Communicating Across Cultures”, Alan Hodge, 1986, and “Not waving... Communicating”, Noel Osualdini, TaxScene, March, 1994.*



### International “Sign” Language

*In a Bucharest hotel foyer:*

“The lift is being fixed for the next day. During that time we regret that you will be unbearable.”

*Paris Elevator:*

“Please leave your values at the front desk.”

*Hotel in Athens:*

“Visitors are expected to complain between the hours of 9 am and 11 am daily.”

*Swiss Restaurant:*

“Our wines leave you nothing to hope for.”

## WHAT'S ON WHERE

### International Folk Dancing

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

- Monday** 7.30 - 9pm. Advanced Classes, \$7  
Corroboree Park Hall, Paterson St, Ainslie.  
Enquiries Folk Dance Canberra (02) 6241 3563.
- Tuesday** 10 - 11.30 am. Corroboree Park Hall,  
Paterson Street, Ainslie.  
3.30 - 5pm. Children's classes, Corroboree Park  
Hall, Paterson Street, Ainslie. Enquiries Folk Dance  
Canberra (02) 6241 3563.
- Wednesday** 1 - 2.30pm. Corroboree Park Hall,  
Paterson Street, Ainslie.  
Enquiries Folk Dance Canberra (02) 6241 3563.
- Wednesday** 7.30pm - 8.15 Ongoing beginners;  
8.15 - 10.30pm, Easy to Intermediate, CIFDA  
(Canberra International Folk Dancing Association)  
Hughes Community Centre, cost \$6 (includes  
supper). Contact (02) 6231 5896 or (02) 6281 3987.
- Thursday** 7.30 - 9.30pm. Beginners' classes,  
Corroboree Park (small hall) and Intermediate  
classes, Corroboree Park (large hall), Paterson St.  
Ainslie.  
Enquiries Folk Dance Canberra (02) 6241 3563.
- 7.30 - 9.00, Israeli Folk Dancing, New  
Creation Ministries Hall, Dixon Drive, Holder.  
Contact Verna, (02) 6288 2476
- Sunday** 2.30 - 4.30, Country Dancing with John  
Garden, Yarralumla Uniting Church Hall, Denman  
St, Yarralumla. Contact John or Aylwen (02) 6281  
1098.
- 3.30 (beginners), 4.30 - 6.30 (dancing),  
Israeli Folk Dancing, Forrest. Contact Naomi on  
(02) 6258 9254 or email: [petina@dynamite.com.au](mailto:petina@dynamite.com.au)
- 5pm, Scandinavian Folk Dance Group,  
Weston Scout Hall.. New members very welcome.  
Contact Brad Sherman (02) 6288 3050 ah, or email:  
[brad.sherman@cbr.clw.csiro.au](mailto:brad.sherman@cbr.clw.csiro.au)

#### NEW SOUTH WALES (Sydney)

- Monday** 10 - 12 noon. During school term.  
Earwood Senior Citizens Centre,  
362 Homer St. Earwood. Contact Gwynne (02)  
9558 4753.
- 7.30pm. Bush dancing workshops for beginners  
(Bush Music Club) Pennant Hills Community Centre  
(downstairs, opp railway station); Contact Linda  
Nilson (02) 9674 1184 (ah)
- Monday, Tuesday and Wednesday**  
After school classes in International Folk Dance for  
children 6 - 18 years. Collaroy Plateau Youth &  
Community Club. Cost \$28.00 per school term.  
Contact Carol Maddocks (02) 9905 1563.
- Tuesday, Wednesday and Thursday** Sutherland  
Shire Folk Dance Group.  
Contact Kaye Laurendet (02) 9528 4813.

- 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.
- Thursday** 7.30 - 10pm North Parramatta. Contact  
Chris Green (02) 9749 1968
- Friday** 8 - 11pm. Sedenka International Folkdance  
Group, Rozelle Neighbourhood Centre, 665A  
Darling St, Rozelle. Contact Chris (02) 9560 2910.
- 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. Beginners at Uniting  
Church Hall, Katoomba. Contact Bronwyn on (02)  
4757 2441.
- 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.

#### (Cooma)

- Thursday** 6 - 7.30pm, Uniting Church Hall, Soho  
St. Beginners & upwards.  
Contact Fran (02) 6452 4225 (w) (02) 6453 3282 (l)

#### (Taree)

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

#### NORTHERN TERRITORY (Darwin)

- Tuesday** 7 - 9pm. International Dance (mainly  
European and Israeli) - Beginners to advanced; \$4.  
9 - 9.30pm. Advanced Israeli Dance. The  
Dance Co-op, Leanyer Primary School (GP Room)  
Leanyer. Contacts: Anna (08) 89816400 or Sue  
(08) 8985 1827 a.h.

#### QUEENSLAND (Brisbane)

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

**(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

9.30 - 11.30 am, St Mary's Hall, William St, Tewantin, \$5

**Thursday** 9.30 - 11.30 am., Lutheran Hall, Sydney St. Nambour, \$4.

**Friday** 9.00 - 12 noon, Noosa Bicentennial Hall Annexe, Bicentennial Drive, Noosa, \$5.

For Nambour contact Jean (07) 5441 2315 or Lorraine (07) 5445 1740; for Noosa and Tewantin contact Danni (07) 5442 8821.

The Queensland Folkloric Dance Association (QFDA) is a central organisation for recreational and ethnic folk dance. Write to PO Box 3011, Yeronga, QLD 4104 or phone/fax (07) 3848 7706.

**SOUTH AUSTRALIA**

**Monday** 7 - 10pm, Adelaide Traditional Dancers, RSL Hall, Woods St, Norwood Oval, Norwood. Teaching for beginners from 7 - 8pm, cost \$2. Contact Rae 08 8356 2172

**Thursday** International: 1<sup>st</sup>, 3<sup>rd</sup> (& 5<sup>th</sup>) Thursday of the month, Broadview Baptist Hall, cnr Collingrove & Howard Sts, Broadview. Contact: (08) 8356 2172

**TASMANIA (Hobart)**

**Thursday** 8pm, \$3, Hobart Multicultural Dance Group, St Peter's Hall, cnr Lord & Grosvenor Sts, Sandy Bay, contact (03) 6223 5241, (03) 6227 8471 or email Peter: [Peter.Sands@ffp.csiro.au](mailto:Peter.Sands@ffp.csiro.au)

**VICTORIA (Melbourne)**

**Monday** 1.45pm. International Dancing, University of the Third Age, Rob Roy Rd, Chadstone. Contact Margaret (03) 9530 4372 or Audrey (03) 9898 3567.

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

8.00pm, every 1<sup>st</sup> and 3<sup>rd</sup> Tuesday, International Dance Workshop, St. Michael's Church Hall, Cnr MacPherson & McIlwraith Sts. N. Carlton. Beginners start at 7.30; ongoing class 8.30pm. Contact Audrey (03) 9898 3567.

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

**Thursday** 7.45 - 9pm during school term. Adult classes. Thomas St, Hampton. Wide range of dance styles taught & danced in small friendly class. Contact Kim Dunphy (03) 9555 4813.

7.30 - 10pm. 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, 256 Flinders St. Contact Liliana (03) 9652 0668 or Audrey (03) 9898 3567.

7.30 - 10.30pm 2nd, 4th & 5th of each month.

Eltham International Dancing, St Margaret's Church Hall, Putt St. Eltham. \$4 or \$20 for 8 week term.

Contact Ina Bertrand (03) 9439 9991.

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

**WESTERN AUSTRALIA (Perth)**

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

Contact John Whaite (08) 9444 4736 or Martin (08) 9445 2072.

**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.

**THE WEB: Our Vital Statistics**

Our Website is proving to be very popular. For instance, (up until 10/8/99) we have had an impressive number of visitors:

Index (main page)	2,659
Auslinks	152 (since April, 99)
Footnotes, Aug 98	56
Footnotes, Oct 98	227 (Ashley advertised this issue in two newsgroups and a mailing list)
Footnotes, Dec 98	77
Footnotes, Feb 99	85
Footnotes, Apr 99	81
Footnotes, Jun 99	54

**Life's Truisms**

If at first you don't succeed, destroy all evidence that you tried.

Hard work pays off in the future. Laziness pays off now.

Experience is something you don't get until just after you needed it.

A conclusion is the place where you got tired of thinking.

## DATES FOR YOUR DIARY

- 1 Oct 1999 4 days, **Victor Harbor Folk Festival, SA**, at Victor Harbor Oval, folk music and dance with local, overseas and interstate performers, contact Keith Preston, Folk Federation of SA Inc. (08) 8340 1069, Fax: (08) 8346 8506, Email: [folk-sa@auslink.net](mailto:folk-sa@auslink.net)
- 1 Oct 1999 4 days, annual multicultural festival, **Global Carnival, Bellingen, NSW**.
- 1 Oct 1999 4 days, **Holbrook Spring Festival of Traditional Folk Dance NSW**, (on the Hume Highway, 1 hour north of Albury), 2-3 dance streams, workshops for beginners and advanced, Street Festival and Stalls, contact Colin Moore-Towns, 11-13 Yann St, Preston Vie 3072, (03) 9480 5776.
- 1 Oct 1999 18 days, **Torimba & Festival of the Forest, Ravenshoe QLD**, procession, festival ball, woodwork exhibition in Festival Hall. Contact 07 4097 6407.
- 2 Oct 1999 **Holbrook Dance Festival, Holbrook, NSW**. Contact Colin Moore-Towns 03 9480 5776, Jim Bradman 02 96981610, Lance Green 02 6288 1913.
- 8 Oct 1999 **Contra Dance**, with Gary King and Contraband, 8pm, Westgarth Primary School, Clarke St, Northcote (VIC), \$5. Contact 03 9481 3386.
- 8 Oct 1999 2 days, **The Cursed Toongabbie Folk Festival, Sydney West**. Contact Alan 02 9636 2216, Sonia 02 9621 2394; email: [alan.foster@tpgi.com.au](mailto:alan.foster@tpgi.com.au)
- 9 Oct 1999 **Hungarian Dance**, led by Gary Dawson and Attila Turcsanyi with music from the Transylvanians. Newtown Community centre, 1 Bedford St (cnr King St), Newtown, Sydney. Contact 02 9569 3410.
- 9 Oct 1999 **Ripe! '99 Harvest Festival, Innisfail, QLD**, parade, multicultural dance & music, food, fireworks, etc, Contact 07 4061 2626, email: [jcult@znet.net.au](mailto:jcult@znet.net.au)
- 16 Oct 1999 **Spring Fling**, Multicultural Arts festival, music, dance, food, Errol St, North Melbourne. Contact: Jane Karslake, 03 9328 1126; email: [nawmnc@websurf.net.au](mailto:nawmnc@websurf.net.au)
- 22 Oct 1999 3 days, **Melbourne Octoberfest**, Royal Melbourne Showgrounds, German, Austrian, Swiss, Bavarian-style, continuous entertainment, Contact 03 9428 5283 or 03 9429 2150.
- 22 Oct 1999 Weekend, '99 **Machol Pacifica Israeli Folk Dance Weekend, Palmerston North, NZ**, with Shlomo Maman; contact W. Brown, phone (NZ) 06 329 6723.
- 25 Oct 1999 One week, **Africa Week Festival, SA**, St Peters Youth Centre, Adelaide, dance, story telling, history. Contact David Malinda, African Community Org'n, 08 8303 9350, email: [malinda.david@pi.sa.gov.au](mailto:malinda.david@pi.sa.gov.au)
- 29 Oct 1999 3 days, **Beltaine Folk & Myth Festival, NSW**, Wilberforce, near Windsor, celebration of the ancient Celtic fire festival. Contact Danielle 02 4577 6017 or Lydia 02 4572 6128.
- 29 Oct 1999 3 days, **Octoberfest, ACT** Exhibition Park, Budawang Building, Flemington Rd, Mitchell. Traditional German music, dance, food & beer!. Contact 02 6295 9853.
- 30 Oct 1999 Last one of the millenium: **Granville Contra Dance**, in aid of the Flying Doctor Service; Pastrami on Ryebucks playing. Granville Town Hall, Carlton St, Granville (Sydney), 8pm to midnight. Good supper included. Contact John 02 9623 7551 or Leila (02) 9896 8992.
- 31 Oct 1999 **Bundaberg Multicultural Food & Wine Festival (Qld)**– food, beverages, performances, music from more than 20 nationalities. Contact 0417 636 164.
- 31 Oct 1999 **Dozynki Polish Festival, SA**, Rymill Park, Adelaide, singing, dancing, European cuisine,. Contact George Dudzinski 08 8261 3933, email: [polcul@ezinet.ccom.au](mailto:polcul@ezinet.ccom.au)
- 19 Nov 1999 3 days, **Matsuri Festival, Darling Harbour, NSW**, celebrating the traditions and customs of the Japanese culture. Contact: 02 9386 9494.
- 26 Nov 1999 3 days, **Mango Festival, Broome, WA**, celebrating the harvest, with multicultural Mardi Gras, mango tasting, and the "Great Chefs of Broome Mango Cook-Off".
- 27 Nov 1999 Afternoon, 1 – 4pm, **Israeli Dance Workshop**, with Naomi Toth, Glenbrook Baptist Church Hall, King St, Glenbrook (in the Blue Mountains), \$10. Contact Celia on phone 02 4735 3639 or email [celiaw@kings.edu.au](mailto:celiaw@kings.edu.au)
- 28 Nov 1999 **FDA Israeli Folk Dance Workshop**, with Naomi Toth, Session One: 10am – 12.30 (easy), Session Two: 1.30pm – 4pm (medium – advanced), at the Edge, cnr Bray & King Sts, Newtown South (near St Peters Station), Sydney.
- 27 Dec 1999 6 days, **Woodford Folk Festival, QLD**, Contact 07 5496 1066, email: [woodford@mail.cth.com.au](mailto:woodford@mail.cth.com.au)
- 30 Dec 1999 3 days, **Gulgong Folk Festival, NSW**, workshops, poets breakfasts, music, dancing, kids activities, etc, Contact: Noel or Virginia 02 6374 1734 (ah) or email: [ncompton@lisp.com.au](mailto:ncompton@lisp.com.au)
- 31 Dec 1999 **End of Millennium Dance**, St John's Church Hall, Reid, ACT, 8pm, family event for Monaro Folk Music Society, Contact: Lance 02 6242 0264 (h), email: [lcourt@pcug.org.au](mailto:lcourt@pcug.org.au) or Bruce 02 6275 4263 (w)
- 3 Feb 2000 3 weeks, **Rio Carnival – Brazil Tour**, with Tanya and Tarcisio, visiting Buenos Aries, Salvador, Rio, northeast Brazil and the Amazon. Contact Tanya 07 3844 1824 or email: [riorhyth@hotmailkey.net.au](mailto:riorhyth@hotmailkey.net.au)