

Footnotes

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Bi-monthly magazine of Folk Dance Australia Inc

Folk Dance Australia Inc.



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Folk Dance Australia

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OBJECTIVES:

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

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FROM THE PRESIDENT

Now that Spring is upon us, let's put spring into our step and hunt out dances, like "Le Printemps", which spring to mind, the video of which can be found at <http://folkdancemusic.net/videos.htm> along with a whole lot of other folk dances. Now is the time to plant and sow seed.

Having had a holiday, all you folk dance teachers out there in the field can start to dig out some spring time dances. Lots of motivation abounds, for example Canberra's Floriade <http://www.floriadeaustralia.com/> and a CoastFest <http://www.coastfest.org.au/>

So now here is a list of things to do ...

- S**pring clean the dance floor
- P**rovide seeds for new growth – new dances introduced
- R**evise old spring-themed dances
- I**n various rhythms of course!
- N**urture new dancers
- G**ather together with other groups and blossom.

What can you do – now that I've sprung this on you?

Well use it as a springboard to further your enjoyment of dance.

Keeping In Step



Fiona Clark, President

FDA NEWS

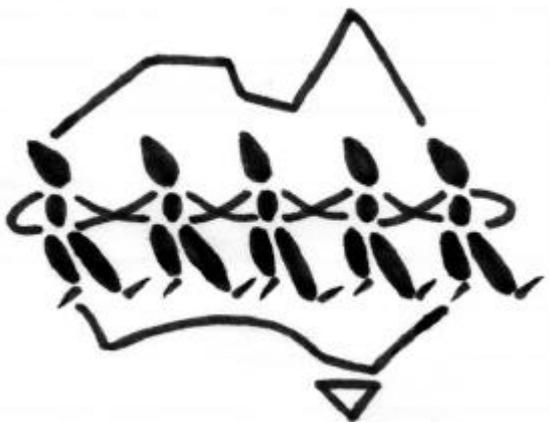
"NEW LOGO FOR FDA" COMPETITION

Thank you to those members who responded with their selections for the new logo (and if you haven't replied as yet, it's not too late). We have had a late entry, so no decision has been reached as yet.

Many favourable comments were received about the wonderful contributions of the Isaksen family – our special thanks to them.

Please also consider the following entry:

Design 15



Marilyn Charlton

NEW FDA DOMAIN NAME CONFIRMED

FDA has successfully registered our new internet website with PlanetDomain at www.folkdanceaustralia.org.au.

However, at this moment, the website is UNDER CONSTRUCTION, so, perhaps, leave it for 3 – 4 weeks before you visit.

GET YOUR NEVOFOON ORDER IN

Anyone wishing to order CDs, books, etc, from NEVOFOON, please send your order to Kaye Laurendet, 127 Woronora Cres, COMO WEST NSW 2226, okaye@optusnet.com.au by Saturday, 15th October, 2005.

FDA MEMBERSHIP RENEWALS

To join or renew your membership, you can:

1. Pay by internet: Transfer AUS\$20 to St George Bank, BSB: 112879, A/C No 053 969 771 (if renewing, please include your Membership No. in the description)
2. Cut off the Renewal Slip at the bottom of page 16 and send it, together with your \$20 cheque or postal note (made out to **Folk Dance Australia Inc**), to the Membership Secretary, Deborah Hotchkis, 4 Old Station Rd, HELENSBURGH 2508.

OVERSEAS MEMBERS. Please make your payments in AUS\$20 equivalent.

FDA CONTACTS

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FDA Website: Currently under construction!!!

Those who believe that where there's smoke there is fire haven't tried cooking on a camping trip. W.G.P.

A PALESTINIAN WEDDING



This embroidered piece, 'Palestinian Wedding', depicts a typical Palestinian country wedding with its rituals, the dabkeh, the bride on a horse, and the traditional "mansaf".

The first scene to the farthest right shows a boy and a group of men doing *al-zaffeh*. Here, friends and family of the bride and groom clap and chant various phrases which praise the bride and groom and their qualities, talk directly to the groom telling him how lucky he is to be wedding 'this' bride and talk directly to the bride telling her how happy she will be with this groom. It is a chant because the men repeat the few phrases in their song over and over. At some point, those participating in *al-zaffeh* sing in two groups where one group sings a phrase and the other answers by repeating the phrase or starts a new phrase. The writings under the scene are those of the words chanted.

The first stanza of the chant "*Areesna zein el-shabab, zein el-shabab areesna.*", translates as "Our bridegroom is the best of youth, the best of youth is our bridegroom". The second stanza of the chant "*Areesna Antar Abs, Antar Abs Areesna*" translates as "Our bridegroom is Antar Abs, Antar Abs is our bridegroom." "*Antar Abs*" is the tribal hero of Arab folklore love story, who falls madly in love with his maiden, Leila, and saves her from the brink of disaster when she is kidnapped from her desert tent palace by a raiding enemy party. The third stanza of the chant translates as "The sun which is in the sky, know that we have a bridegroom on our earth today". The 4th translates as "Our bridegroom is the sun of the dawn, he asked the bride's hand and wasn't shy."



The traditional Zaffeh

The second scene in "Palestinian Wedding" is that of the *mansaf*, which is the food traditionally served during all large gatherings in Palestine, especially weddings. The *mansaf* consists of steamed rice over large paper-thin circular 'shraak' bread served in large (36" diameter) deep wooden plates topped with chunks of roasted lamb, or a whole quarter of a lamb (or goat in certain areas), moistened with cooked goat yogurt. The plates are placed on white sheets spread on the ground with the guests seated on the ground in groups of four to eight, each group sitting in a circle around a plate. Guests eat with one hand only, their right hand, scooping the rice and the meat directly with their hand and shaping the rice into a golf ball, but only from the section directly in front of them. Guests who are more fortunate to have more food in the section directly in front of them, or have easier access to the lamb, usually cut and throw pieces of lamb in front of the other guests. This arrangement and ingredients of Palestinian *mansaf* are fairly typical in most Arab countries.



The Traditional Mansaf

The third scene in "Palestinian Wedding" depicts the coming of the bride on a horse. Palestinian country weddings are normally segregated by sex. Men usually gather in one group with the bridegroom, and women gather separately in another section. Women sing their own songs in which they mainly praise the bride for wanting to take care of her bridegroom and her future family. They 'ululate', making a sharp loud but pleasant sound, then immediately utter the praise, and best wishes, for the bride and her family and the groom and his family. Most of the wedding ceremonies keep the

bride away from the groom until she, toward the end of the ceremony, enters the ceremony on a horse, seated sideways and dressed in full traditional Palestinian clothes with the head dress, *al-suffeh*, lined with gold coins all around her head. At this time, the ululations, *zaghareet**, intensify and increase in frequency, an indication (or as if to announce) that the bride has arrived.



The coming of the bride on a horse

The last scene in "Palestinian Wedding" is that of the *dabkeh*, the typical Arab folk dance. The *dabkeh* is practiced in most Arab countries with some variations from one country to another.



The dabkeh Arab folk dance

**Zaghareet*: *Al-sahje* and *al-dabkeh* are two forms of expressing joy at a wedding. Another form which is practiced by women is "*Zaghareet*" which means "ululations", the cries of joy that Arab women make during weddings and other happy occasions. *Zaghroutah*, the singular of *Zaghareet*, is a sharp and crisp sound, which expresses loudly (very loudly) a happy wish for an individual or groups. In addition, each region in Palestine has its own *zaghroutah*.

Article downloaded from website:
<http://www.palestinegate.net>



Stemmed Rosettes

FDA SEPT WORKSHOP REVIEW

A PEEK INTO PALESTINE

If you were asked to write two lines about your impressions of Palestinians, what would you write? This question was the first in a short questionnaire put to us by Reeda Kassis, a vibrant, passionate woman who has lived in Australia for the last 25 years or so. The questions served to highlight the gaps in my general knowledge (I managed one right answer) of Palestine and its people and following a talk by Reeda, I also had to reconsider some pre-conceived notions.

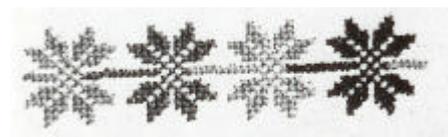
The women have a very rich history of embroidered fashions which surprised me (flowing white robes everywhere was my mental image) but in the slide show and in the articles brought to the workshop, there was an array of beautifully worked cushions and table mats, not to mention the striking dress worn by Reeda which she herself had embroidered years ago. A younger Reeda on a cat-walk, wearing the dress, featured in one of the slides – beautiful! The designs traditionally come from nature, with red being a very dominant colour but the more modern designs can now feature Arabic script spelling out the word "Palestine". This is one of the ways their patriotism is kept alive while much of their culture is being suppressed.

When we finally got to dance it was most enjoyable, with Ahmed (didn't catch his last name) demonstrating what is done by everyone in the villages and at any social function today: basically a debka style, close together with fingers linked at sides and beginning with simple steps. Of course, the leader can show off his skills with more difficult footwork but this is not restricted just to men – women can also do what the men do, except for very strong stomping, masculine steps when the women dance in front of the man with 'belly-dance' movements. The music was incredibly infectious to which the whole body responds, to me strongly Arabic in flavour. Ahmed is an excellent dancer and although being very tired from dancing till the early morning hours, he did manage to show us some of the more difficult steps, even breaking them down to basics (at Maureen's instigation) so that we could master them but, less than 1 week later, I thank the stars for the invention of video!!!

Dancing, as we know, is a joyous pastime and is no less so in Palestinian culture. The smiles on the faces of everyone in the room, especially Reeda and Ahmed said it all. I wonder when the world will see sense and we can all dance to the same tune? Thanks, Sandra, for organising this very pleasurable event.



Lesley Rose (ACT)



"Tree of Eight"



"Eight-pointed Star"

BULLETIN BOARD

- for upcoming events

FDA TURKISH WORKSHOP, OCTOBER 23

Sydney-based Yusuf Nidai will again share some of his extensive knowledge and love of Turkish dancing with us.

Date: Sunday 23 October, 2005
Time: 10am – 3pm
Place: Newtown Neighbourhood Centre
King St, Newtown
(opp Newtown Station), Sydney
Cost: \$12 per session; \$20 full day
(\$10, or \$18 for FDA members)

BYO lunch - morning and afternoon teas are provided.

For more details, contact Sandra Bassetti, 02 6552 5142, or Kaye Laurendet, 02 9528 4813, email: okaye@optusnet.com.au.

28 - 30 OCTOBER: DANCE WEEKEND at FITZROY FALLS CONFERENCE CENTRE

A weekend of EASY dances – suitable for beginners, older people or anyone who would like some new dances to teach their classes!

Organised by “Dance Deli” (Kaye Laurendet and Margaret Connor), this weekend has been the annual ‘get-together’ for dancers from the Bowral, Earlwood & Sutherland Shire groups – and is now open to other dancers who want a weekend away!!

The Weekend includes a Friday social dance, dance sessions on Saturday and Sunday mornings, party night on Saturday and free-time on Saturday afternoon to sight-see, learn a couple of harder dances or just have a rest!

Enquiries to Margaret on 02 4861 2294, or Kaye 02 95284813, email: okaye@optusnet.com.au

3 & 4 DECEMBER, 2005 ARMENIAN SYDNEY DANCE COMPANY'S ANNUAL CONCERT

Tickets for the Armenian Sydney Dance Company's annual concert are now available. The concert will be held over two nights and all dancers will be performing on both nights.

Here are the details:

Dates & Times:
Saturday 3rd December, 2005, 7pm
Sunday 4th December, 2005, 5pm
Venue: National Institute of Dramatic Arts
(NIDA)
215 Anzac Parade, Kensington
Sydney
Cost: \$50 adults, \$40 children under 16.

You can book tickets by contacting Mrs Nairy Odabashian: 0424 365 050 or Mrs Silva Vartabedian: 0402 386 334

17 DECEMBER, 2005, BUSH CHRISTMAS WITH WONGAWILLI

Wongawilli Colonial Dance Club Inc presents its 16th annual Christmas fling in the interests of fun, food, dancing and Christmas good cheer - an evening of fine food and over 5 hours of traditional dancing with music

by Wongawilli and friends. All dances will be called and walked. The dress colour theme is BLUE

Doors open 6pm, followed by Carol singing and then a scrumptious meal before tripping the light fantastic to the sounds of one of Australia's best traditional dance bands with a selection of old-time, bush, colonial and contemporary folk dances.

Tickets are limited and the cost includes roast meat, sweets and Christmas treats. Vegetarians are catered for.

Date: Saturday, 17 December
Time: From 6pm
Place: Albion Park Centenary Hall,
25km south of Wollongong, NSW.
Cost: \$22 adults, \$10 youths 5 - 16,
children under 5 free

Bookings are essential by Wednesday 14th December with Pat 02 4236 0097. Telephone Card facilities are available. Further details at

http://www.wongawillicolonialdance.org.au/christmas_2005.php

VISIT CAFÉ CARNIVALE (SYDNEY)

Café Carnivale runs a varied program of multicultural entertainment in Sydney, eg, on Thursday, 6 October, at the Sound Lounge, Seymour Centre (cnr City Rd and Cleveland St, Chippendale) you can experience the sounds of “Sarimbe” (Juan Carlos Rios with Mauro & Isabel Leon), who perform music of the coast of Peru on guitar, cajon, qaujada, cajita and vocals. They are followed by Nadya Golski and John Maddox, who improvise with themes ranging from Gypsy and Eastern European to jazz and blues - mixing modern elements with traditional music and shades of cabaret.

“Nadya's 101 Candles Orkestra” are featured on Friday, 4 November (same venue as above) This group were the headline act at Womadelaide 2005 and are fresh from a tour performing at the Montreux Jazz Festival.

Consisting of musicians of many cultures, including Irish, Macedonian, Polish, Latin American, Bosnian and Jewish, the group merges Eastern European and Balkan music with jazz and Latin.

For more information about the Café Carnivale programme, visit www.cafecarnivale.com.au

BEMAC (BRISBANE)

The Brisbane Multicultural Arts Centre promotes some wonderful entertainment, for example, on Saturday, 8 October, Tunji Beier and Linsey Pollak (as “DVA”), launch their third CD, “six, four, five eight” at the BEMAC indoor space, Yungaba, 120 Main St, Kangaroo Point.

On November 22, at the Brisbane City Hall, a free lunch-time concert, “Gypsy Journey”, presents musicians, originally from Prague in the Czech Republic, playing a selection of traditional East European dance music on cimbalom, violin, guitar, double bass and piano.

For more information about BEMAC events, visit www.bemac.org.au

Perseverance is the hard work you do after you get tired of doing the hard work you already did.

Newt Gingrich

FROM NEAR AND FAR

2005 SYDNEY INTERNATIONAL CHILDREN'S CULTURAL & ARTS FESTIVAL

From July 22-26, Sydney played host to an amazing festival celebrating music and dance from many cultures. Unfortunately, the advertising done for this festival was almost non-existent and the Box Office at the Opera House told me I had the last tickets, or I would have promoted it at André's Bowral weekend (sadly, when I went to the concert there were empty seats).

The three hour concert in the Concert Hall was certainly something to behold!

Twenty-nine items of high quality cultural music and dance were on show that afternoon, with a mixture of local and overseas groups being involved. All the performers were 18 years or younger.

As the Festival is organized by the Australian Chinese Performing Arts Association, the main emphasis was on Asian culture. We saw the majestic and stately Korean Court Dance, dances about subjects as diverse as drum lasses and fish in spring water, and the spectacular acrobatic performance of "The Yellow River" by the Hainan Jiayi Dance Troupe, which consisted of at least 40 BOYS (yes I said "boys"!). Among the non-dancing items, my favourite was a fabulous rendition of a Romanian folk song (no name given) by the Hong Kong Children's Chamber Orchestra (how's that for a cross-cultural item?).

European culture was represented by the Sydney Hellenic Dance Company, the Castanuelas Flamenco and Spanish Group and the Maher-Hamilton School of Irish Dance, each injecting a totally different flavour to the program.

I was a little disappointed that, apart from a group from Willoughby Public School, who performed a Japanese dance, Australia was represented by a couple of ballet/jazz troupes - there was no doubt their standard was phenomenal but I would have liked to see some Aboriginal dance in the program.

Anyway, my daughters and I enjoyed a fabulous concert and I was so thrilled to see international dance on the stage of the Concert Hall of the Sydney Opera House-showcased as it should be!!

If I hear of this festival being held again, I'll be sure to let everyone know.



Jeannette Mollenhauer (NSW)

DANCING - IT'S GOOD FOR YOU

Carol noticed this article in an edition of the Canberra Times. As she said, it is nothing new to us but it's good to see others acknowledge it.

"Dancing

An amazing cardiovascular exercise that can incorporate the whole body from the fingers to the toes, dancing is a great way to stay in shape in winter, (*Carol: some do it year round - this reporter is not very well informed*) either on your own or with a partner or group.

There are different styles to suit everyone and anyone, from rigorous salsa or square dancing to the two step. (*Carol: What about furious sirbas!*)

Some of the benefits of dancing are increased confidence, enhanced coordination, muscular endurance

and strength. Dancing stimulates you mentally because of the focus required to make your body move in the specific pattern required. Dancing can be an amazing workout no matter what your fitness levels, cha cha cha! or hop, step, step!"



Carol McNally (ACT)

CIFDA, 70, RED AND PURPLE

What, you may ask, do "CIFDA, 70, red and purple" have in common?

The Canberra International Folk Dance Association (CIFDA) held a very successful 70th birthday party for Margaret Porter on 31 August and they followed the theme of a poem, "When I am an old woman, I shall wear purple ...".

This poem, "Warning", written by Jenny Joseph, spawned "The Red Hat Society", an international "disorganisation" that challenges the notion that women of a certain age shall become invisible. CIFDA did wear purple and red hats for the party!

The first lines of the poem, "Warning", are: "When I am an old woman, I shall wear purple with a red hat that doesn't go, and doesn't suit me."

The poet follows this with more warnings (for her family, friends and neighbours?) about her intended (mis)behaviours – the sort of things we may have considered, or even done surreptitiously.

FDA wishes Margaret many more happy returns and encourages her to "make up for the sobriety of her youth".

FROM OUR FOREIGN CORRESPONDENT

Balkanfolk 2005 seminar

A few days without dancing and the body begins to suffer withdrawal symptoms, especially after 2 weeks of daily energetic participation in the Balkanfolk workshop - my 4th Balkanfolk, but I wasn't at all bored and am ready to sign up for 2006!

This year we were at the pleasant mineral baths resort town of Bankya, 17 kms from Sofia. As usual, I took the dance classes only. Because of the large group (92), this year the classes were divided, which meant less dance lessons but nevertheless, there were still many new dances to learn and remember! When trying to master different variations of Bulgarian dances such as *Chetvorno*, *Graosko*, *Trite pati*, *Buchimish*, *Kyustendilska rachenitsa* and *Bera* for instance, I find an extra degree of concentration is required but it's certainly great to dance new steps to different music. We were also taught some nice Macedonian dances including *Sred selo*, danced traditionally in the middle of the village; *Gurgovdensko*, a pretty women's dance with flowers; *Ovcharsko*, shepherd's dance; *Egejski-maskoto*, usually danced by men but can be women; *Zensko camce*, a beautiful wedding dance, etc.

Teachers for Bulgarian dances were Nikolay Tsvetkov and Todor Karapchanski, and for the Macedonian, Ljupcho Manevski. Several dancers from previous workshops were present so, within the large group, we were almost like family.

It was also wonderful to meet so many other excellent dancers (including teachers of dance), musicians and singers from many countries - USA, Canada, France, Italy, Israel, Croatia, Germany,

Norway, Denmark, Sweden, Austria, Finland, Holland, Russia, Hong Kong, Japan and last, but not least, two Australians. People came from all walks of life - school teachers, a librarian, a laboratory assistant, social workers, a highly qualified Canadian woman who practises Chinese medicine, a Norwegian lady living in Dubai, singing in a choir there with other ex-pat Norwegians ... and so the list goes on.

We danced into the early hours of the mornings, "Zornitsa" orchestra playing with their usual zeal (they also taught instruments and singing to those interested).



The "Zornitsa" orchestra

Some nights the students were encouraged by the teachers to show what they had learnt during the day and the singing students also entertained us.



Fun in the evening

For the excursion this year we visited Alexander Nevski Cathedral and St. Sofia Church, in Sofia, then continued to the lovely old cobble-stoned town of Blagoevgrad with its traditional houses and flowers overflowing from balconies. Here we were blessed by a priest in the local church. We danced horo under the blazing sun in the courtyard of the restaurant where we later had lunch, the heat by no means diminishing our enthusiasm. It was not until the evening, after hearing the temperature had been 39°, the phrase "only mad dogs and Englishmen go out in the midday sun," came to mind!

So ... from heat and storms in Bankya to a somewhat cool and rainy weekend in Koprivshtitsa, to where we transferred for the savor (National folk event). It was a pity the weather was inclement but, even so, everyone seemed to enjoy the experience. On Friday and Saturday many performances were held down in the town, indoors

and between showers, on an outdoor stage in the centre. My big disappointment is that due to lack of information and previous commitments, I missed the performance of "Martenitsa" and Mara.

However, on Sunday, the closing ceremony was held up on top of the hill where the ambience was wonderful. Lasting 2 hours, it was a pleasure to see dancing, singing, costumes and orchestras from so many different regions - a Christmas dance from Yambol, a type of *Trite pati* from Stara Zagora, *Kukeri*, dances from the Sofia area, from Plovdiv etc. etc. and a song by a young boy from Slivnitsa.

All in all, a memorable Balkanfolk, and over all too soon.

Here in Sofia, horo classes resume this weekend and on Monday, "Zornitsa" rehearsals. It's a little hot but it will be good to be dancing again and my thoughts are with all Footnote readers, happily dancing in the cool of the winter "down under!"

From Athens

I was recently in Athens for a brief stay and was really impressed by the look of the city after her "facelift" for the Olympic Games. One plus was hearing beautiful classical music playing in the Metro stations - and no graffiti on the walls!

As it was extremely hot, one day I went on a day cruise to the islands of Poros, Hydra and Aegina. It was a wonderful trip and the islands are delightful and very interesting but, as "Footnotes" is not a travel magazine, I won't go into details, but will get onto the folk aspects of the trip.

On the return voyage to Athens, passengers were taught "syrtaki" and, whilst the sea was calm, it was late afternoon - having imbibed a little during the day, it was with great hilarity that those never having tried Greek dancing before, made their way onto the little stage. I could tell at once that the teacher was professional and he really showed his talent when later he and a girl, dressed in costumes, demonstrated dances from different regions of mainland Greece and the islands. There were many and included *Karagouna*, *Fysouni*, and *Kalamatianos*. There was also a joyful "after the battle dance" which showed the winners celebrating, and the performance concluded with Zorba. Two musicians, on keyboard and accordion, added extra zest.

During the pause I had met Apostolos and learnt that he has his own group, "Vakhes", in Athens (www.vakhes.gr). Each year they give a concert presenting their dances, and during the year travel to different villages to perform.

The time came when passengers were invited to join in and Apostolos suggested I dance alongside him, then said we would do a dance from the Balkans, similar to Bulgarian. It was a fantastic experience to dance with this man who has superb technique, style and charisma.

The Museum of Greek Folk Art in Athens, founded in 1918, is well worth a visit, with its rich collection of traditional embroidery, ceramic objects, items of pastoral wood-carving, folk paintings, jewellery, silverware and costumes. There were many costumes from the late 19th to early 20th centuries - bridal wear from Attika; a red, black and gold woman's head-dress from Episkopi; costumes from Sarakatsani (nomadic shepherds), Thrace

and Macedonia (mainly peasant costumes) and other regions; and from the islands. Those from the Greek "shadow theatre" were interesting, this form of theatre having originated in the Far East. It is thought the Turks were responsible for bringing it to the Near East. The works created are inspired by Greek history, mythology, folk tales and contemporary daily life. The "masquerade" costume from the island of Skyros was similar to the Bulgarian "kukeri" with bells around the waist. Flat felt headwear covered the ears and reached to the waist, woollen breeches, shirt, scarf, leather shoes and a staff in one hand. The skin of an animal covered the entire face with slits for the eyes. From Drama the costume was a little different and the head-dress had horns.

Turkey: 3RD Traditional International 5 Sept Independence & Folk Dance Festival, Nazilli

The tour to Turkey was great with lots of concerts, day and night, in Nazilli and nearby villages. Groups participating in the festival, apart from "Zornitsa", were the "Lismivki Folk Group", Sofia, and the "Yalmus" ensemble from Rousse, northern Bulgaria. This group consists of Turkish/ Bulgarians who perform Turkish dances; the "Guzulyert Folklore & Art Association" group from the Turkish Republic of Northern Cyprus, whom we had the pleasure of meeting when there earlier in the year; and a troupe from the Technical University in Tbilisi in Georgia. The defile through the streets of Nazilli on September 2nd was fun; I always enjoy taking part, this time dressed in a costume from Vidin.

There was only one stage as such (raised), on the final evening, consisting of concrete covered with carpet. The rest of the time, performances were on hot bitumen, paving, and once in a lovely park on the dirt (you can imagine the dust!). One evening, the dancing and singing took place with beautiful fountains playing in the background. Zornitsa performed Shoppian and Thracian dances and our singers added a magical touch. The Lismivki folk group performed mainly Shoppian dances; the Turkish dancing by Yalmus was varied and interesting as were the dances by the Guzulyert folklore group; and the Georgians were as impressive as always. On the final night, a couple of local groups took part and were a delight to watch.

The weeklong festival is held to coincide with Independence Day (September 5th) when Nazilli and surrounding villages were liberated from the Greeks.

On that day concerts were held in Sultanhisar and Nazilli and as well as marches and gun salutes; some men in Sultanhisar danced "*Zebekiko*" (seagull dance).

It was hot but not unbearable, with cool mornings and evenings. Our guide was the same young man who looked after us in Cyprus and it was nice to renew the friendship. We were accommodated in a University with very basic facilities to say the least - I was in a room with 9 others (mixed men and women). An adjoining room (no walls) housed 4 others and the 8 singers were downstairs. I am used to communal living on tours (no wonder my apartment seems so empty when I return to Sofia!) but one shower, 2 washbasins and 2 loos put consideration of others to the test! However, the food was good and we ate all meals outside under the trees.

There was time to visit the centre of Nazilli; the architecture is not outstanding but it is clean and has nice parks - also the nearby swimming pool and we were taken on a couple of wonderful excursions. One day we visited "Meriyamana Evi" (Church of the Virgin Mary, the house where it is reputed she spent the last days of her life) - 7th Century, restored in 1951 and swarming with tourists but really interesting and located in a beautiful serene setting. We then went on to nearby Ephesus for a taste of ancient civilisation, it's magnificent but barely enough time to take it all in - then to a beach near Kusadasi where we had a picnic lunch and swam in the refreshing sea. Another day we visited the amazing World Heritage site of Pamukkale (Cotton Castle). White calcium formations (travertine pools) formed when warm mineral water flowed over the cliff edge, then when the water cooled, calcium was deposited in the process. The nearby ruins of Hierapolis, once a grand city and a cure centre, and founded around 190 BC, were fascinating. The Roman theatre is spectacular and can seat up to 12,000 people.

The trips by coach from Bulgaria to Turkey and return were uneventful lasting approximately 21 hours including a half hour ferry journey. The countryside at first is uninspiring (though we did stop for a break at a lovely place beside the sea). I was intrigued by the number of solar heaters on most of the rooftops, especially the newer buildings - and hardly a television aerial to be seen, only small dishes. The landscape around Nazilli reminded me a little of Greece, a beautiful variety of pine tree very much in evidence as were the hundreds of olive groves. Craggy cliffs contribute to a stark beauty. Many green areas also around the agricultural areas.

On the return journey we had 3 hours "at leisure" in the seaside town of Kusadasi. Only one cruise liner was in port that particular day so it was fairly quiet and there was no escaping the over-eager salesmen and women ready to lure one into their shops or sell the wares displayed outside.

And so to Sofia, bringing the warm weather and sunshine with us. Time now to catch up on some sleep after many late night parties and to hope that Mother Nature is kind and the "late to arrive" summer continues a little longer.



Anna Travali (Bulgaria)

RADIO NATIONAL HIGHLIGHTS

In the Wind

<http://www.abc.net.au/rn/music/nocturne/stories/s1430318.htm>

The music was "in the wind" on Nocturne for that program, with wind music from Japan and Bali and, from India, the bamboo flute beloved of Krishna. There was fine choral music inspired by the Greek god of wind, whose harp was played by the wind itself, its music being nature's own improvisation. The percussionists were at play too, making striking music with trumpeters, pianists and choirs, including music created from indigenous stories of Australia and Canada. There were also sounds born of the cultural collisions of post-colonial Peru, as well as a totally twisted version of the most famous Peruvian tune of all.

Amira

<http://www.abc.net.au/rn/music/planet/stories/s1422767.htm>

“Rosa” is the debut CD by Amira {Amira Medunjanin}, a young singer from Sarajevo. Bosnia & Herzegovina's own song form is as emotionally potent as Portuguese fado, Greek rebetika or the blues. It's called “sevda”. Its songs – sevdalinka – are almost always erotic & tragic.

Amira's skill & passion {indeed, the very existence of a credible, young singer of sevdalinka} have amazed her compatriots, not least her initially sceptical accompanists, including accordion & clarinet virtuoso Mustafa Šantic. Many generations of troubled history inform the sevdalinka, which still address current realities. As with ‘duende’, so with ‘sevda’: there's no direct English translation. ‘Yearning’ is perhaps the best single word. The CD was recorded in Mostar.

Zulya and the Children of the Underground

<http://www.abc.net.au/rn/music/liveos/stories/s1423483.htm>

Multi award-winning Zulya Kamalova is the leading proponent of Tatar music in Australia as well as one of the most versatile and accomplished vocalists on the world music scene today. A native of Volga-Kama region of Central Russia, Zulya began performing Russian and Tatar songs at the age of 9.

CD REVIEWS

Rough Guide to Irish Music (2nd Edition), Various Artists, Rough Guide RGNET 1148 CD (World Music Network)

Subtitled “Dublin to Donegal: essential sessions & evolving traditions” this is a generous selection of Irish roots folk music, with none of the more commercial or country-orientated numbers that often invade this type of CD collection. OK, The Prodigals do sound a bit corny, but otherwise this is good traditional stuff.

There are many important names here so it is certainly a good guide for newcomers, while seasoned folkies will appreciate the overall quality and likely find some favourites. And there are more than a couple of really fine artists here that I hadn't even heard of. Unlike many Irish Folk compilations, this is not just old material either – Lunasa's contribution is taken from their most recent album, The Kinnitty Sessions, and Altan's comes from their forthcoming album. Can't get much more up to date than that.

The who's who includes Frankie Gavin, Dervish, Maighread & Triona Ni Dhonhnaill, Donal Lunny, Paddy Keenan, Seamus Creagh, Aidan Coffe, Paul Brady, Matt Molloy, Seamus Begley, Jim Murray, Cran, Lunasa, Altan & Gerry O'Connor.

There's a balanced mix of songs and instrumentals, fast and slow, with an emphasis on excitement and feel rather than standards. This is indeed an excellent guide to Irish music.

Play On, Celtic Fiddle Festival, Green Linnet GLCD1230 (Planet/MGM)

The Celtic Fiddle Festival is a live ensemble comprising Kevin Burke, Christian Lemaire and new member Andre Bruent on fiddles with Ged Foley on guitar and fiddle. This album is their dedication to one

of the founding members of the band, fiddler Johnny Cunningham, who sadly passed away in December 2003. Johnny had a special warmth in his playing and his passing was a great loss to the traditional folk scene.

The tracks chosen on this the band's fourth album derive from a wide range of sources and include traditional tunes from Quebec, Brittany, Eastern Europe and Ireland, as well as some written by Johnny Cunningham, Jerry Holland and Turlough O'Carolan among others.

It's a lively lyrical affair of medleys and airs that display the immense talent and solid partnership of these great musicians. Despite the instrumentation being rather one-sided, it works remarkably well, although after a while some may be wishing for other instruments as well.

The recording quality is clear and full, and the high relative recorded level of the music means the audience is totally unobtrusive.

Dig Dig, Rene Lacaille & Bob Brozman, Tugboat TUGCD1025 (World Music Network)

Rene Lacaille is a multi-instrumentalist from the scenic French island of Reunion east of Madagascar in the Indian Ocean. His chief instruments are accordion and guitar, although he is now also the proud possessor of a South American charango, a small mandolin-like guitar, given to him by his collaborator on this album, Bob Brozman. Bob is an Adjunct Professor at the Department of Music at Macquarie University in Sydney and a brilliant guitarist, using National Reso-phonic and Hawaiian guitars. With them are two percussionists playing a rouleur or bass hand drum, and a kayamb, a wide flat shaker filled with sugar cane flower stalks.

The spicy music on the album is mainly in two local styles – sega and maloya. Maloya is the older one that uses modal harmonies and has a fairly strong African influence with a touch of blues, while sega is more French, adopting musette diatonic harmonies with a touch of jazz. There are also “binaire” songs that have a Caribbean feel, although they are strictly local.

Intense rhythms and virtuoso guitar playing characterise this interesting album. The music is all newly composed, and with the South American charango occasionally thrown in to the mix, this ground breaking collaboration is world music in its truest sense. No two tracks sound alike. Considering how few musicians there are, and how quickly the music came together, the sound is remarkably full and rich. The pulsating beat is often highly complex, and always infectious, while the singing is alternately mellow and passionate.

While Rene's long history in local styles provides the basis for the music, Bob has been researching and recording island music for the last twenty years and has a knack of fitting in perfectly with anyone. So their amazing talents thrive together on this recording, recommended to all world music lovers. After hearing it you'll be looking at the atlas wondering how you might get to this island paradise.



Julius Timmerman (NSW)

If you are handed some lemons in life, get out the sugar and make yourself some lemonade. Joan Collins

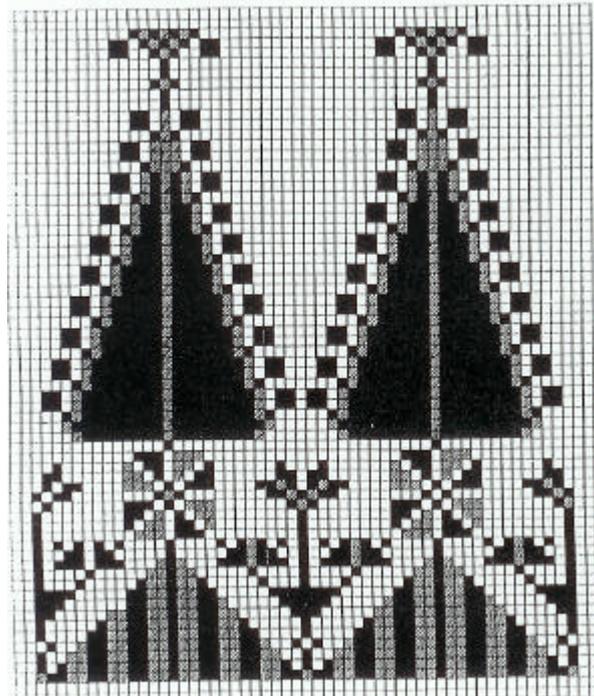
CULTURAL THREADS of PALESTINE

The centuries-old tradition of embroidery often reflects aspects of the social history of a people, through the designs, colours, and materials used.



A bridal dress from Hebron, Palestine. Like a Scotsman's tartan, a Palestinian wedding dress tells through colour, cut and stitching the wearer's native region, village and clan.

Some designs have universal significance, such as the "tree of life", the earth mother and the eight-pointed star; colours can denote status or emotion, e.g., in Palestine, sometimes red thread is associated with the costume of married women, while unmarried girls wear blue embroidered robes; in India, red is associated with contentment, and consequently, features prominently on hangings embroidered as marriage gifts. The materials used, reflecting local produce or trade connections, include linen (from around 6000 BCE), wool (from 4000 BCE), silk (from 2700 BCE); cotton was used for sewing around 1800 CE, even though it had been woven from about 3000 BCE. In some cultures, shells, fish skin, mirrors and beetle wings as spangles have been added to embroidery to give a three-dimensional effect.



Trade with the east disseminated the "tree of life" motif throughout the eastern Mediterranean.

Palestine has been fought over since the dawn of history. The earliest inhabitants are thought to have been Canaanites who migrated from the Arabian Peninsula. Invasions of the country by Hebrews, Persians, Greeks, Romans, Crusaders and the Ottoman Turks followed over the centuries; the Ottoman rule lasted over 400 years, ending with the British Mandate in the early 20th century. Despite all the political upheavals, it is surprising how little impact these outside influences had on the native embroidery. Bethlehem embroiderers owe something to the styles of Greece, Turkey and Persia, but the old, severely geometrical cross stitch patterns belong to the Eastern Mediterranean.



Desert-dwelling Bedouin brides wore huge black gowns with severe geometric insets on the shoulders. Above: Bedouin dress from the Nagab desert that would have been worn between 1850 and 1950 (VWH Campbell, Post-Gazette)

In 1948, Palestine as a country ceased to exist when it was partitioned into Israel and Jordan, but the people of Palestine, fearful of losing their identity, are reviving their ancient motifs, which are mostly inspired by the natural environment (flowers – e.g. rosette, feathers, trees – especially cypress and palm, plants, birds), as well as more recently incorporating symbols of national identity – the country's flag and map - as a form of resistance to their occupation.



Ramallah embroidery featuring the 'Bird of Paradise' design

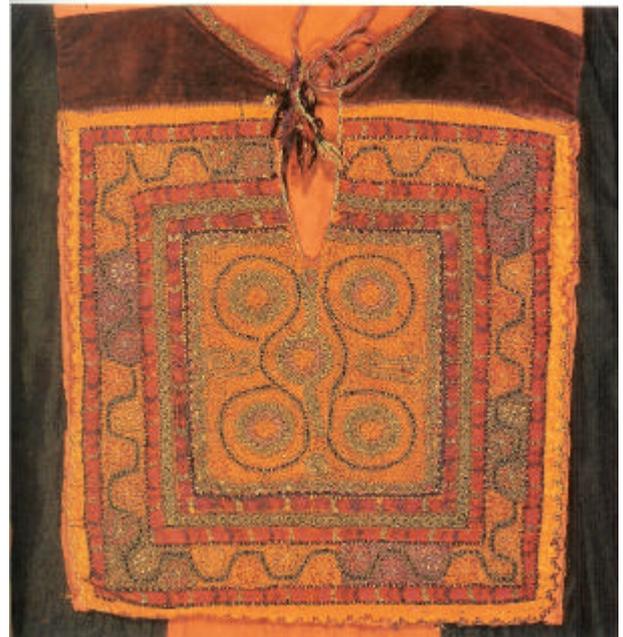
Ramallah designs have such names as 'apples', 'old man's teeth', 'the baker's wife', 'road to Egypt', and 'chickpeas and raisins'. Through the American Quakers, who established a base in Ramallah in 1868, many Ramallah designs were taken to North America and are today popular in many parts of the world.



A bridal dress from Ramallah, Palestine



Chest panel. In Arab dress, protection against evil spirits was given by beads, talismans and embroidery. In this panel, the talisman symbol has been embroidered. Palestine, south east coastal plain, 1920.



Chest panel of a Bethlehem royal wedding dress. The embroidery of Bethlehem differs from that of the rest of Palestine. The borders are made up of couched gilt and silk cords, rather than cross stitch, and are more reminiscent of Turkish embroidery than Palestinian. Palestine, 1910

REFERENCES:

1. Palestinian Embroidery, Stitches of Civilisation, Tears and Joy, Reeda Kassis, FDA lecture, 18/9/05.
2. Ethnic Embroidery, Margaret Ohms, B.T. Batsford, Ltd, London, 1989.
3. Embroidery, Mary Gostelow, Cavendish House, 1982.
4. Rebekah Scott, rscott@post-gazette.com
5. VWH Campbell, Post-Gazette, from the exhibit "Threads of Tradition: Palestinian Traditional Costumes", Antiochian Heritage Museum, Ligonier. <http://www.palestinegate.net>
6. Palestinian Embroidery, Shelagh Weir & Serene Shahid, British Museum Publications Ltd, 1988

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 - 1999 tours. \$12 set.

2000 - 2004 tours \$25 set.

Book & CD

2000 - 2004 tour \$30 set

Videos.

1989 - 2004 tours. \$35 each.

'International Folk Dances for Children'.

Book & cassette.

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

Book & CD

2000, 2003 tour \$35 set

Videos of Children's Dances:

2000 tour \$35 each

'Easy Dances'

Cassette and booklet \$12 set

By Gary & Carol Crees

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

Book & CD \$45 set

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

Book & CD \$45 set

By Yves Moreau:

'Balkan & International Folk Dances'.

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

'Ajde Na Horo' - 20 Bulgarian Folk Dance Favourites.

Recorded in Bulgaria under the supervision of Jaap

Leegwater and Yves.

Book & cassette \$25 set.

'Folk Dances from Bulgaria and Elsewhere' - selection of 24 dances from Bulgaria, the Balkans, and other countries - from Yves' 2001 Australian tour.

Book & CD \$30 set.

Video \$35

Nevofoon Resources - Nevofoon Folk Dance

resources (CDs, tapes and books) available through FDA's discount service.

The 'INTERNATIONAL' CD series \$20 each

Include: Bulgaria (1), Bulgaria (2), Greece, Bosnia & Serbia, Macedonia, Romania (1), Romania (2), Romania (3)

The 'ANTHOLOGY' CD series \$22 each

Include: Bulgaria & Macedonia, Greece, Hungary (1), Hungary (2), Serbia (1), Serbia (2)

Please Note: Prices quoted above are for FDA members. Non-members please add \$5 to cost of each item. Add \$5 to above prices for postage.

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

okaye@optusnet.com.au

MUSIC NOTATION

'Beeraak'

Music for 300 different folkdances

'Meeraak'

More music for dances. 250 different tunes

'Naar de Notenhof'

Music for 95 Israeli folkdances

'20 Original Romanian Folksongs'

Music for piano and pan flute

'Movements in Bulgarian Folk Music'

Booklet & CD of music (see review in April Footnotes)

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

okaye@optusnet.com.au or phone 02 9528 4813.

FDA WORKSHOP VIDEOS

All videos

Members' Price = \$25

Koce Stojcevski, Macedonian Dances (1999)

Koce Stojcevski, Macedonian Dances (2000)

Yves Moreau, Balkan & Other International Dances (2001 Australian Tour)

Kaye Laurendet, "Come & Try", easy dances and **Andrew Rossides**, Greek Dances (2001)

Tineke van Geel, Armenian Dances (2001)

Vasilios Aligiannis, Greek Dances of Celebration and Participation (2002)

Yorgo Kaporis, Macedonian Dances (2002)

Elie Akouri, Lebanese Debka (2002)

Gary Dawson, Balkan Dances (2003)

Djordje Nikolic, Serbian (Sumadija) (2003)

Yorgo Kaporis, Macedonian Dances (2003)

Yorgo Kaporis, Macedonian Dances (2004)

Dianna Laska-Moore, Mostly Romanian (Cassette of music from workshop \$10)

Heather Celic & Milivoje Stajanovic, Serbian Dance (2004)

Djordje Nikolic & Vas Aligiannis, Serbian and Macedonian Greek (2005)

Asadour Hadjian, Armenian Dance (2005)

Please Note:

Add \$5 to above prices for postage and handling.

Prices quoted are for members. Non-members please add \$5 to cost of each item.

WHAT'S ON WHERE

A.C.T. (Canberra)

Folk Dance Canberra (FDC):

Monday – Thursday, day and evening, various times, sessions for beginner, intermediate and advanced folk dancers in International Dances at Folk Dance Canberra Hall, 114 Maitland St, Hackett.

Contact Christine Battison (02) 6241 3563.

Wednesday 7.45pm - 10.30pm, International Dancing with CIFDA (Canberra International Folk Dancing Association), Uniting Church Hall, Denman St, Yarralumla; cost \$8 (includes supper). Contact (02) 6251 3470 or (02) 6251 1802.

Wednesday 8.00pm - 10.00pm, Irish Set Dancing, 10 week terms, Reid Uniting Church Hall, Coranderrk St (cnr Dirrawan Gardens), Reid. Cost: Monaro Folk Society members \$4 session or \$30 term; non-members \$5 session or \$40 term. Contact Paul Wayper on 0422 392 081, 02 6279 6251(w) or email paulway@earthling.net

Thursday 7.30 – 9.00pm, Israeli Folk Dancing. Weston Creek Primary School Hall. Contact Verna, (02) 6288 2476

Friday: 7 – 10pm, 1st Friday of each month, traditional and modern Greek Dancing, Folk Dance Canberra Hall, 114 Maitland St, Hackett. Cost \$10. Contact Maria (02) 6231 4472.

Saturday: Social Dance 3rd Saturday of each month (March – November) from 8pm, St John's Church Hall, Constitution Ave, Reid with John Garden and Earthly Delights, \$15 / \$12. Contact John or Aylwen (02) 6281 1098.

Sunday: 4.00 – 6.30pm. Earthly Delights' circle, couples and set dances, YMCA Sailing Club, Alexandrina Drive, Yarralumla, \$10 casual, \$5 regular. Contact. John or Aylwen (02) 6281 1098.

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

NEW SOUTH WALES (Sydney)

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

Monday 6.30 - 8pm. Scottish Country Dancing for beginners with 'Scots on The Rocks', Fort Street Public School, Observatory Hill, Sydney. Contact Nea 02 9904 1358 (ah) or Lynn 02 8244 9618 (bh) or email SCDancers@netspace.net.au. Internet: <http://www.rscds.org.au>

Monday 7.00pm Belly Dance classes - Basic / Beginners, 8.00pm - Choreography, Girraween Hall, 17 Tungarra Road, Girraween. Contact Vera Myronenko (02) 9665 9713 or 0418 416 849 (Mobile).

Monday 7.30pm. Bush dancing workshops for beginners (Bush Music Club) Pennant Hills Community Centre (downstairs, opp railway station); Contact Margaret (02) 9614 0529

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

Tuesday 6.00 - 7pm (juniors), 7 – 8.30pm (advanced), Greek Folk Dance classes, Bankstown RSL Club, 32 Kitchener Pde, Bankstown. Contact Vas Aliannis, 0407 081 875 (m), greekdancer@excite.com

Tuesday 6.00 – 8.00pm Scottish dancing in the city. 'Scots on The Rocks' meet at Fort Street Public School, Observatory Hill, Sydney. Contact Nea 02 9904 1358 (ah) or Lynn 02 8244 9618 (bh); email SCDancers@netspace.net.au. Website: <http://www.rscds.org.au>

Tuesday, Belly Dance classes: 6.15pm Basic /Beginners Class, 7.15pm Beyond Beginners Class, 8.15pm Choreography Group, Randwick Literary Institute, 60 Clovelly Road Cnr Market St, Randwick North. Contact Vera Myronenko (02) 9665 9713 or 0418 416 849 (Mobile).

Tuesday, 7.30pm, Swedish Folk Dancing with Linnéa, 141 Campbell St, Surry Hills (close to Central Station). Contact Graeme Traves, (02) 9874 4194 or linneafolk@hotmail.com

Tuesday 7 30pm Belly Dance classes - Basic / Beginners, Girraween Hall, 17 Tungarra Road, Girraween. Contact Vera Myronenko (02) 9665 9713 or 0418 416 849 (Mobile).

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

Tuesday, 7.30pm – 8pm (beginners) 8pm – 9.30pm (advanced), Turkish Dance classes, with Yusuf Nidai, Auburn Girls High School. Contact Yusuf Nidai (02) 9646 1166.

Tuesday, 8pm – 10pm, Hungarian Dance classes, with Gary Dawson, cost: \$10/\$5 per class, \$70/\$35 for semester (school term). Uniting Care Harris Community Centre, 97 Quarry St (cnr Bulwarra Rd), Ultimo. Contact Gary Dawson (02) 9559 4485, 0425 268 505 (m) or email: gazad@unwired.com.au

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

Wednesday 3.30 – 4.30pm (juniors), Greek Folk Dance classes, Kingsgrove Public School, Kingsgrove. Contact Vas Aliannis, 0407 081 875 (m), greekdancer@excite.com

Wednesday 6.30 – 8.30pm. Macedonian Dance classes. Macedonian Cultural Association Ilinden, 65 Railway St, Rockdale. Cost \$5.00 per lesson. Contact Yorgo Kaporis 0412 861 187.

Wednesday 7.00pm (seniors), Greek Folk Dance classes, Alexander the Great, Greek-Macedonian Club, Livingstone Rd, Marrickville. Contact Vas Aliannis, 0407 081 875 (m), greekdancer@excite.com

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

Wednesday Belly Dance classes: 8.00pm Basic /Beginners Class, Randwick Literary Institute, 60 Clovelly Road Cnr Market St, Randwick North. Contact Vera Myronenko (02) 9665 9713 or 0418 416 849 (Mobile).

Thursday, 6pm: Juniors, 7.15pm: Adults Greek Folk Dancing, with Vasilios Aliannis, Greek Church Hall, 21 Henry St, Leichhardt. Contact: 0407 081 875 (m) greekdancer@excite.com

Thursday Belly Dance classes, 6.15pm: Basic Beginners class, 7.15pm: Choreography and Performers Group. Girraween Hall, 17 Tungarra Road, Girraween Contact Vera Myronenko (02) 9665 9713 or 0418 416 849 (Mobile).

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

Thursday 7.30 – 9.30pm, International Folk Dancing, cnr Sorrell & Fennell Sts, North Parramatta. Contact Cherylene Fanner, 02 9875 2842 (ah).

Friday 10.00am Belly Dance classes - Basic / Beginners, Girraween Hall, 17 Tungarra Road, Girraween. Contact Vera Myronenko (02) 9665 9713

Friday, 5.30 – 6.30pm (juniors), Greek Folk Dance classes, Bexley North Public School, Bexley North. Contact Vas Aligiannis, 0407 081 875 (m), greekdancer@excite.com

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

Saturday Belly Dance classes: 9.00am Children's class 12yrs & under; 9.45am: Adults Basic Beginners class; 10.45, Choreography class, PCYC building, Hassall St, Parramatta (near station on Nth side). Contact Vera Myronenko (02) 9665 9713.

(Blue Mountains)

Monday from 7.30pm. The Blue Labyrinth World Dancers, Hazelbrook Public School Hall, Great Western Highway, Hazelbrook. Contact Ray Richardson (02) 4759 2534.

Thursday 7.00 - 8.15pm and/or 8.30 - 10.00pm. The Blue Labyrinth World Dancers, Baptist Church Hall, King St, Glenbrook. Contact Jo (02) 4739 6498 or Pat (02) 4739 1005.

Belly Dance private lessons. Contact Ann Thomson, 02 4739 8093, shakeannshimmy@yahoo.com.

(Braidwood)

Monday, 9.30 am Beginners; 10am - 11am, Braidwood Folk Dance Group, Braidwood RSL Hall, Braidwood. Contact Noela (02) 4842 8004.

Friday, 4.30 pm, Braidwood Belly Dance Group, Braidwood RSL Hall, Braidwood. Contact Erika (02) 4842 2505.

(Bowral)

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

Contact Margaret Connor (02) 4861 2294.

(Newcastle)

Saturday (first Saturday each month), 1.30-4pm. Dancing for peace. Folk dances, peace dances, circle dances. Wesley Fellowship House, Beaumont Street Hamilton. All are welcome. No experience necessary. Cost \$10 per session. Contact Judith Keller kellsull@ozemail.com.au

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

(Queanbeyan)

Sunday 6.30pm – 8.30. Macedonian Folk Dance classes, with the cultural association, "Razigrana Makedonka", Macedonian Community Centre (upstairs, 266 Crawford St, Queanbeyan. Contact Aleks Celeski, 0411 145 443 or email ac_maco@hotmail.com. Website for Razigrana Makedonka: <http://www.sportscentroz.com/qmdg.htm>.

When you get to the end of your rope, tie a knot and hang on.

Franklin D. Roosevelt.

(Shoalhaven area)

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

Tuesday, (school terms only), 7pm – 9pm, International Folk Dance, Callala Bay Progress Hall, Boorawine Terrace, Callala Bay. Contact Maureen Petherick 02 4446 6550 or email: mep@pnc.com.au

Friday, (school terms only), 8pm - 10pm, Shoalhaven Folk and Bush Dance Club, Cambewarra Hall, Main Rd, Cambewarra. Easy social dances, Colonial, Scottish, English and Folk. All welcome. Contact Margaret 02 4421 0557 or email: msharpe@shoal.net.au

(Taree)

Wednesday, 6 pm – 8.30 pm, Lazarka International Folk Dance Group, Manning River Uniting Church Hall. Contact Sandra Bassetti (02) 6552 5142.

NORTHERN TERRITORY (Darwin)

Tuesday 6 - 8pm. International and Playford Dancing - Beginners to advanced; at the Railway Institute, Parap. Contact Anna 08 8981 6400 or Sue 08 8985 1827 or email sueross21@hotmail.com.

QUEENSLAND (Brisbane)

Friday (2nd & 4th of month) 8 - 10.00pm, Brisinta International folk dancing, Uniting Church Hall, cnr Kingsley & Kadumba Sts. Yeronga. \$5. Contact Lyn or Barry (07) 3379 2088.

Saturday (monthly, generally 2nd Saturday of the month), 8.00 - 11pm. Colonial/bush, Celtic, American Contra and multicultural dancing. Morningside School of Arts, cnr Wynnum & Thynne Rds, Morningside. Supper provided; music by the Champion Moreton Bay Band. Contact Vic or Jan on (07) 3848 7706.

(Cairns)

Wednesday 8pm; Italian dancing classes, Tennis Court Hall, Windarra St, Woree. Contact (07) 4054 4259 or (07) 4051 1065.

Thursday 7pm, Bavarian, Austrian and Swiss folk dance practice, Germania Club, Winkworth St.

(Sunshine Coast)

Monday 9.30 - 11.30 am, Old School House, Nambour Showgrounds, Nambour. \$4. Contact Lorraine 07 5445 1740.

Thursday 9.30 – 11.30 am, Old School House, Nambour Showgrounds, Nambour, \$4. Contact Lorraine 07 5445 1740.

Friday 9.00 – 12 noon, Noosa Bicentennial Hall Annex, Bicentennial Drive, Noosa, \$5. Contact Danni 07 5471 0409

(Townsville)

Tuesday 6pm - 7.30pm; International Folk Dancing at the AWU Hall, Sturt St, Townsville. Contact Maurice (07) 4772 2757.

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.

Tuesday 7.30pm – 9.30pm, (2nd, 4th and 5th Tuesday of the month), Adelaide Traditional and Bush Dance Society (ATBDS), Broadview Uniting Church, Broadview, Adelaide, English, Scottish, Irish dances and some American Contra style dances, followed by supper. Contact atbds@senet.co.au

Wednesday 1.30pm – 2.45pm, International Dance: Alwyndor Aged Care Centre, Dunrobin Rd, Hove. Contact Ann Tregenza 08 8295 2576.

Thursday 10.45am – 12 noon, International Dance: Community Club, Glenelg Community Centre, Colley Terrace, Glenelg. Contact Ann Tregenza 08 8295 2576.

Thursday International: 1st, 3rd (& 5th) Thursday of the month, Broadview Baptist Hall, cnr Collingrove & Howard Sts, Broadview. Contact: Kay (08) 8278 8087.

Saturday 12 noon – 1.30pm, Cajun dancing (1st Saturday of the month), Cajun Club, Governor Hindmarsh Hotel, Port Road, Hindmarsh, Adelaide. Dancing session followed by Cajun music session 2 pm - 5pm approx. led by the Backdoor Cajun band plus Cajun-style meal available for \$5. Contact Martin Colquhoun cajunsa99@hotmail.com

TASMANIA (Hobart)

Thursday 8pm, Hobart Multicultural Dance Group, \$3 + contribution to shared supper, St Peter's Hall, cnr Lord & Grosvenor Sts, Sandy Bay, contact Graeme (03) 6239 1553, Krista & Peter (03) 6227 8471 or email Peter: PeterSands@netspace.net.au

VICTORIA (Melbourne)

Monday (School terms only) 10.00am. International Folk Dancing, Deborah Dance Group, Mt Evelyn Presbyterian Church Hall, Wray Cres, Mt Evelyn. Cost \$10 per session. On request, other styles of dance available (worship, healing, peace, Jazz, Hip Hop, Funk, Contemporary, Social, etc). Contact Bev Fisher (03) 9737 1777.

Monday 1.45pm. International Folk Dancing, University of the Third Age, St Stevens Church, 20 Norman Court, Mount Waverley. Contact Margaret (03) 9807 4755 or Audrey (03) 9898 3567.

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

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

Thursday 10.00am. International Folk Dancing, U3A, Dandenong, Uniting Church Hall, Birch Ave. North Dandenong. Contact Conny (03) 9792 9377.

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

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

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

WESTERN AUSTRALIA (Perth)

Monday [Perth International Dancers](#), 7.00pm teaching, 8.30-10.00pm social dancing. St Margaret's Hall, cnr Tyrell and Elizabeth Sts Nedlands, WA. Contact Nina Thompson (08) 9385 3689, or [Laurel](#) (08) 9448 8179

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.

Wednesday 7pm to 9pm, regional French dancing classes with Souleiado French Dance Group. RSL Hall, Cape and Main Sts, Osborne Park. Learn traditional and popular dances from various regions of France. Contact Laurel (08) 9448 8178, email farandole@nw.com.au. Also check website of performance group: www.arach.net.au/users/bgoldby

Thursday 10 am – Noon, St Paul's Hall, 162 – 164 Hampton Rd, Fremantle. Contact (08) 9276 7566 or (08) 9335 2042.

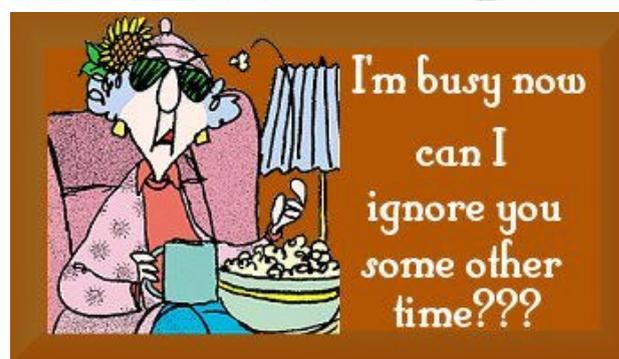
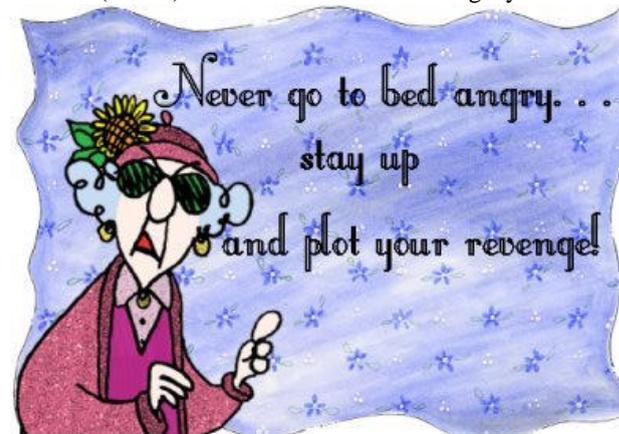
Friday (during school terms), after school, French traditional Dancing, for students, at St Mary's AGS, Elliot Rd Karrinyup. Contact Laurel (08) 9448 8179, or email farandole@nw.com.au. Website of performance group, "Souleiado", www.arach.net.au/users/bgoldby

Saturday 10.00am – 12 noon, [Perth International Dancers](#), John Leckie Pavillion, College Park, Nedlands, WA. Contact Jenny Bardill (08) 9381 5235 or [Laurel](#) (08) 9448 8179.

Closing Date for the next Footnotes issue:

Please send articles for the **December, 2005** issue to: The Editor, "Footnotes", 25 Verge Rd, Callala Beach 2540, by **15 November, 2005** or email mep@pnc.com.au

Recent research has discovered that as we age, the inhibitory section of our frontal lobe deteriorates, and so we are more likely to say what we feel before we think. Maxine (below) seems to fall into this category.



**** PLEASE NOTE: The views expressed in this magazine are those of the authors and do not necessarily reflect the views of FDA. Events publicised in this magazine are not necessarily sponsored by FDA ****

DATES FOR YOUR DIARY

- 28 Sep 2005** 6 days, **35th Annual Uranquinty Folk Festival**, (near Wagga Wagga, NSW). Contact Peter O'Dea, 02 6295 0571, website: www.uranquintyfolk.com/
- 9 Oct 2005** 1 day, 9am – 7pm, A Spring **Folk in the Foothills**, mini folk festival, Jamberoo Valley Lodge, Jamberoo Mountain Rd, in the foothills of the Illawarra escarpment, NSW. Contact 1300 887 034, website: www.illawarrafolkclub.org.au
- 21 Oct 2005** 3 days, **CoastFest**, Gosford Showground, NSW – multicultural music, dance, food stalls, etc. Contact: 02 9209 4614 or 02 4325 7369, website: www.CoastFest.com.au .
- 23 Oct 2005** 10am – 3pm, **FDA Turkish Folk Dance Workshop**, with Yusuf Nidai, Newtown Neighbourhood Centre, King St, Newtown, Sydney. Contact Sandra Bassetti, 02 6552 5142, or Kaye Laurendet, 02 9528 4813, email: okaye@optusnet.com.au
- 28 Oct 2005** 3 days, **Fitzroy Falls Dance Weekend**, Fitzroy Falls Conference Centre, Ryans Lane, Fitzroy Falls, Southern Highlands, NSW. Contact Margaret 02 4861 2294, Kaye 02 95284813, email: okaye@optusnet.com.au
- 28 Oct 2005** 4 days, **Maldon Folk Festival**, Maldon, VIC. Contact email: mail@maldonfolkfestival.com, Phone: 03 5475 1167. Website: www.maldonfolkfestival.com
- 5 Nov 2005** 8pm - 11.30pm **Contra Dances**, with Contratemps and Colin Towns, Reid Uniting Hall, cnr Coranderrk St / Doonkuna St, Reid, ACT. Cost \$12. Contact Colin as for 17 Sep 2005.
- 9 Nov 2005** 5 days, **19th World Congress on Dance Research**, Larnaca, Cyprus. Check website www.cid-unesco.org or email president@cid-unesco.org.
- 11 Nov 2005** 3 days, **Music at the Creek**, Majors Creek (via Braidwood).
- 11 Nov 2005** **TSDAV Spring Dance Weekend**, Port Arlington, VIC. Contact Marion 03 9439 7100 or George 03 9890 5650.
- 3 Dec 2005** 2 concerts (Saturday = 7pm, Sunday = 5pm), **Armenian Sydney Dance Company's Annual Concert**, National Institute of Dramatic Arts (NIDA), 215 Anzac Parade, Kensington, Sydney. Contact Mrs Nairy Odabashian: 0424 365 050, or Mrs Silva Vartabedian: 0402 386 334.
- 17 Dec 2005** 6pm, **Bush Christmas with Wongawilli**, Albion Park Centenary Hall, 25km south of Wollongong, NSW. Contact Pat 02 4236 0097, website: http://www.wongawillicolonialdance.org.au/christmas_2005.php
- Dec 30 2005** 3 days, **Gulgong 20th Anniversary Reunion Festival**, Gulgong, NSW. Contact Ray Loughlan 02 6374 1205, website: <http://home.winsoft.net.au/worobil/>
- 13 Jan 2006** 3 days, **Cygnets Folk Festival**, Tasmania. Contact 03 6295 0202, info@cygnetfolkfestival.org.
- 24 Feb 2006** 3 days, **Cobargo Folk Festival**, NSW. Contact cobargofolkfestival@bigpond.com, website: www.cobargofolkfestival.com



Folk Dance Australia Inc *Application for 2005 Membership*

Name: _____

Address: _____

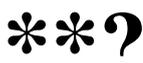
Phone: (____) _____

Signed: _____ Date: _____

Email: _____

Please send
Membership/Renewal
Form with
membership fee of \$20
(postal note or cheque
made out to Folk
Dance Australia Inc)
to:

The Membership
Secretary
Folk Dance Australia
4 Old Station Rd
HELENSBURGH
2508



● I would like my Footnotes Newsletter to be emailed to me instead of posted.

