

# Footnotes



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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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## PRESIDENT'S REPORT

A warm welcome to our membership to this edition of Footnotes, as we enjoy the glorious spring weather and profusion of flowers and bird activity in our gardens and countryside.

This time of year seems particularly well suited to dances which depict work tasks and occupations. Examples I have recently learnt *Les Pecheurs* from France, showing the work of fishermen and women tending their nets, *Zvarniara*, from Thessaly meaning a plough, and *Shir Ro'im* from Israel, translated as the Shepherd's song, depicting the work of a young shepherd boy tending his sheep.

Other dances to research and explore are the old Celtic spring ritual dances such as the *Helston Furry*, where the young people of this village in Cornwall dance through the streets and enter each house to chase out the recalcitrant, bad winter spirits and welcome in the benign spring spirits with much stamping, jingling of bells and waving of white hankies and gay ribbons.

It is interesting to note that many of these very old festival days are enjoying a revival in England and other countries of the western, developed and industrialized world.

Since writing my "Dancer's Profile" for the last edition of Footnotes, I have taken up an offer from the Imperial Society of Teachers of Dancing (ISTD) in the U.K. to become reinstated as a member. Revisiting my past career and qualifications made me excited about re-establishing these old links. The ISTD has nurtured and furthered the education and careers of both dancers and teachers for nearly one hundred years. Do any other FDA members have links or affiliations with other organizations which promote and support national/ folk dancing? We would love to hear from you about them; past or current, Australian, or based overseas.

Do any of you have a personal story you would care to share in Footnotes as to how you came to either discover, or were advised by a professional medico, physio or other related health-care professional, to take up folk dancing? I have recently learnt the stories from three such individuals who followed up on the advice given - and have been happily dancing ever since!

Those of us who dance all know it helps to keep us strong, happy, improves our balance, engages us physically, mentally and culturally, and gets us out and about with like-minded, kindred spirits.

Do remember that you can contact me in-between issues about anything you feel might be pertinent for inclusion in Footnotes- we'd love to hear from you.

Happy dancing! **Monica King, President**

## WELCOME TO NEW MEMBERS

Mary Zoppi, Auburn, Washington State, USA  
Wanda Drobik from Sydney,  
Jacqueline Spry, Townsville, Qld  
Vicki Vivian - Jervis Bay area  
Dottie Schumann - Jervis Bay area  
Alison Abbott - Kangaroo Point, Qld  
Lee Poh York - Wheelers Hill, Vic  
Luisa Hoffman - Elvira Bay Sth, NSW  
Aleks Popovic - Mt Pritchard, NSW



## DORA STRATOU THEATRE

My last night in Greece was spent at a very special location - the famous Dora Stratou Theatre in Athens. This theatre was created in 1953 and offers a Greek folk dance concert five nights a week for about four months each year. I strolled along a wide pedestrian road, passed the popular Acropolis Museum and eventually veered along a quieter path (sign-posted) until I reached a very unimposing ticket office. The night I went the main gate wasn't opened until ten minutes before the performance. The seats are well tiered and I had a fantastic view from my front-row seat.

A visiting Greek dance group from Romania started the program with several Pontian dances but it was the Dora Stratou Dancers who really stole the show. With live musicians and a company of around 75 dancers we were in for 90 minutes of almost non-stop dancing. The dancers were split into two groups so that when one group danced off the next one entered. The costumes were spectacular and I was able to take some photos while it was still light. Three nights a week it starts at 9.15 but on Saturday and Sunday nights it starts an hour earlier which suited me after so many late nights at the dance seminar at Kalymnos.

The attraction of the group is that songs and dances are presented in their original forms that were or are still performed in the respective villages or islands. Costumes are authentic museum pieces, hand-made in villages a century ago - 2,000 costumes from all over Greece. The cultural and educational activities of the theatre are financed by the Ministry of Culture and National Tourism Organisation and private donors. I do hope that funding cuts in this cash strapped country will not mean an end to this important folk heritage. The audience was much smaller than that during my first visit ten years ago.



The traditional village dances are not choreographed, are kept short and the costumes are quite spectacular. The dancers look as though they are really enjoying themselves and the bush setting, in perfect Greek weather, is quite magical. The night I was there the program included dances from Samos, Cappadocia, Thrace, Peloponnese and the central mainland and there were 7 or 8 costume changes. I really enjoyed the woman's spoon dance from Cappadocia, having attempted, very unsuccessfully, to manage a seated spoon dance during Marlies recent visit. To be able to dance and control the spoons at the same time must take

considerable practice. The final set included *Tsakonikos*, with the combined dancers creating a labyrinth on the huge stage; *Tsamikos* (with a very athletic lead dancer) and, to finish, *Kalamatianos* which is always popular with the mainly Greek audience.



Had I been staying longer in Athens I'd have returned again. The program changes every two weeks and I had hoped to visit it the night before I went to Kalymnos as well as on my return, thus seeing two of their programs. This was not to be as despite a 5 a.m. start from Berevo, Macedonia (F.Y.R.O.M.) it took three hours to get over the Greek border (staff shortages due to funding cuts). I then had a three hour wait for a train in heat-wave conditions in the non-air-conditioned Thessaloniki Railway Station. I didn't realise there was a one-hour time difference between Macedonia and Greece and, thinking I had plenty of time, missed my train by 5 minutes. By the time I reached Athens that night it was past 9 p.m. and I was a long way from the Dora Stratou Theatre. All I wanted was something to eat, a shower and a comfortable bed for the night at the closest hotel to the station.

However on my final evening as I walked back to my hotel, past the Acropolis which was lit up and looked stunning, I reflected on how lucky I was to have been introduced to the joys of folk dance many years ago. I had such a wonderful folk-dance-filled holiday, with so many highlights and this was the perfect finale before the next day's long flight back to Brisbane. For more information about Dora Stratou check out

<http://www.grdance.org/en/>

**Danni Mackenzie**

**APOLOGIES** to Debby King who was one of the kind dance teachers at this year's National Folk Festival who, along with fellow Adelaide dancers Rae and Anke, helped teach a lovely selection of dances when a group failed to show. Once again thanks to you all.

## CLASS REUNION

In 1989 I set up an easy folk dance class in Earlwood, having been amongst the first contingent to complete the folk dance training with Andre Van de Plas. At that time I was working as an Occupational Therapist at Canterbury Hospital, Sydney where part of my role was running Arthritis Education classes giving skills on how to make changes and live with the effects of the disease. Many participants told of all the activities they had given away because of the disease and I thought that dancing as a gentle form of exercise could

be a real asset particularly in this multicultural area of Sydney.

Consequently I approached a Community Neighbourhood Centre with the idea of promoting a class. The nearby hall was used and slowly the numbers increased from 2 to 3 to 5 to 7 and so on. Those that came loved it and we made costumes and began the tradition of "dancing out" in hostels, nursing homes and street fairs. I ran the group weekly until 1996, including travelling from Bowral (where I moved to in 1994) each Monday morning for the last 2 years.

Feeling the group was strong enough to sustain themselves I left them with a costume each and some of the music tapes and one of the members coordinated the group for the next 4-5 years. She then managed to coerce a newly graduated student from Andre's training course, Debbie Hotchkis, to visit weekly to help teach the class new material. The group has continued weekly since then and the women have continued to thrive.

What a delight it was to be invited back to the recent 22 year reunion. There were at least ten of the original members there, who I understand have rarely missed a week's class. I could recognise them all as having barely changed in that time (although two did have their trusty walking sticks just in case). There were about 25 members in all including two in their 90's who join in the dancing. One of these "newbies" also plays the piano as they arrive and told us of her Tai Chi and martial Arts classes each week!

Working in the health area for decades I am acutely aware of the research which reiterates two of the main components of "wellness" are exercise (but particularly dancing) and social contact. These women demonstrate these findings well.

Apart from sharing early photos from the group's establishment, there were many stories. I remember myself advertising the classes being suitable for ages 40's to 60's 22 years ago, thinking that was a noble age range to target. Now any promotional material I use states 60's to 80's as we all get closer to that range. Of course I am quick to add they are all "going on fifteen" anyway in their active attitude to life!

No doubt there are other groups who claim long lives too. Well done to all of you and again to Andre Van de Plas who saw the need for a Training Course and sent many of us into a direction we may not otherwise have come across.

**Margaret Connor**

## ZETTEN DANCE FESTIVAL

We (husband and self) spent a month in June/July, in Europe, and, as we were to be in Amsterdam at the time of the annual Zetten Dance Festival, I had arranged to go. It is an ideal dance experience to fit in with other trip commitments, as it is a Thursday evening to Sunday afternoon event. Not too much time for a non-dancing spouse to have to entertain himself!

The festival is run by Silviu Ciuciumis, a Romanian dance teacher, now resident in the Netherlands, aided by Ersin Seyhan, a Turkish dance teacher, and is always around the last weekend in June. Details can be obtained from his Doina Foundation web page.

I still had all the information Silviu sent me in 2010, when I had originally intended to go (husband had

shoulder operation instead), but he supplemented that with plenty of information on travel from Amsterdam, even including the station platforms the trains would leave from. A train went direct from Amsterdam to Arnhem, and then a change of train to Zetten, three stops away. A 10-15 minute walk from Zetten station brings you to the venue, a leisure centre called The Wanmolten. Accommodation options are camping/caravanning, sleeping bag in one of the dormitories, or renting a camp bed and linen (my choice, and quite comfortable). Be warned that sleeping arrangements are mixed gender, showers are communal, and all that is between sleepers and those who dance till 4am in the morning, is a divider sheet of canvas.

Thursday night was an evening of social dancing, with lots old favourites, known to all. On Friday, the workshops began, and some serious decision making, too. Did you go to Ersin Seyhan's Turkish class, Silviu's Romanian class, Bianca De Jong's Bulgarian class, Dick van de Zwak's Greek class, Ben Koopmanschap's Croatia to Albania class or Hedwig Schoots' Balkan singing class?

I opted for Ersin and Silviu's classes for most of the weekend. I am familiar with Ersin from teaching DVD's I have, and was keen to experience a workshop with him. I did do a couple of sessions with Ben, who taught *Valle Permetit*, *Tesko Liliano Oro*, and *Vragolanka*, and one session with Dick in which he taught Greek *Sfarlis* with variations, *Za Ramo*, *Sarakino*, *Tsamiko*, *Nikolos* and *Ipira*. I watched a little of Bianca's sessions, when she was teaching *Byala Rosa*, but missed *Majstore*, *Momino Horo* and *Sej Bob*, as I attended other sessions. Silviu taught *Ploscuta*, *Coconita*, an *Invitita* and a wonderful *Hutulca*. Ersin taught *Oy Askerime*, *Eyvah*, *Karanfil Deste Gider*, *iki Ayak Horonu*, *Duz Horon*, *Gullu*, *Damat Oyunu/Osman Aga*, *Gitme Dedim Ocaklara*, and my personal favourite, *Tulum*, a Turkish Gypsy dance done with scarves.

Ersin taught in English, the others in Dutch, but not too difficult to get the gist of what they were saying. Occasionally, the three English speakers would miss some of the background information. However, usually a Dutch speaker would fill us in. Dance is a universal language - common sense and watching usually suffices. They all had little teaching tricks - Silviu patted his head when the whole dance was to be repeated (from the top), Ersin would roll his hands when he wanted us to repeat steps, and Ben would run around the inside of the circle with his arms out if he wanted us to go faster. Who needs language?

Ersin is brilliant. He had translated all the lyrics of the dance songs into English and taped them around the walls. There were three tables full of Turkish costumes, jewellery, scarves, artefacts, etc. which were for sale, but also used to augment the dances. He had maps of Turkey to show where dances came from, lots of stories and anecdotes, and explanations of what calls are appropriate when, and how dance calls vary from area to area. He is very clear in his teaching, and is great to watch. He dances in that fluid style which native Turks have, where they seem to be made of rubber. (I also caught up with several performances of Turkish dance, and Turkmenistani dance while in Turkey, prior to going to

Amsterdam.)

Friday night also consisted of dancing into the wee hours with a mixture of old favourites and dances learned that day (and with two bands of live music). On Saturday, we woke up and did it all again! Saturday night was a more formal dinner, with a belly dance performance by one of the dancers as entertainment. (Apparently, last year, after laying down a track of blue lights and darkening the room, Silviu, in black clothes and wearing silver sneakers, danced. All you could see were the sneakers. There was general disappointment at no repeat performance.) This was followed by more social dancing into the wee hours, again with the two bands. The Dutch certainly have stamina!

Sunday morning was a little bleary for some of the late-nighters and was devoted to reviewing the dances with the teachers and videoing the dances for the DVD. I am eagerly awaiting the arrival of the CD and DVD, which apparently takes about six weeks to finalise.

I met some of the dancers from Andre's class who said they were the ones he tested his dance programme on before teaching in Australia. They were interested to meet one of his Australian dancers; in fact there was general interest in an Australian straying into their part of the world!

I can recommend the Zetten weekend if you are in the Netherlands at the end of June. Five dance teachers with different styles give greater variety than usual in a short seminar, and they are all quality teachers. Getting there is easy from Amsterdam, and accommodation basic but comfortable. Everyone is friendly, and most people speak English. A great way to spend four days! <http://www.stichtingdoina.nl/en/balkanfestival>

Lorraine Moore

## KALYMNOS DANCE SEMINAR

Greek dance workshop - Island of Kalymnos  
16-25 July, 2011

Following on from Danni Mackenzie's article re Macedonian Pearl Seminar (Footnotes August 2011) I'm taking you further south in the Balkans, to Greece, to report on our workshop there. Firstly though, a postscript to Danni's write-up - we did indeed have a fantastic time in Macedonia.

A seminar combining dancing and swimming is extra special, especially when one hasn't seen the sea since last summer! However, first I had to reach the island - it seems my travelling was jinxed this summer what with a car breakdown on the way to Macedonia and then a problem with the flight Sofia-Athens. But that's all part of the fun of travelling. Danni opted to taxi Berovo-Thessaloniki, train to Athens then fly to Kalymnos. Thinking it would be simpler and quicker, I'd arranged flights Sofia-Athens-Kalymnos.

With Greece in the news so much lately I hoped there would not be a problem with the flights. All would have been okay if nature had not intervened. We left on time but as we sped down the runway and were just about to take off, the pilot suddenly jammed on the brakes. It transpired that we had hit a bird which went into the engine and then had to wait for another aircraft to come from Athens. This meant I missed the connection to Kalymnos. However the airline got me on



a flight Athens-Kos from where I caught a ferry over to the island finally arriving late evening.

Kalymnos (pop. approx. 16,000), located in the Dodecanese group of islands in the SE Aegean sea, is gorgeous with stark cliffs, cactus, fichi di india, a smidgen of greenery in the form of pine and tamarisk trees, lovely bougainvillea, hibiscus and oleanders in the populated areas, and the magical crystal clear blue and turquoise coloured sea. It is famous for sponge diving (though not so much is done nowadays) and rock climbing. During the early days sponge fishing led to economic growth and many neoclassic stately homes were built. We were in the village of Massouri and there was a superb view from the balcony of my hotel over to the small island of Telendos and out to sea. Telendos (highest peak 458m) was once part of Kalymnos but became detached during an earthquake in 554 AD.

There was only a two minutes' walk down to the beach, a little longer climbing back up the 100 steps - oh, our poor legs! After breakfast at 8 a.m. I had a swim; the first class was 10 a.m. to 1.30 p.m. with a half hour break. Lessons were held inside one of the hotels at which participants stayed. This was certainly better than out in the blazing sun (which I've previously experienced in Greece) but the floor was a type of marble and very hard. My scarpini dance shoes, which are usually the most comfortable of all I possess, at times were not so I often changed to a pair of flat street shoes. I might add I have danced on even harder surfaces. For example, when I first joined Zornitsa the floor was concrete with some parts covered with lino. Fortunately since then a new timber floor has been laid..... The room was very large but soon filled up with 50+ participants and often space was at a premium. The teachers were excellent and went into a lot of detail describing style, background etc. of the dances, in English, French and often also in Greek. I actually found it difficult to remember so much verbal information (and would have preferred written notes) but probably for



teachers from other countries it was very beneficial.

Except for Danni and me all the participants were European, mainly French but there were also people from Finland, Holland, U.K., Italy, Greeks who live in Belgium etc. We were free after the finish of the morning session until 6 p.m. when there was another two hours of dancing. This enabled time for swimming, exploring, resting - whatever one desired.

A lot of time and effort must have gone into the organising by Christiana Katsarou and Yannis & Helene Maris. They had done a fantastic job in ensuring we were never bored. We learnt many dances in a short time and had a lot of fun as well. Christiana taught dances from Ikaria (her speciality) and Fourni. She is an adroit dancer and teaches with passion and wit, we were often in fits of laughter at her ambiguous words. For several years Christiana has been teaching at many dance seminars in Greece and abroad. Some of the dances she taught were *Syrtos "Stou Papa to bougazi"*; *Sousta*; *Kariotikos*; *Karsilamas*; *Tsifteteli* (Ikaria) and *Syrtos*; *Lerikos* and *Sousta* (Fourni). Since becoming involved in island dances Christiana has learnt to like couple dances very much and we learnt some of these.

The other teachers were also excellent in both the way they presented the dances and the knowledge they imparted.

Vassilis Dimitropoulos showed us *Syrtos*; *Karsilamas* (a fast dance); *Raiko* (Edessa Region); *Tsourapia*; *Koutsoto*; *Poustseno* (beautiful music) from Macedonia and the Thracian dances *Zervos*; *Ziglo*; *Podaraki* and *Dousko* (*tsesto*).

Yorgos and Irimi Mouzourakis instructed us in dances from Kalymnos - *Syrtos*; *Issos*; *Kalamatianos*; *Sousta* with *tsabouna* (bagpipe) and *Sousta* with violin; *Ballos* and *Dirladas*.

Yannis Lendakis enlightened us with dances from several islands - *Siganos*; *Zervos*; *Sousta* (Karpathos); *Kato*; *Kritikos*; *Tourkikos* (Rhodes); *Zervos*; *Sousta* (Kasos). Yannis also plays the *laouto* and often accompanied our violin player at night.

Anna and Giorgos (violin player) taught dances from Leros - *Syrtos*; *Lerikos*; *Sousta*; *Sousta Tragoudisti* (with singing); *Roditikos*; *Skoupa* and *Sirba*.

Sometimes dances from the islands bear the same name and the steps can be similar but they vary greatly in style. This is an overview - in fact we learnt more! Lessons were with disc music but, in the evenings, dinner/dancing was with live music.



Dancing after dinner at Tsopanakos Taverna

As dinner was around 9 p.m. this meant the parties lasted into the wee hours of the morning and I generally

didn't get to bed until about 2 a.m. Some hardier souls stayed on even later. We ate at Tsopanagos Taverna overlooking the sea and the food was delicious. Greek salad and/or meze - dolmades, tzatziki, cheese including the soft sheep's variety, stuffed tomatoes and capsicum and small portions of lamb served in a sauce. The main course was a meat (including goat) or chicken dish. One evening we had fish, another a local dish *mouri* (lamb stuffed with rice and cinnamon). Fruit was often served for dessert. Sometimes local musicians came to play and throughout our stay, at the restaurant, concerts and glendi we heard music of the violin, tsabouna, laouto (stringed instrument), daouli (drum), lute and lyra.



The workshop coincided with a folklore festival "Spring Colours and Scents" held over the first weekend and on Sunday evening we were fortunate enough to watch a concert presented by the Kalymnos Lyceum Club of Greek Women. It was held outdoors in a school at the village of Panormos. What a wonderful concert with people of all ages performing (including our teachers Yorgos and Irini), a choir and even a priest dancing and singing. The costumes were magnificent. Whilst the style of Kalymnos dances comes more naturally to these islanders, they performed dances from many regions of Greece including Macedonia with the men wearing fustanellas, and were fantastic. There were about eighty dancers, all backed by a superb orchestra.

An excursion to the monastery of Aghios Savas and Archaeological Museum of Kalymnos was most interesting. The setting of the monastery is beautiful with lovely flowers and affording amazing views over Pothia, the port and capital of the island. St Savas is Patron Saint of Kalymnos. The Archaeological Museum in Pothia has many exhibitions with artefacts from the Bronze Age, Minoan and Mycenaean period, Byzantine etc. Dominating one room was a large female figure which had been hauled up from an ancient wreck.

From here we drove to Vathy (meaning "deep") which must be one of the most beautiful places on the island. The view from above was breathtaking. In the middle of harsh rocky mountains there is a verdant valley (with many citrus trees) stretching to a natural gulf which looks like a fjord. Lunch of delectable meze was at a taverna near the sea and one of the waiters was a Greek-Australian! There is no beach but we swam in the tiny harbour in crystal clear water, watching boys and girls jumping in from high cliffs.

Another day there was an excursion to Pothia where we visited a sponge factory and saw how the sponges are processed after being brought up from the seabed. This profession is very dangerous and years ago, when many

boats were operating, some men lost their lives or became paralysed after surfacing with the "bends." At the seminar a visiting teacher taught the men a dance, *Michanikos*, depicting this and he was so realistic that I and others found it very disturbing.

After the sponge factory we boarded a caique and cruised to the tiny islet of Pserimos. A divine, low key place with few tourists. Swam, lunched on board and on the return trip to Pothia called in at the tiny island of Plati which has a church and two inhabitants! Here we swam from the boat.

One evening we went to Therma for a glendi in a restaurant. The meal was rather late and we were starving by the time it arrived. However, the music was super, there was also a singer and we danced a lot with the locals.

Our final Saturday evening found us at a paniyiri which we were told is usually in celebration of a saint. This one though was for the tsabouna (bagpipe). It was held outdoors and there were a lot of people. Needless to say, though there were other instruments, the tsabouna was the main feature. We were treated to a performance by a children's group which was very nice and ate and danced the night away with local people.

As always, unfortunately this wonderful holiday had to come to an end but many photos are circulating and, back in Sofia, I dream of the instructive and fun times we had on the island. It was so nice to have Danni's company; to again meet by chance past participants of Balkanfolk and other workshops; and to make new friends.

Those of you familiar with Australian authors Charmian Clift and George Johnston may be aware that they lived on Kalymnos in the 1950's. Their book "The Sponge Divers" gives a good insight into local life as it was in those days.

**Anna Travali**

## MACEDONIAN FOLK DANCES

The Macedonian folk dance reflects a specific character of the nation, with a striking affinity to neighbouring countries and people. At the same time the Macedonian folk dancers themselves have an individuality with inherited elegance in compound movements and an entire devotion to body and soul. They implement a specific harmony and elevate these motions to a degree of utmost perfection. They conjure up a wonderful, emotional and rhythmical movement of body which evokes eternal inspiration. Many historical



Macedonian group Tanec

moments related to ancient and recent history of the Macedonians are not coincidentally connected; their reflection being extremely visible in the well-known folk dances *Teskoto*, *Rusalii*, *Nevestinskoto*, *Komitskoto*, *Kalajdzinskoto*, *Beranceto*, *Aramiskoto*, *Zetvarskot*, *Kopackata*, etc. Through centuries and even nowadays, in courtyards of the remarkable Byzantine churches, country houses, at gatherings, during holidays and on commemorative historical dates, dancers would come from distant places to celebrate the occasion, symbols of Macedonia's past, reminiscent of the idea of living together, to create an ideal brotherly humane nation.

Folk dances and songs recognise no boundaries among nations. The folk dance originates with the people. It serves them and establishes a unique basis for their unity. Macedonian folk dances bear a similarity to the folk dances of her close neighbours - Bulgaria, Greece, Serbia etc. The dance is performed in a ring, counter-clockwise. There are men's, women's and mixed folk dances. Division is made according to certain features, purpose and context. Each folk dance is led by a dance leader, so called "Tancer", considered the best dancer by popular choice. Likewise to achieve a certain regular shape of the ring, there is another good dancer at the end of the ring, the so-called "ketz". It is not a rare occasion to witness an inspired creativity of the dance leader who, geared by emotional charges and enjoyment, pays tribute to his enthusiasm through innovation of diversified movements and figures. That is how a Macedonian, carried away by a whirlwind of a country song linked to a historical "memento" of the Macedonian past, attributes to a dance a specific feature or flavour which manifests originality amongst other folk dancers of the Balkans.

A folk dance, or group of them, involves an extremely lavish connection of elements of steps meant to suggest distinctive sides of the idea behind it and of the purpose before it.

It is hard to comprehend the genius of man which inspires him in dance creativity. There are a significant number of steps and dances which conceal the unexplainable phenomenon of depicting ordinary, everyday life of the Macedonians.

Names of the dances originate from personal, geographical and religious references, crafts, identifications attached to revolution etc. Characteristics of each particular dance depend on source, origin and time of creation; of diversity and richness of the place, ethnic and other aspects of the region.

A spectator is surprised by the orderly formation of dancers and he is urged to express his outstanding feelings in superlatives. He will say that the dance is elegant, plastic, choreographically rich, flexible, subtle, emotionally coloured, etc. But no one can really probe into the basic motive - incentive, which is the essence and generator of such impressiveness.

A Macedonian dance is restrained, cautious - you have an irresistible feeling that feet, at every step, are seeking a secure, safe place to rest. The dance frequently begins with movements which are similar to religious emotions. For instance the western part of Macedonia (*Teskoto*, *Nevestinskoto*); at the beginning the tempo is almost arrhythmic, to develop at a later stage into a high

rhythmic level in search of bursting exuberance and, at the point of the wildest tempo, it ceases as a symbol of the target hit. The dancers do not leave the floor because of physical exhaustion but for the process of being "accomplished". If they carried on the dancing, it would lose its sense. Of particular interest is the fact that choreography in Macedonian dances is derived from everyday life. There is the case of Tinmen's Dance which includes professional movements of tinsmith's craft and choreographed in that pattern. Other dancers are: Dances of the Harvester, Ploughers, etc. It is worth mentioning that there are dances which depict in marvellous mime the loves and struggles of shepherds and all sorts of pursuits of daily living.



**Macedonian dancer Ljupco Manevski front right**

On the other hand, dances of the eastern parts of Macedonia nurse a balanced tempo with no extreme changes. Complexity and subtlety of choreography and rhythm of the Macedonian dance is directly connected to musical rhythmic beat since the dance is, as a rule, backed by music and song.

Generally speaking, the Macedonian folk dance is a dance of nerves and of all parts of the body. Movements fall into place, tempered by centuries of style and emotional expressions. The continually most popular dances in Macedonia remain *Pravoto*, *Lesnoto* and *Zaramo* etc., which are rhythmically identical but choreographically set differently with an abundance of figures which are still evolving. Accompaniment to these dances have been successfully composed and have become folk dances which praise man's daily life. There is hardly a man in Macedonia who does not know how to dance at least one of these popular dances. According to data provided by the Folk Dance Institute of Macedonia, hundreds of ballet groups are making efforts to retain the folk dance and numerous festivals in Macedonia afford an opportunity to display this enormous national heritage and simultaneously give the culture a chance to emerge from anonymity, to enable other nations likewise to enjoy the genius of the Macedonian people through their folk dances.

*This article was written by choreographer George Tomov (1933-2008) in 1973. The following link is to a recent article in a Macedonian newspaper with some lovely black and white photos of George's group.*  
[www.mn.mk/iselenici-region/4660-Promocija-na-monografijata-Tomov](http://www.mn.mk/iselenici-region/4660-Promocija-na-monografijata-Tomov)

**NOTE: Deadline for next footnotes is Nov 16<sup>th</sup> [dannilyn@hotmail.com](mailto:dannilyn@hotmail.com)**

## SUNRAY SEMINAR

I recommend Macedonia's "SunRAY Seminar" to all Balkan folkloric enthusiasts.

**Vevcani village:** A hidden gem! Handsome stone dwellings and churches, hundreds of streams, enchanting strolls, a photographer's dream, occasional sighting of women in traditional dress and a green market.

**Accommodation:** Separate lodgings were provided, e.g. "Pupin's House" offering traditional décor; the modern "Villa Alula" or the "Via Egnatia", a pleasant walk from the village square.

**Venue:** Registrants were accommodated in a vacated Library building adjacent to the village square.

**Dance:** The building's auditorium stage was ideal for our dozen dancers. It had a wood sprung floor and stayed cool and airy during the many hot days. Classes were instructed alternately by "Tanec" dancers Ljupcho Manevski and Snezhana Balkanska (aka Zhana) from 9 am - 12 pm. As there were no 'beginners', the morning classes focused on advanced repertoire. An afternoon Choreography Class was an option that wasn't listed in the registration package. As a few were keen, the women's class was scheduled from 4 pm - 5 pm and the men's class from 5 pm - 6 pm. Ljupcho and Zhana taught thirteen dances, with daily incremental reviews. The group's expertise varied, yet everyone benefitted from the excellent teaching skills.

**Singing:** Instructor was acclaimed musician Stefce Stojkovski, accompanying us on tambura from 12 p.m. - 1 p.m. Six persons attended. We harmonized many beautiful older and less familiar songs.



**Entertainment:** Surprises often awaited us after 6 pm. Most of the dance/singing/instrumental participants joined in the fun ~ a forest walk to the source of Vevcani's famous streams; separate visits to traditional working mills; visit to the village's historic 'washing and felt making' residence; dinner party with dancing/singing/music-making conviviality at a mountain cabin retreat offering breathtaking valley views; Zhana's "show and tell" of her many village costumes; attendance for a portion of the two day village wedding celebration and video of Vevcani's Carnival.

**Food:** breakfasts were available at the lodgings. Outdoor lunches and dinners were provided by the "Via Egnatia Restaurant" a lovely stroll from our venue (and were included in the price). On cooler evenings we feasted indoors. Following dinner there was impromptu dancing accompanied by Stefce Stojkovski (multi-

instrumentalist and vocalist); Muzafah Mahmut, Roma musician/teacher (zurla and tapan) and Ljupcho and Gordana's son Daniel Manevski (kaval) with friends.

*A Balkan Dancer*

*A Canadian I met in Macedonia kindly wrote this article for Footnotes.*

## MAKE THE MOST OF THE WEB

The World Wide Web is out there and a fantastic tool for advertising your classes. Not all groups have the time or knowledge to put a webpage together and keep it updated which is where FDA comes into the picture. Do make sure your contact details are up to date.

When I Google something about folk dance I regularly come up with references to the FDA website but when I look for "Upcoming Events" there are very few listings and this is not because there is not much happening but because people forget to send the information to Paul (just like people forget to send the information to me to put in the newsletter).

Paul is a volunteer and doesn't have the time to chase this information but if members advise of upcoming events he can then put it on our site. You can email him at [webmaster@folkdanceaustralia.org.au](mailto:webmaster@folkdanceaustralia.org.au)

When you have a workshop, special dance event, or if you are teaching folk dance at a folk festival it would be great to have it advertised in Footnotes and on the website. People travel a lot these days and might plan their holiday to coincide with a dance weekend in Perth, or a party night in Canberra.

Recently a press release in our local paper led to contact from a NZ ex folk dancer on holidays who then came to a couple of our dance classes, our dance afternoon and even performed with us. She is now keen to return to folk dance back in NZ and will join us next time she's in Noosa. Keep folk dance in the news anyway you can.

There is such a variety of dance out there so let's ensure that folk dance grows. New members add new life to a group and often bring along their friends. We need the energy and enthusiasm that new members bring.

*Danni Mackenzie*

## CARMEN TORTOLA VALENCIA

While I was in Andorra my sister and I went to an exhibition of Pre-Columbian Art which housed a series of materials representative of the main cultures that lived on the American continent before the arrival of Christopher Columbus.

Most of the objects on display were designed and used as funereal accessories that would accompany the



dead to their tombs. This meant that fragile objects such as those in ceramic have been impeccably preserved over the years until today.

We were surprised to see one floor devoted to the dancer Carmen Tórtola Valencia (1882 - 1955) who was one of Spain's most famous and controversial women. We later discovered that Tórtola Valencia was not only a famous dancer but, as an art collector, she brought together a set of pre-Columbian objects which today are part of the Pre-Columbian Art Collection at the Clos Archaeological Foundation. There were other items on display which were possibly part of her collection, including reproductions of colourful medieval religious paintings in bright colours which reminded us of Mexican bark paintings.

Many of you may remember the popular Maja fragrance and soaps (still available I believe) which featured Carmen on the cover.

Carmen Tórtola Valencia was a talented avant-garde dancer and one of the pioneer Spanish feminists of this century. Her life was a constant striving towards personal and artistic freedom.

According to her birth certificate she was born in Seville on June 18, 1882, of a Catalan father, and an Andalusian mother. When she was three years old her family moved to London, where they later left her in the care of a wealthy British family. Her parents both died between 1891 and 1894 in Oaxaca, Mexico where they had settled.

In the book *Tórtola Valencia and Her Times* (1982), Odelot Sobrac describes a youthful and unconventional Tórtola who rejected formal dance training and tradition. She developed her own personal style, based on the free expression of emotion through movement. Her disdain for conventionality was also mirrored in her private life which she always protected from public scrutiny.

Better educated than most women of the time, she learned several foreign languages and read extensively. She was influenced by Isadora Duncan and took the Greek ideals of beauty and the passion of Greek tragedy as inspiration for her innovative use of movement and mime. Her interests soon extended to the study of other cultures and their dance forms. Whenever she was not dancing she was in museums or libraries, where she found the images and ideas that would stimulate her imagination. She was particularly fascinated by the African, Arab and Indian cultures, which she studied intensely and then reinterpreted in her own expressive art form. Tórtola was an anthropologist of dance. She was profoundly aware of her role as an avant-garde artist and spoke to her audience in a universal language.

Tórtola made her first public appearance in 1908 at the Gaiety Theatre in London. That same year she was invited to dance at the German Wintergarten and the Folies Bergers of Paris. She quickly became known as the "La Bella Valencia", a new favourite of Parisian audiences.

Her Spanish debut took place in 1911 in Madrid. Tórtola's artistic originality was understood only by a minority of the Spanish public. In spite of her own recognition that the Spanish public did not understand her art she kept trying to gain public acceptance on the Spanish stage

In 1917 she acted in two films and travelled to New York where she danced at the Century Theatre. In 1920 the Laietanes Gallery of Barcelona exhibited 45 of her excellent paintings on the subject of dance. Between 1921 and 1930 she performed all over Latin America where she enjoyed great popularity.

Her independence, both in her art and her life was often

perceived as a menace to the stability of traditional Spanish society. Tórtola had been a pioneer along with her contemporaries, Isadora Duncan, Virginia Woolf and Sarah Bernhardt in advancing women's liberation. She made many unorthodox choices: she became a vegetarian and advocated the abolition of the corset which constricted women's bodies and impeded their freedom of movement.

At the height of her career, after performing in Venezuela, Bolivia and Cuba, she decided to abandon the stage. She danced for the last time on November 23, 1930 in Guayaquil, Ecuador. In 1931 she declared herself Catalan and Republican and moved to Barcelona. Tórtola dedicated the last years of her life to reading and collecting stamps. She also became a Buddhist. Tórtola died on March 15, 1955 in her home at Sarrià.

*The above information is an edited version of an article by Carlota Caulfield at the following website.*

<http://www.cornermag.org/corner02/page09.htm>

**Danni Mackenzie**



## BOWRAL IN JULY

The weather was not wet and miserable as Bowral typically displays at this time of year. It was cold, but that made dancing all the more important.

And the dances that Andre van de Plas presented were interesting and varied, as always, giving us teachers much material to use for the coming months (or years!).

The dance that caught the imagination of most people was *Valle Vajzes E Korces*, from Albania (but close to the Greek border), with a challenging 11/16 rhythm. Another dance, *Rokdim Al Hamayim* (Walking on the Water) from Israel, did not initially appeal to me, but it's one that the music and steps have grown on me; I especially love the turning sequences in the third part. *Momino (C)horo*, a Bulgarian dance sourced from, who else but, Yves Moreau, was also very popular.

My groups have enjoyed learning *Mavromata*, danced to a song about a dark-eyed girl, from Greece. For us, it's nicknamed the "2,3,4" dance (2 walks, almost 3 step-bounce-bounces, and 4 quick walks)! From Theodor Vasilescu, *Sarba de la Oltina* increased our aerobic fitness level, a lively Romanian dance.



Some of the 90 Bowral Participants

I haven't taught the Croatian *Al Je Lijepo* yet, but I will. I love the singing and the gentle and continuous movement, with subtle variations in each repeat of the dance. *Tora Hora*, is a lively dance from Israel and already a favourite with my groups.

*Muirsheen Durkin* (a whisky-drinking song from Ireland) is one of those partner dances that are great for larger groups. *Ako Umrani*, is a favourite song of Macedonians and Bulgarians; *Bobik Dzjour Mi Era* completed our repertoire, a traditional dance from Armenia.

With the delicious food from our regular lunch caterer and a superb buffet at the RSL Club on Saturday evening and with all that professionally taught dancing to use up those calories, it was a most satisfying weekend.

**Maureen Petherick**



Getting into the swing of it

## ANDRE IN CANBERRA

Andre's workshops always bring in a good crowd, and this one was no exception, even though many were still recovering from his action-packed Bowral weekend! On this occasion, the 40-50 dancers included Lynette from Darwin, Karen from Bombala, Marie with two children from the O'Connor Cooperative School, a young lady who saw the ad in Monaro Musings, and another young lady who danced like a gazelle. The latter apparently comes from Womboin and has danced in Rotterdam, according to Griff. CIFDA was also well represented, as was Lesley's Tuesday morning class, with 10 dancers present.

We enjoyed four dances that were not taught in Bowral:

*Hora de Munte* - munte meaning mountains - an easy circle dance from Romania.

*Pogonisios* - from Epirus in Greece, a real blast from the past for some of us, dating back to Rickey Holden's workshop in the Sydney YWCA, many moons ago.

*Viva Espana* - from Spain, a fun partner dance, which continues to cause much fun and hysterics in our Tuesday morning class as we attempt to master it.

*Tervelska Raka* - from Bulgaria was a little more

difficult, with tricky arm movements, lively stamps and scuffs, and dance number five, which was also taught in Bowral

*Tora Ora* - from Israel, with graceful, flowing grapevines and turns.

Supper was popular too, both for a chance to catch up with friends from other groups or scoff some yummy slices, cakes, scones and some crunchy French bread with holey cheese.

After supper the Bowralites showed off the dances they had learnt there, while others valiantly attempted to follow along - with some degrees of success - or just sit and watch while resting their protesting feet. The dancing was still in full swing when we departed at 10.15pm. Accolades to Andre for his friendly, patient teaching manner, and coming up with such a do-able repertoire of dances each year, to Lesley and Griff for their hospitality to him, and the FDC Committee for notching up yet another popular event! Well done folk!

**Marilyn Charlton**

## ALEKS ZANKIN IN SYDNEY

Purely Bulgarian was the essence of the day (26<sup>th</sup> June), with Aleksandar Zankin, who shared his love of Bulgarian dance and folklore with us. Aleksandar was born into a musical family, so dance and music are in his blood.

It is rather special when we have a visiting dance teacher who comes from another country with different customs and culture, and has experienced a life quite different from ours in Australia. It brings you closer to the spirit of that culture whilst giving a deeper appreciation of the people and their lifestyle.

The dances we learned were *Sabralia sa se Sabrali* (Rhodope), *Tervelski Opas* (Dobrudjea), *Ispaiche & Ottam Doidoh* (Pirin), *Trite Pati* (Thrace), *Vrashtanata* (North), *Bistrishko za Pojas & Izhvali calic* (*Sop*). And hopefully we remember some of them!

We are fortunate that people like Aleksandar are passing on their traditions of folk culture in spite of the difficult circumstances and lack of financial support for the Arts since the end of the Communist regime. His enthusiasm and passion in his teaching, I am sure, will stay with us even though at times we struggled with some of the rhythms and steps during this energising workshop.

**Sandra Bassetti**

## DANCING AT WOODFORD

**Woodford Folk Festival 27 Dec - 1 Jan 2012**

Hello to any Footnotes readers looking for somewhere to dance between Christmas and New Year.....

A very great place to come is at the Woodford Folk Festival. You can join the dancing at the international dance festival within a festival. Six days of dance classes and dance performances from the dance community within Australia and from overseas.

The three international dance locations featured this year are Central /Eastern Europe, Latin America and Africa.

**Dance Europe** : During the day there are dance classes & workshops in Gypsy, Hungarian/

Transylvanian, Macedonian, Bulgarian, English and Flamenco. From twilight and into the night, you can dance to live music at the Irish Ceili dances, dance Hungarian Czardas at the Hungarian/ Transylvanian Dance Party, do Balkan dancing at the Big Gypsy Dance Party or at the Klezmer Dance Party. Performances include Irish dance, Riverdance style, European Gypsy and Balkan dance,

**Dance Latin:** Daytime dance classes and workshops are in Bachata, Salsa, Cuban Salsa, Tango, Colombian Cumbia and Brazillian Samba. In the evenings and into the night, dance to live music at the Brazilian Dance Party, Latin & Cumbia Dance Night and two Twilight Tango Dances.... or try the Zumba Dance Party for something a bit different. Performances include a Latin Dance Show Case, a Tango Show, Colombian and Bolivian dancing.

**Dance African:** Daytime classes and performances include West African dance, Kenyan, Rwandan, Afro Hip Hop and Congolese Ndombolo dance. For New Year's Eve there is a planned African Cultural Dance Party.

Other dance classes/ workshops and performances are from the Middle East. They include Palestinian Dabke dance, Egyptian Baladi dance and Persian Sufi dance. Also from the Himalayan region there is Bhutanese Nepali Dance (a bit like Bollywood) and Tibetan Cham dance.

In the mornings there is tai chi, yoga and Chinese Wushu classes on different days.

Hope you can come along for some great teaching and dancing.

**Pat Symons**

## DANCE AND THE BRAIN

The following information is an excerpt from the book "Maintain Your Brain" by Dr Michael Valenzuela who has been researching dementia and brain ageing since 1999. He won the prestigious Australian Museum Eureka Prize for Medical Research in 2006 for his work linking mental activity with reduced dementia risk.

*"Professor Joe Verghese and colleagues published a report in the prestigious New England Journal of Medicine in 2003 on a study in which they tracked the mental health of 469 individuals over five years, specifically looking at participation in nine physical activities\* in order to determine if there was a link with dementia risk. Guess which was the only exercise to predict reduced dementia risk? Yes dancing!*

*Having been a keen Salsa dancer since my university days, I really think dancing has a lot going for it. Let's analyse it from the 'Three Keys' point of view. Obviously taking dance classes and practising a partner based dance is a social experience, so that's one big tick. Equally it can be quite physical, as anyone who has spent a night dancing can confirm. That's a second big tick.*

*But what about the cognitive key? If you've never been to a dance class then you may not realise that it can be mentally demanding. First, there is learning how to better control and co-ordinate your body, sometimes carrying out motions you have never tried before. Next, there are the moves, complex sequences that need first to be put into short term memory for reproduction during*

*class, and then into longer term memory so you don't have to start over again at the next class. Over time the effortful and deliberate retrieval of sequences from long-term memory becomes effortless actions under the control of automatic motor memory processes. And then there is the perception of beat and rhythm, the anticipation of one's partner's movements and intentions, and so on ... It's no wonder that it's sometimes so hard to make it look easy! Learning to dance definitely has a strong cognitive component, and there this pastime more than adequately fulfils the Three Keys. Besides that, it is a lot of fun, often addictive for beginners, and you get to dance with beautiful people. Need I say more?"*

\*The nine physical activities studied were swimming, cycling, dancing, participating in group exercises, playing team games such as bowling, walking for exercise, climbing more than two flights of stairs, doing housework, and babysitting (golf and tennis were discounted as only 10 participants participated in these activities). Among cognitive leisure activities also included in the study, reading, playing board games and playing musical instruments were associated with a lower risk of dementia.

While most of our dances are non-partner dancers, most of the above and more apply to folk dance. We learn about other cultures, learn bits and pieces of other languages; the complex rhythms in many of our dances are all challenging to our brains. With an ageing population we need to use information like that above to encourage more people to discover the joy of folk dance.

I believe the pleasure of dancing can help us overcome stress and bring joy into our lives - surely of great benefit to our lives and our physical health.

Articles about the dance/brain connection also appeared in Footnotes Feb 2007, Oct 2009 and Dec 2009.

**Danni Mackenzie**

## AUSTRALIAN & NZ EVENTS

**STAVROULA PAPAPEPROS**

**DANCES FROM**

**GREECE**

**SUNDAY OCTOBER 16**

**10 a.m. - 4 p.m.**

**\*\*PLEASE NOTE VENUE CHANGE FOR THIS WORKSHOP\*\***

**REDFERN TOWN HALL**

**73 Pitt St, Redfern**

**\$20 full day - \$18 for FDA members**

**\$12 half day - \$10 for FDA members**

**Enq Sandra 6552 5142 or Kaye 95284813**

# FDA WORKSHOP DANCES FROM ROMANIA

SUNDAY NOVEMBER 20

10 a.m. - 4 p.m.

Green Square Community Hall,  
Joynton Ave, Zetland.

\$20 full day - \$18 for FDA members

\$12 half day - \$10 for FDA members

Enq Sandra 6552 5142 or Kaye 95284813

## NEW RESOURCES

Alex Popovic's DVD from the recent workshop is now available to members for \$10 plus postage.

Andre van de Plas 2011 CD & Booklet \$30, DVD \$35, video \$25 plus postage.

Prices above are for members, non-members prices are extra. Please check with Kaye re availability and cost including postage when you order anything from our extensive resources list on page 14.

## NEW TIMES GREEK DANCE WITH VAS

**New class for kids** - Junior Classes on Tuesdays 5 - 6 p.m. at Mytelinean House. Start date TBA

**Adult Classes** on Tuesday nights start on 20<sup>th</sup> Sept from 7.30 - 9.30

**Class Changes** - Junior Pontian classes have moved to Tuesday evenings from 6:30 p.m.

**No class** on Wednesday or Sunday evenings.

**TV Performance** - 24th October. Watch Junior Masterchef this week to see our performance [www.greekdancing.com.au](http://www.greekdancing.com.au) for further information

## MACHOL PACIFICA NZ

Oct 14 - 17, Whakatane

Further information in Footnotes Issue 124 and at [macholpacific.org.nz](http://macholpacific.org.nz)

## SING COCKATOO

Oct 15-16, Cockatoo Island, Sydney Harbour  
Sing Cockatoo 2011 is a weekend of singing workshops, a Saturday evening singing session and other musical activities, culminating in a performance on Sunday afternoon. There will be lots of opportunity to explore the Island and find out more about its fascinating history. Musical Director Christina Mimmocchi will be ably assisted by Christine Wheeler and Rob Maxwell-Jones. [christinapossun@bigpond.com](mailto:christinapossun@bigpond.com) 0410 682061

*Dance first. Think later. It's the natural order.*  
- Samuel Beckett

## FOLK FESTIVALS

### Folk in the Foothills, Oct 16, NSW

Jambaroo Valley Lodge. Performers will include Tattie Jam and Alan Johnson from Scotland. Coolfin Mac will provide a strong Celtic influence while the multicultural nature of our society will be represented by that great Greek group, Zorbas Kefi and a six piece Latin American Group, Pukara. The Queen of Boogie will be there- the great Jan Preston, together with the eclectic String Contingent. Local groups Az-IAM, No Such Thing, Welsh Choir, Swingalele Orchestra and more. Ticket bookings 1300 887 034 or over the internet at [www.illawarrafolkclub.org.au](http://www.illawarrafolkclub.org.au)

**Kangaroo Valley Folk Festival, 21st - 23rd Oct**  
[www.kangaroovalleyfolkfestival.com](http://www.kangaroovalleyfolkfestival.com)

**Dorrigo Folk & Bluegrass Festival, 21 - 23 Oct**  
[info@dorrigofolkbluegrass.com.au](mailto:info@dorrigofolkbluegrass.com.au)

**Maldon Folk Festival, 28th - 31st October**  
[www.maldonfolkfestival.com](http://www.maldonfolkfestival.com)

**Music At The Creek 11th-13th Nov**  
[www.musicatthecreek.com](http://www.musicatthecreek.com)

**Cygnets Folk Festival 6 - 8 January 2012**  
[www.cygnetsfolkfestival.com](http://www.cygnetsfolkfestival.com)

**National Folk Festival 5 - 9 April 2012**  
Canberra [www.folkfestival.asn.au](http://www.folkfestival.asn.au)

## WOODFORD FOLK FESTIVAL, QLD

Dec 27 - Jan 1 [www.woodfordfolkfestival.com](http://www.woodfordfolkfestival.com)

This year the festival is very special as it incorporates *The Dreaming* as well as the normal fantastic Woodford line-up.

## 27TH ILLAWARRA FOLK FESTIVAL

Jan 12 - 15 - This festival's traditional eclectic mix of world, acoustic, Celtic, traditional folk, gypsy and bluegrass music, along with poetry, spoken word, dances and workshops will be maintained in 2012, along with a few surprises. This will be the year of the autoharp at the Illawarra Folk Festival, with organisers inviting a number of Australian and US autoharp players to share the magic of their unique instrument at concerts and workshops as part of the festival's Folk Summer School (11-12 Jan). Early bird season tickets are on sale for \$100. [www.illawarrafolkclub.org](http://www.illawarrafolkclub.org)

## HUNGARIAN MUSIC & DANCE CAMP

6-15 April 2012 Heathcote Scout Camp, Sydney  
6-9 April Music Camp, 10-15 April Dance Camp

The dance camp will provide dance teaching with professional dancers from Hungary. Throughout the day beginners and advanced classes will run simultaneously with *táncház* every evening. All dance classes will be accompanied by live music by Tükrös and The Transylvaniacs and will incorporate singing. Region of dance will be Bonchidai. The adult dance classes cater for 14 years and over. For children dance, singing and games will be taught by a professional Hungarian children's teacher. We encourage families to come and enjoy the atmosphere of the camp, immersing children in Hungarian song and dance. Children under 18 must be accompanied by an adult/guardian. [www.kengugro.org](http://www.kengugro.org)

## OVERSEAS SEMINARS 2011/12

### INTERFOLK FESTIVAL RUSSIA

11 - 16 Nov. St Petersburg

The Festival is aimed at promoting the interaction between cultures in the field of folk art. The main idea is to bring together groups and ensembles from around the world in St Petersburg in order to further the cross-enrichment of cultures and promote international cultural cooperation.

Another objective of the Festival is to hand national traditions down to younger generations, so that they keep the national heritage and develop new forms of intercultural dialogue.

[http://interfolk.interfestplus.ru/festival\\_eng.php](http://interfolk.interfestplus.ru/festival_eng.php)

### BALKANORMANDIE 2011

26 Dec - 1 Jan 2012, Houlgate, France

Folk dance seminar for Bulgarian, Macedonian and Serbian dances. Bulgarian folk dances with Boris Dimitrov - former dancer of *Student's Folk Ensemble Zornitsa* - Sofia, Bulgaria, co-founder of Balkanfolk. He will be joined by accordionist Danaïl Totev.

Macedonian folk dances with Sasko Anastasov, choreographer, Group *Vila Zora* - Veles, Macedonia. He will be joined on the clarinet with Stojan Stojanov and the gaida by Filip Vasilevski.

Serbian folk dances with Milan Radovanovic, dancer soloist of the ensemble *Kolo* of Belgrade, choreographer and Artistic Director of the *Opleanac* of Topola. He will be joined by accordionist Goran Sandic.

Songs of the Balkans with Michelle Green, co-founder and artistic director since 1986 of Ensemble *Djanam* - Paris, France. <http://laronderouen.free.fr>

### JIM GOLD TOURS 2012

Israel March 11 - 23 2012 \$US3495

See the new-old, multi-faceted culture of Israel, meet its people, learn songs and dances, visit its historic sites! Folk dancing with Israeli choreographers, Balkan dance with Dunav, Klezmer music workshop, an evening talk on Ethnic Folk Dance. Meet Yemenite, Bedouin, and Kurdish cultural groups. Attend Arab and Druze Debka dance workshops, and a performance by Inbal Dance Theatre. Jordan extension available.

Northern Greece April 9 - 23  
\$US3195

Visit Mt. Athos Monastery, Celebrate Greek Easter in Kalambaka beneath the cliff monasteries of Meteora.

Visit the rugged mountains of Zagora, and Ali Pasha's

palace in Ionnina (where we'll dance Ali Pasha!)

Folk dancing with Lee Otterholt and local Greek teachers. Greek island Extension available.

Croatia and Slovenia July 15 - 28

Ljubljana, Zagreb Folk Festival, Split, and Dubrovnik Summer Festival. Led by Jim Gold.

[www.jimgold.com](http://www.jimgold.com)

### DANCE VACATION TO BALI 2012

21 - 29 July, 2012, Ubud Bali, €875

See Footnotes issues 123 & 124 for further information  
<http://www.tinekevangeel.nl/>

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[www.folkdanceaustralia.org.au](http://www.folkdanceaustralia.org.au)



Greek Folk Dancers of NSW at Brisbane Paniyiri 2011  
Photo ex Paradosi June - Sept 2001

## RESOURCES FOR SALE BY FDA

### By Jim Battisson

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 – 2002 tours, \$12 set/2003 - 2007 tours \$25 set

Book & CD (2000 – 2011) \$30 set

Videos \$25 each

DVD (2005- 2011) \$35 each

*International Folk Dances for Children*

Book & CD 2000, 2003, 2006 tour \$35 set

*International Dance Mix*

1983 - 1995 \$10 instruction booklet \$20 CD

1993 - 1999 \$10 instruction booklet \$20 CD

**Marlies J. 2011** - CD \$20, DVD \$25 + Postage

### FDA WORKSHOP VIDEOS/DVDS

*All videos or DVDS - Members' price only \$10, non-members' \$20, add \$5 for postage & handling*

**Aleks Popovic**, Serbian Dances (2007 & 2011)

**André Rossides**, Greek Dances (2001)

**Antal Stopic**, Hungarian Dances (2008)

**Asadour Hadjian**, Armenian Dance (2005)

**Avi Zohar**, Israeli Dances (2007)

**Dianna Laska-Moore**, Mostly Romanian (2004)

(Cassette of music from workshop \$10)

**Djordje Nikolic & Vas Aligiannis**

*Serbian and Macedonian Greek* (2005)

**Djordje Nikolic**, Serbian (2008) Sumadija (2003)

**Gary Dawson**, Balkan Dances (2003, 2006/7)

**Heather Celic & Milivoje Stajanovic**,

*Serbian Dance* (2004)

**Kaye Laurendet**, "Come & Try", easy dances plus

**Elie Akouri**, Lebanese Debka (2002)

**Koce Stojcevski**, Macedonian Dances (1999 & 2000)

**Laurel de Vietrai**, French (2008)

**Sandra Bassetti & Jenny Lester**, Bulgarian Dances

(2006)

**Sarah Myerson**, Yiddish (2008)

**Tineke van Geel**, Armenian Dances (2001)

**Vasilios Aligiannis**, Greek Dances of Celebration & Participation (2002)

**Veronika Zaharieva**, Bulgarian Dances (2006, 2010)

**Yorgo Kaporis**, Macedonian Dances (2002, 2003, 2004 & 2006 & 2008) + Macedonian and Bulgarian (2009)

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

*Folk Dances from the Balkans & Elsewhere* (2010 tour)

– CD & notes \$25, DVD \$25 + postage

### PAYMENT OPTIONS – By Internet:

St George Bank, BSB: 112879, A/C No 053 969 771

**By cheque to "Folk Dance Australia Inc":** FDA

Treasurer, 127 Woronora Cres, Como West, 2226

Phone Kaye (02) 9528 4813 [okay@optusnet.com.au](mailto:okay@optusnet.com.au)

**Contact Kaye (02) 9528 4813**

## FROM NEVOFOON

FDA has limited stock of the following CDs and DVD

### 20 International Dances B1 CD - \$25

Pomuletul, Salty Dog Rag, Vlaski, Debka Adama, Kalamatianos, Vleegerd, Kuma Echa, Over the Bridge, Hora Mare Vranceneasca, Groznica, Tarantella, Simchat He'Amel, Fairfield Fancy, Alunelul Batut, Erev ba, Uzicka carlama, Gerakina, Keshoshana, Grand Square.

### ARARAT Armenian dances CD - \$25

Hej Par, Aghchka Jerazanke, Assoulis, Wer Weri, Mesho Harsner, Shegana, Papouri, Ashtarak Par, Tamzara, Dzagik, Nare, Lourke, Sasouni Tamzara, Shoror, Tsachgadzor, Sasouni Razmakan Bar, Bashjaro & Dunqo, Mom Bar.

### MIX 7 International Dances

### CD - \$25, DVD - \$28

Bar, Barndance, Devetorka, Dobbelt Kvadrille, Drjanovska Racenitsa, Egejsko oro, Hatcem, Koddedans, Kostilata Thessalias, Kozachok, Kulska Sira, Lugowonjka, Mazurca di Graziella, Ne Felj Lanyom, Or, Oves, Popovicanka, Potkolo, Preambulata de Femie, Romanul de la Bolintin, Scottish Slow, Sibyl's Roundabout, Valle e Lehte, Wandering Waltz Contra, Yosef.

## ADVERTISING ON FDA WEBSITE

### For Non-profit clubs:

Links from the FDA website are provided free-of-charge to websites of non-profit clubs and organizations related to dance and folk.

### For Businesses:

We have set up a page specifically for displaying links to the websites of businesses and other "for-profit" organizations. The annual (i.e., Jan – Dec) cost of FDA providing a link to your website is \$40. However, if you have at least one FDA member within your management or staff you will be entitled to a 50% discount.

If you are interested in FDA providing a link from our website to yours, please email your details to our website administrator

## FOLK DANCE AUSTRALIA WEB SITE

Remember to tell group members and friends about the FDA Website [www.folkdanceaustralia.org](http://www.folkdanceaustralia.org) and send Paul any information you'd like to appear in "events".

### How does your FDA Membership benefit you?

6 issues of the FDA newsletter, "Footnotes", emailed or posted to you each year;

Discounts for:

FDA Workshops; Folk Dance Videos, cassettes, dance instructions, manuals and books; Nevofoon resources.

Free advertising for your events and publications, both in "Footnotes" and on FDA's worldwide website:

[www.folkdanceaustralia.org.au](http://www.folkdanceaustralia.org.au)

## WHAT'S ON WHERE

We attempt to update these details regularly but, if new to the group, suggest you make contact in case we have not been advised of changed class date, times or venue.

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

**Monday**, 7:30-9.00 pm Folk Dance Canberra - FDC: sessions for Advanced folk dancers in International Dances, at Folk Dance Canberra Hall, 114 Maitland St, Hackett. Contact Lesley Rose (02) 6286 6401

**Tuesday**, 10:00 -12:00 pm Folk Dance Canberra - FDC: sessions for Intermediate folk dancers in International Dances, at Folk Dance Canberra Hall, 114 Maitland St, Hackett. Contact Lesley Rose (02) 6286 6401 or email [lesley@magma.com.au](mailto:lesley@magma.com.au)

**Wednesday**, Folk Dance Canberra - FDC: Sessions 6 - 7.30pm Beginners International Folk Dances

7.30 - 9.00pm Session for continuing students at Folk Dance Canberra Hall. 114 Maitland St, Hackett. Contact Maria Jenkins (02) 6231 4472 or email [maria\\_jenkins@hotmail.com](mailto:maria_jenkins@hotmail.com)

**Wednesday** 7.45pm - 10.15pm, International Dancing with CIFDA (Canberra International Folk Dancing Association) Uniting Church Hall, Denman St, Yarralumla; cost \$8 (includes supper; first 3 nights are ½ price). Contact Sue 02 6281 6314 or Judy 02 62815229.

**Wednesday** 8.00pm - 10.00pm, Irish Set Dancing, 10 week terms, Reid Uniting Church Hall, Coranderk 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](mailto:paulway@earthling.net)

**Thursday**, 7:30 - 9:00pm Folk Dance Canberra - FDC: sessions for Intermediate folk dancers in International Dances, at Folk Dance Canberra Hall, 114 Maitland St, Hackett. Lesley, 02 6286 6401 or email [lesley@magma.com.au](mailto:lesley@magma.com.au)

**Friday** 7:00 – 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 3<sup>rd</sup> 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** Scandinavian Folk Dance Group 5pm, Uniting Church Hall, Denman St, Yarralumla. New members very welcome. Contact Brad Sherman (02) 6288 3050 ah or email [brad@dynamite.com.au](mailto:brad@dynamite.com.au)

### NEW SOUTH WALES (Sydney)

**Monday** 10 - 12 noon. During school term. Earlwood Senior Citizens Centre, 362 Homer St. Earlwood. Contact Debbie (02) 4294 1363, 0427 315 245

**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](mailto: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) 9631 6464 or 0418 416 849.

**Monday** 6.30 – 7.30. Balkan Social dance classes, Croydon Park Public School, Georges River Road, \$50 month. Yorgo 0412 861 187.

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

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

**Tuesday** Greek Folk Dance classes with Vas Juniors 5 - 6 p.m. at Mytelinean House. Canterbury, 255 Canterbury Rd, Canterbury. Juniors 6.30 - 7.30 and Seniors 7:30pm - 9:00pm. At Pontian House, 15 Riverview Road, Earlwood. Contact Vasili 0407 081 875, [info@greekdancing.com.au](mailto:info@greekdancing.com.au) [www.greekdancing.com.au](http://www.greekdancing.com.au)

**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](mailto: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. Vera Myronenko 02 9665 9713 or 0418 416 849

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

**Tuesday**, 8pm – 10pm, Hungarian Dance classes, with Gary Dawson, cost: \$10/\$5 per class, Harris Community Centre, 97 Quarry St (cnr Bulwarra Rd), Ultimo. Gary Dawson 0425 268 505 [gazad@aapt.net.au](mailto:gazad@aapt.net.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** 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

**Thursday** 6pm Irish step dance class for children, 7pm Irish step dance class for adults, 8pm until 10.30pm Irish ceili and set dancing with the Sydney Irish Ceili Dancers, Kingsgrove Uniting Church Hall, 289A Kingsgrove Road (cnr Moreton Avenue), Kingsgrove. Contact (02) 91506765.

### (Sydney Cont)

**Thursday**, Greek Folk Dancing 7.30pm Clio group - 21 years and up. Mytelinean House Canterbury, 255 Canterbury Rd, Canterbury. Vasili 0407 081 875 [info@greekdancing.com.au](mailto:info@greekdancing.com.au)

**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).

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

**Friday**, Greek Folk Dance. 6pm - 7pm Junior group. Adults - 7:00pm - 8:30pm. St Therapon Greek Orthodox Church Hall, 323 Cumberland Highway, Thornleigh. Vasili 0407 081 875 [info@greekdancing.com.au](mailto:info@greekdancing.com.au) or

**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.

### (Bateman's Bay)

**Tuesday** 1.30-3.00 Easy/Intermediate Folk Dance (U3A), Community Hall, Flora Crescent, Batemans Bay, NSW. Visitors Welcome. Contact Audrey (02) 44722642 or email [audmar@tadaust.org.au](mailto:audmar@tadaust.org.au)

### (Blue Mountains)

**Thursday** 1.30 to 3.00pm, Israeli Folk Dancing. The Lawson Community Centre, Lawson. Contact Yudit Kayatsky (02) 4759 1952.

**Thursday** 7.30 - 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)

### (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.

### (Central Coast)

**Thursday** 8.00pm - 10.00pm. Israeli and International dances, Woodport Primary School, Ernest St, Erina, \$6 per lesson, free 1st lesson, \$50 for 10 weeks. Contact: Avi Zohar, 0417 208 150 (m), [avzohar@hotmail.com](mailto:avzohar@hotmail.com)

### (Nimbin)

**Wednesday** Israeli Dance Class 4.30 – 6 p.m. Back of main stage, School of Arts Hall, Cullen Street, Nimbin \$12 week, \$10 if paid by month. Special beginners intro \$5 per week for 5 consecutive weeks. Beginners to advanced Please call first if you haven't attended before Liora 6624 4216 or [liora@people.net.au](mailto:liora@people.net.au)

### (Nowra)

**Wednesday** (school term only) 1.30pm – 3pm, FDA – Nowra, international folk dance, Presbyterian Church Hall, Kinghorne St, Nowra. Contact Maureen Petherick 02 4446 6550 or email [mep1@westnet.com.au](mailto:mep1@westnet.com.au)

### (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](mailto:ac_maco@hotmail.com). Website for Razigrana Makedonka: <http://www.sportscentreoz.com/qmdg.htm>.

### (Shoalhaven area)

**Monday**, 7.30pm. Balkan & International Folk Dance, Cambewarra Hall, Main Rd, Cambewarra. Contact Suzi Krawczyk 02 4446 0569 or email: [plotki@westnet.com.au](mailto:plotki@westnet.com.au)

**Tuesday**, (school terms only), 7.30pm – 9.30pm, "FDA – Callala", international folk dance, Callala Bay Progress Hall, Boorawine Terrace, Callala Bay. Contact Maureen Petherick 02 4446 6550 or email: [mep1@westnet.com.au](mailto:mep1@westnet.com.au)

**Wednesday**, (school terms only), 1.30pm – 3pm, "FDA – Nowra", international folk dance, Presbyterian Church Hall, Kinghorne St, Nowra. Maureen Petherick 02 4446 6550 or email: [mep1@westnet.com.au](mailto:mep1@westnet.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](mailto:msharpe@shoal.net.au)

### (Taree)

**Wednesday**, 6 pm – 8.30 pm, Lazarka International Folk Dance Group, Steiner School, Albert St, Taree. Contact Sandra Bassetti (02) 6552 5142.

**Thursday**, 9 - 11 am, Sailing Club, River St, Taree. Contact Sandra Bassetti (02) 6552 5142.

### NORTHERN TERRITORY (Darwin)

**Monday** 5.15 - 6.45pm World Dance Darwin, Audrey's Dance Studio, cnr Ferntree & Nightcliff Rds. Contact Lynette 08 8927 5415 or email [DarwinFolkDance@yahoo.com.au](mailto:DarwinFolkDance@yahoo.com.au)

**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](mailto:sueross21@hotmail.com).

### QUEENSLAND (Brisbane)

**Wednesday** 6.45 – 8.00pm, Academy of Greek Dancing, Lithuanian Hall, Gladstone Rd, Highgate Hill. Contact Victor Comino 0433 126 619.

**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** (4th Saturday of month) 8 - 11pm. Colonial/bush, Celtic, American Contra and multicultural dancing. Morningside School of Arts, cnr Wynnum & Thynne Rds, Morningside. Music by the Champion Moreton Bay Band. Supper provided. Ph Vic or Jan on (07) 3848 7706. [colonialdance@optusnet.com.au](mailto:colonialdance@optusnet.com.au)

### (Cairns)

**Wednesday** 8p.m. - Italian dancing classes, Tennis Court Hall, Windarra St, Woree. Contact (07) 4054 4259 or (07) 4051 1065.

### (Cairns cont)

**Thursday** 7p.m. - Bavarian, Austrian and Swiss folk dance practice, Germania Club, Winkworth St.

### (Mt Morgan)

**Sunday** 3 - 5pm, Mt Morgan Community Services Hall. Gold coin donation Nicholai 0407178228 07 4938 2679 [tonicho1995@hotmail.com](mailto:tonicho1995@hotmail.com)

### (Rockhampton)

**Thursday** 7.30-9.30pm - "Capricornia Dance & Music Exchange" International and other dances, Women's Health Centre, Cnr Bolsover & Derby Sts, Rockhampton, Qld. Contact Nicholai 0407178228, 07 4938 2679 [tonicho1995@hotmail.com](mailto:tonicho1995@hotmail.com) gold coin donation

### (Sunshine Coast)

**Monday** 9.30 - 11.30 a.m. Buffaloes Hall, Price Street, Nambour. \$5. Contact Lorraine 07 5445 1740.

**Thursday** 9.30 - 11.30 am, Buffaloes Hall, Price Street, Nambour, \$5. Contact Lorraine 07 5445 1740.

**Friday** 9.00 - 11.30 a.m., Noosa Bicentennial Hall Annexe, Bicentennial Drive, Noosa, \$7. Different venue during Qld school holidays. Contact Danni 07 5471 0409 or email [dannilyn@hotmail.com](mailto:dannilyn@hotmail.com)

### (Townsville)

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

**Saturday** 2pm - 4pm, International Folk Dancing at the AWU Hall, Sturt St, Townsville. Contact Maurice (07) 4772 2757

### SOUTH AUSTRALIA (Adelaide)

**Monday** 7 - 10pm, Adelaide International Folk Dancers, RSL Hall, Woods St, Norwood. Teaching for beginners from 7 - 8pm, cost \$3. Contact Rae 08 8356 2172.

**Tuesday** 7.30pm - 9.30pm, (2nd, 4th and 5th Tuesday of the month), Australian Traditional & Bush Dance Society (ATBDS), Prospect Town Hall, Prospect Rd, Prospect. English, Scottish, Irish dances and some American Contra style dances. 8255 9243 or 8261 8255 [atbds@chariot.net.au](mailto:atbds@chariot.net.au)

**Tuesday** 10am, International Dance: Community Centre, Tynte St, Nth Adelaide. Contact Ann Tregenza 08 8295 2576.

**Thursday** 11am - 12 noon, International Dance: Community Club, Glenelg Community Centre, Colley Terrace, Glenelg. Contact Ann Tregenza 08 8295 2576.

**Saturday** 1pm - 5pm, Cajun dancing (1<sup>st</sup> Saturday of the month), Cajun Club, Governor Hindmarsh Hotel, Port Road, Hindmarsh, Adelaide. Dancing session followed by Cajun music session 2.30 pm - 5pm approx. led by the Backdoor Cajun band. Contact Martin at [cajuns99@hotmail.com](mailto:cajuns99@hotmail.com)

### TASMANIA (Hobart)

**Thursday** 8pm, Hobart Multicultural Dance Group, \$5 + contribution to shared supper, St James Hall, Rupert Av, New Town, contact Graeme (03) 6239 1553, Krista & Peter (03) 6227 8471 or email Peter: [PeterSands@netspace.net.au](mailto:PeterSands@netspace.net.au)

### CHANGES TO "WHAT'S ON WHERE"

When the details of your folk dance group change, please email BOTH the website administrator: Paul Clark, [webmaster@folkdanceaustralia.org.au](mailto:webmaster@folkdanceaustralia.org.au) and the editor, [dannilyn@hotmail.com](mailto:dannilyn@hotmail.com)

### VICTORIA (Melbourne)

**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 - 10.00pm, every 2<sup>nd</sup> Friday of each month. International Dancing, Box Hill Ballet Association hall, Whitehorse Rd, Box Hill. Contact Jan Turner (03) 9434 3368 or email [jant@alphalink.com.au](mailto:jant@alphalink.com.au)

**Saturday** 4th Saturday of each month, 1:30 - 3:30pm, St Kilda International Dancers, St Kilda. Address on enquiry. Marie Feigl 5473 3355 or 0412 447 600.

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

### WESTERN AUSTRALIA (Perth)

**Monday** Souleiado French Dance Group runs classes in French Dances for Australian Kids after school for children in Nedlands, Perth. Contact Laurel (08) 6389 0767, email [farandole@nw.com.au](mailto:farandole@nw.com.au).

**Monday** Perth International Dancers, 7.00pm teaching, 8.30 - 9.30 social dancing. St Margaret's Hall, cnr Tyrell and Elizabeth Sts Nedlands, WA. Contact Nina Thompson (08) 9385 3689, or Palenque (08) 9279 4813 or email [palenqueb@gmail.com](mailto:palenqueb@gmail.com) <http://www.perthinternationaldance.org.au>

**Tuesday** 7.45 - 9.45pm. Hora Dance (Israeli), Temple David Social Hall, 34 Clifton Cres, Mount Lawley. Contact (08) 9276 7566 or (08) 9335 2042.

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

**Thursday** 7pm, Souleiado French Dance group runs classes for adults in traditional dances from various regions of France in Nedlands, Perth. Contact Laurel (08) 6389 0767, email [farandole@nw.com.au](mailto:farandole@nw.com.au).

**Friday** Perth International Dancers, Morning in the Hills, during school terms. 9.30 a.m. lessons, new dances taught followed by general dancing. Mundaring Scout Hall, Jacoby St, Mundaring, contact Jenny Currell, (08) 9298 9069 or 0418 899391.

**Saturday** 10.00am - 12.00 p.m., Perth International Folk Dance Group, St Margaret's Hall, cnr Tyrell and Elizabeth Sts Nedlands, WA. Contact Jenny Bardill (08) 9381 5235 or Internet <http://members.iinet.com.au/~currell/>

Oct 1	National Day - China
Oct 3	German Unity Day
Oct 12	National Day - Spain
Oct 26	National Day - Austria
Oct 27	National Day - Turkmenistan
Oct 28	National Day - Czech Republic
Oct 29	Republic Day - Turkey
Nov 18	National Day - Latvia
Nov 28	National Day - Albania

<b>DATES FOR YOUR DIARY</b>
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1 Oct	<b>Nambour Chance to Dance Party</b> , 1- 4.30 p.m. Buffalo Hall, Price St, Nambour, Qld. Enq Lorraine (07) 5445 1740
1 - 2 Oct	<b>Dance Without Borders, Denmark, W.A.</b> Weekend workshop, Contact Jennifer 9252 1160 or <a href="http://www.perthinternationaldance.org.au">www.perthinternationaldance.org.au</a>
1 - 3 Oct	<b>Darling Harbour Fiesta</b> , Latin dance performances, classes, parade, join in the fun <a href="http://www.darlingharbour.com/sydney-Things_To_Do-Darling_Harbour_Fiesta.htm">http://www.darlingharbour.com/sydney-Things_To_Do-Darling_Harbour_Fiesta.htm</a> .
7 Oct	<b>Greek Dance Party Night</b> , Folk Dance Canberra Hall, 7 - 10pm Maria 6231 4472
15 Oct	<b>Anita's dance party, 7 - 11 p.m.</b> Jubilee Hall, 180 Jubilee Tce, Bardon, bring a plate, dancing shoes and lots of energy, Anita <a href="mailto:atinahu@yahoo.com">atinahu@yahoo.com</a>
16 Oct	<b>FDA Greek Workshop with Stavroula Papapepros, 10a.m. - 4 p.m.</b> Redfern Town Hall, Sandra 02 6552 5142 or Kaye (02) 9528 4813 <a href="mailto:okaye@optusnet.com.au">okaye@optusnet.com.au</a>
16 Oct	<b>Qld Multicultural Festival</b> – Roma St Parklands, Brisbane
19 Oct	<b>Anita's dance party, 7 - 11 p.m.</b> Jubilee Hall, 180 Jubilee Tce, Bardon, bring a plate, dancing shoes and lots of energy, Anita <a href="mailto:atinahu@yahoo.com">atinahu@yahoo.com</a>
23 Oct	<b>Social Sunday, 2 - 4 pm</b> , Folk Dance Canberra Hall, \$10, Maria 6231 4472
4 Nov	<b>Greek Dance Party Night</b> , Folk Dance Canberra Hall, 7 - 10pm Maria 6231 4472
20 Nov	<b>FDA Romanian Dance Workshop, 10 a.m. - 4 p.m.</b> Green Square Community Hall, Joynton St, Zetland. Sandra 02 6552 5142 or Kaye (02) 9528 4813
27 Dec - Jan 1	<b>Woodford Folk Festival, Woodford, Qld</b> <a href="http://www.woodfordfolkfestival.com">www.woodfordfolkfestival.com</a>

Your event could be listed above - please send information to [dannilyn@hotmail.com](mailto:dannilyn@hotmail.com) before November 16 if you want an event listed in December Footnotes



## Folk Dance Australia Inc Application for 2011 Membership

Name: \_\_\_\_\_

Address: \_\_\_\_\_

Phone: ( ) \_\_\_\_\_

Signed: \_\_\_\_\_ Date: \_\_\_\_\_

Email: \_\_\_\_\_

Please send Membership/Renewal Form with membership fee of \$25 (or \$20, if Footnotes is to be emailed to you) as a money order or cheque made out to Folk Dance Australia Inc to:

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

Or you can pay by Internet: Transfer AUS\$25 (\$20) to St George Bank, BSB: 112879, A/C No 053 969 771

**If you elect to have your Footnotes emailed to you instead of posted, then your Membership Fee is reduced to \$20.**



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




Yes

No

I give permission for my name and photos of me to be printed in any of the Footnotes Newsletters and also within any of the pages which form the website known as [www.folkdanceaustralia.org](http://www.folkdanceaustralia.org) whether I am a currently paid-up member or not.

Signed: \_\_\_\_\_ Date: \_\_\_\_\_